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grammar, style, and proofreading exercises

The Grammmardog Guide to The Merchant of Venice by William Shakespeare

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

About Gramwardog

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Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.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.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



Gramwardog.com L.L.C.
P.O. Box 299
Christoval, Texas 76935
Phone: 325-896-2479
Fax: 325-896-2676
fifi@gramwardog.com

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THE MERCHANT OF VENICE 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. Gratiano speaks an infinite deal of nothing, more than any man in all Venice.
- ___2. Superfluity comes sooner by white hairs, but competency lives longer.
- ___3. God made him, and therefore let him pass for a man.
- ___4. When he is best, he is a little worse than a man, and when he is worst, he is little better than a beast.

ACT II

- ___5. Let him look to his bond.
- ___6. Pray you let's have no more feeling about it, but give me your blessing.
- ___7. Here dwells my father Jew. Ho! who's within?
- ___8. Go, draw aside the curtains and discover the several caskets to this noble Prince.

ACT III

- ___9. Ha, what sayest thou? Why the end is, he hath lost a ship.
- ___10. I would not have given it for a wilderness of monkeys.
- ___11. There is no vice so simple but assumes some mark of virtue on his outward parts.
- ___12. Never did I know a creature that did bear the shape of man so keen and greedy to confound a man.

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EXERCISE 1 PARTS OF SPEECH

ACT IV

- ___13. Do all men kill the things they do not love?
- ___14. Hates any man the thing he would not kill?
- ___15. What, wouldst thou have a serpent sting thee twice?
- ___16. The weakest kind of fruit drops earliest to the ground, and so let me.

ACT V

- ___17. Nothing is good, I see, without respect; Methinks it sounds much sweeter than by day.
- ___18. You swore to me when I did give it you that you would wear it till your hour of death, and that it should lie with you in your grave.
- ___19. . . . I'll not deny him anything I have, no, not my body nor my husband's bed.
- ___20. There do I give to you and Jessica from the rich Jew, a special deed of gift, after his death, of all he dies possessed of.

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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

If to do were as easy as to know what were
good to do, chaples had been churches, and
poor men's cottages princes palaces. It is a
good divine that follows his own instructions;
i can easier teach twenty what were good to
be done than to be one of the twentie to follow
mine own teaching. The brain may devise laws
for the blood, but a hot temper leaps o'er a
cold decree. (I, ii, 12-18)

- ____ 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

Your father was ever virtuous, and holy Men at
their death have good insperations. Therefore
the lott'ry that he hath devised in these three
chests of gold silver, and lead – whereof who
chooses his meaning chooses you – will no doubt
never be chosen by any rightly but one who you
shall rightly love. but what warmth is there in
your afection towards any of these princely
suitors that are already come? (I, ii, 26-33)

- ____ 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

You know i say nothing to him, for he
1
understands not me, nor I him He hath
2
neither Latin, french, nor Italian; and
3
you will come into the court and sware
4
that I have a poor pennyworth in the
English. He is a proper mans picture,
5
but alas! who can converse with a
dumb-show. How oddlly he is suited!
6
(I, ii, 63-68)

- ____ 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

you need not fear, lady, the having any of
1
these lords. They have acquianted me with
2
their determinations, which is indeed to
return to their Home and to trouble you
3
with no more suit, unlesss you may be won
4
by some other sort than your fathers
5
imposition, depending on the caskets
6
(I, ii, 92-97)

- ____ 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. I had rather be married to a death's-head with a bone in his mouth than to either of these.
- ___2. He, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.
- ___3. You call me misbeliever, cutthroat dog, and spit upon my Jewish gaberdine, and all for use of that which is mine own.
- ___4. A pound of man's flesh taken from a man is not so estimable, profitable neither, as flesh of muttons, beefs, or goats.

ACT II

- ___5. If I serve not him, I will run as far as God has any ground.
- ___6. There is some ill a-brewing towards my rest, for I did dream of money bags tonight.
- ___7. I will make fast the doors, and gild myself with some moe ducats, and be with you straight.
- ___8. "Who chooseth me shall gain what many men desire."

