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grammar, style, and proofreading exercises

**The Grammar dog Guide to  
Much Ado About  
Nothing  
by William Shakespeare**

**All exercises use sentences from the play.  
Includes over 250 multiple choice questions.**

## About Grammardog

Grammardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Grammardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Grammardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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***MUCH ADO ABOUT NOTHING*** by William Shakespeare – Grammar and Style  
*All exercises use sentences from the play.*

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**EXERCISE 1          PARTS OF SPEECH**

**Identify the parts of speech in the following sentences. Label the underlined words:**

*v = verb*

*n = noun*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*conj = conjunction*

*int = interjection*

**ACT I**

- \_\_\_ 1.          There is a kind of merry war betwixt Signior Benedick and her.
- \_\_\_ 2.          What, my dear Lady Disdain! Are you yet living?
- \_\_\_ 3.          They never meet but there's a skirmish of wit between them.
- \_\_\_ 4.          Shall I never see a bachelor of threescore again?

**ACT II**

- \_\_\_ 5.          Ho! Now you strike like the blind man!
- \_\_\_ 6.          You have put him down, lady; you have put him down.
- \_\_\_ 7.          Yea, my lord; I thank it, poor fool, it keeps on the windy side of care.
- \_\_\_ 8.          "I took no more pains for those thanks than you took pains to thank me."

**ACT III**

- \_\_\_ 9.          Whisper her ear and tell her, I and Ursley walk in the orchard, and our whole discourse is all of her.
- \_\_\_ 10.          No; rather I will go to Benedick and counsel him to fight against his passion.
- \_\_\_ 11.          Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend.
- \_\_\_ 12.          Ha, ah, ha! Well, masters, good night. And there be any matter of weight chances, call up me.

***MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style**

**EXERCISE 1          PARTS OF SPEECH**

**ACT IV**

- \_\_\_ 13.      If either of you know any inward impediment why you should not be conjoined, I charge you on your souls to utter it.
- \_\_\_ 14.      Father, by your leave, will you with free and unconstrained soul give me this maid your daughter?
- \_\_\_ 15.      Hero itself can blot out Hero's virtue.
- \_\_\_ 16.      Prince John is this morning secretly stol'n away.

**ACT V**

- \_\_\_ 17.      No, I was not born under a rhyming planet, nor I cannot woo in festival terms.
- \_\_\_ 18.      And I pray thee now tell me, for which of my bad parts didst thou first fall in love with me?
- \_\_\_ 19.      It is proved my Lady Hero hath been falsely accused, the Prince and Claudio mightily abused, and Don John is the author of all, who is fled and gone.
- \_\_\_ 20.      Well, daughter, and you gentlewomen all, withdraw into a chamber by yourselves, and when I send for you, come hither masked.

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**EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION AND PUNCTUATION**

Read the following passages and decide which type of error, if any, appears to each underlined section.

**PASSAGE 1**

*Beatrice.* What should I do with him. Dress  
1  
him in my aparel and make him my waiting  
2  
gentlewoman? he that hath a beard is more  
3  
than a youth, and he that hath no bearde is less  
4  
than a man; and he that is more than a youth  
5  
not for me; and he that is less than a man, I am  
not for him (II, i, 34-39)  
6

- \_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**PASSAGE 2**

*Benedick.* Alas, poor hurt fowl! Now will he creepe  
1  
into sedges. But, that my Lady beatrice should know  
2  
me, and not know me! The Prince's fool! Ha. It may  
3  
be I go under that title because i am merry. Yea, but  
4  
so I am apt to do myseff wrong. I am not so reputed.  
5  
It is the base (though bitter) disposition of Beatrice  
that puts the world into her person and so gives me out.  
6  
Well, I'll be revenged as I may. (II, i, 200-208)

- \_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error



**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION AND PUNCTUATION**

Read the following passages and decide which type of error, if any, appears to each underlined section.

**PASSAGE 1**

*Don Pedro.* Let there be the same net spread  
1  
for her, and that must your daughter and her  
gentlewomen carry. the sport will be, when  
2  
they hold one an oppinion of another's dotage,  
3  
and no such matter. Thats the scene that I  
4  
would see, which will be merely a dumbe show.  
5  
Let us send her to call him in to dinner  
6  
(II, iii, 210-216)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**PASSAGE 2**

*Don John.* The word is too good too paint out her  
1  
wickedness I could say she were worse. Think  
2  
you of a worse title, and i will fit her to it. Wonder  
3  
not till further warrant. Go but with me tonight,  
you shall see her chamber window ent'red, even the  
4  
night before her wedding day. if you love her then,  
5  
tommorrow wed her. But it would better fit your  
6  
honor to change your mind. (III, ii, 105-112)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

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**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound/complex.

**ACT I**

- \_\_\_ 1.        I find here that Don Pedro hath bestowed much honor on a young Florentine named Claudio.
- \_\_\_ 2.        He is most in the company of the right noble Claudio.
- \_\_\_ 3.        But when you depart from me, sorrow abides, and happiness takes his leave.
- \_\_\_ 4.        The Prince your brother is royally entertained by Leonato, and I can give you intelligence of an intended marriage.

**ACT II**

- \_\_\_ 5.        Speak low if you speak love.
- \_\_\_ 6.        The ladies follow her and but one visor remains.
- \_\_\_ 7.        Name the day of marriage, and God give thee joy!
- \_\_\_ 8.        I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber window.

**ACT III**

- \_\_\_ 9.        I do but stay till your marriage be consummate, and then go I toward Aragon.
- \_\_\_ 10.       And, as I wooed for thee to obtain her, I will join with thee to disgrace her.
- \_\_\_ 11.       If he will not stand when he is bidden, he is none of the Prince's subjects.
- \_\_\_ 12.       Stand thee close then under this penthouse, for it drizzles rain, and I will, like a true drunkard, utter all to thee.

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**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

**ACT IV**

- \_\_\_ 13.          Are these things spoken, or do I but dream?
- \_\_\_ 14.          Maintain a mourning ostentation, and on your family's old monument  
hang mournful epitaphs, and do all rites that appertain unto a burial.
- \_\_\_ 15.          I will swear by it that you love me, and I will make him eat it that says  
I love not you.
- \_\_\_ 16.          I love you with so much of my heart that none is left to protest.

