

Much Ado: Correcting Dogberry

Using a word with the opposite meaning.

Using a word that rhymes with the word he is trying to say.

Using a nonsense word.

Using the right prefix and the wrong root.

Using the wrong prefix.

Using a noun instead of an adjective or verb or the other way round.

*lechery/
treachery*

Act Three,
Scene 3,
Line 160

*vigitant/
vigilant*

Act Three,
Scene 3,
Line 91

*comprehend/
apprehend*

Act Three,
Scene 3,
Line 25



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Another activity, like the word detectives activity, that pays close attention to text, and tries to provide a motivating structure for language research. The number of words you might give at one time to groups of two or three, depends on which Key Stage your pupils are at (say half dozen at KS3 and give all of them to your A level students), and how long you want the activity to last. I have put the words in the order they appear in the text, but I would suggest that you mix them up when you share them between groups so that pupils can be encouraged to move around the playscript.

In addition to producing their own dogberried dialogues pupils might be encouraged to improve on the sorting board. They also might like to find words, I have left out since I probably have not found them all.

The webaddress for this activity is <http://www.collaborativelearning.org/muchadodogberry.pdf>

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Our collaborative talk for learning activities are designed to:

...build on prior knowledge.

...move from concrete to abstract thinking.

...ensure everyone works with everyone else.

...extend social language into curriculum language.

...provide motivating ways to go over the same topic more than once.

COLLABORATIVE LEARNING PROJECT

Project Director: Stuart Scott

Supporting a cooperative network of teaching professionals throughout the European Union to develop and disseminate accessible interactive teaching materials in all subject areas and for all ages.

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BRIEF SUMMARY OF BASIC PRINCIPLES BEHIND OUR TEACHING ACTIVITIES:

The project is a teacher network, and a non-profit making educational trust. Our main aim is to develop and disseminate classroom tested examples of effective group strategies that promote talk across all phases and subjects. We hope they will inspire you to develop and use similar strategies in other topics and curriculum areas. We want to encourage you to change them and adapt them to your classroom and students. We run teacher workshops, swapshops and conferences throughout the European Union. The project posts online many activities in all subject areas. An online newsletter is also updated regularly.

*These activities are influenced by current thinking about the role of language in learning. They are designed to help children learn through talk and active learning in small groups. They work best in non selective classes where children in need of language or learning support are integrated. They are well suited for the development of speaking and listening. They provide teachers opportunities for assessment of speaking and listening.

*They support differentiation by placing a high value on what children can offer to each other on a particular topic, and also give children the chance to respect each other's views and formulate shared opinions which they can disseminate to peers. By helping them to take ideas and abstract concepts, discuss, paraphrase and move them about physically, they help to develop thinking skills.

*They give children the opportunity to participate in their own words and language in their own time without pressure. Many activities can be tried out in mother tongue and afterwards in English. A growing number of activities are available in more than one language, not translated, but mixed, so that you may need more than one language to complete the activity.

*They encourage study skills in context, and should therefore be used with a range of appropriate information books which are preferably within reach in the classroom.

*They are generally adaptable over a wide age range because children can bring their own knowledge to an activity and refer to books at an appropriate level. The activities work like catalysts.

*All project activities were planned and developed by teachers working together, and the main reason they are disseminated is to encourage teachers to work more effectively with each other inside and outside the classroom. They have made it possible for mainstream and language and learning support teachers to share an equal role in curriculum delivery. They should be adapted to local conditions. In order to help us keep pace with curriculum changes, please send any new or revised activities back to the project, so that we can add them to our lists of materials.

<http://www.collaborativelearning.org/muchadodogberry.pdf>

Much Ado Correcting Dogberry

LEONATO: Neighbours you are tedious.

DOGBERRY: It pleases your worship to say so, but we are the *poor duke's* officers. But truly, for my own part, if I were as *tedious* as a king, I could find it in my heart to bestow it all of your worship.

LEONATO: All of thy tediousness on me, ah?

DOGBERRY: Yea, and 'twere a thousand pound more than 'tis, for I hear as good *exclamation* on your worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

Act 3, Scene 5, Lines 16-26

Dogberry is tedious, longwinded and has swallowed the dictionary. He uses a lot of words. He often uses the wrong words in the wrong place. In this quotation, he thinks tedious means wealthy. He also means that he and his colleagues are the "duke's poor officers". Sometimes he uses words with the opposite meaning, sometimes he uses the wrong prefix or suffix, sometimes a similar looking word with a very different meaning, sometimes all of these together.