ACT III

- ___9. I will have the heart of him if he forfeit, for were he out of Venice I can make what merchandise I will.
- ___10. I could teach you how to choose right, but then I am forsworn.
- ___11. If you do love me, you will find me out.
- ___12. You saw the mistress, I beheld the maid.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ___13. **Thou art come to answer a stony adversary, an inhuman wretch, incapable of pity, void and empty from any dram of mercy.**
- ___14. **You take my life when you do take the means whereby I live.**
- ___15. **And for your love I'll take this ring from you.**
- ___16. **You taught me first to beg, and now methinks you teach me how a beggar should be answered.**

ACT V

- ___17. **In such a night did Jessica steal from the wealthy Jew, and with an unthrift love did run from Venice as far as Belmont.**
- ___18. **With sweetest touches pierce your mistress' ear and draw her home with music.**
- ___19. **When the moon shone we did not see the candle.**
- ___20. **And I have better news in store for you than you expect.**

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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. In sooth I know not why I am so sad.
- ___ 2. Sometimes from her eyes I did receive fair speechless messages.
- ___ 3. This kindness will I show: go with me to a notary; seal me there your single bond . . .
- ___ 4. Yes, Shylock, I will seal unto this bond.

ACT II

- ___ 5. Besides, the lott'ry of my destiny bars me the right of voluntary choosing.
- ___ 6. But hear thee, Gratiano: Thou art too wild, too rude, and bold of voice – parts that become thee happily enough and in such eyes as ours appear no faults.
- ___ 7. Fair Jessica shall be my torchbearer.
- ___ 8. Yet I have not seen so likely an ambassador of love.

ACT III

- ___ 9. O these naughty times puts bars between the owners and their rights!
- ___ 10. Promise me life and I'll confess the truth.
- ___ 11. This is the fool that lent out money gratis.
- ___ 12. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

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EXERCISE 5 COMPLEMENTS

ACT IV

- ____ 13. And whilst thou layest in thy unhallowed dam, infused itself in thee;
for thy desires are wolvish, bloody, starved, and ravenous.
- ____ 14. Of a strange nature is the suit you follow, yet in such rule that the Venetian
law cannot impugn you as you do proceed.
- ____ 15. Why, this bond is forfeit; and lawfully by this the Jew may claim a pound
of flesh, to be by him cut off nearest the merchant's heart.
- ____ 16. Go, Gratiano, run and overtake him; give him the ring and bring him if
thou canst unto Antonio's house.

ACT V

- ____ 17. I am never merry when I hear sweet music.
- ____ 18. I gave my love a ring, and made him swear never to part with it; and
here he stands.
- ____ 19. There you shall find that Portia was the doctor, Nerissa there her clerk.
- ____ 20. There do I give to you and Jessica from the rich Jew, a special deed of
gift, after his death, of all he dies possessed of.

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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. My wind cooling my broth would blow me to an ague when I thought what harm a wind too great might do at sea.
- ___ 2. I know Antonio is sad to think upon his merchandise.
- ___ 3. But fish not with this melancholy bait for this fool gudgeon, this opinion.
- ___ 4. Tubal, a wealthy Hebrew of my tribe, will furnish me.

ACT II

- ___ 5. Therefore I pray you lead me to the caskets to try my fortune.
- ___ 6. Certainly my conscience will serve me to run from this Jew my master.
- ___ 7. Or shall I think in silver she's immured, being ten times undervalued to tried gold?
- ___ 8. I have too grieved a heart to take a tedious leave.

ACT III

- ___ 9. Now what news on the Rialto?
- ___ 10. I never did repent for doing good, nor shall not now . . .
- ___ 11. How every fool can play upon the word!
- ___ 12. And he says you are no good member of the commonwealth, for in converting Jews to Christians you raise the price of pork.

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EXERCISE 6 PHRASES

ACT IV

- ___ 13. I am not bound to please thee with my answers.
- ___ 14. And if your wife be not a madwoman, and know how well I have
deserved this ring, she would not hold out enemy for ever for giving it
to me.
- ___ 15. Take then thy bond, take thou thy pound of flesh; but in the cutting it
if thou dost shed one drop of Christian blood, thy lands and goods are
by the laws of Venice confiscate unto the state of Venice.
- ___ 16. Therefore prepare thee to cut off the flesh.

ACT V

- ___ 17. In such a night did young Lorenzo swear he loved her well, stealing her
soul with many vows of faith, and ne'er a true one.
- ___ 18. Sweet soul, let's in, and there expect their coming.
- ___ 19. How many things by season seasoned are to their right praise and true
perfection!
- ___ 20. And pardon me, my gentle Gratiano, for that same scrubbed boy, the
doctor's clerk, in lieu of this last night did lie with me.