**ACT V**

- \_\_\_ 17.          You have killed a sweet lady, and her death shall fall heavy on you.
- \_\_\_ 18.          What a pretty thing man is when he goes in his doublet and hose and  
leaves off his wit!
- \_\_\_ 19.          I do suffer love indeed, for I love thee against my will.
- \_\_\_ 20.          Thou and I are too wise to woo peaceably.

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**EXERCISE 5            COMPLEMENTS**

**Identify the complements in the following sentences. Label the underlined words:**

*d.o. = direct object*

*i.o. = indirect object*

*p.n. = predicate nominative*

*o.p. = object of preposition*

*p.a. = predicate adjective*

**ACT I**

- \_\_\_ 1.        I pray you, is Signior Mountanto returned from the wars or no?
- \_\_\_ 2.        In mine eye she is the sweetest lady that ever I looked on.
- \_\_\_ 3.        “In time the savage bull doth bear the yoke.”
- \_\_\_ 4.        No child but Hero; she’s his only heir.

**ACT II**

- \_\_\_ 5.        Lord, I could not endure a husband with a beard on his face.
- \_\_\_ 6.        Why, he is the Prince’s jester, a very dull fool.
- \_\_\_ 7.        Sure my brother is amorous on Hero and hath withdrawn her father to break with him about it.
- \_\_\_ 8.        Friendship is constant in all other things save in the office and affairs of love.

**ACT III**

- \_\_\_ 9.        No, truly, Ursula, she is too disdainful.
- \_\_\_ 10.       We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.
- \_\_\_ 11.       My cousin’s a fool, and thou art another.
- \_\_\_ 12.       Is not marriage honorable in a beggar?

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**EXERCISE 5          COMPLEMENT**

**ACT IV**

- \_\_\_13.      Death is the fairest cover for her shame that may be wished for.
- \_\_\_14.      You dare easier be friends with me than fight with mine enemy.
- \_\_\_15.      I will go before and show him their examination.
- \_\_\_16.      Away! You are an ass, you are an ass.

**ACT V**

- \_\_\_17.      If thou kill'st me, boy, thou shalt kill a man.
- \_\_\_18.      In a false quarrel there is no true valor.
- \_\_\_19.      Will you then write me a sonnet in praise of my beauty?
- \_\_\_20.      Did I not tell you she was innocent?

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**EXERCISE 6            PHRASES**

Identify the phrases in the following sentences. Label the underlined words:

*par = participial    ger = gerund    inf = infinitive    appos = appositive    prep = prepositional*

**ACT I**

- \_\_\_ 1.        How much better is it to weep at joy than to joy at weeping!
- \_\_\_ 2.        Mark how short his answer is – with Hero, Leonato's short daughter.
- \_\_\_ 3.        Thou wilt be like a lover presently and tire the hearer with a book of words.
- \_\_\_ 4.        I whipped me behind the arras and there heard it agreed upon that the Prince should woo Hero for himself, and having obtained her, give her to Count Claudio.

**ACT II**

- \_\_\_ 5.        I know you by the wagging of your head.
- \_\_\_ 6.        I will do any modest office, my lord, to help my cousin to a good husband.
- \_\_\_ 7.        I would have thought her spirit had been invincible against all assaults of affection.
- \_\_\_ 8.        Against my will I am sent to bid you come in to dinner.

**ACT III**

- \_\_\_ 9.        Good Margaret, run thee to the parlor.
- \_\_\_ 10.       And, Benedick, love on; I will requite thee, taming my wild heart to thy loving hand.
- \_\_\_ 11.       Well, and you be not turned Turk, there's no more sailing by the star.
- \_\_\_ 12.       My lord, they stay for you to give your daughter to her husband.

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**EXERCISE 6            PHRASES**

**ACT IV**

- \_\_\_ 13.        Lady, you come hither to be married to this count?
- \_\_\_ 14.        Hear me a little; for I have only been silent so long, and given way unto this course of fortune, by noting of the lady.
- \_\_\_ 15.        Let me but move one question to your daughter; and by that fatherly and kindly power that you have in her, bid her answer truly.
- \_\_\_ 16.        This man said, sir, that Don John the Prince's brother was a villain.

**ACT V**

- \_\_\_ 17.        What though care killed a cat, thou hast mettle enough in thee to kill care.
- \_\_\_ 18.        Your worship speaks like a most thankful and reverent youth, and I praise God for you.
- \_\_\_ 19.        Pray thee, sweet Mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice.
- \_\_\_ 20.        And here's another, writ in my cousin's hand, stol'n from her pocket, containing her affection unto Benedick.

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**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

*subj* = subject  
*adj* = adjective

*d.o.* = direct object  
*adv* = adverb

*p.n.* = predicate nominative  
*o.p.* = object of preposition

**ACT I**

Verbal    Usage

- \_\_\_\_\_    \_\_\_\_\_ 1.      But how many hath he killed? For indeed, I promised to eat all of his killing.
- \_\_\_\_\_    \_\_\_\_\_ 2.      The fashion of the world is to avoid cost, and you encounter it.
- \_\_\_\_\_    \_\_\_\_\_ 3.      The Prince and Count Claudio, walking in a thick-pleached alley in mine orchard, were thus much overheard by a man of mine.
- \_\_\_\_\_    \_\_\_\_\_ 4.      If I had my mouth, I would bite; if I had my liberty, I would do my liking.

**ACT II**

- \_\_\_\_\_    \_\_\_\_\_ 5.      Well, niece, I hope to see you one day fitted with a husband.
- \_\_\_\_\_    \_\_\_\_\_ 6.      For, hear me, Hero: wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinquepace.
- \_\_\_\_\_    \_\_\_\_\_ 7.      If their singing answer your saying, by my faith you say honestly.
- \_\_\_\_\_    \_\_\_\_\_ 8.      Your silence most offends me, and to be merry best becomes you, for out o' question you were born in a merry hour.

