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The Grammardog Guide to The Tragedy of King Lear 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.

Grammardog'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.



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THE TRAGEDY OF KING LEAR 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. **Nothing** will come of nothing. Speak again.
- ____ 2. Mend your speech a little, lest you may mar your **fortunes**.
- ____ 3. Machinations, hollowness, treachery, and all ruinous disorders follow us **disquietly** to our graves.
- ____ 4. Epicurism and lust makes it more like a tavern **or** a brothel than a graced palace.

ACT II

- ____ 5. You come with letters against the king, and take Vanity the puppet's part **against** the royalty of her father.
- ____ 6. O, how this mother **swells** up toward my heart!
- ____ 7. O, sir, you are **old**; Nature in you stands on the very verge of his confine.
- ____ 8. Alack, the night comes on, and the high winds do **sorely** ruffle.

ACT III

- ____ 9. No, I will be the pattern of all **patience**; I will say nothing.
- ____ 10. Things that love night love **not** such nights as these.
- ____ 11. **Humh!** go to thy bed and warm thee.
- ____ 12. Take heed o' th' foul fiend; obey thy parents; keep thy words' justice; swear not; **commit** not with man's sworn spouse; set not thy sweet heart on proud array.

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

ACT IV

- ____ 13. **You** are not worth the dust which the rude wind blows in your face.
- ____ 14. Why the King of France is so suddenly gone back know you no reason?
- ____ 15. Nature's above art in that respect.
- ____ 16. Methinks I should know you, and know this man; yet I am doubtful, for I am mainly ignorant what place this is; and all the skill I have remembers not these garments; nor I know not where I did lodge last night.

ACT V

- ____ 17. Where I could not be honest, I never yet was valiant.
- ____ 18. Howl, howl, howl! O, you are men of stones.
- ____ 19. All friends shall taste the wages of their virtue, and all foes the cup of their deservings.
- ____ 20. The oldest hath borne most; we that are young shall never see so much, nor live so long.

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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

These late eclipses in the sun and moon portend no
1
good to us. though the wisdom of nature can reason
2
it thus and thus, yet nature finds itself scourged by the
sequent effects. Love cools, friendship falls off brothers
3
divide. In cities, mutinies; in countries, discord; in palaces,
4
treason; and the bond cracked 'twixt son and father. This
Villain of mine comes under the prediction, there's son
5
against father; the King falls from the best of our time
6
(I, ii, 101-110)

- 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 is the excellent folly of the world, that
when we are sick in fortune, often the surfeits of
1
our own behavior, we make guilty of our dissasters
2
the Sun, the moon, and stars; as if we were villains
3
on necessity; fools by heavenly compulsion; knaves,
thieves, and treachers by spherical predominance;
drunkards liars, and adulterers by an enforced
4
obedience of planetary influence; and all that we
5
are evil in, by a Divine thrusting on. (I, ii, 115-122)

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

PASSAGE 1

Thou wert better in a grave than to anwser with
1
thy uncovered body this extremity of the skies.
2
Is man no more than this. Consider him well.
3
Thou ow'st the worm no silk the beast no hide,
4
the sheep no wool, the cat no perfume. Ha! here's
three on's are sophisticated. Thou art the thing
itself; unaccommodated Man is no more but such
5
a poor, bare, forked animal as thou art. Off, off,
you lendings! come, unbutton here. III, iv, 96-103
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

Ha! Goneril with a white beard? They flattered
1
me like a dog, and told me i had the white hairs
2
in my beard ere the Black ones were there to say
3
“ay” and “no” to everything that I said! “Ay and
4
“no” too was no good divinity. when the rain came
5
to wet me once, and the wind to make me chatter;
when the thunder would not peace at my bidding;
6
there I smelt 'em out. Go to, they are not men o'
their words. (IV, vi, 95-103)

 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. Kill thy physician, and thy fee bestow upon the foul disease.
- 2. Love's not love when it is mingled with regards that stands aloof from th' entire point.
- 3. Did my father strike my gentleman for chiding of his fool?
- 4. So out went the candle, and we were left darkling.

ACT II

- 5. 'Tis strange that they should so depart from home, and not send back my messenger.
- 6. A stonecutter or a painter could not have made him so ill, though they had been but two years o' th' trade.
- 7. These kind of knaves I know which in this plainness harbor more craft and more corrupter ends than twenty silly-ducking observants that stretch their duties nicely.
- 8. She hath abated me of half my train, looked black upon me, struck me with her tongue most serpent-like upon the very heart.