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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

d.o. = direct object

o.p. = object of preposition

adj = adjective

adv = adverb

p.n. = predicate nominative

Verbal Usage

ACT I

- | | | |
|-------|----|--|
| _____ | 1. | But my chief care is <u>to come fairly off from the great debts</u> wherein my time, something too prodigal, hath left me gaged. |
| _____ | 2. | And out of doubt you do me now more wrong in <u>making question of my uttermost</u> than if you had made waste of all I have. |
| _____ | 3. | My meaning in saying he is a good man is <u>to have you understand me</u> that he is sufficient. |
| _____ | 4. | Shylock, albeit I neither lend nor borrow by taking nor by giving of excess, yet <u>to supply the ripe wants of my friend</u> , I'll break a custom. |

ACT II

- | | | |
|-------|----|--|
| _____ | 5. | Alack, what heinous sin is it in me to be ashamed <u>to be my father's child</u> . |
| _____ | 6. | And yet <u>to be afeard of my deserving</u> were but a weak disabling of myself. |
| _____ | 7. | Why, all the boys in Venice follow him, <u>crying his stones, his daughter, and his ducats</u> . |
| _____ | 8. | The ancient saying is no heresy: <u>hanging and wiving</u> goes by destiny. |

ACT III

- | | | |
|-------|-----|--|
| _____ | 9. | Gentlemen, my master Antonio is at his house and desires <u>to speak with you both</u> . |
| _____ | 10. | For my part, my lord, my purpose was not <u>to have seen you here</u> , but meeting with Salerio by the way, he did entreat me past all saying nay to come with him along. |
| _____ | 11. | I'll have <u>no speaking</u> ; I will have my bond. |
| _____ | 12. | <u>This making of Christians</u> will raise the price of hogs. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

- _____ _____ 13. Thou wilt not only loose the forfeiture, but touched with human gentleness and love, forgive a moiety of the principal . . .
- _____ _____ 14. Is he not able to discharge the money?
- _____ _____ 15. There is no power in the tongue of man to alter me.
- _____ _____ 16. Let his deservings, and my love withal, be valued 'gainst your wife's commandement.

ACT V

- _____ _____ 17. I would out-night you, did nobody come; but hark, I hear the footing of a man.
- _____ _____ 18. . . . there is come a messenger before to signify their coming.
- _____ _____ 19. Why, this is like the mending of highways in summer, where the ways are fair enough.
- _____ _____ 20. For by these blessed candles of the night, had you been there I think you would have begged the ring of me to give the worthy doctor.

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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

p.n. = predicate nominative

adv = adverb

adj = adjective

o.p. = object of preposition

ACT I

- ___ 1. I hold the world but as the world, Gratiano – a stage where every man must play a part, and mine a sad one.
- ___ 2. Well, tell me now what lady is the same to whom you swore a secret pilgrimage.
- ___ 3. Thou know'st that all my fortunes are at sea.
- ___ 4. If I should marry him, I should marry twenty husbands.

ACT II

- ___ 5. Can you tell me whether one Launcelot that dwells with him, dwell with him or no?
- ___ 6. To be brief, the very truth is that the Jew having done me wrong doth cause me, as my father, being I hope an old man, shall frutify unto you.
- ___ 7. And Launcelot, soon at supper shalt thou see Lorenzo, who is thy new master's guest.
- ___ 8. "Who chooseth me shall gain what many men desire."

ACT III

- ___ 9. If it will feed nothing else, it will feed my revenge.
- ___ 10. Then confess what treason there is mingled with your love.
- ___ 11. Myself and what is mine to you and yours is now converted.
- ___ 12. When I was with him, I have heard him swear to Tubal and to Chus, his countrymen, that he would rather have Antonio's flesh than twenty times the value of the sum that he did owe him.

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EXERCISE 8 CLAUSES

ACT IV

- ____ 13. You'll ask me why I rather choose to have a weight of carrion flesh than to receive three thousand ducats.
- ____ 14. The pound of flesh which I demand of him is dearly bought, is mine, and I will have it.
- ____ 15. Good sir, this ring was given me by my wife, and when she put it on she made me vow that I should neither sell nor give nor lose it.
- ____ 16. I'll see if I can get my husband's ring, which I did make him swear to keep for ever.