**ACT III**

- \_\_\_\_\_    \_\_\_\_\_ 9.      There will she hide her to listen our propose.
- \_\_\_\_\_    \_\_\_\_\_ 10.      The pleasant'st angling is to see the fish cut with her golden oars the silver stream and greedily devour the treacherous bait.
- \_\_\_\_\_    \_\_\_\_\_ 11.      To be a well-favored man is the gift of fortune, but to write and read comes by nature.
- \_\_\_\_\_    \_\_\_\_\_ 12.      One doth not know how much an ill word may empoison liking.



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**EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Verbal    Usage

**ACT IV**

- \_\_\_\_\_    \_\_\_\_\_ 13.    Would the two princes lie, and Claudio lie, who loved her so that, speaking of her foulness, washed it with tears?
- \_\_\_\_\_    \_\_\_\_\_ 14.    Is there any way to show such friendship?
- \_\_\_\_\_    \_\_\_\_\_ 15.    Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully.
- \_\_\_\_\_    \_\_\_\_\_ 16.    And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

**ACT V**

- \_\_\_\_\_    \_\_\_\_\_ 17.    'Tis all men's office to speak patience to those that wring under the load of sorrow, but no man's virtue nor sufficiency to be so moral when he shall endure the like himself.
- \_\_\_\_\_    \_\_\_\_\_ 18.    And she is dead, slandered to death by villains, that dare as well answer a man indeed as I dare take a serpent by the tongue.
- \_\_\_\_\_    \_\_\_\_\_ 19.    This learned constable is too cunning to be understood.
- \_\_\_\_\_    \_\_\_\_\_ 20.    The Prince and Claudio promised by this hour to visit me.

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**EXERCISE 8            CLAUSES**

Indicate how clauses are used in the sentences below. Label the clauses:

*d.o.* = direct object

*p.n.* = predicate nominative

*o.p.* = object of preposition

*adv* = adverb

*adj* = adjective

**ACT I**

- \_\_\_ 1.        I learn in this letter that Don Pedro of Aragon comes this night to Messina.
- \_\_\_ 2.        That she is worthy, I know.
- \_\_\_ 3.        But, brother, I can tell you strange news that you yet dreamt not of.
- \_\_\_ 4.        We will hold it as a dream till it appear itself.

**ACT II**

- \_\_\_ 5.        The gentleman that danced with her told her she is much wronged by you.
- \_\_\_ 6.        Because you talk of wooing, I will sing, since many a wooer doth commence his suit to her he thinks worthy, yet he woos, yet will he swear he loves.
- \_\_\_ 7.        He doth indeed show some sparks that are like wit.
- \_\_\_ 8.        When I said I would die a bachelor, I did not think I should live till I were married.

**ACT III**

- \_\_\_ 9.        Thou knowest that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.
- \_\_\_ 10.       All this I see; and I see that the fashion wears out more apparel than the man.
- \_\_\_ 11.       . . . away went Claudio enraged; swore he would meet her, as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw o'ernight and send her home again without a husband.
- \_\_\_ 12.       You may think perchance that I think you are in love.

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**EXERCISE 8          CLAUSES**

**ACT IV**

- \_\_\_ 13.      Could she here deny the story that is printed in her blood?
- \_\_\_ 14.      Thou seest that all the grace that she hath left is that she will not add to her damnation a sin of perjury.
- \_\_\_ 15.      If they wrong her honor, the proudest of them shall well hear of it.
- \_\_\_ 16.      But, masters, remember that I am an ass.

**ACT V**

- \_\_\_ 17.      But, on my honor, she was charged with nothing but what was true, and very full of proof.
- \_\_\_ 18.      This naughty man shall face to face be brought to Margaret, who I believe was packed in all this wrong, hired to it by your brother.
- \_\_\_ 19.      If you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates.
- \_\_\_ 20.      They swore that you were well-nigh dead for me.

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**EXERCISE 9          STYLE: FIGURATIVE LANGUAGE**

Identify the figurative language in the following sentences. Label underlined words:

*p = personification          s = simile          m = metaphor          h = hyperbole*

**ACT I**

- \_\_\_ 1.          He hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion.
- \_\_\_ 2.          O Lord, he will hang upon him like a disease.
- \_\_\_ 3.          I had rather hear my dog bark at a crow than a man swear he loves me.
- \_\_\_ 4.          I can be secret as a dumb man.

**ACT II**

- \_\_\_ 5.          Therefore all hearts in love use their own tongues.
- \_\_\_ 6.          Let every eye negotiate for itself and trust no agent; for beauty is a witch against whose charms faith melteth into blood.
- \_\_\_ 7.          No, sure, my lord, my mother cried; but then there was a star danced, and under that was I born.
- \_\_\_ 8.          Time goes on crutches till Love have all his rites.

**ACT III**

- \_\_\_ 9.          Disdain and Scorn ride sparkling in her eyes, misprizing what they look on; and her wit values itself so highly that to her all matter else seems weak.
- \_\_\_ 10.          Therefore let Benedick, like covered fire, consume away in sighs, waste inwardly.
- \_\_\_ 11.          She leans me out at her mistress' chamber window, bids me a thousand times good night.

***MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style**

**EXERCISE 9          STYLE: FIGURATIVE LANGUAGE**

**ACT IV**

- \_\_\_\_ 12.      Thou pure impiety and impious purity, for thee I'll lock up all the gates of love,  
and on my eyelids shall conjecture hang, to turn all beauty into thoughts of harm,  
and never shall it more be gracious.
- \_\_\_\_ 13.      . . . O, she is fall'n into a pit of ink that the wide sea hath drops too few to wash  
her clean again . . .
- \_\_\_\_ 14.      I have marked a thousand blushing apparitions to start into her face, a  
thousand innocent shames in angel whiteness beat away those blushes . . .

**ACT V**

- \_\_\_\_ 15.      I pray thee cease thy counsel, which falls into mine ears as profitless as water  
in a sieve.
- \_\_\_\_ 16.      He is then a giant to an ape; but then is an ape a doctor to such a man.
- \_\_\_\_ 17.      If justice cannot tame you, she shall ne'er weigh more reasons in her balance.
- \_\_\_\_ 18.      Runs not this speech like iron through your blood?
- \_\_\_\_ 19.      Thy wit is as quick as the greyhound's mouth; it catches.
- \_\_\_\_ 20.      Why, what's the matter that you have such a February face, so full of frost,  
of storm, and cloudiness?