ACT III

- 9. The art of our necessities is strange, and can make vile things precious.
- 10. Is it the fashion that discarded fathers should have thus little mercy on their flesh?
- 11. I will lay trust upon thee, and thou shalt find a dearer father in my love.
- 12. Is there any cause in nature that makes these hard hearts?

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ____ 13. Let the superfluous and lust-dited man, that slaves your ordinance, that will not see because he does not feel, feel your pow'r quickly.
- ____ 14. She that herself will sliver and disbranch from her material sap, perforce must wither and come to deadly use.
- ____ 15. Thou hast one daughter who redeems Nature from the general curse which twain have brought her to.
- ____ 16. O my dear father, restoration hang thy medicine on my lips, and let this kiss repair those violent harms that my two sisters have in thy reverence made.

ACT V

- ____ 17. Before you fight the battle, ope this letter.
- ____ 18. When time shall serve, let but the herald cry, and I'll appear again.
- ____ 19. We are not the first who with best meaning have incurred the worst.
- ____ 20. At this time we sweat and bleed, the friend hath lost his friend, and the best quarrels, in the heat, are cursed by those that feel their sharpness.

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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. Thou, Nature, art my goddess; to thy law my services are bound.
- ____ 2. Found you no displeasure in him by word nor countenance?
- ____ 3. His knights grow riotous, and himself upbraids us on every trifle.
- ____ 4. Now, by my life, old fools are babes again, and must be used with checks as flatteries, when they are seen abused.

ACT II

- ____ 5. I have been with your father, and given him notice that the Duke of Cornwall and Regan his Duchess will be here with him this night.
- ____ 6. You have now the good advantage of the night.
- ____ 7. Some blood drawn on me would beget opinion of my more fierce endeavor.
- ____ 8. Her eyes are fierce, but thine do comfort, and not burn.

ACT III

- ____ 9. I am a man more sinned against than sinning.
- ____ 10. Is it the fashion that discarded fathers should have thus little mercy on their flesh?
- ____ 11. He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.
- ____ 12. Post speedily to my lord your husband; show him this letter.

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EXERCISE 5 COMPLEMENTS

ACT IV

- ____ 13. O my good lord, I have been your tenant, and your father's tenant, these fourscore years.
- ____ 14. Bad is the trade that must play fool to sorrow, ang'ring itself and others.
- ____ 15. Proper deformity seems not in the fiend so horrid as in woman.
- ____ 16. Let copulation thrive; for Gloucester's bastard son was kinder to his father than my daughters got 'tween the lawful sheets.

ACT V

- ____ 17. This sword of mine shall give them instant way where they shall rest for ever.
- ____ 18. The gods are just, and of our pleasant vices make instruments to plague us.
- ____ 19. Why should a dog, a horse, a rat, have life, and thou no breath at all?
- ____ 20. Bear them from hence. Our present business is general woe.

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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. Goneril, our eldest-born, speak first.
2. Beyond all manner of so much I love you.
3. What says our second daughter, our dearest Regan, wife of Cornwall?
4. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

ACT II

5. If he be taken, he shall never more be feared of doing harm.
6. 'Tis worse than murder to do upon respect such violent outrage.
7. We are not ourselves when nature, being oppressed, commands the mind to suffer with the body.
8. No, rather I abjure all roofs, and choose to wage against the enmity o' th' air, to be a comrade with the wolf and owl, necessity's sharp pinch.

ACT III

9. Alack, alack, Edmund, I like not this unnatural dealing.
10. This tempest will not give me leave to ponder on things would hurt me more, but I'll go in.
11. This cold night will turn us all to fools and madmen.
12. The revenges we are bound to take upon your traitorous father are not fit for your beholding.

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EXERCISE 6 PHRASES

ACT IV

____ 13. Were't my fitness to let these hands obey my blood, they are apt enough to dislocate and tear thy flesh and bones.

____ 14. A servant that he bred, thrilled with remorse, opposed against the act, bending his sword to his great master; who, thereat enraged, flew on him, and amongst them felled him dead.

