MA99 EDUCATION

Much Ado About Nothing: Practice Questions

NSW ENGLISH STANDARD 11-12 SYLLABUS 2024 FOR HSC 2027 AND LATER

Instructions

Every question in this document was written for it. The first HSC under this syllabus is 2027, so no past paper exists for this course and nothing here is adapted from one.

The four tiers are this pack's own. Foundation, Building, Stretch and Exam-style describe how much the question asks of you, not what mark it would earn and not what course you are in. The tier called Stretch is not English Advanced.

Use Document A beside this one. Every question below can be answered from the six concerns and the six groups of the quotation bank. If a question sends you somewhere Document A does not go, that is a gap worth noticing.

1. How these questions work

Read this page once. It explains the tiers, the marks and the clock.

Close study of literature is examined in Paper 2 Section II. There is one question, it carries twenty marks, there is no choice, it is answered on your prescribed text, and it may include a stimulus.

The paper, and where your section sits in it

Paper 2 runs two hours plus five minutes reading time and carries sixty marks across three sections of twenty marks each. Section I is Language, identity and culture. Section II is Close study of literature. Section III is The craft of writing.

The arithmetic gives forty minutes a section. That is arithmetic, not instruction: how you divide the forty minutes INSIDE the section is this suite's recommendation and not NESA's.

Note for students who compare with English Advanced: their Section II is also the single text literary study, so the numbers agree there by coincidence. Their Section I is Textual conversations, which does not exist in this course.

FORTY MINUTES, AND WHERE THEY GO

Close study of literature is Paper 2 Section II. Sixty marks across three equal sections gives forty minutes each.



Figure 1 · Forty minutes, and where they go.

1.1 The four tiers

FOUNDATION	**One idea, clearly stated, with the play attached to it. Answer these first and answer them fully. If you cannot do these, the harder questions will not help.**
BUILDING	**Two ideas held together, or one idea tested against an objection. This is where most of the work in this focus area sits.**
STRETCH	**A question that resists its own premise, or asks you to judge rather than explain. Attempt these once the first two tiers are secure.**
EXAM-STYLE	**Written as a Close study of literature question in Paper 2 Section II would be written: one sentence, no scaffolding, twenty marks, forty minutes.**

1.2 What the question is asking, before you plan

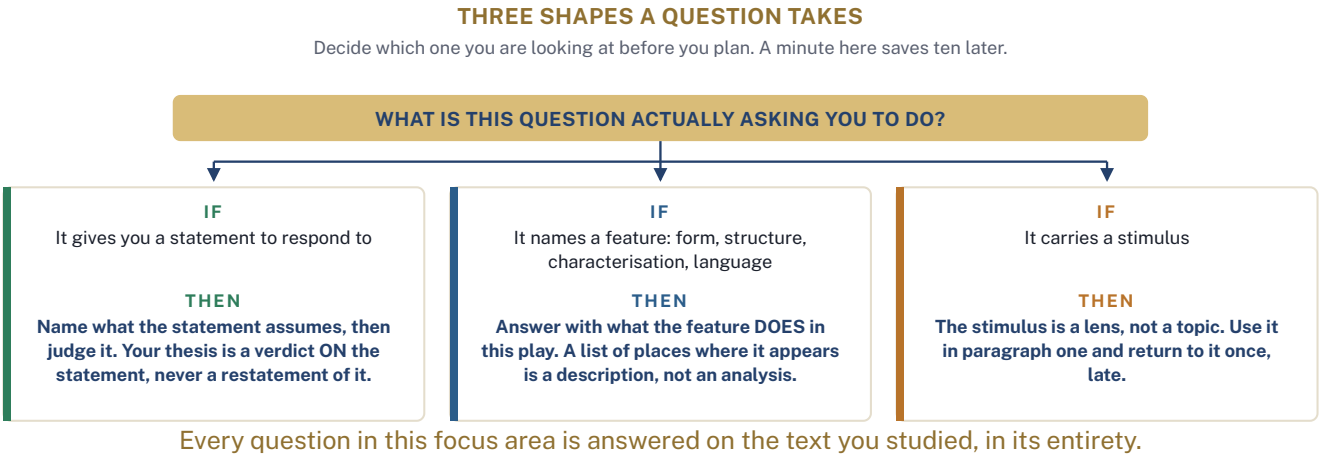


Figure 2 · Three shapes a question takes.