ACT V

- ____ 17. And I think the nightingale, if she should sing by day when every goose is cackling, would be thought no better a musician than the wren.
- ____ 18. 'Tis a day such as the day is when the sun is hid.
- ____ 19. This is the man, this is Antonio, to whom I am so infinitely bound.
- ____ 20. By heaven, I will ne'er come in your bed until I see the ring.

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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. **Your mind is tossing on the ocean, there where your argosies with portly sail – like signiors and rich burghers on the flood, or as it were, the pageants of the sea.**
- ____ 2. **An evil soul producing holy witness is like a villain with a smiling cheek, a goodly apple rotten at the heart.**
- ____ 3. **His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them they are not worth the search.**
- ____ 4. **. . . and her sunny locks hang on her temples like a golden fleece . . .**

ACT II

- ____ 5. **Well, if Fortune be a woman, she's a good wench for this gear.**
- ____ 6. **Pray thee take pain to allay with some cold drops of modesty thy skipping spirit, lest through thy wild behavior I be misconstr'd in the place I go to, and lose my hopes.**
- ____ 7. **How like the prodigal doth she return, with over-weathered ribs and ragged sails, lean, rent, and beggared by the strumpet wind!**
- ____ 8. **A golden mind stoops not to shows of dross.**

ACT III

- ____ 9. **How all the other passions fleet to air: as doubtful thoughts, and rash-embraced despair, and shudd'ring fear, and green-eyed jealousy.**
- ____ 10. **Though for myself alone I would not be ambitious . . . yet for you I would be trebled twenty times myself, a thousand times more fair, ten thousand times more rich . . .**
- ____ 11. **But since I am a dog, beware my fangs.**
- ____ 12. **I have within my mind a thousand raw tricks of these bragging Jacks, which I will practice.**

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ____ 13. Thou wilt not only loose the forfeiture, but . . . pluck commiseration
 of his state from brassy bosoms and rough hearts of flint, from stubborn
 Turks and Tartars never trained to offices of tender courtesy.
- ____ 14. For herein Fortune shows herself more kind than is her custom.

ACT V

- ____ 15. In such a night as this, when the sweet wind did gently kiss the trees . . .
- ____ 16. How sweet the moonlight sleeps upon this bank!
- ____ 17. The motions of his spirit are dull as night . . .
- ____ 18. How far that little candle throws his beams!
- ____ 19. How the moon sleeps with Endymion, and would not be awaked.
- ____ 20. He knows me as the blind man knows the cuckoo – by the bad voice.

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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. Should I . . . not bethink me straight of dangerous rocks, which touching but my gentle vessel's side would scatter all her spices on the stream . . .
- ___ 2. . . . I would rather he should shrive me than wive me.
- ___ 3. I will buy with you, sell with you, talk with you, walk with you, and so following . . .
- ___ 4. He hates our sacred nation, and he rails, even there where merchants must do congregate . . .

ACT II

- ___ 5. Thou has got more hair on thy chin than Dobbin my fill-horse has on his tail.
- ___ 6. For she is wise, if I can judge of her, and fair she is, if that mine eyes be true, and true she is, as she hath proved herself.
- ___ 7. I desire no more delight than to be under sail and gone tonight.
- ___ 8. When they do choose, they have the wisdom by their wit to lose.

ACT III

- ___ 9. You knew, none so well, none so well as you, of my daughter's flight.
- ___ 10. With much, much more dismay I view the fight than thou that mak'st the fray.
- ___ 11. "You that choose not by the view chance as fair, and choose as true."
- ___ 12. . . . I'll prove the prettier fellow of the two, and wear my dagger with the braver grace . . .

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EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ___ 13. If that will not suffice, I will be bound to pay it ten times o'er on forfeit
of my hands, my head, my heart.
- ___ 14. To do a great right, do a little wrong, and curb this cruel devil of his will.
- ___ 15. . . . three thousand ducats due unto the Jew we freely cope your courteous
pains withal.
- ___ 16. This deed will be well welcome to Lorenzo.

ACT V

- ___ 17. Who comes so fast in silence of the night?
- ___ 18. Let me give light, but let me not be light, for a light wife doth make a
heavy husband, and never be Bassanio so for me.
- ___ 19. No, God's my judge, the clerk will ne'er wear hair on's face that had it!
- ___ 20. If you had known the virtue of the ring, or half her worthiness that gave
the ring, or your own honor to contain the ring, you would not then have
parted with the ring.

