

CLASSICAL COMICS STUDY GUIDE

Much Ado About Nothing

Making Shakespeare accessible for teachers and students

Suitable for KS2 and KS3

Written by: Karen Wenborn



Bringing Classics to Life

CLASSICAL COMICS STUDY GUIDE

Much Ado About Nothing

First UK Edition

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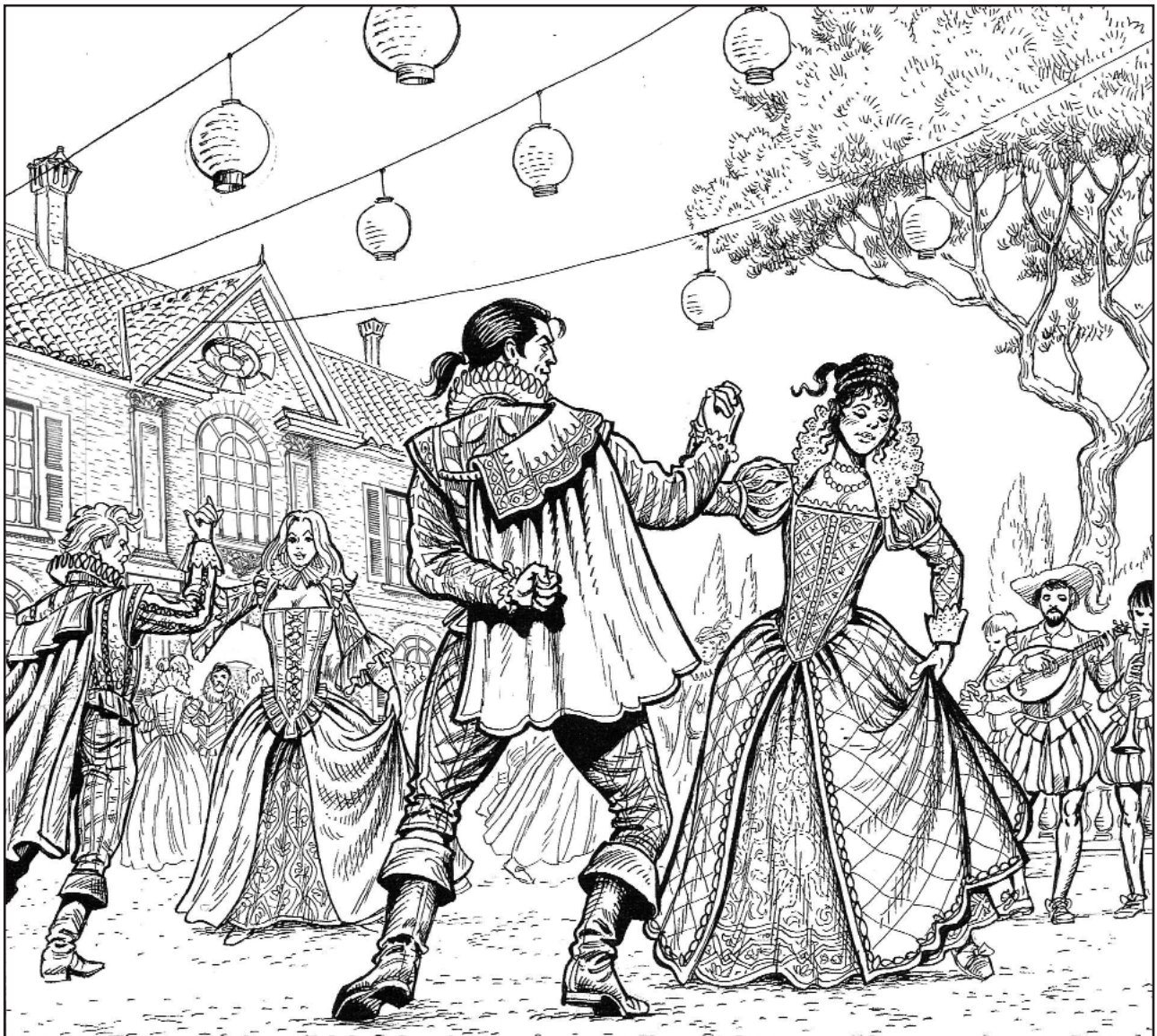
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MUCH ADO ABOUT LANGUAGE

WORKSHEET 1

Re-read the speeches looking for examples of metaphor and simile.
 If possible, underline or highlight them when you find them. Put 'M' or 'S' in the margin next to each one.
 If you have time, look for other examples of metaphor and simile in the play.



