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**The Grammardog Guide to
The Tragedy of
Macbeth
by William Shakespeare**

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

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

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THE TRAGEDY OF MACBETH 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. So foul and fair a day I have not seen.
- ___ 2. Say from whence you owe this strange intelligence? Or why upon this
 blasted heath you stop our way with such prophetic greeting?
- ___ 3. This supernatural soliciting cannot be ill, cannot be good.
- ___ 4. We will proceed no further in this business; he hath honored me of late,
 and I have bought golden opinions from all sorts of people.

ACT II

- ___ 5. That which hath made them drunk hath made me bold; what hath
 quenched them hath given me fire.
- ___ 6. A little water clears us of this deed: how easy is it then!
- ___ 7. Where we are there's daggers in men's smiles, the near in blood, the
 nearer bloody.
- ___ 8. Ha, good father, thou seest the heavens, as troubled with man's act,
 threatens his bloody stage.

ACT III

- ___ 9. Thou hast it now: King, Cawdor, Glamis, all, as the weird women
 promised, and I fear thou play'st most foully for 't.
- ___ 10. Give us a light there, ho!
- ___ 11. Pronounce it for me, sir, to all our friends, for my heart speaks they
 are welcome.
- ___ 12. Do not muse at me, my most worthy friends; I have a strange
 infirmity, which is nothing to those that know me.

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EXERCISE 1 PARTS OF SPEECH

ACT IV

- ___ 13. By the pricking of my thumbs, something wicked this way comes.
- ___ 14. What is this, that rises like the issue of a king, and wears upon his
baby-brow the round and top of sovereignty?
- ___ 15. All is fear and nothing is the love; as little is the wisdom, where the
flight so runs against all reason.
- ___ 16. O, I could play the woman with mine eyes, and braggart with my
tongue!

ACT V

- ___ 17. She has light by her continually. 'Tis her command.
- ___ 18. Out, damned spot! Out, I say!
- ___ 19. Make we our march towards Birnam.
- ___ 20. Therein the patient must minister to himself.

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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

Who was it that thus cried. Why, worthy Thane,
1
you do unbend your noble Strength, to think so
2
brainsickly of things. go get some water, and
3
wash this filthy witness from your hand.
4
Why did you bring these daggers from the place.
5
they must lie there: go carry them, and smear
the sleepy grooms with blood. (II, ii, 43-49)
6

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

PASSAGE 2

Sit, worthy friends. my lord is often thus,
1
and hath been from his youth Pray you,
2
keep seat. The fit is mommentary; upon a
3
thought he will again be well. If much you
4
note him, you shall offend him and extend
5
his passion. Feed, and regard him not. --
Are you a man (III, iv, 54-59)
6

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

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

What man dare, I dare. Approach thou
like the rugged russian bear, the armed
1
rhinoceros, or th' Hyrcan tiger; take any
2
shape but that, and my firm nerves shall
3
never tremble. Or be Alive again, and dare
4
me to the dessert with thy sword. If trembling
5
I inhabit then, protest me the baby of a Girl.
Hence, horrible shadow! Unreal mock'ry,
6
hence! (III, iv, 100-108)

- ____ 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

This time goes manly. come, go we to the
1
King. Our power is ready our lack is
2
nothing but our leave. macheth is ripe for
3
shaking, and the powers above put on thier
4
instruments Receive what cheer you may.
5
The night is long that nevvver finds the day.
6
(IV, iii, 236-240)

- ____ 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. You should be women, and yet your beards forbid me to interpret that you are so.
- ____ 2. When I burned in desire to question them further, they made themselves air, into which they vanished.
- ____ 3. But screw your courage to the sticking-place and we'll not fail.
- ____ 4. False face must hide what the false heart doth know.

ACT II

- ____ 5. The attempt and not the deed confounds us.
- ____ 6. My hands are of your color, but I shame to wear a heart so white.
- ____ 7. Renown and grace is dead, the wine of life is drawn, and the mere lees is left this vault to brag of.
- ____ 8. This murderous shaft that's shot hath not yet lighted, and our safest way is to avoid the aim.