**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 10      STYLE: POETIC DEVICES**

Identify the poetic devices in the following sentences by labeling the underlined words:

*a. assonance      b. consonance      c. alliteration      d. repetition      e. rhyme*

**ACT I**

- \_\_\_ 1.      I thank God and my cold blood, I am of your humor for that.
- \_\_\_ 2.      A bird of my tongue is better than a beast of yours.
- \_\_\_ 3.      I dare swear he is not hypocrite, but prays from his heart.
- \_\_\_ 4.      I wonder that thou . . . goest about to apply a moral medicine to a mortifying mischief.

**ACT II**

- \_\_\_ 5.      With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if ‘a could get her good will.
- \_\_\_ 6.      Note this before my notes: there’s not a note of mine that’s worth the noting.
- \_\_\_ 7.      Hero thinks surely she will die; for she says she will die if he love her not, and she will die ere she make her love known, and she will die, if he woo her, rather than she will bate one breath of her accustomed crossness.
- \_\_\_ 8.      Well, we will hear further of it by your daughter.

**ACT III**

- \_\_\_ 9.      Even she – Leonato’s Hero, your Hero, every man’s Hero.
- \_\_\_ 10.      If you hear a child cry in the night, you must call to the nurse and bid her still it.
- \_\_\_ 11.      I should first tell thee how the Prince, Claudio, and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter.
- \_\_\_ 12.      . . . I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love.

***MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style**

**EXERCISE 10      STYLE: POETIC DEVICES**

**ACT IV**

- \_\_\_ 13.      **She's but the sign and semblance of her honor.**
- \_\_\_ 14.      **Can cunning sin cover itself withal!**
- \_\_\_ 15.      **But mine, and mine I loved, and mine I praised, and mine that I was proud on, mine so much that I myself was to myself not mine . . .**
- \_\_\_ 16.      **O God, that I were a man! I would eat his heart in the market place!**

**ACT V**

- \_\_\_ 17.      **My lord, my lord, I'll prove it on his body if he dare, despite his nice fence and his active practice, his May of youth and bloom of lustihood.**
- \_\_\_ 18.      **You are a villain; I jest not; I will make it good how you dare, with what you dare, and when you dare.**
- \_\_\_ 19.      **So the life that died with shame lives in death with glorious fame.**
- \_\_\_ 20.      **. . . for man is a giddy thing, and this is my conclusion.**

**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 11      STYLE: SENSORY IMAGERY**

Identify the sensory imagery in the following sentences. Label the underlined words:

*a. sight      b. sound      c. touch      d. taste      e. smell*

**ACT I**

- \_\_\_ 1.      Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise.
- \_\_\_ 2.      If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder and called Adam.
- \_\_\_ 3.      Being entertained for a perfumer, as I was smoking a musty room, comes me the Prince and Claudio, hand in hand in sad conference.

**ACT II**

- \_\_\_ 4.      Lord, I could not endure a husband with a beard on his face.
- \_\_\_ 5.      Speak, cousin; or (if you cannot) stop his mouth with a kiss and let not him speak neither.
- \_\_\_ 6.      I have known when there was no music with him but the drum and the fife.
- \_\_\_ 7.      Come, shall we hear this music?
- \_\_\_ 8.      I should think this a gull but that the white-bearded fellow speaks it.

**ACT III**

- \_\_\_ 9.      If fair-faced, she would swear the gentleman should be her sister; if black, why, Nature, drawing of an antic, made a foul blot; if tall, a lance ill-headed . . .
- \_\_\_ 10.      Nay, 'a  rubs himself with civet. Can you smell him out by that?
- \_\_\_ 11.      By my troth, 's but a nightgown in respect of yours – cloth o' gold and cuts, and laced with silver, set with pearls, down sleeves, side-sleeves, and skirts, round underborne with a bluish tinsel.
- \_\_\_ 12.      Drink some wine ere you go. Fare you well.



*MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style

EXERCISE 11      STYLE: SENSORY IMAGERY

ACT IV

\_\_\_ 13.      Behold how like a maid she blushes here!

\_\_\_ 14.      I will kiss your hand, and so I leave you.

ACT V

\_\_\_ 15.      If such a one will smile and stroke his beard, and sorrow way, cry “hem”  
when he should groan.

\_\_\_ 16.      I will be flesh and blood; for there was never yet philosopher that could  
endure the toothache patiently, however they have writ the style of gods  
and made a push at chance and sufferance.

\_\_\_ 17.      We had liked to have had our two noses snapped off with two old men  
without teeth.

\_\_\_ 18.      I’ faith, I thank him; he hath bid me to a calf’s head and a capon; the which  
if I do not carve most curiously, say my knife’s naught.

\_\_\_ 19.      Give me your hand; before this holy friar I am your husband if you like of me.

\_\_\_ 20.      First, of my word; therefore play, music.

**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS**

Identify the type of allusion in the following sentences. Label the underlined words:

*a. mythology      b. religion      c. literature      d. astronomy/astrology*

**ACT I**

- \_\_\_ 1.      He set up his bills here in Messina and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid and challenged him at the burbolt.
- \_\_\_ 2.      Or do you play the flouting Jack, to tell us Cupid is a good hare-finder and Vulcan a rare carpenter?
- \_\_\_ 3.      I wonder that thou, being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief.

**ACT II**

- \_\_\_ 4.      So deliver I up my apes, and away to Saint Peter.
- \_\_\_ 5.      Adam's sons are my brethren, and truly I hold it a sin to match in my kindred.
- \_\_\_ 6.      My visor is Philemon's roof; within the house is Jove.
- \_\_\_ 7.      If her breath were as terrible as her terminations, there were no living near her; she would infect to the North Star.
- \_\_\_ 8.      You shall find her the infernal Ate in good apparel.
- \_\_\_ 9.      No, sure, my lord, my mother cried; but then there was a star danced, and under that was I born.
- \_\_\_ 10.      . . . I will in the interim undertake one of Hercules' labors, which is, to bring Signior Benedick and Lady Beatrice into a mountain of affection th' one with th' other.
- \_\_\_ 11.      And I take him to be valiant . . . As Hector, I assure you.