TASK:

Discuss this as a group. Have you identified them correctly?

Look again at the following images from the speeches and from other parts of the play.	Explain what is being said in these speeches.
<p>“That what we have we prize not to the worth Whiles we enjoy it; but being lacked and lost, Why, then we rack the value.”</p> <p>“As strange as the thing I know not. It were possible For me to say I loved nothing so well as you. But believe me not, and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.”</p> <p>“He is now as valiant as Hercules that only tells a lie and swears it.”</p> <p>“Good morrow Benedick. Why, what’s the matter, That you have such a February face, So full of frost, of storm and cloudiness?”</p> <p>“Bull Jove, sir, had an amiable low – And some such strange bull leaped your father’s cow, And got a calf in that same noble feat Much like to you, for you have just his bleat.”</p> <p>“And when I lived, I was your other wife; And when you loved, you were my other husband.”</p> <p>“I’ll tell thee what, prince; a college of wit-crackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram?”</p>	

MUCH ADO ABOUT LANGUAGE

WORKSHEET 2

MISSING WORDS

To complete the sentences below, underline the correct word in the box, and then write it in the gap. Be careful – there are some traps in the box!

1. Marry, this, well carried, shall on her behalf
Change _____ to _____; that is some good:
2. And every lovely _____ of her life
Shall come _____ in more precious habit.
3. Being that I flow in grief,
The smallest _____ may lead me.
4. Will you not eat your _____?
With no _____ that can be devised to it. I protest I love thee.
5. I cannot be a _____ with wishing, therefore I will die a _____ with grieving.
6. To _____ me, or _____ me ; one of them. Signior Leonato, truth it is, good signior,
Your niece regards me with an eye of favour.
7. I think he thinks upon the savage _____.
Tush, fear not, man; we'll tip thy _____ with gold,
8. I'll tell thee what, prince ; a college _____ of cannot flout me out of my humour.
9. Think not on him till to-morrow : I'll devise _____ for him. Strike up, pipers.
10. She died, my lord, but whiles her _____ lived.



slander remorse organ
 apparell'd part bad string
 food man undo good rope
 word sauce reason bind
 horns strong-men punishments
 spear woman bull wit-crackers
 brave students lion staff
 tie words child slander

MUCH ADO ABOUT INSULTS!

WORKSHEET 3

Shakespeare often made up his own words, especially when he wanted to create strong images. Many of these were used by characters to insult each other. Can you work out which words are still used today? Match one word from Column 1 with one word from Column 2 and one from Column 3. Cut them out and shuffle them around. Try different combinations to see who can produce the most offensive insult! Put the word 'thou' (you) at the beginning and you have a sentence.

Words made from putting two words together are called compound words. Can you work out what some of them might mean?

Column 1: Adjective	Column 2: Compound Adjective	Column 3: Nouns and Compound Nouns
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	basket-cockle
burly-boned	boil-brained	bladder
caluminous	brazen-faced	blind-worm
churlish	bunch-back'd	boar-pig
cockered	clapper-clawed	braggart
clouted	clay-brained	bugbear
craven	common-kissing	canker-blossom
cullionly	crook-pated	clotpole
currish	dismal-dreaming	coxcomb
dankish	dizzy-eyed	codpiece
dissembling	doghearted	cur
droning	dread-bolted	death-token
errant	earth-vexing	devil-monk
fawning	elf-skinned	dewberry
fishified	fat-kidneyed	flap-dragon
fobbing	fen-sucked	flax-wench
frothy	flap-mouthed	flirt-gill
fusty	fly-bitten	foot-licker
gleeking	folly-fallen	fustilarian
goatish	fool-born	giglet
gorbellied	full-gorged	gudgeon
impertinent	guts-gripping	haggard
infectious	half-faced	harpy
jarring	hasty-witted	hedge-pig
loggerheaded	hedge-born	horn-beast
lumpish	hell-hated	hugger-mugger
mammering	idle-headed	jolt-head
mangled	ill-breeding	lewdster
misbegotten	ill-nurtured	lout
mewling	knotty-pated	malcontent
odiferous	leaden-footed	maggot-pie