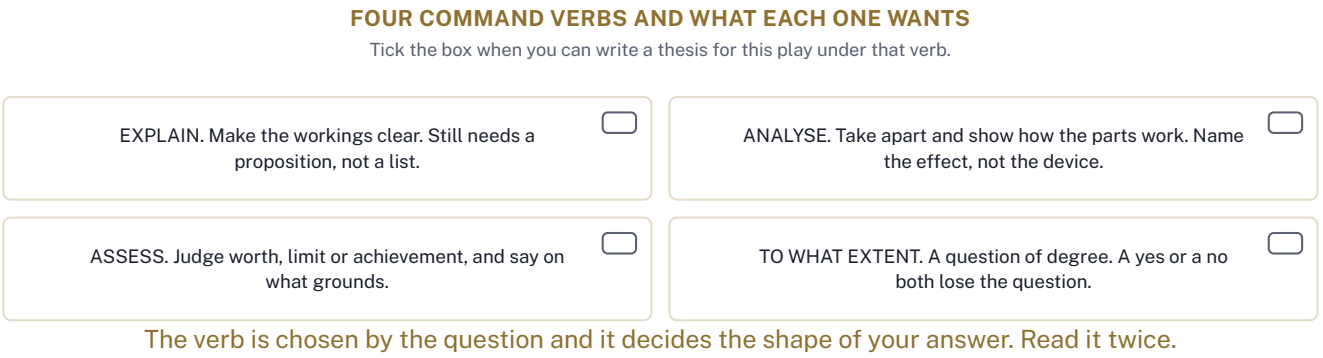


Figure 3 · Four command verbs. Tick when you can write a thesis for this play under each.

The two minute habit

Underline the command verb. Underline the noun the question is about. Circle anything that makes it a question of degree.

Then write your thesis as one sentence before you write anything else. If you cannot, you have not decided what you think, and a plan will not rescue you.

2. Foundation

Eight questions. One idea each. Answer these fully before going further.

FOUNDATION One idea, clearly stated, with the play attached to it.

Question 1

Explain how deception is used in Much Ado About Nothing. (20 marks)

Question 2

Analyse how Shakespeare presents Beatrice and Benedick's relationship. (20 marks)

Question 3

Explain the importance of Act 4 Scene 1 to the play as a whole. (20 marks)

Question 4

Analyse how the play presents Hero. (20 marks)

Question 5

Explain how Dogberry and the watch contribute to the play. (20 marks)

Question 6

Analyse the ways language reveals character in Much Ado About Nothing. (20 marks)

Question 7

Explain how the play uses overhearing to move its plot forward. (20 marks)

Question 8

Analyse how Shakespeare presents Claudio's treatment of Hero. (20 marks)

What a foundation question still requires

A thesis. Explain how deception is used is still answered with a proposition, not a list. The play uses one method of deception for kindness and for cruelty is a thesis; the play uses lots of deception is not. Two quotations a paragraph, embedded and short.

An effect named with a verb in every paragraph.

3. Building

Ten questions. Two ideas held together, or one idea against an objection.

BUILDING Two ideas held together, or one idea tested against an objection.

Question 9

Much Ado About Nothing uses the same method to make a marriage as it uses to destroy one. Analyse how this shapes your understanding of the play. (20 marks)

Question 10

To what extent does the play distinguish between a kind deception and a cruel one? (20 marks)

Question 11

Analyse how the play's structure sets its comic plot against its serious one. (20 marks)

Question 12

The play gives the recovery of the truth to its least competent characters. Explain what this contributes to the play. (20 marks)

Question 13

Analyse how Shakespeare uses the language of sight and report in Much Ado About Nothing. (20 marks)

Question 14

To what extent is Hero's restoration at the end of the play a resolution? (20 marks)

Question 15

Explain how the play presents the difference between a man's honour and a woman's. (20 marks)

Question 16

Analyse how Shakespeare uses wit as a defence in the presentation of Beatrice or Benedick. (20 marks)

Question 17

The play is built out of people speaking about each other rather than to each other. Analyse the effect of this on your reading. (20 marks)

Question 18

To what extent does Don John explain himself? (20 marks)

4. Stretch

Eight questions that resist their own premise, or ask for a judgement.

