



**Social Studies  
School Service**

[www.socialstudies.com](http://www.socialstudies.com)

## Downloadable Reproducible eBooks

Thank you for purchasing this eBook from  
[www.socialstudies.com](http://www.socialstudies.com) or [www.writingco.com](http://www.writingco.com).

---

To browse more eBook titles, visit  
<http://www.socialstudies.com/ebooks.html>

To learn more about eBooks, visit our help page at  
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail [eBooks@socialstudies.com](mailto:eBooks@socialstudies.com)

---

## Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at  
<http://socialstudies.com/newsletter/>



**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar Dog Guide to As You Like It by William Shakespeare**

**All exercises use sentences from the play.  
Includes over 240 multiple choice questions.**

## About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

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

Visit the website at [www.gramwardog.com](http://www.gramwardog.com)  
for a current listing of titles. We appreciate teachers' comments and suggestions.  
E-mail us at [fifi@gramwardog.com](mailto:fifi@gramwardog.com)

*Gramwardog.com has a new educational tool for English teachers.  
We have designed beautifully illustrated posters (13"x19") for your classrooms.  
Each poster features a diagrammed sentence from a literary classic.  
Transparencies are also available.*

*Copyright © 2005 Gramwardog.com L.L.C.  
Gramwardog.com exercises may be reproduced for classroom and academic use only.  
Any other use requires express written permission of Gramwardog.com.*

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style  
*All exercises use sentences from the play.*

## TABLE OF CONTENTS

Exercise 1	--	Parts of Speech <i>20 multiple choice questions</i>	.... 3
Exercise 2	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>	.... 5
Exercise 3	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>	.... 6
Exercise 4	--	Simple, Compound, Complex Sentences <i>20 multiple choice questions</i>	.... 7
Exercise 5	--	Complements <i>20 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i>	.... 9
Exercise 6	--	Phrases <i>20 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i>	... 11
Exercise 7	--	Verbals: Gerunds, Infinitives, and Participles <i>20 multiple choice questions</i>	... 13
Exercise 8	--	Clauses <i>20 multiple choice questions</i>	... 15

## TABLE OF CONTENTS

<b>Exercise 9 --</b>	<b>Style: Figurative Language</b> <i>20 multiple choice questions on metaphor, simile, personification, and hyperbole</i>	<b>... 17</b>
<b>Exercise 10 --</b>	<b>Style: Poetic Devices</b> <i>20 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i>	<b>... 19</b>
<b>Exercise 11 --</b>	<b>Style: Sensory Imagery</b> <i>20 multiple choice questions</i>	<b>... 21</b>
<b>Exercise 12 --</b>	<b>Style: Allusions</b> <i>20 multiple choice questions on allusions to history, mythology, religion, folklore, and literature</i>	<b>... 23</b>
<b>Exercise 13 --</b>	<b>Style: Literary Analysis – Selected Passage 1</b> <i>6 multiple choice questions</i>	<b>... 25</b>
<b>Exercise 14 --</b>	<b>Style: Literary Analysis – Selected Passage 2</b> <i>6 multiple choice questions</i>	<b>... 27</b>
<b>Exercise 15 --</b>	<b>Style: Literary Analysis – Selected Passage 3</b> <i>6 multiple choice questions</i>	<b>... 29</b>
<b>Exercise 16 --</b>	<b>Style: Literary Analysis – Selected Passage 4</b> <i>6 multiple choice questions</i>	<b>... 31</b>
<b>Answer Key -</b>	<b>Exercises 1-16</b>	<b>... 33</b>
<b>Glossary --</b>	<b>Definitions of Terms Used in Literary Analysis</b>	<b>... 35</b>

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**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*

*conj = conjunction*

*int = interjection*

**ACT I**

- \_\_\_\_ 1. I know you are my eldest brother, and in the gentle condition of blood you should know me.
- \_\_\_\_ 2. They say many young gentlemen flock to him every day, and fleet the time carelessly as they did in the golden world.
- \_\_\_\_ 3. I hope I shall see an end of him, for my soul (yet I know not why) hates nothing more than he.
- \_\_\_\_ 4. Yet tell us the manner of the wrestling.

**ACT II**

- \_\_\_\_ 5. Your praise is come too swiftly home before you.
- \_\_\_\_ 6. I'll do the service of a younger man in all your business and necessities.
- \_\_\_\_ 7. O Jupiter, how weary are my spirits!
- \_\_\_\_ 8. When I was at home, I was in a better place; but travelers must be content.