ACT III

- ____ 9. Now go to the door, and stay there till we call.
- ____ 10. I am one, my liege, whom the vile blows and buffets of the world hath so incensed that I am reckless what I do to spite the world.
- ____ 11. This is more strange than such a murder is.
- ____ 12. I have a strange infirmity, which is nothing to those that know me.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ___ 13. **Laugh to scorn the pow'r of man, for none of woman born shall harm Macbeth.**
- ___ 14. **Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him.**
- ___ 15. **When our actions do not, our fears do make us traitors.**
- ___ 16. **The night is long that never finds the day.**

ACT V

- ___ 17. **I have two nights watched with you, but can perceive no truth in your report.**
- ___ 18. **I'll fight, till from my bones my flesh be hacked.**
- ___ 19. **Let every soldier hew him down a bough and bear 't before him.**
- ___ 20. **Your cause of sorrow must not be measured by his worth, for then it hath no end.**

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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. Yet do I fear thy nature; it is too full o' th' milk of human kindness to catch the nearest way.
- ___ 2. Thou wouldst be great, art not without ambition, but without the illness should attend it.
- ___ 3. The love that follows us sometime is our trouble, which still we thank as love.
- ___ 4. Give me your hand. Conduct me to mine host: we love him highly and shall continue our graces toward him.

ACT II

- ___ 5. I dreamt last night of the three weird sisters: to you they have showed the truth.
- ___ 6. Still it cried "Sleep no more!" to all the house: "Glamis hath murdered sleep, and therefore Cawdor shall sleep no more: Macbeth shall sleep no more."
- ___ 7. Infirm of purpose! Give me the daggers.
- ___ 8. On Tuesday last a falcon, tow'ring in her pride of place, was by a mousing owl hawked at and killed.

ACT III

- ___ 9. I must become a borrower of the night for a dark hour or twain.
- ___ 10. Things without all remedy should be without regard: what's done is done.
- ___ 11. We have scotched the snake, not killed it: she'll close and be herself, whilst our poor malice remains in danger of her former tooth.
- ___ 12. Thy bones are marrowless, thy blood is cold; thou hast no speculation in those eyes which thou dost glare with.

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EXERCISE 5 COMPLEMENTS

ACT IV

- ___ 13. Round about the caldron go: in the poisoned entrails throw.
- ___ 14. And even now, to crown my thoughts with acts, be it thought and done; the castle of Macduff I will surprise . . .
- ___ 15. I dare not speak much further: but cruel are the times, when we are traitors and do not know ourselves, when we hold rumor from what we fear, yet know not what we fear.
- ___ 16. Thy royal father was a most sainted king.

ACT V

- ___ 17. Unnatural deeds do breed unnatural troubles.
- ___ 18. Infected minds to their deaf pillows will discharge their secrets.
- ___ 19. Throw physic to the dogs, I'll none of it.
- ___ 20. I would applaud thee to the very echo, that should applaud again.

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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. Sweno, the Norways' king, craves composition; nor would we deign him burial of his men till he disbursed, at Saint Colme's Inch, ten thousand dollars to our general use.
- ____ 2. Present fears are less than horrible imaginings.
- ____ 3. My plenteous joys, wanton in fullness, seek to hide themselves in drops of sorrow.
- ____ 4. This guest of summer, the temple-haunting martlet, does approve by his loved mansionry that the heaven's breath smells wooingly here.

ACT II

- ____ 5. Art thou not, fatal vision, sensible to feeling as to sight, or art thou but a dagger of the mind, a false creation, proceeding from the heat-oppressed brain?
- ____ 6. To know my deed, 'twere best not know myself.
- ____ 7. I had thought to have let in some of all professions that go the primrose way to th' everlasting bonfire.
- ____ 8. To show an unfelt sorrow is an office which the false man does easy.

ACT III

- ____ 9. We hear our bloody cousins are bestowed in England and in Ireland, not confessing their cruel parricide, filling their hearers with strange invention.
- ____ 10. I am one, my lige, whom the vile blows and buffets of the world hath so incensed that I am reckless what I do to spite the world.
- ____ 11. Duncan is in his grave; after life's fitful fever he sleeps well.
- ____ 12. I will tomorrow and betimes I will, to the weird sisters: more shall they speak, for now I am bent to know by the worst means the worst.