STRETCH A question that resists its own premise, or asks you to judge rather than explain.

Question 19

A comedy is a play that ends well. To what extent does Much Ado About Nothing end well? (20 marks)

Question 20

The most interesting thing about this play is what it refuses to settle. Analyse the play in the light of this statement. (20 marks)

Question 21

Assess the view that Claudio, rather than Don John, is the dangerous figure in this play. (20 marks)

Question 22

The play's method of deception is morally neutral and the play knows it. To what extent do you agree? (20 marks)

Question 23

Analyse the significance of what the play chooses NOT to dramatise. (20 marks)

Question 24

Assess the view that the play's comic plot exists to make its serious plot bearable. (20 marks)

Question 25

The friar's plan is a deception and the play approves of it. Analyse what this reveals about the play's values. (20 marks)

Question 26

Much Ado About Nothing is a play about what people are willing to accept as proof. To what extent does this account for the play? (20 marks)

How to handle a question that resists its premise

Do not accept the statement and do not simply refuse it. Name what it assumes, and then decide whether the assumption holds for this play.

A comedy is a play that ends well assumes that ending and resolving are the same thing. This play separates them, and saying so IS the thesis.

Two of the six concerns in Document A are built for exactly this move: 4.1 on the method, and 4.6 on the close.

5. With a stimulus

Four questions, each with a stimulus. The stimulus is a lens, not a topic.

EXAM-STYLE One sentence, no scaffolding, forty minutes, and a stimulus you have not seen.

A question in this section of Paper 2 may include a stimulus. Nothing is published about what form one would take under this syllabus, so the four below are written to cover the range: a proposition, a critical sentence, a question, and an image described in words.

The rule is the same for all four. Use the stimulus in paragraph one and return to it once, late. A stimulus quoted once in the introduction and then abandoned tells a reader you noticed it and did nothing with it, which reads worse than not using it at all.

Stimulus

A play may resolve its plot and leave its problem exactly where it found it.

Question 27

Analyse Much Ado About Nothing in the light of this statement. (20 marks)

Stimulus

Deception depends on deception.

Question 28

With reference to this statement by the critic Richard Henze, analyse how Shakespeare constructs Much Ado About Nothing. (20 marks)

Stimulus

The women in this play are talked about far more often than they are talked to.

Question 29

Respond to this statement with close reference to Much Ado About Nothing. (20 marks)

Stimulus

An image: two people at a distance, watching a lit window, unable to hear what is being said inside.

Question 30

Analyse how Much Ado About Nothing explores what is suggested by this image. (20 marks)

A warning about question 28

The sentence is attributed to Richard Henze. If a stimulus in an examination attributes a sentence to a critic, respond to the SENTENCE. You are not required to know the critic's wider argument and you must not invent it.

Writing as Henze argues elsewhere, when you have not read elsewhere, is the fastest way to turn a good paragraph into a false one.

6. Two full attempts, timed

Do these properly. Forty minutes, no notes, one sitting each.

EXAM-STYLE One sentence, no scaffolding, forty minutes.

