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The Grammar dog Guide to The Tragedy of Hamlet by William Shakespeare

**All exercises use sentences from the play.
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***THE TRAGEDY OF HAMLET* 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

int = interjection

conj = conjunction

ACT I

- ___ 1. What, has this thing appear'd again tonight?
- ___ 2. Good Hamlet, cast thy knighted color off, and let thine eye look like a friend on Denmark.
- ___ 3. O, most wicked speed, to post with such dexterity to incestuous sheets!
- ___ 4. But break, my heart, for I must hold my tongue!

ACT II

- ___ 5. Thanks, Guildenstern and gentle Rosencrantz: and I beseech you instantly to visit my too much changed son.
- ___ 6. You know, sometimes he walks four hours together here in the lobby.
- ___ 7. O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.
- ___ 8. I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw.

ACT III

- ___ 9. Get thee to a nunnery: why wouldst thou be a breeder of sinners?
- ___ 10. O, what a noble mind is here o'erthrown!
- ___ 11. It shall be so: madness in great ones must not unwatch'd go.
- ___ 12. The lady, doth protest too much, methinks.

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EXERCISE 1 PARTS OF SPEECH

ACT IV

- ____ 13. They bore him barefac'd on the bier: hey non nonny, nonny, hey nonny:
and in his grave rain'd many a tear – fare you well, my dove!
- ____ 14. Laertes, I must commune with your grief, or you deny me right.
- ____ 15. I bought an unction of a mountebank, so mortal that but dip a knife in it,
where it draws blood no cataplasm so rare, collected from all simples that
have virtue under the moon, can save the thing from death that is but
scratch'd withal . . .
- ____ 16. One woe doth tread upon another's heel, so fast they follow: your sister's
drown'd, Laertes.

ACT V

- ____ 17. Has this fellow no feeling of his business, that he sings at grave-making?
- ____ 18. Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most
excellent fancy . . .
- ____ 19. Why, as a woodcock to mine own springe, Osric; I am justly kill'd with
mine own treachery.
- ____ 20. O villainy! Ho! let the door be lock'd: treachery! seek it out.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

Speak the speech, I pray you, as i pronounced it
1
to you, trippingly on the tongue; but if you mouth
it, as many of your players do I had as lief the
2
towncrier spoke my Lines. Nor do not saw the
3
air two much with your hand, thus; but use all
4
gently: for in the very torrent, tempest, and, as I
may say, whirlwind of your pasion, you must
5
acquire and beget a temperance that may give
6
it smoothness. (III, ii, 1-8)

- ____ 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

O, there be players that I have seen play,
and heard others priase, and that highly,
1
not to speak it profanely, that neither having
2
the accent of christians nor the gait of
3
Christian pagan, nor man, have so strutted
4
and bellowed, that I have thought some of
nature s journeymen had made men, and
5
not made them well, they imatated humanity
6
so abominably. (III, ii, 29-36)

- ____ 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

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

horatio, when thou shalt have overlooked
1
this, give these fellows some means to the king:
2
they have letter's for him. Ere we were two days
3
old at sea, a pirate of very warlike apointment
4
gave us chase. Finding ourselves too slow of sail,
5
we put on a compelled valor, and in the grapple
I boarded them: on the instint they got clear of
6
our ship; so I alone became their prisoner.
(IV, vi, 12-19)

- ____ 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

They have dealt with me like thieves of mercy:
1
but they knew what They did; I am to do a good
2
turn for them. let the king have the letters I
3
have sent; and repair thou to me with as much
4
speed as thou wouldst fly death. i have words
5
to speak in thine ear will make thee dumb; yet
are they much too lite for the bore of the matter.
6
These good fellows will bring thee where I am.
(IV, vi, 19-26)

- ____ 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. If it assume my noble father's person, I'll speak to it, though hell itself should gape and bid me hold my peace.
- ___ 2. 'Tis in my memory lock'd, and you yourself shall keep the key of it.
- ___ 3. My hour is almost come, when I to sulphurous and tormenting flames must render up myself.
- ___ 4. Pity me not, but lend they serious hearing to what I shall unfold.