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**EXERCISE 12      STYLE: ALLUSIONS**

**ACT III**

- \_\_\_ 12.      Of this matter is little Cupid's crafty arrow made, that only wounds by hearsay.
- \_\_\_ 13.      Sometimes fashioning them like Pharoaoh's soldiers in the reechy painting, sometime like god Bel's priests in the old church window, sometime like the shaven Hercules in the smirched worm-eaten tapestry . . .

**ACT IV**

- \_\_\_ 14.      You seem to me as Dian in her orb, as chaste as is the bud ere it be blown.
- \_\_\_ 15.      But you are more intemperate in your blood than Venus, or those pamp'red animals that rage in savage sensuality.
- \_\_\_ 16.      He is now as valiant as Hercules that only tells a lie, and swears it.

**ACT V**

- \_\_\_ 17.      I mean in singing; but in loving, Leander the good swimmer, Troilus the first employer of panders, and a whole book full of these quondam carpetmongers, whose names yet run smoothly in the even road of blank verse.
- \_\_\_ 18.      Before the wheels of Phoebus, round about dapples the drowsy east with spots of gray.
- \_\_\_ 19.      And Hymen now with luckier issue speeds than this for whom we rend'red up this woe.
- \_\_\_ 20.      We'll tip thy horns with gold, and all Europa shall rejoice at thee, as once Europa did at lusty Jove when he would play the noble beast in love.

**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

Read the following passage the first time through for meaning.

*Beatrice.* I wonder that you will still be talking,  
*Signior Benedick;* nobody marks you.

*Benedick.* What, my dear Lady Disdain! Are you yet living?

*Beatrice.* Is it possible Disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to Disdain if you come in her presence.

*Benedick.* Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart; for truly I love none.

*Beatrice.* A dear happiness to women! They would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humor for

that. I had rather hear my dog bark at a crow than a man swear he loves me.

*Benedick.* God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratched face.

*Beatrice.* Scratching could not make it worse and 'twere such a face as yours were.

*Benedick.* Well, you are a rare parrot-teacher.

*Beatrice.* A bird of my tongue is better than a beast of yours.

*Benedick.* I would my horse had the speed of your tongue, and so good a continuer. But keep your way, a God's name! I have done.

*Beatrice.* You always end with a jade's trick. I know you of old. (I, i, 112-141)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of dictions and rhetoric, then answer the questions below.

1 *Beatrice.* I wonder that you will still be talking,

2 *Signior Benedick;* nobody marks you.

3 *Benedick.* What, my dear Lady Disdain! Are you yet

4 living?

5 *Beatrice.* Is it possible Disdain should die while she

6 hath such meet food to feed it as Signior Benedick?

7 Courtesy itself must convert to Disdain if you come

8 in her presence.

9 *Benedick.* Then is courtesy a turncoat. But it is certain

10 I am loved of all ladies, only you excepted; and I

11 would I could find in my heart that I had not a hard

12 heart; for truly I love none.

13 *Beatrice.* A dear happiness to women! They would else

16 that. I had rather hear my dog bark at a crow than

17 a man swear he loves me.

18 *Benedick.* God keep your ladyship still in that mind,

19 so some gentleman or other shall scape a predestinate

20 scratched face.

21 *Beatrice.* Scratching could not make it worse and

22 'twere such a face as yours were.

23 *Benedick.* Well, you are a rare parrot-teacher.

24 *Beatrice.* A bird of my tongue is better than a beast of

25 yours.

26 *Benedick.* I would my horse had the speed of your

27 tongue, and so good a continuer. But keep your

28 way, a God's name! I have done.

**MUCH ADO ABOUT NOTHING** by William Shakespeare – Grammar and Style

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

14 have been troubled with a pernicious suitor. I thank      29 *Beatrice*. You always end with a jade's trick. I know  
15 God and my cold blood, I am of your humor for      30 you of old.

- \_\_\_\_ 1.      The underlined words in Line 1 are an example of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 2.      Line 11 contains examples of ALL of the following EXCEPT . . .  
            a. assonance    b. consonance    c. rhyme    d. personification
- \_\_\_\_ 3.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
            a. *nobody marks you* (Line 2)  
            b. *Are you yet living?* (Line 3-4)  
            c. *I am loved of all ladies, only you excepted* (Line 10)  
            d. *Scratching could not make it worse and 'twere such a face as yours were* (Line 21-22)
- \_\_\_\_ 4.      Lines 16-17 contain an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 5.      ALL of the following literary devices are used in the passage EXCEPT . . .  
            a. repartee    b. sarcasm    c. malapropism    d. motif
- \_\_\_\_ 6.      The underlined words in Line 24 are examples of . . .  
            a. alliteration    b. assonance    c. consonance    c. rhyme

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EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

*Don John.* I wonder that thou, being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humor.

*Conrade.* Yea, but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take true root but by the fair weather that you make yourself. It is needful that you frame the season for your own harvest.

*Don John.* I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty I would do my liking. In the meantime let me be that I am, and seek not to alter me.

*Conrade.* Can you make no use of your discontent?

*Don John.* I make all use of it, for I use it only. Who comes here? (I, iii, 10-38)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 *Don John.* I wonder that thou, being (as thou say'st

2 thou art) born under Saturn, goest about to apply

3 a moral medicine to a mortifying mischief. I cannot

4 hide what I am. I must be sad when I have

5 cause, and smile at no man's jests; eat when I have

6 stomach, and wait for no man's leisure; sleep when

7 I am drowsy, and tend on no man's business; laugh

8 when I am merry, and claw no man in his humor.

9 *Conrade.* Yea, but you must not make the full show

10 of this till you may do it without controlment. You

11 have of late stood out against your brother, and he

12 hath ta'en you newly into his grace, where it is

13 impossible you should take true root but by the fair

14 weather that you make yourself. It is needful that

15 you frame the season for your own harvest.

16 *Don John.* I had rather be a canker in a hedge than

17 a rose in his grace, and it better fits my blood to be

18 disdained of all than to fashion a carriage to rob

19 love from any. In this, though I cannot be said to

20 be a flattering honest man, it must not be denied

21 but I am a plain-dealing villain. I am trusted with

22 a muzzle and enfranchised with a clog; therefore I

23 have decreed not to sing in my cage. If I had my

24 mouth, I would bite; if I had my liberty I would

25 do my liking. In the meantime let me be that I am,

26 and seek not to alter me.