**ACT III**

- \_\_\_\_ 9. Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught.
- \_\_\_\_ 10. I will speak to him like a saucy lackey, and under that habit play the knave with him.
- \_\_\_\_ 11. Your accent is something finer than you could purchase in so removed a dwelling.
- \_\_\_\_ 12. I am he that is so love-shaked.

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**EXERCISE 1          PARTS OF SPEECH**

**ACT IV**

- \_\_\_ 13.      They say you are a melancholy fellow.
- \_\_\_ 14.      And your experience makes you sad.
- \_\_\_ 15.      Come, woo me, woo me, for now I am in a holiday humor and like enough to consent.
- \_\_\_ 16.      Am not I your Rosalind?

**ACT V**

- \_\_\_ 17.      I thought thy heart had been wounded with the claws of a lion.
- \_\_\_ 18.      You are there followed by a faithful shepherd.
- \_\_\_ 19.      Ha! what sayst thou Silvius?
- \_\_\_ 20.      Is not this a rare fellow, my lord? He's as good at anything, and yet a fool.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

**EXERCISE 2      PROOFREADING: GERUNDS, INFINITIVES, AND PARTICIPLES**

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

**PASSAGE 1**

*Celia.* Young gentleman, your spirits are  
1  
too bold for your years You have seen  
2  
cruel proof of this mans strength. If  
3  
you saw yourself with your eyes, or knew  
4  
yourself with your Judgment, the fear of  
5  
your adventure would counsel you to a  
more equall enterprise. (I, ii, 168-1774)  
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**

*Orlando.* i beseech you, punish me not with your  
1  
hard thoughts, wherein I confess me much giulty  
2  
to deny so fair and excellent ladys anything.  
3  
But let your fair eyes and gentle wishes go with Me  
4  
to my trial; wherein if I be foiled, there is but  
5  
one shamed that was never gracious; if killed, but  
one dead that is willing to be so (I, ii, 178-186)  
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



### EXERCISE 3      PROOFREADING: GERUNDS, INFINITIVES, AND PARTICIPLES

### PASSAGE 1

- \_\_\_ 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

*Orlando.* I will here be with thee presently; and  
1  
if I bring thee not something to eat, I will give  
2  
thee leave to die; but if thou diest before i come,  
3  
thou art a mocker of my labor. Well said! thou  
4  
lookst cheerly, and I ll be with thee quickly. Yet  
5  
thou liest in the bleak Air. (II, vi, 10-14)  
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

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**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.          The world esteemed thy father honorable, but I did find him still mine enemy.
- \_\_\_ 2.          I shall desire more love and knowledge of you.
- \_\_\_ 3.          Within these ten days if that thou beest found so near our public court as twenty miles, thou diest for it.
- \_\_\_ 4.          She robs thee of thy name, and thou wilt show more bright and seem more virtuous.

**ACT II**

- \_\_\_ 5.          Are not these woods more free from peril than the envious court?
- \_\_\_ 6.          Master, go on, and I will follow thee to the last gasp with truth and loyalty!
- \_\_\_ 7.          Yet I should bear no cross if I did bear you, for I think you have no money in your purse.
- \_\_\_ 8.          I like this place and willingly could waste my time in it.

**ACT III**

- \_\_\_ 9.          If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.
- \_\_\_ 10.          But are you so much in love as your rhymes speak?
- \_\_\_ 11.          Get you to church, and have a good priest that can tell you what marriage is.
- \_\_\_ 12.          Go thou with me and let me counsel thee.

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

**ACT IV**

- \_\_\_ 13.      **Virtue is no horn-maker, and my Rosalind is virtuous.**
- \_\_\_ 14.      **I verily did think that her old gloves were on, but ‘twas her hands.**
- \_\_\_ 15.      **Women’s gentle brain could not drop forth such giant-rude invention,  
such Ethiop words, blacker in their effect than in their countenance.**
- \_\_\_ 16.      **There is too great testimony in your complexion that it was a passion  
of earnest.**

**ACT V**

- \_\_\_ 17.      **Did your brother tell you how I counterfeited to swoon when he showed  
me your hankercher?**
- \_\_\_ 18.      **They shall be married tomorrow, and I will bid the Duke to the nuptial.**
- \_\_\_ 19.      **If you do love Rosalind so near the heart as your gesture cries it out,  
when your brother marries Aliena shall you marry her.**
- \_\_\_ 20.      **I sometimes do believe, and sometimes do not, as those that fear they hope,  
and know they fear.**

**AS YOU LIKE IT by William Shakespeare – Grammar and Style**

**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.        I am no villain. I am the youngest son of Sir Rowland de Boys.
- \_\_\_ 2.        The spirit of my father grows strong in me, and I will no longer endure it.
- \_\_\_ 3.        Therefore, allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament.
- \_\_\_ 4.        What, you wrestle tomorrow before the new Duke?