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EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

ACT I

- ___ 1. I should be still plucking the grass to know where sits the wind, peering
in maps for ports and piers and roads . . .
- ___ 2. Therefore, for fear of the worst, I pray thee set a deep glass of Rhenish wine
on the contrary casket . . .
- ___ 3. Whiles we shut the gate upon one wooer, another knocks at the door.
- ___ 4. Yes, to smell pork, to eat of the habitation which your prophet the
Nazarite conjured the devil into!

ACT II

- ___ 5. Lock up my doors; and when you hear the drum and the vile squealing
of the wry-necked fife, clamber not you up to the casements then . . .
- ___ 6. All the world desires her; from the four corners of the earth they come
to kiss this shrine, this mortal breathing saint.
- ___ 7. He wrung Bassanio's hand; and so they parted.

ACT III

- ___ 8. Let music sound while he doth make his choice.
- ___ 9. Here are severed lips parted with sugar breath; so sweet a bar should
sunder such sweet friends.
- ___ 10. Here in her hairs the painter plays the spider, and hath woven a golden
mesh t' entrap the hearts of men faster than gnats in cobwebs.
- ___ 11. If we grow all to be pork-eaters, we shall not shortly have a rasher on
the coals for money.
- ___ 12. Go to thy fellows, bid them cover the table, serve in the meat, and we will
come in to dinner.

THE MERCHANT OF VENICE by William Shakespeare – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ___ 13. Some men there are love not a gaping pig, some that are mad if they behold a cat, and others, when the bagpipe sings i' th' nose, cannot contain their urine.
- ___ 14. Give me your hand. Come you from old Bellario?
- ___ 15. It is still her use to let the wretched man outlive his wealth to view with hollow eye and wrinkled brow an age of poverty.
- ___ 16. And you must cut this flesh from off his breast.

ACT V

- ___ 17. Here will we sit and the sounds of music creep in our ears.
- ___ 18. Look how the floor of heaven is thick inlaid with patens of bright gold.
- ___ 19. For do but note a wild and wanton herd or race of youthful and unhandled colts fetching mad bounds, bellowing and neighing loud . . .
- ___ 20. Now by this hand, I gave it to a youth, a kind of boy, a little scrubbed boy, no higher than myself, the judge's clerk, a prating boy that begged it as a fee.

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EXERCISE 12 STYLE: ALLUSIONS

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

a. history b. mythology c. religion d. literature

ACT I

- ___ 1. Her name is Portia, nothing undervalued to Cato's daughter,
 Brutus' Portia.
- ___ 2. Many Jasons came in quest of her.
- ___ 3. If I live to be as old as Sibylla, I will die as chaste as Diana unless I be
 obtained by the manner of my father's will.
- ___ 4. When Jacob grazed his uncle Laban's sheep – this Jacob from our holy
 Abram was, as his wise mother wrought in his behalf, the third possessor.

ACT II

- ___ 5. . . . according to Fates and Destinies and such odd saying, the Sisters Three
 and such branches of learning, is indeed deceased . . .
- ___ 6. . . . but if you do, then it was not for nothing that my nose fell a-bleeding on
 Black Monday last . . . falling out that year on Ash Wednesday . . .
- ___ 7. O ten times faster Venus' pigeons fly to seal love's bonds new made . . .
- ___ 8. Come, come, Nerissa, for I long to see quick Cupid's post that comes
 so mannerly.

ACT III

- ___ 9. How many cowards whose hearts are all as false as stairs of sand, wear yet
 upon their chins the beards of Hercules and frowning Mars . . .
- ___ 10. Therefore then, thou gaudy gold, hard food for Midas, I will none of thee.
- ___ 11. The dearest friend to me, the kindest man, the best-conditioned and
 unwearied spirit in doing courtesies, and one in whom the ancient Roman
 honor more appears than any that draws breath in Italy.
- ___ 12. Thus when I shun Scylla your father, I fall into Charybdis your mother.

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EXERCISE 12 STYLE: ALLUSIONS

ACT IV

- ____ 13. Thou almost mak'st me waver in my faith – to hold opinion with Pythagoras that souls of animals infuse themselves into the trunks of men.
- ____ 14. A Daniel come to judgment! yea, a Daniel! O wise young judge, how I do honor thee!
- ____ 15. Would any of the stock of Barabbas had been her husband, rather than a Christian!