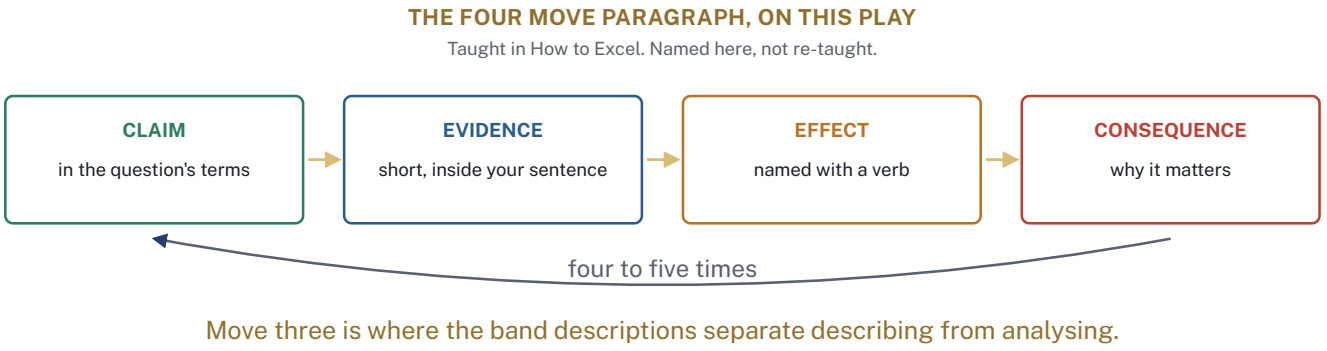


Figure 4 · The four move paragraph, named not re-taught.

6.1 Attempt one

Question 31

Much Ado About Nothing is a comedy that puts a near tragedy at its centre. Analyse how Shakespeare's construction of the play shapes your response to this. (20 marks)

Before you start. Nine minutes before you write: four to read the question and decide its shape, five to plan. Write your thesis as one sentence, then four paragraph claims, then the group of the bank each will draw on. Then set the timer for thirty one minutes and do not look at Document A again.

Write your response in a separate writing booklet.

6.2 Attempt two

Question 32

To what extent is the ending of Much Ado About Nothing a resolution of the play rather than a close to it? (20 marks)

Before you start. This is a question of degree. A response that says yes and a response that says no have both lost it. Decide where on the scale you are standing and put that in the thesis. Do not use the deception argument here: question 10 covers it and Document C answers it three times.

Write your response in a separate writing booklet.

After each attempt

Do not mark it straight away. Leave it a day.

Then use the scorecard in Document C, section 8, and score yourself out of eight before you read the annotated responses.

Then write ONE sentence naming the single change that would most improve the response. Not five changes. One.

7. Reading a question you have not seen

There is no choice of question in this section. This is the method for the one you get.

You will not choose. One question, twenty marks, forty minutes, on the play you studied. The method below is four minutes long and it works because this play is regular: the same five things are always available.

MINUTE	DO THIS	ON THIS PLAY, THAT MEANS
0 to 1	Underline the command verb and the noun the question is about.	Analyse, explain, assess, to what extent. Then: deception, honour, structure, a character, the ending.
1 to 2	Decide which of the three shapes it is.	A statement to judge, a feature to account for, or a stimulus to use as a lens.
2 to 3	Write the thesis as one sentence, with a verb of judgement.	Not shows or explores. Refuses, conceals, postpones, cannot distinguish, restores without repairing.
3 to 4	Name four paragraph claims and the bank group each draws on.	Groups 6.1 to 6.6 of Document A. If two claims draw on the same group, one of them is probably a repeat.

7.1 If the question names something Document A does not cover

It will happen and it is not a disaster. Use the five questions at section 7A of Document A, which are written to produce a paragraph from any scene in this play. Then attach what you find to the nearest of the six concerns. A question about the masked ball, or about Margaret, or about Don Pedro's silence at the end, is answered by the concerns even though none of them is named after those things.

7.2 The three sentences that will not do

DO NOT WRITE	BECAUSE	WRITE INSTEAD
Shakespeare uses many techniques to show the theme of honour.	It names a topic, promises a list, and contains no judgement.	Honour in this play attaches to women and is spent by men, and the play never lets a woman hold her own.
This shows that appearance can be deceiving.	True of nearly every play and of this one only trivially.	This shows what Claudio is willing to accept as proof, which is a staged sight at a distance.
In conclusion, Much Ado About Nothing is a play about deception.	The conclusion repeats the introduction, so the response has not moved.	The play ends on the device it opened with, which is a way of saying the machinery is still running.

The last sentence

Reserve three minutes for it. A closing sentence that could have been written before you started tells a reader the response did not develop.

The test: could your final sentence have been your first? If yes, write a different one.