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EXERCISE 6 PHRASES

ACT IV

- ____ 13. What had he done, to make him fly the land?
- ____ 14. He loves us not; he wants the natural touch for the poor wren, the most diminutive of birds, will fight, her young ones in her nest against the owl.
- ____ 15. But I remember now I am in this earthly world, where to do harm is often laudable, to do good sometime accounted dangerous folly.
- ____ 16. Let us rather hold fast the mortal sword, and like good men bestride our down-fall'n birthdom.

ACT V

- ____ 17. This disease is beyond my practice.
- ____ 18. To bed, to bed! There's knocking at the gate.
- ____ 19. Now does he feel his secret murders sticking on his hands . . .
- ____ 20. Near Birnam Wood shall we meet them; that way are they coming.

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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. **This supernatural soliciting** cannot be ill, cannot be good.
- _____ _____ 2. . . . nothing in his life became him like **the leaving it**.
- _____ _____ 3. Your Highness' part is **to receive our duties**; and our duties are to your throne and state children and servants . . .
- _____ _____ 4. **To alter favor** ever is to fear.

ACT II

- _____ _____ 5. No; this my hand will rather the multitudinous seas incarnadine, **making the green one red**.
- _____ _____ 6. I am afraid **to think** what I have done.
- _____ _____ 7. **Our knocking** has awaked him; here he comes.
- _____ _____ 8. He is already named, and gone to Scone **to be invested**.

ACT III

- _____ _____ 9. And I another so weary with disasters, tugged with fortune, that I would set my life on any chance, **to mend it or be rid on 't**.
- _____ _____ 10. Now spurs the lated traveler apace **to gain the timely inn**, and near approaches the subject of our watch.
- _____ _____ 11. This is **the very painting of your fear**.
- _____ _____ 12. How did you dare **to trade and traffic with Macbeth** in riddles and affairs of death?

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

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

- _____ _____ 13. I did hear the galloping of horse.
- _____ _____ 14. To do worse to you were fell cruelty, which is too nigh your person.
- _____ _____ 15. Boundless intemperance in nature is a tyranny; it hath been th’ untimely emptying of the happy throne, and fall of many kings.
- _____ _____ 16. My first false speaking was this upon myself.

ACT V

- _____ _____ 17. In this slumb’ry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?
- _____ _____ 18. Foul whisp’rings are abroad.
- _____ _____ 19. Well, march we on, to give obedience where ‘tis truly owed.
- _____ _____ 20. I will not yield, to kiss the ground before young Malcolm’s feet, and to be baited with the rabble’s curse.

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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

adj = adjective

appos = appositive

p.n. = predicate nominative

o.p. = object of preposition

ACT I

- ___ 1. **What he hath lost, noble Macbeth hath won.**
- ___ 2. **The Prince of Cumberland! That is a step on which I must fall down, or else o'erleap, for in my way it lies.**
- ___ 3. **Glamis thou art, and Cawdor, and shalt be what thou art promised.**
- ___ 4. **False face must hide what the false heart doth know.**

ACT II

- ___ 5. **Merciful powers, restrain in me the cursed thoughts that nature gives way to in repose!**
- ___ 6. **Hear it not, Duncan, for it is a knell that summons thee to heaven, or to hell.**
- ___ 7. **I have drugged their possets, that death and nature do contend about them, whether they live or die.**
- ___ 8. **There's warrant in that theft which steals itself when there's no mercy left.**

ACT III

- ___ 9. **Our fears in Banquo stick deep, and in his royalty of nature reigns that which would be feared.**
- ___ 10. **We shall, my lord, perform what you command us.**
- ___ 11. **If charnel houses and our graves must send those that we bury back, our monuments shall be the maws of kites.**
- ___ 12. **The son of Duncan, from whom this tyrant holds the due of birth, lives in the English court, and is received of the most pious Edward with such grace that the malevolence of fortune nothing takes from his high respect.**