ACT II

- ___ 5. Therefore, since brevity is the soul of wit and tediousness the limbs and outward flourishes, I will be brief.
- ___ 6. Though this be madness, yet there is method in 't.
- ___ 7. If you call me Jephthah, my lord, I have a daughter that I love passing well.
- ___ 8. This is most brave, that I, the son of a dear father murder'd, prompted to my revenge by heaven and hell, must, like a whore, unpack my heart with words, and fall a-cursing, like a very drab, a scullion!

ACT III

- ___ 9. If she find him not, to England send him, or confine him where your wisdom best shall think
- ___ 10. I like him not, nor stands it safe with us to let his madness range.
- ___ 11. Look here, upon this picture, and on this, the counterfeit presentment of two brothers.
- ___ 12. Give me that man that is not passion's slave, and I will wear him in my heart's core, aye, in my heart of heart, as I do thee.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ___ 13. The body is with the king, but the king is not with the body.
- ___ 14. The bark is ready and the wind at help, th' associates tend, and every thing
is bent for England.
- ___ 15. Now must your conscience my acquittance seal, and you must put me in your
heart for friend, sith you have heard, and with a knowing ear, that he which
hath you noble father slain pursued my life.
- ___ 16. Lord, we know what we are, but know not what we may be.

ACT V

- ___ 17. Is she to be buried in Christian burial that willfully seeks her own salvation?
- ___ 18. If this had not been a gentlewoman, she should have been buried out o'
Christian burial.
- ___ 19. Why, I will fight with him upon this theme until my eyelids will no longer wag.
- ___ 20. The queen desires you to use some gentle entertainment to Laertes before you
fall to play.

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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. Sit down awhile; and let us once again assail your ears, that are so fortified against our story, what we have two nights seen.
- ___ 2. Thou art a scholar; speak to it, Horatio.
- ___ 3. How weary, stale, flat and unprofitable seem to me all the uses of this world!
- ___ 4. This above all: to thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.

ACT II

- ___ 5. Excellent well; you are a fishmonger.
- ___ 6. Denmark's a prison.
- ___ 7. Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.
- ___ 8. I'll have these players before mine uncle: I'll observe his looks; I'll tent him to the quick: if he but blench, I know my course.

ACT III

- ___ 9. And as my love is siz'd, my fear is so: where love is great, the littlest doubts are fear, where little fears grow great, great love grows there.
- ___ 10. Give me some light. Away!
- ___ 11. Therefore prepare you; I your commission will forthwith dispatch, and he to England shall along with you.
- ___ 12. Good night: but go not to my uncle's bed; assume a virtue, if you have it not.

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EXERCISE 5 COMPLEMENTS

ACT IV

- ___ 13. Friends both, go join you with some further: Hamlet in madness hath Polonius slain, and from his mother's closet hath he dragg'd him.
- ___ 14. Nothing but to show you how a king may go a progress through the guts of a beggar.
- ___ 15. There's a daisy: I would give you some violets, but they withered all when father died.
- ___ 16. Revenge should have no bounds.

ACT V

- ___ 17. I tell thee, churlish priest, a minist'ring angel shall my sister be, when thou liest howling.
- ___ 18. Sweets to the sweet: farewell! I hop'd thou shouldst have been my Hamlet's wife; I thought thy bride-bed to have deck'd, sweet maid, and not have strewed thy grave.
- ___ 19. Give me your pardon, sir: I've done you wrong; but pardon 't, as you are a gentleman.
- ___ 20. Sir, in this audience, let my disclaiming from a purpos'd evil free me so far in your most generous thoughts, that I have shot mine arrow o'er the house, and hurt my brother.

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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. Well, good night. If you do meet Horatio and Marcellus, the rivals of my watch, bid them make haste.
- ___ 2. Therefore I have entreated him along with us to watch the minutes of this night, that if again this apparition come, he may approve our eyes and speak to it.
- ___ 3. It faded on the crowing of the cock.
- ___ 4. O, that this too too solid flesh would melt, thaw and resolve itself into a dew!

ACT II

- ___ 5. At last, a little shaking of mine arm, and thrice his head thus waving up and down, he rais'd a sigh so piteous and profound as it did seem to shatter all his bulk and end his being.
- ___ 6. This is the very ecstasy of love; whose violent property fordoes itself and leads the will to desperate undertakings as oft as any passion under heaven that does afflict our natures.
- ___ 7. He tells me, my dear Gertrude, he hath found the head and source of all your son's distemper.
- ___ 8. O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans: but that I love thee best, O most best, believe it. Adieu.