27 *Conrade.* Can you make no use of your discontent?

28 *Don John.* I make all use of it, for I use it only. Who

29 comes here?

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**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

- \_\_\_\_ 1.      Line 2 contains an example of . . .  
a. metaphor   b. simile   c. allusion   d. personification
- \_\_\_\_ 2.      The underlined words in Line 3 are examples of . . .  
a. alliteration   b. consonance   c. rhyme   d. assonance
- \_\_\_\_ 3.      Lines 13-15 contain an example of . . .  
a. allegory   b. analogy   c. anecdote   d. anachronism
- \_\_\_\_ 4.      The underlined words in Line 13 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 5.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *I had rather be a canker in a hedge than a rose in his grace* (Line 16-17)  
b. *I am a plain-dealing villain* (Line 21)  
c. *I have decreed not to sing in my cage* (Line 23)  
d. *Can you make no use of your discontent?* (Line 27)
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *I cannot hide what I am* (Line 3-4)  
b. *I must be sad when I have cause* (Line 4-5)  
c. *If I had my mouth, I would bite* (Line 23-24)  
d. *seek not to alter me* (Line 26)

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**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

**Read the following passage the first time through for meaning.**

*Claudio.* Stand thee by, friar. Father, by your leave,  
Will you with free and unconstrained soul  
Give me this maid your daughter?  
*Leonato.* As free, son, as God did give her me.  
*Claudio.* And what have I to give you back whose worth  
May counterpoise this rich and precious gift?  
*Don Pedro.* Nothing, unless you render her again.  
*Claudio.* Sweet Prince, you learn me noble thankfulness.  
There, Leonato, take her back again.  
Give not this rotten orange to your friend.  
She's but the sign and semblance of her honor.  
Behold how like a maid she blushes here!  
O, what authority and show of truth  
Can cunning sin cover itself withal!  
Comes not that blood, as modest evidence,  
To witness simple virtue? Would you not swear,  
All you that see her, that she were a maid,  
By these exterior shows? But she is none.  
She knows the heat of a luxurious bed;  
Her blush is guiltiness, not modesty. (IV, I, 22-41)

**Read the passage a second time, marking figurative language; sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.**

- 1 *Claudio.* Stand thee by, friar. Father, by your leave,
- 2 Will you with free and unconstrained soul
- 3 Give me this maid your daughter?
- 4 *Leonato.* As free, son, as God did give her me.
- 5 *Claudio.* And what have I to give you back whose worth
- 6 May counterpoise this rich and precious gift?
- 7 *Don Pedro.* Nothing, unless you render her again.
- 8 *Claudio.* Sweet Prince, you learn me noble thankfulness.
- 9 There, Leonato, take her back again.
- 10 Give not this rotten orange to your friend.
- 11 She's but the sign and semblance of her honor.
- 12 Behold how like a maid she blushes here!



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**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

13 O, what authority and show of truth

14 Can cunning sin cover itself withal!

15 Comes not that blood, as modest evidence,

16 To witness simple virtue? Would you not swear,

17 All you that see her, that she were a maid,

18 By these exterior shows? But she is none.

19 She knows the heat of a luxurious bed;

20 Her blush is guiltiness, not modesty.

- \_\_\_\_ 1.      A shift occurs in Line  
              a. 2      b. 4      c. 7      d. 9
- \_\_\_\_ 2.      Line 10 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      The underlined words in Lines 11 and 14 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *Give not this rotten orange to your friend* (Line 10)  
              b. *Behold how like a maid she blushes here!* (Line 12)  
              c. *She knows the heat of a luxurious bed* (Line 19)  
              d. *Her blush is guiltiness, not modesty.* (Line 20)
- \_\_\_\_ 5.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
              a. maid    b. blush    c. honor    d. free
- \_\_\_\_ 6.      ALL of the following devices are used to develop tone EXCEPT . . .  
              a. rhetorical questions  
              b. sensory imagery  
              c. punctuation  
              d. repetition

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EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

*Antonio.* If you go on thus, you will kill yourself,  
And 'tis not wisdom thus to second grief against  
yourself.

*Leonato.* I pray thee cease thy counsel,  
Which falls into mine ears as profitless  
As water in a sieve. Give not me counsel,  
Nor let no comforter delight mine ear  
But such a one whose wrongs do suit with mine.  
Bring me a father that so loved his child,  
Whose joy of her is overwhelmed like mine,  
And bid him speak of patience.  
Measure his woe the length and breadth of mine,  
And let it answer every strain for strain,  
As thus for thus, and such a grief for such,  
In every lineament, branch, shape, and form.  
If such a one will smile and stroke his beard,  
An sorrow wag, cry "hem" when he should groan

Patch grief with proverbs, make misfortune drunk  
With candle-wasters; bring him yet to me.  
And I of him will gather patience.  
But there is no such man. For, brother, men  
Can counsel and speak comfort to that grief  
Which they themselves not feel; but, tasting it,  
Their counsel turns to passion, which before  
Would give perceptual medicine to rage,  
Fetter strong madness in a silken thread,  
Charm ache with air and agony with words,  
No, no! 'Tis all men's office to speak patience  
To those that wring under the load of sorrow,  
But no man's virtue nor sufficiency  
To be so moral when he shall endure  
My griefs cry louder than advertisement.  
(V, I, 1-32)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 *Antonio.* If you go on thus, you will kill yourself,
- 2 And 'tis not wisdom thus to second grief against
- 3 yourself.
- 4 *Leonato.* I pray thee cease thy counsel,
- 5 Which falls into mine ears as profitless
- 6 As water in a sieve. Give not me counsel,
- 7 Nor let no comforter delight mine ear
- 8 But such a one whose wrongs do suit with mine.
- 9 Bring me a father that so loved his child,
- 10 Whose joy of her is overwhelmed like mine,
- 11 And bid him speak of patience.
- 12 Measure his woe the length and breadth of mine,
- 13 And let it answer every strain for strain,
- 14 As thus for thus, and such a grief for such,