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

EXERCISE 8 CLAUSES

ACT IV

- ___ 13. **When our actions do not, our fears do make us traitors.**
- ___ 14. **Rebellious dead, rise never, till the Wood of Birnam rise, and our high-placed Macbeth shall live the lease of nature, pay his breath to time and mortal custom.**
- ___ 15. **You know not whether it was his wisdom or his fear.**
- ___ 16. **What I believe, I'll wail; what know, believe; and what I can redress, as I shall find the time to friend, I will.**

ACT V

- ___ 17. **What's done cannot be undone.**
- ___ 18. **Till Birnam Wood remove to Dunsinane I cannot taint with fear.**
- ___ 19. **As I did stand my watch upon the hill, I looked toward Birnam, and anon, methought, the wood began to move.**
- ___ 20. **Lay on, Macduff; and damned be him that first cries "Hold, enough!"**

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words:
p = personification *s* = simile *m* = metaphor *o* = onomatopoeia *h* = hyperbole

ACT I

- ____ 1. Doubtful it stood, as two spent swimmers, that do cling together and choke their art.
- ____ 2. Into the air, and what seemed corporal melted as breath into the wind.
- ____ 3. Your face, my Thane, is as a book where men may read strange matters.
- ____ 4. To beguile the time, look like the time; bear welcome in your eye, your hand, your tongue: look like th' innocent flower, but be the serpent under 't.

ACT II

- ____ 5. A heavy summons lies like lead upon me.
- ____ 6. Methought I heard a voice cry "Sleep no more! Macbeth does murder sleep" – the innocent sleep, sleep that knits up the raveled sleeve of care . . .
- ____ 7. Confusion now hath made his masterpiece.
- ____ 8. Had I but died an hour before this chance, I had lived a blessed time; for from this instant there's nothing serious in mortality: all is but toys.

ACT III

- ____ 9. Ay, in the catalogue ye go for men; as hounds and greyhounds, mongrels, spaniels, curs, shoughs, water-rugs, and demi-wolves, are clept all by the name of dogs.
- ____ 10. . . . the shard-borne beetle with his drowsy hums hath rung night's yawning peal, there shall be done a deed of dreadful note.
- ____ 11. Come, seeing night, scarf up the tender eye of pitiful day, and with thy bloody and invisible hand cancel and tear to pieces that great bond which keeps me pale!
- ____ 12. Can such things be, and overcome us like a summer's cloud, without our special wonder?

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ___ 13. Fare thee well, lord: I would not be the villain that thou think'st
 for the whole space that's in the tyrant's grasp and the rich East to boot.
- ___ 14. It is myself I mean, in whom I know all the particulars of vice so grafted
 that, when they shall be opened, black Macbeth will seem as pure as snow,
 and the poor state esteem him as a lamb, being compared with my
 confineless harms.
- ___ 15. That of an hour's age doth hiss the speaker; each minute teems a new one.
- ___ 16. The grief that does not speak whispers the o'er-fraught heart and bids
 it break.

ACT V

- ___ 17. He cannot buckle his distempered cause within the belt of rule.
- ___ 18. Life's but a walking shadow, a poor player that struts and frets his hour
 upon the stage and then is heard no more.
- ___ 19. There thou shouldst be; by this great clatter, one of greatest note seems
 bruted.
- ___ 20. Had I as many sons as I have hairs, I would not wish them to a fairer
 death: and so his knell is knolled.

THE TRAGEDY OF MACBETH by William Shakespeare – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

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

ACT I

- ____ 1. When shall we three meet again? In thunder, lightning, or in rain?
- ____ 2. Fair is foul, and foul is fair. Hover through the fog and filthy air.
- ____ 3. A sailor's wife had chestnuts in her lap, and mounched, and mounched, and mounched.
- ____ 4. This night's great business into my dispatch, which shall to all our nights and days to come give solely sovereign sway and masterdom.