____ 15. If you do chance to hear of that blind traitor, preferment falls on him that cuts him off.

____ 16. Through tattered clothes small vices do appear; robes and furred gowns hide all.

ACT V

____ 17. Sir, this I heard: the King is come to his daughter, with others whom the rigor of our state forced to cry out.

____ 18. Whilst I was big in clamor, came there in a man, who, having seen me in my worst estate, shunned my abhorred society.

____ 19. He hath commission from thy wife and me to hang Cordelia in the prison and to lay the blame upon her own despair that she fordid herself.

____ 20. All friends shall taste the wages of their virtue, and all foes the cup of their deservings.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbs 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

ACT I

Verbal Usage

____ 1. Since my young lady's going into France, sir, the fool hath much pined away.

____ 2. Suspend thy purpose if thou didst intend to make this creature fruitful.

____ 3. 'Tis politic and safe to let him keep at point a hundred knights.

____ 4. Striving to better, oft we mar what's well.

ACT II

____ 5. My father hath set guard to take my brother, and I have one thing of a queasy question which I must act.

____ 6. . . I'll work the means to make thee capable.

____ 7. 'Tis worse than murder to do upon respect such violent outrage.

____ 8. If till the expiration of your month you will return and sojourn with my sister, dismissing half your train, come then to me.

ACT III

____ 9. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman.

____ 10. Though their injunction be to bar my doors and let this tyrannous night take hold upon you, yet have I ventured to come seek you out and bring you where both fire and food is ready.

____ 11. My tears begin to take his part so much they mar my counterfeiting.

____ 12. The revenges we are bound to take upon your traitorous father are not fit for your beholding.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

ACT IV

Verbal Usage

- ___ ___ 13. From that place I shall no leading need.
- ___ ___ 14. A servant that he bred, thrilled with remorse, opposed against the act, bending his sword to his great master . . .
- ___ ___ 15. It was great ignorance, Gloucester's eyes being out, to let him live.
- ___ ___ 16. Is wretchedness deprived that benefit to end itself by death?

ACT V

- ___ ___ 17. Men must endure their going hence, even as their coming hither; ripeness is all.
- ___ ___ 18. To be tender-minded does not become a sword.
- ___ ___ 19. If there be more, more woeful, hold it in, for I am almost ready to dissolve, hearing of this.
- ___ ___ 20. I am come to bid my king and master ave good night.

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EXERCISE 8 CLAUSES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

ACT I

- ____ 1. Sir, I love you more than word can wield the matter; dearer than eyesight, space, liberty; beyond what can be valued, rich or rare . . .
- ____ 2. I have told you what I have seen and heard; but faintly, nothing like the image and horror of it.
- ____ 3. I have another daughter, who I am sure is kind and comfortable.
- ____ 4. What he hath uttered I have writ my sister.

ACT II

- ____ 5. Edmund, I hear that you have shown your father a childlike office.
- ____ 6. Fathers that wear rags do make their children blind, but fathers that bear bags shall see their children kind.
- ____ 7. That sir which serves and seeks for gain, and follows but for form, will pack when it begins to rain and leave thee in the storm.
- ____ 8. Dear daughter, I confess that I am old.

ACT III

- ____ 9. He that has and a little tiny wit, with, heigh-ho, the wind and the rain, must make content with his fortunes fit though the rain it raineth every day.
- ____ 10. The younger rises when the old doth fall.
- ____ 11. O Regan, Goneril, your old kind father, whose frank heart gave all – O, that way madness lies; let me shun that. No more of that.
- ____ 12. If wolves had at thy gate howled that stern time, thou shouldst have said, “Good porter, turn the key.”

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EXERCISE 8 CLAUSES

ACT IV

- ____ 13. ‘Tis the time’s plague when madmen lead the blind.
- ____ 14. That I am wretched makes thee happier.
- ____ 15. What most he should dislike seems pleasant to him; what like, offensive.
- ____ 16. A man may see how this world goes with no eyes.

ACT V

- ____ 17. Pray that the right may thrive.
- ____ 18. When thou dost ask me blessing, I’ll kneel down and ask of thee forgiveness.
- ____ 19. I know when one is dead, and when one lives.
- ____ 20. The weight of this sad time we must obey, speak what we feel, not what we ought to say.

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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. Then 'tis like the breath of an unfee'd lawyer – you gave me nothing for 't.
____ 2. . . . how sharper than a serpent's tooth it is to have a thankless child.