Coverage and limits

This document covers question types, tiers, stimulus handling and question reading for Much Ado About Nothing in Close study of literature, English Standard 11-12 Syllabus (2024), examined in Paper 2 Section II. The prescribed edition is the Cambridge School Shakespeare, ISBN 9781107619890. NESA's list gives the year as 1998, but booksellers list this ISBN as the 2014 revised edition, so rely on the ISBN and check it against your copy. All thirty two questions are original writing composed for this document, as are three of the four stimulus items. The fourth quotes a critic and attributes him. No past paper exists for this course. The one quotation from a critic is fifteen words or fewer and is attributed. This document quotes no line of the play: the questions are written to send you to your own copy.

No claim is made anywhere about how responses are marked.

About this resource

MA99 EDUCATION

Scope

NSW English Standard, Year 12. Written to the NSW English Standard 11-12 Syllabus 2024, Much Ado About Nothing, for students sitting the HSC in 2027 and later years. This pack discusses its prescribed text without reproducing it. Short quotations from critics are attributed. No text by the prescribed author is reproduced. Document A, Document B and Document C are the three files of this set: the Text Pack, the Practice Questions and the Graduated Exemplars. References to them in this resource point to those files.

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Much Ado About Nothing: Graduated Exemplars

NSW ENGLISH STANDARD 11-12 SYLLABUS 2024 FOR HSC 2027 AND LATER

Instructions

The three responses below are original writing composed for this document. They are not real student work and they are not taken from released material, because no released material exists for this course: the first HSC under this syllabus is 2027.

They know the same play. That is the point of the exercise. The difference between them is not what they know. It is how much work they make their knowledge do.

Read them in order and do not skip response one. The move from the first to the second is the one worth studying, and it is a smaller move than it looks.

1. The question

Question 10

To what extent does Much Ado About Nothing distinguish between a kind deception and a cruel one? (20 marks)

This is question 10 from Document B. Attempt it yourself, timed, before you read on. The three responses below will be much more use to you once you have written one of your own.

A question of degree. A response that answers yes and a response that answers no have both lost it, because the question is asking where on the scale the play stands and on what evidence. The three responses below take three different positions on that scale, and the differences between them are not differences of information.

THE DIFFERENCE IS NOT KNOWLEDGE

Both responses below know the play. Only one of them is arguing.

WHAT THE MIDDLE RESPONSE DOES

Accurate, ordered, undemanding

States the topic and then illustrates it

Quotations sit beside the claim rather than inside it

Every paragraph is about the play; none is about the question

The conclusion repeats the introduction

WHAT THE STRONG RESPONSE DOES

Same knowledge, different work

States a proposition somebody could refuse

Quotations are embedded and short, and are read rather than displayed

Each paragraph advances the argument by one step

The conclusion says something the introduction could not

If your paragraphs could be reordered without loss, you have written a list.

Figure 1 · The difference is not knowledge.

2. Response one · a competent middle response

Response one

Accurate, organised, and describing. Everything in it is true. Nothing in it is argued.

INTRODUCTION

Much Ado About Nothing by William Shakespeare is a play that is full of deception. There are many different types of deception in the play, some of which are kind and some of which are cruel. Shakespeare uses a range of techniques including dramatic irony, imagery and dramatic structure to show the audience the difference between these deceptions. This essay will discuss how the play distinguishes between kind and cruel deception.

PARAGRAPH ONE

Firstly, the play shows kind deception through the tricking of Beatrice and Benedick. Don Pedro and the others trick Benedick into thinking Beatrice loves him. Claudio uses a fishing metaphor when he says Bait the hook well: this fish will bite. This metaphor shows that they are catching Benedick like a fish. Hero does the same thing to Beatrice and Ursula also uses a fishing image. This shows that the two tricks are similar. The audience finds these scenes funny because of the dramatic irony of Benedick hiding in the arbour. Therefore Shakespeare presents this deception as kind because it brings two people together.

PARAGRAPH TWO

Secondly, the play shows cruel deception through Don John. Don John is the villain of the play and he hates his brother. He says I cannot hide what I am which shows that he is honest about being bad. He gets Borachio to trick Claudio into thinking Hero is unfaithful. This is cruel because it almost destroys Hero's life. Claudio then shames Hero at the wedding, saying Give not this rotten orange to your friend. The imagery of rotten fruit shows how he now sees her as disgusting. Therefore Shakespeare presents this deception as cruel because of the harm that it causes.