You have a set of cards with the words that Dogberry uses incorrectly, and in italics the word he should have used. Look up the line in the play, and work out what Dogberry was trying to mean. Sort the words on the sorting board into the kinds of mistakes that Dogberry has made. Check your dictionary to work out meanings if you are not sure of them.

When you have sorted them your group might like to try to write a modern dialogue full of dogberryisms to try out on the rest of the class.

Much Ado Correcting Dogberry - Sorting Board

<p>Using a word with the opposite meaning.</p>	<p>Using a nonsense word.</p>	<p>Using the wrong prefix.</p>
<p>Using a word that rhymes with the word he is trying to say.</p>	<p>Using the right prefix and the wrong root.</p>	<p>Using a noun instead of an adjective or verb or the other way round.</p>

Dogberry mistakes cards

<p>salvation/ damnation</p> <p>Act Three, Scene 3, Line 3</p>	<p>allegiance/ disloyalty</p> <p>Act Three, Scene 3, Line 5</p>	<p>desertless/ deserving</p> <p>Act Three, Scene 3, Line 9</p>	<p>senseless/ sensible</p> <p>Act Three, Scene 3, Line 22</p>	<p>comprehend/ apprehend</p> <p>Act Three, Scene 3, Line 25</p>	<p>vagrom/ vagrant</p> <p>Act Three, Scene 3, Line 25</p>
<p>tolerable/ intolerable</p> <p>Act Three, Scene 3, Line 36</p>	<p>present/ represent</p> <p>Act Three, Scene 3, Line 73</p>	<p>vigitant/ vigilant</p> <p>Act Three, Scene 3, Line 91</p>	<p>recovered/ discovered</p> <p>Act Three, Scene 3, Line 160</p>	<p>lechery/ treachery</p> <p>Act Three, Scene 3, Line 160</p>	<p>obey/order</p> <p>Act Three, Scene 3, Line 168</p>
<p>discerns/ concerns</p> <p>Act Three, Scene 5, Line 3</p>	<p>blunt/ sharp</p> <p>Act Three, Scene 5, Line 10</p>	<p>odorous/ odious</p> <p>Act Three, Scene 5, Line 15</p>	<p>exclamation/ acclamation</p> <p>Act Three, Scene 5, Line 24</p>	<p>comprehended/ apprehended</p> <p>Act Three, Scene 5, Line 44</p>	<p>aspicious/ suspicious</p> <p>Act Three, Scene 5, Line 44</p>
<p>suffigance/ sufficient</p> <p>Act Three, Scene 5, Line 48</p>	<p>examination/ examine</p> <p>Act Three, Scene 5, Line 55</p>	<p>noncome/ non plus or non compos mentis</p> <p>Act Three, Scene 5, Line 58</p>	<p>excommunication/ examination</p> <p>Act Three, Scene 5, Line 59</p>	<p>disassembly/ assembly</p> <p>Act Four, Scene 1, Line 1</p>	<p>exhibition/ commission</p> <p>Act Four, Scene 1, Line 5</p>

Dogberry mistakes cards

<p><i>defend/ forbid</i></p> <p>Act Four, Scene 2, Line 21</p>	<p><i>eftest/ best</i></p> <p>Act Four, Scene 2, Line 38</p>	<p><i>perjury/ libel</i></p> <p>Act Four, Scene 2, Line 44</p>	<p><i>burglary/ libel</i></p> <p>Act Four, Scene 1, Line 52</p>	<p><i>redemption/ damnation</i></p> <p>Act Four, Scene 1, Line 59</p>	<p><i>opinioned/ pinioned</i></p> <p>Act Four, Scene 2, Line 69</p>
<p><i>suspect/ respect</i></p> <p>Act Four, Scene 2, Line 76 and 77</p>	<p><i>piety/ impiety</i></p> <p>Act Four, Scene 2, Line 80</p>	<p><i>slanders/ slanderers</i></p> <p>Act Five, Scene 1, Line 209</p>	<p><i>verified/ sworn to</i></p> <p>Act Five, Scene 1, Line 210</p>	<p><i>plaintiffs/ defendants</i></p> <p>Act Five, Scene 1, Line 243</p>	<p><i>reformed/ informed</i></p> <p>Act Five, Scene 2, Line 244</p>
<p><i>reverent/ revered</i></p> <p>Act Five, Scene 1, Line 305</p>	<p><i>youth/ elder</i></p> <p>Act Five, Scene 1, Line 305</p>	<p><i>give/ask</i></p> <p>Act Five, Scene 1, Line 314</p>	<p><i>prohibit/ permit</i></p> <p>Act Five, Scene 1, Line 315</p>		