ACT V

- ____ 16. . . . in such a night Troilus methinks mounted the Troyan walls, and sighed his soul toward the Grecian tents where Cressid lay that night.
- ____ 17. In such a night Medea gathered the enchanted herbs that did renew old Aeson.
- ____ 18. There's not the smallest orb which thou behold'st but in his motion like an angel sings, still quiring to the young-eyed cherubins.
- ____ 19. Therefore the poet did feign that Orpheus drew trees, stones, and floods; since naught so stockish, hard, and full of rage but music for the time doth change his nature.
- ____ 20. Fair ladies, you drop manna in the way of starved people.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Salerio. Why, I am sure if he forfeit thou wilt not take his flesh. What's that good for?

Shylock. To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced me and hind'ered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies – and what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? -- fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why revenge! The villainy you teach me I will execute, and it shall go hard but I will better the instruction. (III, i, 46-64)

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 *Salerio.* Why, I am sure if he forfeit thou wilt not take his flesh. What's that good for?

2 *Shylock.* To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced

3 me and hind'ered me half a million, laughed at my losses, mocked at my gains, scorned my nation,

4 thwarted my bargains, cooled my friends, heated mine enemies – and what's his reason? I am a Jew.

5 Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? -- fed

6 with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means,

7 warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed?

8 If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not

9 revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian what

10 is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian

11 example? Why revenge! The villainy you teach me I will execute, and it shall go hard but I will better

12 the instruction.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. Shylock blames his enemy for ALL of the following actions EXCEPT . . .
a. embarrassed him at social functions
b. laughed at his business setbacks
c. made fun of his success
d. interfered with his business deals
- ____ 2. The word *nation* in Line 3 most likely means ALL of the following EXCEPT . . .
a. ethnicity b. culture c. country of origin d. religion
- ____ 3. Line 5 contains an example of . . .
a. allegory b. anaphora c. allusion d. antiphrasis
- ____ 4. The PREDOMINANT literary device in Lines 5-11 is . . .
a. sensory imagery
b. allusions
c. rhetorical question
d. figurative language
- ____ 5. Lines 8-10 contain examples of . . .
a. antimetabole b. asyndeton c. anaphora d. antiphrasis
- ____ 6. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Portia. Away then! I am locked in one of them;
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then if he lose he makes a swanlike end,
Fading in music. That the comparison
May stand more proper, my eye shall be the stream
And wat'ry deathbed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch. Such it is
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,
With no less presence but with much more love
Than young Alcides when he did redeem
The virgin tribute paid by howling Troy
To the sea monster. I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages come forth to view
The issue of th' exploit. Go, Hercules!
Live thou, I live. With much, much more dismay
I view the fight than thou that mak'st the fray. (III, ii, 40-62)

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 *Portia.* Away then! I am locked in one of them;
- 2 If you do love me, you will find me out.
- 3 Nerissa and the rest, stand all aloof.
- 4 Let music sound while he doth make his choice;
- 5 Then if he lose he makes a swanlike end,
- 6 Fading in music. That the comparison
- 7 May stand more proper, my eye shall be the stream
- 8 And wat'ry deathbed for him. He may win;
- 9 And what is music then? Then music is
- 10 Even as the flourish when true subjects bow
- 11 To a new-crowned monarch. Such it is

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

12 As are those dulcet sounds in break of day

13 That creep into the dreaming bridegroom's ear

14 And summon him to marriage. Now he goes,

15 With no less presence but with much more love

16 Than young Alcides when he did redeem

17 The virgin tribute paid by howling Troy

18 To the sea monster. I stand for sacrifice;

19 The rest aloof are the Dardanian wives,

20 With bleared visages come forth to view

21 The issue of th' exploit. Go, Hercules!

22 Live thou, I live. With much, much more dismay

23 I view the fight than thou that mak'st the fray.

- ____ 1. Lines 7-8 contain an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 2. Line 9 contains an example of . . .
 a. anaphora b. antimetabole c. antiphrasis d. anadiplosis
- ____ 3. Lines 16, 17, 19, and 21 contain examples of . . .
 a. metaphor b. allusion c. simile d. personification
- ____ 4. The underlined words in Lines 12, 13, and 23 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. The underlined words in Line 22 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. ALL of the following lines are parallel in meaning EXCEPT . . .
 a. *If you do love me, you will find me out.* (Line 2))
 b. *a swanlike end, fading in music* (Line 5-6)
 c. *Go Hercules!* (Line 21)
 d. *Live thou, I live.* (Line 22)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Portia. The quality of mercy is not strained:
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown.
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings;
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this:
That in the course of justice none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there. (IV, i, 182-203)