ACT II

- ____ 5. A foolish thought, to say a sorry sight.
- ____ 6. Go get some water, and wash this filthy witness from your hand.
- ____ 7. Here lay Duncan, his silver skin laced with his golden blood, and his gashed stabs looked like a breach in nature for ruin's wasteful entrance . . .
- ____ 8. God's benison go with you, and with those that would make good of bad, and friends of foes!

ACT III

- ____ 9. . . . the valued file distinguishes the swift, the slow, the subtle.
- ____ 10. Good things of day begin to droop and drowse, whiles night's black agents to their preys do rouse.
- ____ 11. . . . but now I am cabined, cribbed, confined, bound in to saucy doubts and fears.
- ____ 12. Strange things I have in head that will to hand, which must be acted ere they may be scanned.

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EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ___ 13. **Double, double, toil and trouble; fire burn and caldron bubble.**
- ___ 14. **Now I see 'tis true; for the blood-boltered Banquo smiles upon me.**
- ___ 15. **Each new morn new widows howl, new orphans cry, new sorrows strike heaven on the face, that it resounds as if it felt with Scotland and yelled out like syllable of dolor.**
- ___ 16. **Gracious England hath lent us good Siward and ten thousand men; an older and a better soldier none that Chistendom gives out.**

ACT V

- ___ 17. **The Thane of Fife had a wife.**
- ___ 18. **Unnatural deeds do breed unnatural troubles.**
- ___ 19. **I will not be afraid of death and bane till Birnam Forest come to Dunsinane.**
- ___ 20. **We might have met them direful, beard to beard, and beat them backward home.**

THE TRAGEDY OF MACBETH 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. What bloody man is that?
- ____ 2. A drum, a drum! Macbeth doth come.
- ____ 3. What are these so withered, and so wild in their attire, that look not like
th' inhabitants o' th' earth, and yet are on 't?
- ____ 4. Were such things here as we do speak about? Or have we eaten on the
insane root that takes the reason prisoner?

ACT II

- ____ 5. Is this a dagger which I see before me, the handle toward my hand?
- ____ 6. Hark! Peace! It was the owl that shrieked, the fatal bellman, which gives
the stern'st good-night.
- ____ 7. I heard the owl scream and the crickets cry.
- ____ 8. I hear a knocking at the south entry.

ACT III

- ____ 9. The west yet glimmers with some streaks of day.
- ____ 10. Be large in mirth; anon we'll drink a measure the table round.
- ____ 11. Give me some wine, fill full.
- ____ 12. Thy bones are marrowless, thy blood is cold; thou hast no speculation
in those eyes which thou dost glare with.

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

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ____ 13. **What is this, that rises like the issue of a king, and wears upon his baby-brow the round and top of sovereignty?**
- ____ 14. **And yet the eighth appears, who bears a glass which shows me many more; and some I see that twofold balls and treble scepters carry.**
- ____ 15. **It cannot be called our mother but our grave . . . where sighs and groans, and shrieks that rent the air, are made, not marked, where violent sorrow seems a modern ecstasy.**
- ____ 16. **But I have words that would be howled out in the desert air, where hearing should not latch them.**

ACT V

- ____ 17. **Look, how she rubs her hands.**
- ____ 18. **It is an accustomed action with her, to seem thus washing her hands: I have known her continue this a quarter of an hour.**
- ____ 19. **Here's the smell of the blood still.**
- ____ 20. **All the perfumes of Arabia will not sweeten this little hand.**

THE TRAGEDY OF MACBETH 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. folklore/superstition

ACT I

- ___ 1. Except they meant to bathe in reeking wounds, or memorize another Golgotha, I cannot tell.
- ___ 2. But 'tis strange: and oftentimes, to win us to our harm, the instruments of darkness tell us truths, win us with honest trifles, to betray 's in deepest consequence.
- ___ 3. Besides, this Duncan hath borne his faculties so meek, hath been so clear in his great office, that his virtues will plead like angels . . .
- ___ 4. . . . and pity, like a naked newborn babe, striding the blast, or heaven's cherubin horsed upon the sightless couriers of the air, shall blow the horrid deed in every eye.