ACT II

____ 3. Thus out of season, threading dark-eyed night.
____ 4. Such smiling rogues as these like rats oft bit the holy cords awain which are too intrinse t' unloose.
____ 5. . . . smooth every passion that in the natures of their lords rebel, being oil to fire, snow to the colder moods.
____ 6. . . . renege, affirm, and turn their halcyon beaks with every gale and vary of their masters, knowing naught, like dogs, but following.
____ 7. Fortune, good night; smile once more; turn thy wheel.
____ 8. I have full cause of weeping, but this heart shall break into a hundred thousand flaws or ere I'll weep.
____ 9. O Regan, she hath tied sharp-toothed unkindness, like a vulture, here.
____ 10. O, sir, to willful men the injuries that they themselves procure must be their schoolmasters.

ACT III

____ 11. Blow, winds, and crack your cheeks.
____ 12. Now a little fire in a wild field were like an old lecher's heart – a small spark, all the rest on's body cold.
____ 13. Here's a night pities neither wise men nor fools.
____ 14. Purr, the cat is gray.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ____ 15. **As flies to wanton boys are we to th' gods; they kill us for their sport.**
- ____ 16. **Our foster nurse of nature is repose, the which he lacks.**
- ____ 17. **As I stood here below, methought his eyes were two full moons.**
- ____ 18. **When we are born, we cry that we are come to this great stage of fools.**

ACT V

- ____ 19. **To both these sisters have I sworn my love; each jealous of the other, as the stung are of the adder.**
- ____ 20. **He hates him that would upon the rack of this tough world stretch him out longer.**

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:

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

ACT I

- 1. Cornwall and Albany, with my two daughters' dowers' digest the third.
- 2. The gods to their dear shelter take thee, maid, that justly think'st and hast most rightly said.
- 3. Time shall unfold what plighted cunning hides, who covers faults, at last with shame derides.
- 4. Have more than thou shwest, speak less than thou knowest, lend less than thou owest, ride more than thou goest, learn more than thou trowest, set less than thou throwest.

ACT II

- 5. O madam, my old heart is cracked, it's cracked.
- 6. Our good old friend, lay comforts to your bosom, and bestow your needful counsel to our businesses, which craves the instant use.
- 7. Is it two days ago since I tripped up they heels and beat thee before the King?
- 8. I heard myself proclaimed, and by the happy hollow of a tree escaped the hunt.

ACT III

- 9. Poor fool and knave, I have one part in my heart that's sorry yet for thee.
- 10. Away! the foul fiend follows me.
- 11. Who alone suffers suffers most i' th' mind, leaving free things and happy shows behind.
- 12. Our posts shall be swift and intelligent betwixt us.

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EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ____ 13. Wisdom and goodness to the vile seem vile; filths savor but themselves.
- ____ 14. It is the stars, the stars above us govern our conditions.
- ____ 15. The murmuring surge that on th' unnumb'red idle pebble chafes cannot be heard so high.
- ____ 16. That eyeless head of thine was first framed flesh to raise my fortunes.

ACT V

- ____ 17. Jesters do oft prove prophets.
- ____ 18. Behold it is my privilege, the privilege of mine honors, my oath, and my profession.
- ____ 19. Your eldest daughters have fordone themselves, and desperately are dead.
- ____ 20. Thou'l come no more, never, never, never, never, never. Pray you undo this button.

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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. Now, our joy, although our last and least; to whose young love the vines of France and milk of Burgundy strive to be interest.

____ 2. I do profess to be no less than I seem . . . to fear judgment, to fight when I cannot choose, and to eat no fish.

____ 3. Why, after I have cut the egg i' th' middle and eat up the meat, the two crowns of the egg.

____ 4. When were you wont to be full of songs, sirrah?

ACT II

____ 5. Hark, the Duke's trumpets. I know not why he comes.

____ 6. Draw, you rogue, for though it be night, yet the moon shines.

____ 7. Bid them come forth and hear me, or at their chamber door I'll beat the drum till it cry sleep to death.

____ 8. O Regan, will you take her by the hand?

ACT III

____ 9. Since I was man, such sheets of fire, such bursts of horrid thunder, such groans of roaring wind and rain, I never remember to have heard.