PARAGRAPH THREE

Thirdly, the friar also uses deception but his is a good one. He tells everyone to pretend Hero is dead. He says his plan will Change slander to remorse; that is some good. This shows that his intention is good even though he is lying. In the end the plan works and Hero is able to marry Claudio. This shows that the play thinks some deceptions are acceptable if the person means well.

CONCLUSION

In conclusion, Much Ado About Nothing does distinguish between kind and cruel deception. The tricking of Beatrice and Benedick is kind and Don John's plot is cruel. Shakespeare uses techniques such as metaphor, imagery and dramatic irony to show the difference between them, which shows that deception is an important theme in the play.

What this response does well, and it is not nothing

Every fact in it is correct. Every quotation is accurate. Nothing is invented.

It is organised, it finishes, and each paragraph has a point.

It notices, in paragraph one, that the two gulling scenes use the same fishing image. That observation is the seed of a much better response and it is dropped one sentence later.

What is holding it where it is

The thesis is the question turned into a statement. This essay will discuss is not a position.

Firstly, secondly, thirdly is a list, not an argument. The paragraphs could be reordered without any loss, which is the test.

Techniques are named as nouns: metaphor, imagery, dramatic irony. What each one DOES is never said.

The conclusion repeats the introduction, so nothing has moved in four hundred words.

The word kind is never defined, and the question is about exactly that word.

3. Response two · a strong response

Response two

The same knowledge, doing more work. It has a position and it defends it.

INTRODUCTION

Much Ado About Nothing separates kind deception from cruel deception by outcome and by intention, but it never gives its characters a way to tell them apart in the moment. The play uses one machine for both. Shakespeare builds the gulling of Beatrice and Benedick and the slander of Hero out of the same components, a hidden listener and a staged conversation, so that the audience sees the difference while the characters cannot.

PARAGRAPH ONE

The play builds its kind deception and its cruel one from identical parts, and it makes the repetition obvious. Claudio's instruction as Benedick hides is Bait the hook well: this fish will bite, and when Hero traps Beatrice, Ursula uses the same figure: The pleasant'st angling is to see the fish. Repeating a fishing image across two scenes invites the audience to read them as one design rather than two events. What the repetition establishes is that the method carries no moral charge of its own. Placing a listener and performing for them is simply how information moves in Messina.

PARAGRAPH TWO

Because the method is neutral, the play's distinction has to rest on intention, and Shakespeare tests that by giving the friar a deception too. The friar's proposal that Hero be reported dead is a lie told to a whole household, and he justifies it entirely by what it will produce: it will Change slander to remorse; that is some good. He is explicit that grief will do the work that argument could not, because what we have we prize not to the worth. The play endorses this deception, and it endorses it on results. The uncomfortable consequence is that the friar's defence of lying is available, word for word, to Don John.

PARAGRAPH THREE

What the play will not supply is a test a character could use. Benedick in the arbour and Claudio at the window are in the same position: each watches something arranged, at a distance, by someone with a motive. Benedick's reaction, This can be no trick, is a judgement made on no evidence at all, and it happens to be wrong about the trick and right about the feeling. Claudio makes the same kind of judgement and is wrong about everything. The difference between them is luck, and a play that made moral difference depend on luck has said something bleak inside a comedy.

PARAGRAPH FOUR

The ending confirms that the play knows what it has done. Beatrice and Benedick, who were brought together by a lie, are finally convinced by documents: here's our own hands against our hearts. After five acts in which every overheard conversation misled somebody, the only evidence the play will accept at the close is written and physical. The play distinguishes kind from cruel deception by outcome, and then quietly declines to trust deception at all.

CONCLUSION

The play distinguishes the two only from outside. An audience can see which deception is kind because it can see the outcome; a character inside Messina, watching a staged scene at a distance, cannot. By building both plots on one mechanism and then closing on written proof, Shakespeare makes the distinction real and unusable at the same time.