Column 1: Adjective	Column 2: Compound Adjective	Column 3: Nouns and Compound Nouns
paunchy	lily-livered	malt-worm
poisonous	malmsey-nosed	mammet
pribbling	milk-livered	measle
puking	motley-minded	minnow
puny	muddy-mettled	miscreant
qualling	onion-eyed	mouldwarp
rampallian	pigeon-liver'd	mumble-news
rank	plume-plucked	nut-hook
reeky	pottle-deep	pigeon-egg
roguish	pox-marked	pignut
ruttish	reeling-ripe	popinjay
saucy	rough-hewn	puttock
spleeny	rude-growing	pumpion
spongy	rump-fed	rascal
surly	scale-sided	ratsbane
tottering	scurvy-valiant	scullion
unmuzzled	shard-borne	scut
unwash'd	sheep-biting	skainsmate
venomed	spur-galled	strumpet
villainous	swag-bellied	toad
warped	tardy-gaited	varlot
wart-necked	tickle-brained	vassal
wayward	toad-spotted	whey-face
weedy	unchin-snouted	wagtail
whoreson	weather-bitten	yoke-devil

GAME:

Divide the class into two. Line up the two halves facing each other, making Line 1 and Line 2. This may be best done outside! Take turns to shout out words from the list as follows:

1. The first person in Line 1 calls out a word of his or her choice from Column 1.
2. The first person in Line 2 has to respond with a word starting with the same letter from Column 2.
3. The second person in Line 1 then completes the insult with any word from Column 3.
4. The process starts again with the second person in Line 2, and so on.

Optional extra rule:

Everyone must listen and try to avoid repeating words that have already been called out. Anyone who repeats a word is 'out' and has to leave the line. The game continues until only a few people are left or the words have all been used up.



MUCH ADO ABOUT LANGUAGE

WORKSHEET 4

GAME:

Connect the Quotes - who said what?

A game played in pairs.

Cut out and use the quotations suggested here, and select and add more of your own.

Why, what's
the matter,
That you have
such a
February face,
So full of
frost, of
storm, and
cloudiness?

I'll tell thee
what, prince;
a college of
wit-crackers
cannot flout
me out of my
humour.

It were as
possible for me
to say I loved
nothing so well
as you: but
believe me not;
and yet I lie not;
I confess
nothing, nor I
deny nothing.

Why, then we
rack the value,
then we find
the virtue that
possession
would not
show us
Whiles it was
ours.

You know your
office, brother:
You must be
father to your
brother's
daughter,
And give her
to young
Claudio.

Friar, I must
entreat your
pains, I think.

You have
stayed me in
a happy
hour: I was
about to
protest I
loved you.

Pause awhile,
And let my
counsel sway
you in this
case. Your
daughter
here the
princes left
for dead.

You dare
easier be
friends with
me than fight
with mine
enemy.

And so am I,
being else by
faith enforced
to call young
Claudio to a
reckoning for
it.

For here's a
paper, written
in his hand,
A halting
sonnet of his
own pure
brain,
Fashion'd to
Beatrice.

Peace! I will
stop your
mouth.

Each student draws one quote out of the bag at a time, and links it to the correct character. The first to get a line of four 'wins'. You can use the grid on the next page.