ACT II

- ___ 5. . . . witchcraft celebrates pale Hecate's offerings . . .
- ___ 6. . . . and withered murder, alarumed by his sentinel, the wolf, whose howl 's his watch, thus with his stealthy pace, with Tarquin's ravishing strides, towards his design moves like a ghost.
- ___ 7. One cried "God bless us!" and "Amen" the other.
- ___ 8. Will all great Neptune's ocean wash this blood clean from my hand?
- ___ 9. Approach the chamber, and destroy your sight with a new Gorgon.

ACT III

- ___ 10. There is none but he whose being I do fear: and under him my genius is rebuked, as it is said Mark Antony's was by Caesar.
- ___ 11. But make amends now: get you gone and at the pit of Acheron meet me i' th' morning: thither he will come to know his destiny.
- ___ 12. There hangs a vap'rous drop profound; I'll catch it ere it come to ground: and that distilled by magic sleights shall raise such artificial sprites . . .

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

EXERCISE 12 STYLE: ALLUSIONS

ACT IV

- ____ 13. Fillet of a fenny snake, in the caldron boil and bake; eye of newt and toe of frog, wool of bat and tongue of dog, adder's fork and blindworm's sting, lizard's leg and howlet's wing, for a charm of pow'rful trouble, like a hell-broth boil and bubble.
- ____ 14. Scale of dragon, tooth of wolf, witch's mummy, maw and gulf of the ravined salt-sea shark, root of hemlock digged i' th' dark . . .
- ____ 15. And now about the caldron sing, like elves and fairies in a ring, enchanting all that you put in.
- ____ 16. Did heaven look on, and would not take their part?

ACT V

- ____ 17. More needs she the divine than the physician.
- ____ 18. Now does he feel his title hang loose about him, like a giant's robe upon a dwarfish thief.
- ____ 19. My wife and children's ghosts will haunt me still.
- ____ 20. Why should I play the Roman fool, and die on mine own sword?

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

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Lady Macbeth: The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here.
And fill me, from the crown to the toe, top-full
Of direst cruelty! Make thick my blood,
Stop up th' access and passage to remorse
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it! Come to my woman's breasts,
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry "Hold, hold!" (I, v, 38-54)

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 The raven himself is hoarse
- 2 That croaks the fatal entrance of Duncan
- 3 Under my battlements. Come, you spirits
- 4 That tend on mortal thoughts, unsex me here.
- 5 And fill me, from the crown to the toe, top-full
- 6 Of direst cruelty! Make thick my blood,
- 7 Stop up th' access and passage to remorse
- 8 That no compunctious visitings of nature
- 9 Shake my fell purpose, nor keep peace between
- 10 Th' effect and it! Come to my woman's breasts,
- 11 And take my milk for gall, you murd'ring ministers,
- 12 Wherever in your sightless substances
- 13 You wait on nature's mischief! Come, thick night,
- 14 And pall thee in the dunnest smoke of hell,

THE TRAGEDY OF MACBETH by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 That my keen knife see not the wound it makes,

16 Nor heaven peep through the blanket of the dark,

17 To cry “Hold, hold!”

- ____ 1. Lady Macbeth calls on ALL of the following forces of evil EXCEPT . . .
 a. spirits b. night c. God
- ____ 2. The underlined words in Line 9 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. The underlined words in Line 11 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. Lady Macbeth asks the forces of evil to provide ALL of the following
 qualities EXCEPT . . .
 a. cruelty b. remorse c. masculinity d. darkness
- ____ 5. The underlined words in Line 16 are an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 6. In Line 17, WHO does Lady Macbeth imagine might cry *Hold, hold*?
 a. the raven b. the spirits c. the night d. God

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

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Lady Macbeth: O, never
Shall sun that morrow see!
Your face, my Thane, is as a book where men
May read strange matters: To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like th' innocent flower,
But be the serpent under 't. He that's coming
must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom. (I, v, 55-69)

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, never
- 2 Shall sun that morrow see!
- 3 Your face, my Thane, is as a book where men
- 4 May read strange matters: To beguile the time,
- 5 Look like the time; bear welcome in your eye,
- 6 Your hand, your tongue: look like th' innocent flower,
- 7 But be the serpent under 't. He that's coming
- 8 must be provided for: and you shall put
- 9 This night's great business into my dispatch;
- 10 Which shall to all our nights and days to come
- 11 Give solely sovereign sway and masterdom.