What changed, and it is smaller than it looks

The same four scenes. The same quotations, nearly. One extra observation about the ending.

The thesis states a position that somebody could refuse, and the last sentence is a sentence the introduction could not have written.

Each paragraph advances the argument by one step: the method is neutral, so the test must be intention, but no character can apply it, and the ending admits it. Reorder those and the essay breaks. That is the test the middle response fails.

Effects are named with verbs: invites, establishes, endorses, declines.

4. Response three · the top response

Response three

The same material again, with a judgement in it and an objection met.

INTRODUCTION

Much Ado About Nothing draws the distinction its audience wants and withholds it from everyone inside the play. Kind and cruel deception run on one mechanism, a placed listener and a performance, and the play refuses to equip any character to tell which one they are inside. The distinction is therefore not a moral position the play holds. It is a piece of dramatic irony the play grants the audience and denies its characters, and the cost of that choice is what the last act is spent on.

PARAGRAPH ONE

The repetition of the fishing image across the two gulling scenes is not decorative but structural. Bait the hook well: this fish will bite and The pleasant'st angling is to see the fish are spoken by different plotters in different scenes to catch different people, and the shared figure asks the audience to see one design. Richard Henze's account of the play begins from this: "Deception depends on deception". The consequence is that method cannot carry the play's moral weight, because the method never varies.

PARAGRAPH TWO

If the method is neutral the burden falls on intention, and Shakespeare deliberately makes intention insufficient. The friar's plan is a deception the play approves, defended on outcome: it will Change slander to remorse; that is some good. Yet Don John's own account of himself is equally coherent within his terms. He has a grievance and states it, that his brother has beaten him and pardoned him, but he refuses to let it work as an excuse and asks instead to be left as he is: let me be that I am, and seek not to alter me. Two men lie, both explain themselves, and the play separates them only by what follows. Intention is doing no work that outcome is not already doing.

PARAGRAPH THREE

The play then places its characters where the distinction cannot be made. Benedick and Claudio each watch an arranged scene from a distance. Benedick's This can be no trick is a conclusion drawn from nothing, and it is right by accident. Claudio's is drawn from the same nothing and is catastrophically wrong. Gail Kern Paster's reading of the play's structure fits precisely here: "the actions to make and to break nuptials employ the same kinds of theatrical means". The comedy and the near tragedy are the same event with the outcome reversed, and no character has the information that would let them see it.

PARAGRAPH FOUR

Against this it can be argued that the play does adjudicate, and adjudicates clearly, by punishing Don John and rewarding the friar. That is true at the level of plot and it is worth granting. But an outcome is not a criterion, and the play makes the point itself by handing the discovery to characters incapable of reasoning about it at all. Borachio tells the prince that what your wisdoms could not discover, these shallow fools have brought to light. The truth is recovered by accident, from below, by people with no access to intention or method. If the play had a test, it would not need the watch.

PARAGRAPH FIVE

What the ending is worth, then, is a partial admission rather than a resolution. The couples are convinced by paper, here's our own hands against our hearts, and the last reckoning is postponed with Think not on him till tomorrow before a dance is called to fill the silence. Carol Cook's judgement of Hero's return, that "Hero remains dead in her resurrection", identifies the cost: the woman is restored to the same way of being looked at that destroyed her. The play closes its plot and leaves its problem standing, and the achievement of the ending is that it does not pretend otherwise.

CONCLUSION

The distinction between kind and cruel deception in this play is real, available only to the audience, and useless to everyone in Messina. That is a considerable achievement rather than a failure of design, because it is what allows a comedy to carry a near tragedy at its centre without collapsing. What it costs the play is any claim to have solved the problem it raised, and the final scene, with its postponement and its dance, appears to know it.

What the third response adds to the second

An objection is raised in its own paragraph, granted, and answered. The second response never meets a counter case.

There is a judgement in it: a considerable achievement rather than a failure of design, and what it costs the play. Judging worth, limit or achievement is what the focus area's Understanding content asks for. Critics are used to sharpen a claim the response already had, not to supply one. Remove Henze, Paster and Cook and the argument still stands. That is the correct test for whether a critic belongs in a paragraph.