WORD SEARCH

WORKSHEET 5

Find each of the following words:

- | | | | |
|---------------------|-------------|-------------|-------------|
| MONUMENT | REPUTATION | SLANDER | TESTIMONY |
| BEATRICE | CLAUDIO | DISHONOURED | URSULA |
| MOURNING | ANTONIO | GIDDY | OSTENTATION |
| SATIRE | ENIGMATICAL | EPITAPHS | CUDGELLED |
| RANCOUR | HERO | AMIABLE | |
| WILLIAM SHAKESPEARE | COMEDY | UNMITIGATED | |

Write down how many times you found each word. If you found a word five times then write 5.

e r a e p s e k a h s m a i l l i w o c
 u t s d i s h o n o u r e d y d e m o c
 b s t l t b e a t r i c e r e d n a l s
 e y h g a a e l b a i m a l y d e m o c
 a t d r n n o r e h a c l a u d i o o n
 t y e d d i d a r e h e t n e m u n o m
 r e d s i e n e i k g n i n r u o m d t
 i y n d t g l r r d r u o c n a r e i t
 c o d i i i a l u s r u e c i r t a e b
 e t a d g g m c e o e e r i t a s r g e
 e l b a i m a o s g m m t g g t t n i e
 p h e r o g a r n a d o o i a e n o d d
 i a l u s r u t o y t u t c l s e i y e
 t h h e r o e i i n d i c r u t m t d o
 a e i d c a n h a c m d r l s i u a e o
 p r a n t o n i o n a m i e r m n t m m
 h o a l t a s g u t u l a g u o o u o i
 s r e n o s t e n t a t i o n n m p c a
 c l a u d i o m o u r n i n g y h e p e
 d c u o i g i c h r u o o n e p l r a n

MUCH ADO ABOUT PERFORMING THE PLAY

WORKSHEET 6

TASK:

Divide The Friar's speech in Act 4 scene 1 into whole sentences or phrases.



Each member of the class has one sentence or phrase. Memorise it!
You will need plenty of room for this.

- Practice saying the sentence or phrase in as many different ways as possible:
 - Shout it!
 - Whisper it.
 - Say it in a pleading tone.
 - Sing it!
 - Say it in a persuading tone.
 - Say it quickly!
 - Say it slowly.
 - Say it angrily!
 - Say it as if you are apologising.
 - Say it sarcastically.
- Choose a way to say it that you think fits what The Friar is saying in that part of the speech.
- Everyone form a circle, standing in the order of the speech. In your circle, decide what you're going to do when you say your line. You could step forward, shake your fist, raise your arms etc. You decide.
- Go around the circle in order, each person saying his or her sentence in turn.
- You've all performed the speech together!

MUCH ADO ABOUT CHARACTER AND MOTIVATION

WORKSHEET 7

Here we explore links and relationships between the key characters, although the mind map can be used in many ways to explore other themes within the play, such as motivation.

TASK:

Draw a mind map linking Benedick, Claudio, Hero and Beatrice. Below is an example of a mind map. Explain the connections, using quotes where you can.

1. Start at the centre of a blank, landscape page, ideally with a colourful image to represent your subject.

2. Use words and pictures throughout your map. Wherever possible use single KEY words, printed along a line. Each word or picture sits on its own line.

3. The lines make the association between ideas as clear as possible. Make them flowing and organic and make each line the same length as the word or image. Always ensure that lines connect to the end of the line at the previous level. Typically lines will be thicker at the centre and thinner further out.

4. Experiment with different ways of linking and emphasizing different aspects. Use highlighters, codes and arrows as necessary.

5. The structure that should develop will be a 'radiant hierarchy', with ideas radiating out from your central themes and main branches.

The mind map diagram features a central image of a map. Five main branches radiate from the center:

- STRUCTURE:** Order, Clear, Associations, Radiant
- STYLE:** Fun, Emphasis, Personal, Beauty
- LINES:** Connect, Thinner, Thicker, Image, Word, Flowing, Length, Organic
- PAPER:** Blank, Landscape, Start, Centre
- USE:** Images, Colour, Words, Print, Single, Key

Use one of the images from the book in the centre of the page to start you off.

Now draw lines to each character showing who loves whom, how they are connected and any other 'joining' threads you can think of.