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

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. The underlined words in Line 2 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. Lines 3-4 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 3. The phrase *To beguile the time, look like the time* contains ALL of
the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. repetition
- ____ 4. Line 7 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 5. Line 10 contains an example of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. Line 11 contains an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

THE TRAGEDY OF MACBETH by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Macbeth: If it were done when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all – here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor; this even-handed justice
Commends th' ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubin horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And fall on th' other – (I, vii, 1-28)

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 If it were done when 'tis done, then 'twere well | 9 Bloody instructions, which, being taught, return |
| 2 It were done quickly. If th' assassination | 10 To plague th' inventor; this even-handed justice |
| 3 <u>Could</u> trammel up the <u>consequence</u> , and <u>catch</u> , | 11 Commends th' ingredients of our poisoned chalice |
| 4 With his surcease, success; that but this blow | 12 To our own lips. He's here in double trust: |
| 5 Might be the be-all and the end-all – here, | 13 First, as I am his kinsman and his subject, |
| 6 But here, upon this bank and shoal of time, | 14 Strong both against the deed; then, as his host, |
| 7 We'd jump the life to come. But in these cases | 15 Who should against his murderer shut the door, |
| 8 We still have judgment here; that we but teach | 16 Not bear the knife myself. Besides, this Duncan |

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

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

17 Hath borne his faculties so meek, hath been
18 So clear in his great office, that his virtues
19 Will plead like angels trumpet-tongued against
20 The deep damnation of his taking-off;
21 And pity, like a naked newborn babe,
22 Striding the blast, or heaven's cherubin horsed
23 Upon the sightless couriers of the air,
24 Shall blow the horrid deed in every eye,
25 That tears shall drown the wind. I have no spur
26 To prick the sides of my intent, but only
27 Vaulting ambition, which o'erleaps itself
28 And falls on th' other --

- ____ 1. The **PREDOMINANT** poetic device used in Lines 1-2 is . . .
 a. assonance b. consonance c. alliteration d. repetition
- ____ 2. The underlined words in Line 3 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. Line 6 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 4. Line 11 contains an allusion that is . . .
 a. religious b. historical c. literary d. mythological
- ____ 5. Lines 21-22 contain examples of **ALL** of the following literary devices
 EXCEPT . . .
 a. metaphor b. simile c. personification d. allusion
- ____ 6. Line 25 contains an example of . . .
 a. metaphor b. simile c. hyperbole d. allusion

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Macbeth. Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing. (V, v, 19-28)

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

- 1 Tomorrow, and tomorrow, and tomorrow**
- 2 Creeps in this petty pace from day to day,**
- 3 To the last syllable of recorded time;**
- 4 And all our yesterdays have lighted fools**
- 5 The way to dusty death. Out, out, brief candle!**
- 6 Life's but a walking shadow, a poor player**
- 7 That struts and frets his hour upon the stage**
- 8 And then is heard no more. It is a tale**
- 9 Told by an idiot, full of sound and fury**
- 10 Signifying nothing.**

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

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. Lines 1-2 contain ALL of the following poetic devices EXCEPT . . .
a. assonance b. alliteration c. repetition d. rhyme
- ____ 2. The underlined words in Line 5 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. Lines 6-8 contain an example of . . .
a. personification b. simile c. allusion d. onomatopoeia
- ____ 4. In Line 8 the antecedent of the word *It* is . . .
a. stage b. hour c. player d. Life
- ____ 5. In Line 5 the phrase *brief candle* refers to ALL of the following words EXCEPT . . .
a. life b. time c. light d. the past
- ____ 6. The tone, diction, and imagery in the passage is characteristic of which of the following literary periods?
a. romanticism b. existentialism c. transcendentalism d. realism