ACT III

- ___ 9. The queen, your mother, in most great affliction of spirit, hath sent me to you.
- ___ 10. My lord, he's going to his mother's closet: behind the arras I'll convey myself, to hear the process.
- ___ 11. You are the queen, your husband's brother's wife; and – would it were not so! – you are my mother.
- ___ 12. Look you now, what follows: here is your husband; like a mildew'd ear, blasting his wholesome brother.

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EXERCISE 6 PHRASES

ACT IV

- ___ 13. Take you me for a sponge, my lord?
- ___ 14. Truly to speak, and with no addition, we go to gain a little patch of ground that hath in it no profit but the name.
- ___ 15. To my sick soul, as sin's true nature is, each toy seems prologue to some great amiss.
- ___ 16. So full of artless jealousy is guilt, it spills itself in fearing to be spilt.

ACT V

- ___ 17. Why may not imagination trace the noble dust of Alexander, till he find it stopping a bunghole!
- ___ 18. We should profane the service of the dead to sing a requiem and such rest to her as to peace-parted souls.
- ___ 19. Good night, sweet prince, and flights of angels sing thee to thy rest!
- ___ 20. The ears are senseless that should give us hearing, to tell him his commandment is fulfill'd, that Rosencrantz and Guildenstern are dead.

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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

Verbal Usage

ACT I

- _____ 1. . . . all that lives must die, passing through nature to eternity.
- _____ 2. Neither a borrower nor a lender be: for loan oft loses both itself and friend, and borrowing dulls the edge of husbandry.
- _____ 3. I am thy father's spirit; doom'd for a certain term to walk the night, and for the day confin'd to fast in fires . . .
- _____ 4. Never to speak of this that you have seen, swear by my sword.

ACT II

- _____ 5. . . . to be honest . . . is to be one man picked out of ten thousand.
- _____ 6. Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.
- _____ 7. O, there has been much throwing about of brains.
- _____ 8. Then senseless Ilium, seeming to feel this blow, with flaming top stoops to his base, and with a hideous crash takes prisoner Pyrrhus' ear.

ACT III

- _____ 9. It was a brute part of him to kill so capital a calf there.
- _____ 10. She desires to speak with you in her closet, ere you go to bed.
- _____ 11. But in our circumstance and course of thought, 'tis heavy with him in the purging of his soul, when he is fit and season'd for his passage?
- _____ 12. Do you not come your tardy son to chide, that, laps'd in time and passion, lets go by th' important acting of your dread command?

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

- _____ _____ 13. ... this sudden sending away must seem deliberate pause: diseases
desperate grown by desperate appliance relieved, or not at all.
- _____ _____ 14. Rightly, to be great is not to stir without great argument, but greatly
to find quarrel in a straw when honor's at stake.
- _____ _____ 15. He, being remiss, most generous and free from all contriving, will not
peruse the foils, so that with ease . . .
- _____ _____ 16. What would you undertake, to show yourself your father's son
indeed more than in words?

ACT V

- _____ _____ 17. Yet here she is allowed her virgin crants, her maiden strewments and
the bringing home of bell and burial.
- _____ _____ 18. Dost thou come here to whine? To outface me with leaping in her grave?
- _____ _____ 19. I dare not confess that, lest I should compare with him in excellence;
but, to know a man well, were to know himself.
- _____ _____ 20. If thou didst ever hold me in thy heart, absent thee from felicity
awhile, and in this harsh world draw thy breath in pain, to tell my story.

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EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

appos = appositive

adj = adjective

adv = adverb

o.p. = object of preposition

ACT I

- ____ 1. For what we know must be and is as common as any the most vulgar thing to sense, why should we in our peevish opposition take it to heart?
- ____ 2. Fie on 't ah fie! 'tis an unweeded garden that grows to seed; things rank and gross in nature possess it merely.
- ____ 3. Farewell, Ophelia, and remember well what I have said to you.
- ____ 4. But know, thou noble youth, the serpent that did sting thy father's life now wears his crown.