- 18 Patch grief with proverbs, make misfortune drunk
- 19 With candle-wasters; bring him yet to me.
- 20 And I of him will gather patience.
- 21 But there is no such man. For, brother, men
- 22 Can counsel and speak comfort to that grief
- 23 Which they themselves not feel; but, tasting it,
- 24 Their counsel turns to passion, which before
- 25 Would give perceptual medicine to rage,
- 26 Fetter strong madness in a silken thread,
- 27 Charm ache with air and agony with words,
- 28 No, no! 'Tis all men's office to speak patience
- 29 To those that wring under the load of sorrow,
- 30 But no man's virtue nor sufficiency
- 31 To be so moral when he shall endure

***MUCH ADO ABOUT NOTHING* by William Shakespeare – Grammar and Style**

**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

15 In every lineament, branch, shape, and form.

32 My griefs cry louder than advertisement.

16 If such a one will smile and stroke his beard,

17 An sorrow wag, cry “hem” when he should groan

- \_\_\_\_ 1.      Line 6 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 2.      The underlined words in Line 7 are an example of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      The underlined words in Line 12 are an example of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      The underlined words in Line 22 are examples of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      Lines 25 through 27 contain examples of . . .  
a. personification and hyperbole  
b. metaphor and simile  
c. onomatopoeia and metaphor  
d. hyperbole and simile
- \_\_\_\_ 6.      The word *hem* in Line 17 is an example of . . .  
a. metaphor    b. simile    c. personification    d. onomatopoeia

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**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 1:**      1. pron 2. adj 3. prep 4. adv 5. int 6. pron 7. adj 8. v  
9. n 10. prep 11. conj 12. int 13. n 14. adj 15. pron 16. adv  
17. conj 18. n 19. pron 20. prep

**EXERCISE 2:**      **PASSAGE 1**              1. c 2. a 3. b 4. a 5. d 6. c  
**PASSAGE 2**              1. a 2. b 3. c 4. b 5. a 6. d

**EXERCISE 3:**      **PASSAGE 1**              1. d 2. b 3. a 4. c 5. a 6. c  
**PASSAGE 2**              1. a 2. c 3. b 4. d 5. b 6. a

**EXERCISE 4:**      1. CX 2. S 3. CC 4. C 5. CX 6. C 7. C 8. S  
9. CC 10. CX 11. CX 12. C 13. C 14. CX 15. CC 16. CX  
17. C 18. CX 19. C 20. S

**EXERCISE 5:**      1. o.p. 2. p.n. 3. d.o. 4. p.n. 5. d.o. 6. p.n. 7. p.a. 8. p.a.  
9. p.a. 10. d.o. 11. p.n. 12. o.p. 13. p.n. 14. o.p. 15. i.o. 16. p.n.  
17. d.o. 18. o.p. 19. i.o. 20. p.a.

**EXERCISE 6:**      1. inf 2. appos 3. prep 4. par 5. ger 6. prep 7. prep 8. inf  
9. prep 10. par 11. ger 12. inf 13. inf 14. ger 15. prep 16. appos  
17. inf 18. prep 19. ger 20. par

**EXERCISE 7:**      1. inf d.o. 2. inf p.n. 3. par adj 4. ger d.o.  
5. inf d.o. 6. ger subj 7. ger subj 8. inf subj  
9. inf adv 10. inf p.n. 11. inf subj 12. ger d.o.  
13. par adj 14. inf adj 15. ger o.p. 16. inf d.o.  
17. inf adj 18. par adj 19. inf adv 20. inf d.o.

**EXERCISE 8:**      1. d.o. 2. d.o. 3. adj 4. adv 5. adj 6. adv 7. adj 8. adv  
9. d.o. 10. d.o. 11. o.p. 12. d.o. 13. adj 14. p.n. 15. adv 16. d.o.  
17. o.p. 18. adj 19. adj 20. d.o.

**EXERCISE 9:**      1. m 2. s 3. s 4. s 5. p 6. p 7. p 8. p 9. p 10. s 11. h  
12. m 13. h 14. h 15. s 16. m 17. p 18. s 19. s 20. m

**EXERCISE 10:**      1. b 2. c 3. e 4. c 5. c 6. c 7. d 8. b 9. d 10. a 11. c 12. d  
13. c 14. c 15. d 16. b 17. a 18. d 19. e 20. a

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**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 11:**      1. a 2. c 3. e 4. a 5. c 6. b 7. b 8. a 9. a 10. e 11. a 12. d  
13. a 14. c 15. c 16. c 17. a 18. d 19. c 20. b

**EXERCISE 12:**      1. a 2. a 3. d 4. b 5. b 6. a 7. d 8. a 9. d 10. a 11. c  
12. a 13. a 14. a 15. a 16. a 17. c 18. a 19. a 20. a

**EXERCISE 13:**      1. d 2. d 3. c 4. b 5. c 6. a

**EXERCISE 14:**      1. c 2. a 3. b 4. a 5. d 6. d

**EXERCISE 15:**      1. d 2. a 3. c 4. b 5. c 6. b

**EXERCISE 16:**      1. b 2. a 3. b 4. c 5. a 6. d

## GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

**ALLEGORY** – a story with both a literal and symbolic meaning.

**ALLITERATION** – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

**ALLUSION** – a reference to a well-known person, place, event, work of art, myth, or religion.

**ANADIPLOSIS** – a type of repetition in which the last words of a sentence are used to begin the next sentence.

**ANALOGY** – a comparison of two things that are somewhat alike.

**ANAPHORA** – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

**ANECDOTE** – a brief personal story about an event or experience.

**ANTAGONIST** – a character, institution, group, or force that is in conflict with the protagonist.

**ANTIHERO** – a protagonist who does not have the traditional attributes of a hero.

**ANTIMETABOLE** – a type of repetition in which the words in a successive clause or phrase are reversed. (*"Ask not what your country can do for you but what you can do for your country."* J.F. Kennedy).

**ANTIPHRAISIS** – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare's Julius Caesar, Antony's use of "... but Brutus is an honorable man ..." to convey the opposite meaning*).