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 *Portia.* The quality of mercy is not strained:
- 2 It droppeth as the gentle rain from heaven
- 3 Upon the place beneath. It is twice blest;
- 4 It blesseth him that gives and him that takes.
- 5 'Tis mightiest in the mightiest; it becomes
- 6 The throned monarch better than his crown.
- 7 His scepter shows the force of temporal power,
- 8 The attribute to awe and majesty,
- 9 Wherein doth sit the dread and fear of kings;
- 10 But mercy is above this sceptred sway;
- 11 It is enthroned in the hearts of kings;

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

12 It is an attribute to God himself,
13 And earthly power doth then show likest God's
14 When mercy seasons justice. Therefore, Jew,
15 Though justice be thy plea, consider this:
16 That in the course of justice none of us
17 Should see salvation. We do pray for mercy,
18 And that same prayer doth teach us all to render
19 The deeds of mercy. I have spoke thus much
20 To mitigate the justice of thy plea,
21 Which if thou follow, this strict court of Venice
22 Must needs give sentence 'gainst the merchant there.

- ____ 1. Line 2 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 2. In Line 5 the word *mightiest* is used as both . . .
 a. adjective and noun
 b. verb and noun
 c. adverb and adjective
 d. adjective and adjective
- ____ 3. Lines 11 and 12 contain examples of . . .
 a. anadiplosis b. antiphrasis c. anaphora d. asyndeton
- ____ 4. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. mercy b. justice c. kings d. plea
- ____ 5. The underlined words in Line 17 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. Line 11 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Jessica. I am never merry when I hear sweet music.

Lorenzo. The reason is, your spirits are attentive.

For do but note a wild and wanton herd

Or race of youthful and unhandled colts

Fetching mad bounds, bellowing and neighing loud,

Which is the hot condition of their blood:

If they but hear perchance a trumpet sound,

Or any air of music touch their ears,

You shall perceive them make a mutual stand,

Their savage eyes turned to a modest gaze

By the sweet power of music. Therefore the poet

Did feign that Orpheus drew trees, stones, and floods;

Since naught so stockish, hard, and full of rage

But music for the time doth change his nature.

The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems, and spoils;

The motions of his spirit are dull as night,

And his affections dark as Erebus.

Let no such man be trusted. Mark the music. (V, i, 69-88)

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 *Jessica.* I am never merry when I hear sweet music.

2 *Lorenzo.* The reason is, your spirits are attentive.

3 For do but note a wild and wanton herd

4 Or race of youthful and unhandled colts

5 Fetching mad bounds, bellowing and neighing loud,

6 Which is the hot condition of their blood:

7 If they but hear perchance a trumpet sound,

8 Or any air of music touch their ears,

9 You shall perceive them make a mutual stand,

10 Their savage eyes turned to a modest gaze

11 By the sweet power of music. Therefore the poet

12 Did feign that Orpheus drew trees, stones, and floods;

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 Since naught so stockish, hard, and full of rage

14 But music for the time doth change his nature.

15 The man that hath no music in himself,

16 Nor is not moved with concord of sweet sounds,

17 Is fit for treasons, stratagems, and spoils;

18 The motions of his spirit are dull as night,

19 And his affections dark as Erebus.

20 Let no such man be trusted. Mark the music.

- ____ 1. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. touch d. taste e. smell
- ____ 2. The underlined words in Lines 3 and 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. Line 12 contains an example of . . .
a. allusion b. metaphor c. simile d. personification
- ____ 4. Line 19 contains examples of . . .
a. metaphor and simile
b. personification and simile
c. metaphor and personification
d. allusion and simile
- ____ 5. Line 18 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 6. The underlined words in Line 20 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

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, person-ification.

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.

HOMOPHONE – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

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 – the opposite of what is expected, 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: (*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, clomp, 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 become a chef, but he didn't have the 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. (*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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