ACT II

- ____ 5. Good gentlemen, he hath much talk'd of you, and sure I am two men there are not living to whom he more adheres.
- ____ 6. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to color.
- ____ 7. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.
- ____ 8. I have heard that guilty creatures, sitting at a play, have by the very cunning of the scene been struck so to the soul that presently they have proclaim'd their malefactions . . .

ACT III

- ____ 9. So think thou wilt no second husband wed, but die thy thoughts when thy first lord is dead.
- ____ 10. You shall see anon how the murderer gets the love of Gonzago's wife.
- ____ 11. . . . for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness.
- ____ 12. But go not to my uncle's bed; assume a virtue, if you have it not.

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EXERCISE 8 CLAUSES

ACT IV

- ___ 13. Go, captain, from me greet the Danish king; tell him that by his license Fortinbras craves the conveyance of a promis'd march over his kingdom.
- ___ 14. And where th' offense is let the great axe fall.
- ___ 15. The other motive, why to a public count I might not go, is the great love the general gender bear him . . .
- ___ 16. I'll touch my point with this contagion, that, if I gall him slightly, it may be death.

ACT V

- ___ 17. What is he whose grief bears such an emphasis?
- ___ 18. Sir, in my heart there was a kind of fighting, that would not let me sleep . . .
- ___ 19. For me, with sorrow I embrace my fortune: I have some rights of memory in this kingdom, which now to claim my vantage doth invite me.
- ___ 20. But let this same be presently perform'd, even while men's minds are wild; lest more mischance on plots and errors happen.

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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. And then it started like a guilty thing upon a fearful summons.
- ___ 2. But look, the morn, in russet mantle clad, walks o'er the dew of yon high eastward hill.
- ___ 3. But, good my brother, do not, as some ungracious pastors do, show me the steep and thorny way to heaven, whilst, like a puff'd and reckless libertine, himself the primrose path of dalliance treads and recks not his own rede.
- ___ 4. Haste me to know 't, that I, with wings as swift as meditation or the thoughts of love, may sweep to my revenge.

ACT II

- ___ 5. . . . my news shall be the fruit to that great feast.
- ___ 6. . . . for yourself, sir, shall grow old as I am, if like a crab you could go backward.
- ___ 7. In the secret parts of Fortune? O, most true; she is a strumpet.
- ___ 8. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring.

ACT III

- ___ 9. If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.
- ___ 10. Purpose is but the slave to memory, of violent birth but poor validity . . .
- ___ 11. In the corrupted currents of this world offense's gilded hand may shove by justice, and oft 'tis seen the wicked prize itself buys out the law.
- ___ 12. O, speak to me no more; these words like daggers enter in my ears; no more, sweet Hamlet!

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ___ 13. Mad as the sea and wind, when both contend which is mightier.
- ___ 14. O Gertrude, Gertrude, when sorrows come, they come not single spies, but in battalions!
- ___ 15. I know him well: he is the brooch indeed and gem of all the nation.
- ___ 16. Laertes, was your father dear to you? Or are you like the painting of a sorrow, a face without a heart?

ACT V

- ___ 17. Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times . . .
- ___ 18. I lov'd Ophelia: forty thousand brothers could not, with all their quantity of love, make up my sum.
- ___ 19. Indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.
- ___ 20. I'll be your foil, Laertes: in mine ignorance your skill shall, like a star i' the darkest night, stick fiery off indeed.

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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. In what particular thought to work I know not; but in the gross and scope of my opinion, this bodes some strange eruption to our state.
- ___ 2. Fie! 'tis a fault to heaven, a fault against the dead, a fault to nature, to reason most absurd, whose common theme is death of fathers . . .
- ___ 3. Till then sit still, my soul: foul deeds will rise though all the earth o'erwhelm them, to men's eyes.
- ___ 4. The wind sits in the shoulder of your sail, and you are stay'd for.

ACT II

- ___ 5. You cannot, sir, take from me any thing that I will more willingly part withal: except my life, except my life, except my life.
- ___ 6. But let me conjure you . . . by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no.
- ___ 7. I heard thee speak me a speech once, but it was never acted . . .
- ___ 8. The play's the thing wherein I'll catch the conscience of the king.