MUCH ADO ABOUT IDEAS, THEMES AND ISSUES

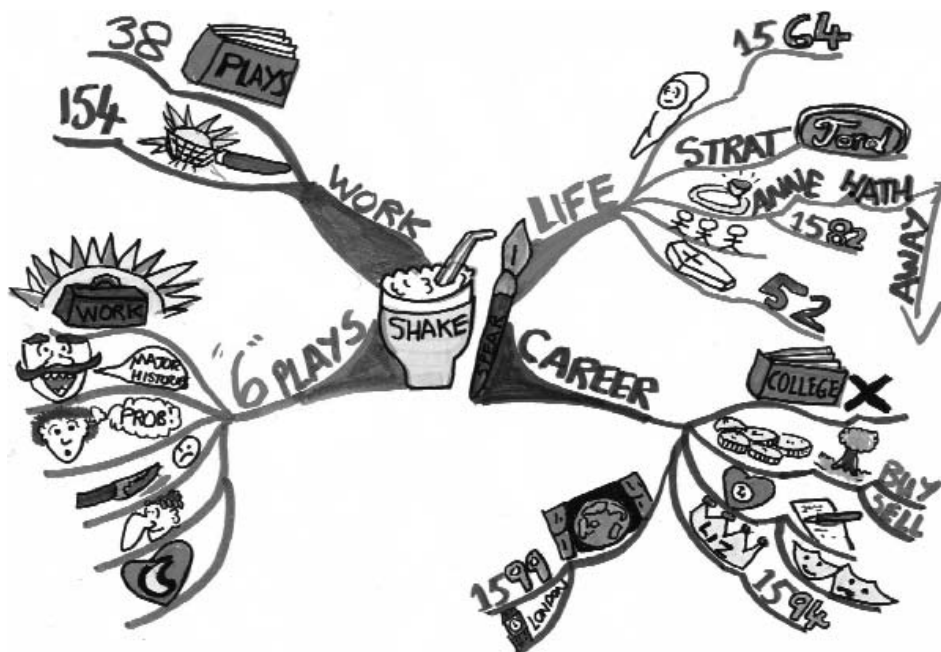
WORKSHEET 8

GROUP WORK AND DISCUSSION:

1. In groups, create a mind map of all the words and phrases that you can think of that are to do with love.
2. Then, divide them into 'negative' and 'positive' halves. Does every group have the same number of negative or positive terms? Do different groups have different ideas about love?
3. Use a map to examine the different roles, morals and social guidelines for men and women as portrayed in the play.
4. How do they differ from the roles of men and women today?



Here is an example of a mind map based on William Shakespeare:



WORD SEARCH SOLUTION

WORKSHEET 5

The number of times each word is found in the grid is in brackets:

- | | | | |
|-------------------------|-----------------|-----------------|-----------------|
| MONUMENT (2) | REPUTATION (1) | SLANDER (2) | TESTIMONY (2) |
| BEATRICE (3) | CLAUDIO (2) | DISHONOURED (1) | URSULA (3) |
| MOURNING (3) | ANTONIO (2) | GIDDY (4) | OSTENTATION (1) |
| SATIRE (2) | ENIGMATICAL (1) | EPITAPHS (1) | CUDGELLED (2) |
| RANCOUR (2) | HERO (5) | AMIABLE (2) | |
| WILLIAM SHAKESPEARE (1) | COMEDY (3) | UNMITIGATED (1) | |

The word search grid contains the following words highlighted in black boxes:

- MONUMENT (2)
- BEATRICE (3)
- MOURNING (3)
- SATIRE (2)
- RANCOUR (2)
- WILLIAM SHAKESPEARE (1)
- REPUTATION (1)
- CLAUDIO (2)
- ANTONIO (2)
- ENIGMATICAL (1)
- HERO (5)
- COMEDY (3)
- SLANDER (2)
- DISHONOURED (1)
- GIDDY (4)
- EPITAPHS (1)
- AMIABLE (2)
- UNMITIGATED (1)
- TESTIMONY (2)
- URSULA (3)
- OSTENTATION (1)
- CUDGELLED (2)