____ 10. Wine loved I deeply, dice dearly; and in woman out-paramoured the Turk.

____ 11. The little dogs and all, Tray, Blanch, and Sweetheart – see, they bark at me.

____ 12. By the kind gods, 'tis most ignobly done to pluck me by the beard.

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ____ 13. **Hark, do you hear the sea?**
- ____ 14. **Look, look, a mouse! Peace, peace; this piece of toasted cheese will do't.**
- ____ 15. **We came crying hither; thou know'st, the first time that we smell the air we wawl and cry.**
- ____ 16. **... and wast thou fain, poor father, to hovel thee with swine and rogues forlorn in short and musty straw?**

ACT V

- ____ 17. **Wipe thine eyes. The good years shall devour them, flesh and fell, ere they shall make us weep!**
- ____ 18. **I cannot draw a cart, nor eat dried oats.**
- ____ 19. **What means this bloody knife?**
- ____ 20. **Her voice was ever soft, gentle, and low – an excellent thing in woman.**

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

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

ACT I

____ 1. For, by the sacred radiance of the sun, the mysteries of Hecate and the night, by all the operation of the orbs from whom we do exist and cease to be . . .

____ 2. Peace, Kent! Come not between the dragon and his wrath.

____ 3. Then they for sudden joy did weep, and I for sorrow sung, that such a king should play bo-peep and go the fools among.

____ 4. O, let me not be mad, not mad, sweet heaven!

ACT II

____ 5. Goose, if I had you upon Sarum Plain, I'd drive ye cackling home to Camelot.

____ 6. . . under th' allowance of your great aspect, whose influence, like the wreath of radiant fire on flick'ring Phoebus' front --

____ 7. None of these rogues and cowards but Ajax is their fool.

____ 8. The country gives me proof and precedent of Bedlam beggars . . . and with this horrible object, from . . . poor pelting villages, shepcotes, and mills, sometimes with lunatic bans, sometime with prayers, enforce their charity.

____ 9. I do not bid the thunder-bearer shoot, nor tell tales of thee to high-judging Jove.

ACT III

____ 10. This prophecy Merlin shall make, for I live before his time.

____ 11. This cold night will turn us all to fools and madmen.

____ 12. Child Rowland to the dark tower came; his word was still, "Fie, foh, and fum, I smell the blood of a British man."

____ 13. Frateretto calls me, and tells me Nero is an angler in the lake of darkness.

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

___ 14. To whose hands you have sent the lunatic King. Speak.

___ 15. His roguish madness allows itself to anything.

ACT IV

___ 16. Here, friend, 's another purse; in it a jewel well worth a poor man's taking. Fairies and gods prosper it with thee.

___ 17. Down from the waist they are Centaurs, though women all above.

___ 18. No, do thy worst, blind Cupid; I'll not love.

ACT V

___ 19. Upon such sacrifices, my Cordelia, the gods themselves throw incense.

___ 20. Vex not his ghost. O, let him pass!

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Lear. I prithee, daughter, do not make me mad.
I will not trouble thee, my child; farewell.
We'll no more meet, no more see one another.
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that's in my flesh,
Which I must needs call mine. Thou art a boil,
A plague-sore, or embossed carbuncle
In my corrupted blood. But I'll not chide thee.
Let shame come when it will, I do not call it.
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend when thou canst, be better at thy leisure;
I can be patient, I can stay with Regan,
I and my hundred knights. (II, iv, 214-225)

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 *Lear.* I prithee, daughter, do not make me mad.
- 2 I will not trouble thee, my child; farewell.
- 3 We'll no more meet, no more see one another.
- 4 But yet thou art my flesh, my blood, my daughter;
- 5 Or rather a disease that's in my flesh,
- 6 Which I must needs call mine. Thou art a boil,
- 7 A plague-sore, or embossed carbuncle
- 8 In my corrupted blood. But I'll not chide thee.
- 9 Let shame come when it will, I do not call it.
- 10 I do not bid the thunder-bearer shoot,
- 11 Nor tell tales of thee to high-judging Jove.
- 12 Mend when thou canst, be better at thy leisure;
- 13 I can be patient, I can stay with Regan,
- 14 I and my hundred knights.