ACT III

- ___ 9. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings. . .
- ___ 10. . . . a second time I kill my husband dead, when second husband kisses me in bed.
- ___ 11. What, frighted with false fire!
- ___ 12. It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.

***THE TRAGEDY OF HAMLET* by William Shakespeare – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ___ 13. It will be laid to us, whose providence should have kept short, restrain'd and out of haunt . . .
- ___ 14. The sun no sooner shall the mountains touch, but we will ship him hence . . .
- ___ 15. I am glad of it: a knavish speech sleeps in a foolish ear.
- ___ 16. Witness this army . . . exposing what is mortal and unsure to all that fortune, death and danger dare, even for an eggshell.

ACT V

- ___ 17. . . . and therefore make her grave straight . . .
- ___ 18. . . . but that great command o'ersways the order she should in ground unsanctified have lodg'd.
- ___ 19. Let Hercules himself do what he may, the cat will mew, and dog will have his day.
- ___ 20. Here, thou incestuous, murderous, damned Dane, drink off this potion.

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

ACT I

- ___ 1. But even then the morning cock crew loud, and at the sound it shrunk in haste away and vanish'd from our sight.
- ___ 2. The king doth wake tonight and takes his rouse, keeps wassail, and the swaggering up-spring reels; and as he drains his draughts of Rhenish down, the kettle-drum and trumpet thus bray out the triumph of his pledge.
- ___ 3. Still am I call'd, unhand me, gentlemen . . .
- ___ 4. But, soft! methinks I scent the morning air; brief let me be.

ACT II

- ___ 5. He took me by the wrist and held me hard . . .
- ___ 6. My lord, as I was sewing in my closet, Lord Hamlet, with his doublet all unbrac'd, no hat upon his head, his stockings foul'd, ungarter'd and down-gyved to his ankle; pale as his shirt . . .
- ___ 7. . . . for the satirical rogue says here that old men have gray beards, that their faces are wrinkled, their eyes purging thick amber . . .
- ___ 8. . . . the bold winds speechless and the orb below as hush as death, anon the dreadful thunder doth rend the region . . .

ACT III

- ___ 9. And with them words of so sweet breath compos'd as made the things more rich; their perfume lost . . .
- ___ 10. . . . now see that noble and most sovereign reason, like sweet bells jangled, out of tune and harsh . . .
- ___ 11. Do you see yonder cloud that's almost in shape of a camel?
- ___ 12. Let the bloat king tempt you again to bed; pinch wanton on your cheek, call you his mouse; and let him, for a pair of reechy kisses, or paddling in your neck with his damn'd fingers . . .

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ____ 13. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.
- ____ 14. And that he calls for drink, I'll have prepar'd him a chalice for the nonce; whereon but sipping, if he by chance escape your venom'd stuck, our purpose may hold there.
- ____ 15. There is a willow grows aslant a brook, that shows his hoar leaves in the glassy stream; there with fantastic garlands did she come of crow-flowers, nettles, daisies, and long purples, that liberal shepherds give a grosser name . . .
- ____ 16. . . . a while they bore her up: which time she chanted snatches of old tunes . . .

ACT V

- ____ 17. I prithee, take thy fingers from my throat; for though I am not splenitive and rash, yet have I in me something dangerous, which let thy wisdom fear.
- ____ 18. . . . “now the king drinks to Hamlet.”
- ____ 19. Here, Hamlet, take my napkin, rub thy brows.
- ____ 20. Why does the drum come hither?

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

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

a. history b. mythology c. religion d. literature e. folklore/superstition

ACT I

- ___ 1. In the most high and palmy state of Rome, a little ere the mightiest Julius fell, the graves stood tenantless, and the sheeted dead did squeak and gibber . . .
- ___ 2. . . and duller shouldst thou be than the fat weed that roots itself in ease on Lethe wharf, wouldst thou not stir in this.
- ___ 3. Yes, by Saint Patrick, but there is, Horatio, and much offense too.
- ___ 4. Some say that ever 'gainst that season comes wherein our Saviour's birth is celebrated, the bird of dawning singeth all night long.
- ___ 5. And then, they say, no spirit dare stir abroad, the nights are wholesome, then no planets strike, no fairy takes nor witch hath power to charm . . .
- ___ 6. So excellent a king; that was, to this, Hyperion to a satyr: so loving to my mother, that he might not betem the winds of heaven visit her face too roughly.