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ANSWER KEY

EXERCISES 1-16

- EXERCISE 1:** 1. adv 2. adj 3. n 4. prep 5. pron 6. v 7. n 8. int
9. conj 10. int 11. conj 12. adj 13. pron 14. v 15. prep 16. n
17. adv 18. adj 19. v 20. pron
- EXERCISE 2:** PASSAGE 1 1. c 2. b 3. b 4. a 5. c 6. a
PASSAGE 2 1. b 2. c 3. a 4. d 5. a 6. c
- EXERCISE 3:** PASSAGE 1 1. b 2. d 3. b 4. a 5. b 6. a
PASSAGE 2 1. b 2. c 3. b 4. a 5. c 6. a
- EXERCISE 4:** 1. CC 2. CX 3. C 4. CX 5. S 6. C 7. C 8. CC
9. CX 10. CX 11. CX 12. CX 13. C 14. CX 15. CX 16. CX
17. S 18. CX 19. S 20. C
- EXERCISE 5:** 1. d.o. 2. p.a. 3. p.n. 4. i.o. 5. o.p. 6. d.o. 7. i.o. 8. o.p.
9. p.n. 10. o.p. 11. d.o. 12. p.a. 13. o.p. 14. d.o. 15. p.a. 16. p.n.
17. d.o. 18. d.o. 19. o.p. 20. d.o.
- EXERCISE 6:** 1. appos 2. ger 3. inf 4. appos 5. par 6. inf 7. prep 8. inf
9. par 10. inf 11. prep 12. prep 13. inf 14. appos 15. inf 16. prep
17. prep 18. ger 19. par 20. prep
- EXERCISE 7:** 1. ger subj 2. ger o.p. 3. inf p.n. 4. inf subj
5. par adj 6. inf adv 7. ger subj 8. inf adv
9. inf adv 10. inf adv 11. ger p.n. 12. inf d.o.
13. ger d.o. 14. inf subj 15. ger p.n. 16. ger subj
17. ger o.p. 18. ger subj 19. inf adv 20. inf adv
- EXERCISE 8:** 1. d.o. 2. o.p. 3. p.n. 4. d.o. 5. adj 6. adj 7. adv 8. adv
9. adj 10. d.o. 11. adv 12. o.p. 13. adv 14. adv 15. d.o. 16. d.o.
17. subj 18. adv 19. adv 20. adj
- EXERCISE 9:** 1. s 2. s 3. s 4. m 5. s 6. p 7. p 8. m 9. s 10. o 11. p 12. s
13. h 14. s 15. o 16. p 17. m 18. p 19. o 20. s
- EXERCISE 10:** 1. a 2. c 3. d 4. c 5. c 6. c 7. a 8. e 9. c 10. c 11. c 12. b
13. e 14. c 15. d 16. b 17. e 18. d 19. e 20. c
- EXERCISE 11:** 1. a 2. b 3. a 4. d 5. a 6. b 7. b 8. b 9. a 10. d 11. d 12. a
13. a 14. a 15. b 16. b 17. c 18. c 19. e 20. e

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

ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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 adolescence

to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense..

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).

CONSONANCE – the repetition of a consonant at the end of two or more words. (Hop up the step).

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

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

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

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

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

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism.

A euphemism for “die” would be “pass away.”
 A dysphemism would be “croak.”
 DYSTOPIA – The opposite of utopia.
 Literally “bad place.”
 ELISION – The omission of part of a word as in “o’er” for *over* and “e’re” for *ever*.
 ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
 EPILOGUE – A concluding statement.
 EPIPHANY – A sudden insight or change of heart that happens in an instant.
 ETHOS – moral nature or beliefs.
 EUPHEMISM – an indirect way of saying something that may be offensive . (*passed away instead of died, senior citizens instead of old people*).
 EXISTENTIALISM – 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, smell a rat, jump the gun, bite the dust*)
 INFERENCE – information or action that is hinted at or suggested, but not stated outright.
 INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the

reader feels like he is inside the character’s mind.
 IRONY – 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, clop, 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 of institutions or mankind in general.

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

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

SIMILE – a figure of speech that compares two things that are not alike, using the words like or as.

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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