It is about a paragraph longer. Mostly it is differently organised.

5. Tracing the difference

The three responses, side by side, at the four places where they diverge.

5.1 The four divergences

	RESPONSE ONE	RESPONSE TWO	RESPONSE THREE
The thesis	The question restated, plus a promise to discuss.	A position: the play distinguishes by outcome and by intention, but gives no character a test.	A position plus a claim about what kind of thing the distinction is: dramatic irony, not a moral view.
The structure	Firstly, secondly, thirdly. Reorderable.	Each paragraph is caused by the one before it. Not reorderable.	The same, with an objection paragraph placed where it does most damage to the case.
The evidence	Quotation follows claim, and is explained by naming a device.	Quotation sits inside the sentence and the effect is named with a verb.	The same, plus critics used to sharpen claims the response already had.
The ending	Repeats the introduction.	Says something the introduction could not.	Says what the play's choice was worth and what it cost.

5.2 The openings, side by side

RESPONSE	ITS FIRST SENTENCE	WHAT THAT SENTENCE COMMITS TO
One	Much Ado About Nothing by William Shakespeare is a play that is full of deception.	Nothing. It is true of the play and could open any essay about it.
Two	Much Ado About Nothing separates kind deception from cruel deception by outcome and by intention, but it never gives its characters a way to tell them apart in the moment.	A position with a limit in it. The but is doing the work.
Three	Much Ado About Nothing draws the distinction its audience wants and withholds it from everyone inside the play.	The same position, compressed, with an implied claim about who the play is for.

5.3 The closings, side by side

RESPONSE	ITS LAST SENTENCE	THE TEST: COULD IT HAVE BEEN THE FIRST?
One	Shakespeare uses techniques such as metaphor, imagery and dramatic irony to show the difference between them, which shows that deception is an important theme in the play.	Yes. Nothing has developed.
Two	By building both plots on one mechanism and then closing on written proof, Shakespeare makes the distinction real and unusable at the same time.	No. It depends on the fourth paragraph.

RESPONSE	ITS LAST SENTENCE	THE TEST: COULD IT HAVE BEEN THE FIRST?
Three	What it costs the play is any claim to have solved the problem it raised, and the final scene, with its postponement and its dance, appears to know it.	No. It depends on the objection having been answered.

The single most useful thing on this page

Write your last sentence, then read your first. If the last could have been the first, your response described rather than developed, and the fix is not more content.

The fix is to make paragraph two depend on paragraph one.

6. Ten sentences, corrected

Taken from response one. Each is true, and each is doing less work than it could.

WRITTEN	REWRITTEN	WHAT CHANGED
Shakespeare uses a range of techniques.	Shakespeare repeats one figure across two scenes.	A named action instead of a category.
This metaphor shows that they are catching Benedick like a fish.	The figure makes Benedick prey, which is comic here and is the same relation Claudio will be put in at the window.	Effect, then consequence.
This shows that the two tricks are similar.	The repetition asks the audience to read the two tricks as one design.	What it does to a reader, not what it shows.
Don John is the villain of the play.	Don John states a grievance and then refuses to let it explain him.	A claim rather than a label.
He says I cannot hide what I am which shows that he is honest about being bad.	He offers his malice as a settled identity rather than a motive, which withholds the explanation the audience is waiting for.	Names what the refusal achieves.
This is cruel because it almost destroys Hero's life.	The cruelty is not in the method, which is the method used on Benedick, but in what it is aimed at.	Distinguishes method from target.
The imagery of rotten fruit shows how he now sees her as disgusting.	The figure makes Hero a good returned to a seller, which puts the injury in Leonato's hands rather than hers.	Reads the grammar as well as the image.
The friar also uses deception but his is a good one.	The friar's deception is defended entirely on outcome, which is a defence available to Don John as well.	Turns an assertion into a problem.
In the end the plan works.	The plan works, and it works by the mechanism the friar names in advance: absence raises value.	Adds the how.
Deception is an important theme in the play.	Deception is the play's method rather than its subject, which is why it cannot be judged by looking at it.	Replaces a topic with a proposition.