**ARCHETYPES** – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

**ASSONANCE** – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

**ASYNDETON** – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

**ATMOSPHERE** – the way that setting or landscape affects the tone or mood of a work.

**BATHOS** – sentimentality.

**BILDUNGSROMAN** – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

**CACOPHONY** – the unharmonious combination of words that sound harsh together.

**CARICATURE** – writing that exaggerates or distorts personal qualities of an individual.

**CHIAROSCURO** – the contrasting of light and darkness.

**CLIMAX** – the high point in the plot, after which there is falling action. May coincide with crisis.

**COLLOQUIALISM** – a local expression that is not accepted in formal speech or writing.

**CONCEIT** – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*).

**CONFLICT** – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

**CONNOTATION** – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

**CONSONANCE** – the repetition of a consonant at the end of two or more words.

(*Hop up the step*).

**CONTEXT** – the words and phrases surrounding a word.

**CRISIS** – the point at which the protagonist experiences change, the turning point.

**DENOTATION** – the definition or meaning of a word.

**DENOUEMENT** – the falling action or final revelations in the plot.

**DIALECT** – regional speech that identifies a character's social status.

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

**DOUBLE ENTENDRE** – a statement that has two meanings, one of which is suggestive or improper.

**DRAMATIC IRONY** – results when the reader or audience knows or understands something that a character does not know.

**DRAMATIC MONOLOGUE** – a poem in which an imaginary character speaks to a silent listener.

**DYNAMIC CHARACTER** – a character who undergoes change as a result of the actions of the plot and the influence of other characters.

**DYSPHEMISM** – a coarse or rude way of saying something; the opposite of euphemism. A euphemism for die would be pass away. A dysphemism would be croak.

**DYSTOPIA** – the opposite of utopia. Literally “bad place.”

**ELISION** – the omission of part of a word as in “o’er” for over and “e’re” for ever.

**ELLIPSIS** – the omission of one or more words signified by the use of three periods . . .

**EPILOGUE** – a concluding statement.

**EPIPHANY** – a sudden insight or change of heart that happens in an instant.

**ETHOS** – moral nature or beliefs.

**EUPHEMISM** – an indirect way of saying something that may be offensive . (*passed away instead of died, senior citizens instead of old people*).

**EXISTENTIALISM** – 20<sup>th</sup> century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

**EXTENDED METAPHOR** – a metaphor that is elaborated on and developed in several sentences.

**FARCE** – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

**FIGURATIVE LANGUAGE** – the use of figures of speech to express ideas.

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, person-ification.

**FLASHBACK** – a plot device that allows the author to jump back in time prior to the opening scene.

**FLAT CHARACTER** – a one-dimensional character who is not developed in the plot.

**FOIL** – a character who, through contrast, reveals the characteristics of another character.

**FORESHADOWING** – a clue that prepares the reader for what will happen later on in the story.

**HERO/HEROINE** – the main character, the protagonist whose actions inspire and are admired.

**HOMOPHONE** – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear; fair, fare*).

**HYPERBOLE** – exaggeration (*I’ll love you until all the seas run dry*).

**IDIOM** – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

**INFERENCE** – information or action that is hinted at or suggested, but not stated outright.

**INTERIOR MONOLOGUE** – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

**IRONY** – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

**LITOTES** – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

**LOOSE SENTENCE** – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: (*Because it was raining, I didn’t go to shopping*).

**MAGICAL REALISM** – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

**MALAPROPISM** – the use of a word somewhat like the one intended, but ridiculously wrong (*the use of diseased rather than deceased in Huckleberry Finn*).

**METAPHOR** – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).

**METONYMY** – the use of an object closely associated with a word for the word itself. (*Using crown to mean king, or oval office to mean president*).

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

**MOTIF** – a recurring pattern of symbols, colors, events, allusions or imagery.

**NARRATOR** – the person telling the story.

**NATURALISM** – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

**NOVELLA** – a tale or short story.

**ONOMATOPOEIA** – the use of words to imitate sound. (*clink, buzz, clomp, hiss*).

**OXYMORON** – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

**PARABLE** – a story that teaches a lesson.

**PARADOX** – a statement that on the surface seems a contradiction, but that actually contains some truth.

**PARATAXIS** – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

**PARODY** – writing that imitates another author's style.

**PATHOS** – pity, sympathy, or sorrow felt by the reader in response to literature

**PERIODIC SENTENCE** – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence*).

**PERSONA** – the voice in a work of literature.

**PERSONIFICATION** – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

**PICARESQUE** – episodic adventures of a protagonist who is usually a rascal.

**POETIC DEVICES** – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

**POINT OF VIEW** – the perspective from which a story is told.

**POLYSYNDETON** – the overuse of conjunctions in a sentence, especially and, and or.

**POSTMODERN** – contemporary fiction, may include an antihero and experimental style.

**PROTAGONIST** – the main character.

**PUN** – a play on words. (*He wanted to become a chef, but he didn't have the thyme*).

**REALISM** – writing that is characterized by details of actual life.

**REGIONALISM** – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

**RHYME** – words with identical sounds such as cat and hat or glare and air.

**ROMANTICISM** – literary movement in the 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

**SARCASM** – a bitter remark intending to hurt and express disapproval.

**SATIRE** – writing that blends humor and wit with criticism of institutions or mankind in general.

**SENSORY IMAGERY** – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

**SETTING** – the time and place where a story takes place.

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as. (*eyes gleaming like live coals; as delicate as a snowflake*).

**SOLILOQUY** – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

**STATIC CHARACTER** – a character who changes little in the course of the story.

**STREAM OF CONSCIOUSNESS** – a narrative technique that imitates the stream of thought in a character's mind.

**STYLE** – the individual way an author writes, how it is recognized and imitated.

**SUBPLOT** – a minor or secondary plot that complicates a story.

**SURREALISM** – 20<sup>th</sup> century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

**SUSPENSE** – anticipation of the outcome.

**SYMBOL** – something that stands for something else.

**SYNECDOCHE** – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels*).

**SYNTAX** – word order, the way in which words are put together.

**THEME** – a central idea.

**TONE** – the attitude toward a subject or audience implied by a literary work.

**TRANSCENDENTALISM** – a 19<sup>th</sup> century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

**TROPE** – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

**UNDERSTATEMENT** -- saying less than is actually called for. (*referring to an Olympic sprinter as being pretty fast*).

**UNRELIABLE NARRATOR** – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein*).

**UTOPIA** – a perfect or ideal world.





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