ACT II

- ___ 7. What a piece of work is a man! how noble in reason! how infinite in faculty! in action how like an angel!
- ___ 8. Aye, that they do, my lord; Hercules and his load too.
- ___ 9. One speech in it I chiefly loved: 'twas Aeneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter.
- ___ 10. And never did the Cyclops' hammers fall on Mars's armor, forg'd for proof eterne, with less remorse than Pyrrhus' bleeding sword now falls on Priam.

ACT III

- ___ 11. Full thirty times hath Phoebus' cart gone round Neptune's salt wash and Tellus' orb'd ground . . .
- ___ 12. 'Tis now the very witching time of night, when churchyards yawn, and hell itself breathes out contagion to this world.

***THE TRAGEDY OF HAMLET* by William Shakespeare – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS

___ 13. O heart, lose not thy nature; let not ever the soul of Nero enter this firm bosom.

___ 14. See what a grace was seated on this brow; Hyperion's curls, the front of Jove himself, an eye like Mars, to threaten and command . . .

ACT IV

___ 15. . . . but this gallant had witchcraft in 't . . .

___ 16. Her clothes spread wide, and mermaid-like a while they bore her up . . .

ACT V

___ 17. There is no ancient gentlemen but gardeners, ditchers and grave-makers: they hold up Adam's profession.

___ 18. That skull had a tongue in it, and could sing once: how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder!

___ 19. Dost thou think Alexander looked o' this fashion i' the earth?

___ 20. Now pile your dust upon the quick and dead, till of this flat a mountain you have made to o'ertop old Pelion or the skyish head of blue Olympus.

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Hamlet. To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die: to sleep;
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: aye, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despis'd love, the law's delay,
The insolence of office, and the spurns

That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action. Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd. (III, i, 64-98)

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 To be, or not to be: that is the question: | 19 That patient merit of th' unworthy takes, |
| 2 Whether 'tis nobler in the mind to suffer | 20 When he himself might his quietus make |
| 3 The slings and arrows of outrageous fortune, | 21 With a bare bodkin? who would fardels bear, |
| 4 Or to take arms against a sea of troubles, | 22 To grunt and sweat under a weary life, |
| 5 And by opposing end them. To die: to sleep; | 23 But that the dread of something after death, |
| 6 No more; and by a sleep to say we end | 24 The undiscover'd country from whose bourn |
| 7 The heart-ache, and the thousand natural shocks | 25 No traveler returns, puzzles the will, |
| 8 That flesh is heir to, 'tis a consummation | 26 And makes us rather bear those ills we have |
| 9 Devoutly to be wish'd. To die, to sleep; | 27 Than fly to others that we know not of? |
| 10 To <u>sleep</u> : perchance to <u>dream</u> : aye, there's the rub; | 28 Thus <u>conscience</u> does make <u>cowards</u> of us all, |
| 11 For in that sleep of death what dreams may come, | 29 And thus the native hue of resolution |
| 12 When we have shuffled off this mortal coil, | 30 Is sicklied o'er with the pale cast of thought, |
| 13 Must give us pause: there's the respect | 31 And enterprises of great pitch and moment |

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

18 The insolence of office, and the spurns

THE TRAGEDY OF HAMLET by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Ophelia. O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword:
Th' expectancy and rose of the fair state,
The glass of fashion and the mould of form,
Th' observ'd of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!
(III, i, 162-173)

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 O, what a noble mind is here o'erthrown!
- 2 The courtier's, soldier's, scholar's, eye, tongue, sword:
- 3 Th' expectancy and rose of the fair state,
- 4 The glass of fashion and the mould of form,
- 5 Th' observ'd of all observers, quite, quite down!
- 6 And I, of ladies most deject and wretched,
- 7 That suck'd the honey of his music vows,
- 8 Now see that noble and most sovereign reason,
- 9 Like sweet bells jangled, out of tune and harsh;
- 10 That unmatch'd form and feature of blown youth
- 11 Blasted with ecstasy: O, woe is me,
- 12 To have seen what I have seen, see what I see!