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- 1. Line 1 contains examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- 2. Line 3 contains examples of . . .
a. allusion and consonance
b. anaphora and assonance
c. allegory and rhyme
d. consonance and allusion
- 3. A shift in tone occurs in Line
a. 2 b. 3 c. 4 d. 5
- 4. Lines 6-8 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- 5. Lines 10 and 11 contain examples of . . .
a. metaphor b. simile c. personification d. allusion
- 6. The underlined words in Lines 12 and 13 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Lear. O reason not the need! Our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady:
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But, for true need –
You heavens, give me that patience, patience I need.
You see me here, you gods, a poor old man,
As full of grief as age, wretched in both.
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let not women's weapons, water drops,
Stain my man's cheeks. No, you unnatural hags!
I will have such revenges on you both
That all the world shall – I will do such things –
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep.
No, I'll not weep. (II, iv, 259-278)

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 *Lear.* O reason not the need! Our basest beggars
- 2 Are in the poorest thing superfluous.
- 3 Allow not nature more than nature needs,
- 4 Man's life is cheap as beast's. Thou art a lady:
- 5 If only to go warm were gorgeous,
- 6 Why, nature needs not what thou gorgeous wear'st,
- 7 Which scarcely keeps thee warm. But, for true need –
- 8 You heavens, give me that patience, patience I need.
- 9 You see me here, you gods, a poor old man,
- 10 As full of grief as age, wretched in both.
- 11 If it be you that stirs these daughters' hearts
- 12 Against their father, fool me not so much

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 To bear it tamely; touch me with noble anger,

14 And let not women's weapons, water drops,

15 Stain my man's cheeks. No, you unnatural hags!

16 I will have such revenges on you both

17 That all the world shall – I will do such things –

18 What they are, yet I know not; but they shall be

19 The terrors of the earth. You think I'll weep.

20 No, I'll not weep.

____ 1. The underlined words in Line 4 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____ 2. Line 14 contains examples of . . .
a. alliteration and simile
b. alliteration and metaphor
c. personification and assonance
d. hyperbole and rhyme

____ 3. The underlined words in Line 17 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____ 4. Lines 5-7 can be paraphrased in ALL of the following ways EXCEPT . . .
a. You don't need rich clothes for cold weather.
b. As a human being, you do not need material wealth.
c. You should spend your money on warmer clothes.
d. If only rich clothes could keep us warm.

____ 5. ALL of the following statements are true EXCEPT . . .
a. Lear calls on the gods to grant him patience.
b. Lear wonders if it is the gods who have set his daughters against him.
c. Lear promises the gods that he will forgive his daughters.
d. Lear promises that he will seek revenge on his daughters.

____ 6. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. nature b. need c. weep d. gods

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Lear. Blow, winds, and crack your cheeks. Rage, blow.
You cataracts and hurricanes, spout
Till you have drenched our steeples, drowned the cocks.
You sulph'rous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head. And thou, all-shaking thunder,
Strike flat the thick rotundity o' th' world,
Crack Nature's moulds, all germains spill at once,
That makes ingrateful man.
Fool. O nuncle, court holy-water in a dry house is better
than this rain-water out o' door. Good nuncle, in; ask
thy daughters blessing. Here's a night pities neither
wise men nor fools.

Lear. Rumble thy bellyful. Spit, fire. Spout, rain.
Nor rain, wind, thunder, fire are my daughters.
I tax not you, you elements, with unkindness.
I never gave you kingdom, called you children;
You owe me no subscription. Then let fall
Your horrible pleasure. Here I stand your slave,
A poor, infirm, weak, and despised old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engered battles 'gainst a head
So old and white as this. O, ho! 'tis foul.
(III, ii, 1-24)

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 *Lear.* Blow, winds, and crack your cheeks. Rage, blow.
- 2 You cataracts and hurricanes, spout
- 3 Till you have drenched our steeples, drowned the cocks.
- 4 You sulph'rous and thought-executing fires,
- 5 Vaunt-couriers of oak-cleaving thunderbolts,
- 6 Singe my white head. And thou, all-shaking thunder,
- 7 Strike flat the thick rotundity o' th' world,
- 8 Crack Nature's moulds, all germains spill at once,
- 9 That makes ingrateful man.
- 10 *Fool.* O nuncle, court holy-water in a dry house is better
- 11 than this rain-water out o' door. Good nuncle, in; ask
- 12 thy daughters blessing. Here's a night pities neither
- 13 wise men nor fools.
- 14 *Lear.* Rumble thy bellyful. Spit, fire. Spout, rain.
- 15 Nor rain, wind, thunder, fire are my daughters.
- 16 I tax not you, you elements, with unkindness.
- 17 I never gave you kingdom, called you children;
- 18 You owe me no subscription. Then let fall
- 19 Your horrible pleasure. Here I stand your slave,
- 20 A poor, infirm, weak, and despised old man.
- 21 But yet I call you servile ministers,
- 22 That will with two pernicious daughters join
- 23 Your high-engered battles 'gainst a head
- 24 So old and white as this. O, ho! 'tis foul.

(III, ii, 1-24)

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

____ 1. Line 1 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____ 2. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *You sulph'rous and thought-executing fires* (Line 4)
b. *vaunt-couriers of oak-cleaving thunderbolts* (Line 5)
c. *And thou, all-shaking thunder* (Line 6)
d. *Spit, fire. Spout rain.* (Line 14)

____ 3. Lear is speaking to . . .
a. the Fool b. the storm c. his daughters d. himself

____ 4. ALL of the following statements are true EXCEPT . . .
a. Lear is angry at the wind.
b. Lear believes that the weather and his daughters have joined forces against him.
c. The Fool is trying to get Lear out of the rain.
d. Lear compares his battle with the weather with his battle with his daughters.

____ 5. Lines 12 and 13 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____ 6. The PREDOMINANT literary elements in the passage are . . .
a. character and setting
b. setting and theme
c. character and theme
d. setting and conflict

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Lear. Ay, every inch a king.
When I do stare, see how the subject quakes.
I pardon that man's life. What was thy cause?
Adultery?
Thou shalt not die. Die for adultery? No.
The wren goes to't, and the small gilded fly
Does lecher in my sight.
Let copulation thrive; for Gloucester's bastard son
Was kinder to his father than my daughters
Got 'tween the lawful sheets.
To't, luxury, pell-mell, for I lack soldiers.
Behold yond simp'ring dame,
Whose face between her forks presages snow,

That minces virtue, and does shake the head
To hear of pleasure's name.
The fitchew nor the soiled horse goes to't
With a more riotous appetite.
Down from the waist they are Centaurs,
Though women all above.
But to the girdle do the gods inherit,
Beneath is all the fiend's.
There's hell, there's darkness, there is the sulphurous
pit; burning, scalding, stench, consumption. Fie, fie,
fie! pah, pah! Give me an ounce of civet; good apothecary,
sweeten my imagination! There's money for thee.
(III, vii, 106-130)

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 Lear. Ay, every inch a king.
- 2 When I do stare, see how the subject quakes.
- 3 I pardon that man's life. What was thy cause?
- 4 Adultery?
- 5 Thou shalt not die. Die for adultery? No.
- 6 The wren goes to't, and the small gilded fly
- 7 Does lecher in my sight.
- 8 Let copulation thrive; for Gloucester's bastard son
- 9 Was kinder to his father than my daughters
- 10 Got 'tween the lawful sheets.
- 11 To't, luxury, pell-mell, for I lack soldiers.
- 12 Behold yond simp'ring dame,
- 13 Whose face between her forks presages snow,
- 14 That minces virtue, and does shake the head
- 15 To hear of pleasure's name.
- 16 The fitchew nor the soiled horse goes to't
- 17 With a more riotous appetite.
- 18 Down from the waist they are Centaurs,
- 19 Though women all above.
- 20 But to the girdle do the gods inherit,
- 21 Beneath is all the fiend's.
- 22 There's hell, there's darkness, there is the sulphurous
- 23 pit; burning, scalding, stench, consumption. Fie, fie,
- 24 fie! pah, pah! Give me an ounce of civet; good apothecary,
- 25 sweeten my imagination! There's money for thee.

THE TRAGEDY OF KING LEAR by William Shakespeare – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- 1. **Lines 8 through 10 contain examples of . . .**
a. irony b. contradiction c. oxymoron d. satire
- 2. **Lines 2 through 5 are examples of . . .**
a. dialogue b. allegory c. internal monologue d. narration
- 3. **Line 18 contains an example of . . .**
a. metaphor b. simile c. personification d. allusion
- 4. **Line 24 contains an example of . . .**
a. onomatopoeia b. metaphor c. simile d. personification
- 5. **Line 22 contains an example of . . .**
a. anaphora b. metaphor c. simile d. personification
- 6. **Lear is critical of ALL of the following EXCEPT . . .**
a. women b. moral values c. religion d. children

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ANSWER KEY **EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.

ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.

ANADIPLOISIS – 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*).

ANTIPHRAESIS – 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).

ASYNDETIC – 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.

DOPPELGANGER – 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.

DYSPEMISM – 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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