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Line 3 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 2. The underlined words in Lines 2 and 8 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. The underlined words in Lines 4 and 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. Line 7 contains an example of . . .
a. personification b. simile c. metaphor d. hyperbole
- ____ 5. Line 9 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 6. Line 12 contains examples of . . .
a. alliteration, consonance, and simile
b. assonance, repetition, and rhyme
c. alliteration, assonance, and repetition
d. assonance, consonance, and metaphor

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

King. O, my offense is rank, it smells to heaven;
It hath the primal eldest curse upon 't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will:
My stronger guilt defeats my strong intent,
And like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offense?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But O, what form of prayer
Can serve my turn? "Forgive me my foul murder?"
That cannot be, since I am still possess'd

Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain th' offense?
In the corrupted currents of this world
Offense's gilded hand may shove by justice.
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling, there the action lies
In his true nature, and we ourselves compell'd
Even to the teeth and forehead of our faults
To give in evidence. What then? what rests?
Try what repentance can: what can it not?
Yet what can it when one can not repent?
O wretched state! O bosom black as death;
O limed soul, that struggling to be free
Art more engag'd! Help, angels! make assay!
Bow, stubborn knees, and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well. (III, iii, 39-67)

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 O, my offense is rank, it smells to heaven;
- 2 It hath the primal eldest curse upon 't,
- 3 A brother's murder. Pray can I not,
- 4 Though inclination be as sharp as will:
- 5 My stronger guilt defeats my strong intent,
- 6 And like a man to double business bound,
- 7 I stand in pause where I shall first begin,
- 8 And both neglect. What if this cursed hand
- 9 Were thicker than itself with brother's blood,
- 10 Is there not rain enough in the sweet heavens
- 11 To wash it white as snow? Whereto serves mercy
- 12 But to confront the visage of offense?
- 13 And what's in prayer but this twofold force,

- 19 Of those effects for which I did the murder,
- 20 My crown, mine own ambition and my queen.
- 21 May one be pardon'd and retain th' offense?
- 22 In the corrupted currents of this world
- 23 Offense's gilded hand may shove by justice.
- 24 And oft 'tis seen the wicked prize itself
- 25 Buys out the law: but 'tis not so above;
- 26 There is no shuffling, there the action lies
- 27 In his true nature, and we ourselves compell'd
- 28 Even to the teeth and forehead of our faults
- 29 To give in evidence. What then? what rests?
- 30 Try what repentance can: what can it not?
- 31 Yet what can it when one can not repent?

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

37 All may be well.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Hamlet. Ecstasy!

My pulse, as yours, doth temperately keep time,
And makes as healthful music: it is not madness
That I have utter'd: bring me to the test,
And I the matter will reword, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks:
It will but skin and film the ulcerous place,
Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come,
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good. (III, iv, 156-172)

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 Ecstasy!
- 2 My pulse, as yours, doth temperately keep time,
- 3 And makes as healthful music: it is not madness
- 4 That I have utter'd: bring me to the test,
- 5 And I the matter will reword, which madness
- 6 Would gambol from. Mother, for love of grace,
- 7 Lay not that flattering unction to your soul,
- 8 That not your trespass but my madness speaks:
- 9 It will but skin and film the ulcerous place,
- 10 Whiles rank corruption, mining all within,
- 11 Infects unseen. Confess yourself to heaven;
- 12 Repent what's past, avoid what is to come,
- 13 And do not spread the compost on the weeds,
- 14 To make them ranker. Forgive me this my virtue,

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

15 For in the fatness of these pursy times

16 Virtue itself of vice must pardon beg,

17 Yea, curb and woo for leave to do him good.

- ____ 1. The word *It* in Line 9 refers to . . .
a. soul b. madness c. trespass d. unction
- ____ 2. Lines 7-8 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 3. The underlined words in Line 8 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. Lines 13 and 14 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 6. Line 16 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***THE TRAGEDY OF HAMLET* by William Shakespeare – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

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

BUBBLESQUE – 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 – 20th 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, personification.

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.

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, jump the gun, smell a rat, 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 – 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: a dependent clause followed by an independent clause . (*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, clon, 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 be a chef, but he didn't have 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 18th and 19th 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 usually called for. (*Referring to an Olympic sprinter as being "pretty fast"*).

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 – 20th 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 19th 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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