**ACT II**

- \_\_\_ 5.        Now, my co-mates and brothers in exile, hath not old custom made this life more sweet than that of painted pomp?
- \_\_\_ 6.        I cannot hear of any that did see her.
- \_\_\_ 7.        Your virtues, gentle master, are sanctified and holy traitors to you.
- \_\_\_ 8.        Give me your hand, and let me all your fortunes understand.

**ACT III**

- \_\_\_ 9.        I never loved my brother in my life.
- \_\_\_ 10.       Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do.
- \_\_\_ 11.       And I am not a slut, though I thank the gods I am foul.
- \_\_\_ 12.       “Was” is not “is.”

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**EXERCISE 5            COMPLEMENT**

**ACT IV**

- \_\_\_ 13.        You have simply misused our sex in your loveprate.
- \_\_\_ 14.        I am but as a guiltless messenger.
- \_\_\_ 15.        And well he might so do, for well I know he was unnatural.
- \_\_\_ 16.        Did he leave him there, food to the sucked and hungry lioness?

**ACT V**

- \_\_\_ 17.        By my life, I do! which I tender dearly, though I say I am a magician.
- \_\_\_ 18.        Tomorrow is the joyful day, Audrey; tomorrow will we be married.
- \_\_\_ 19.        I do remember in this shepherd boy some lively touches of my daughter's favor.
- \_\_\_ 20.        He sent me word, if I said his beard was not cut well, he was in the mind it was.

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**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.        This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude.
- \_\_\_ 2.        Yonder comes my master, your brother.
- \_\_\_ 3.        You have trained me like a peasant, obscuring and hiding from me all gentlemanlike qualities.
- \_\_\_ 4.        Can you tell if Rosalind, the Duke's daughter, be banished with her father?

**ACT II**

- \_\_\_ 5.        Know you not, master, to some kind of men their graces serve them but as enemies?
- \_\_\_ 6.        Thou art not for the fashion of these times, where none will sweat but for promotion, and having that, do choke their service up even with the having.
- \_\_\_ 7.        Till he be first sufficed, oppressed with two weak evils, age and hunger, I will not touch a bit.
- \_\_\_ 8.        I will not trouble you as yet to question you about your fortunes.

**ACT III**

- \_\_\_ 9.        I pray you mar no more trees with writing love songs in their barks.
- \_\_\_ 10.       I will speak to him like a saucy lackey, and under that habit play the knave with him.
- \_\_\_ 11.       There is a man haunts the forest that abuses our young plants with carving "Rosalind" on their barks . . .
- \_\_\_ 12.       I pray you do not fall in love with me, for I am falser than vows made in wine.

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**EXERCISE 6            PHRASES**

**ACT IV**

- \_\_\_ 13.        I had rather have a fool to make me merry than experience to make me sad –  
and to travel for it too!
- \_\_\_ 14.        About his neck a green and gilded snake had wreathed itself, who with her head,  
nimble in threats, approached the opening of his mouth.
- \_\_\_ 15.        Nay, you might keep that check for it till you met your wife's wit going  
to your neighbor's bed.
- \_\_\_ 16.        I shall devise something. But I pray you commend my counterfeiting to him.

**ACT V**

- \_\_\_ 17.        It is meat and drink to me to see a clown.
- \_\_\_ 18.        “The fool doth think he is wise, but the wise man knows himself to be a fool.”
- \_\_\_ 19.        Duke Frederick, hearing how that every day men of great worth resorted  
to this forest, addressed a mighty power . . .
- \_\_\_ 20.        And to the skirts of this wild wood he came, where, meeting with an old religious  
man, after some question with him, was converted both from his enterprise and  
from the world, his crown bequeathing to his banished brother . . .

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

*subj* = subject  
*adj* = adjective

*d.o.* = direct object  
*adv* = adverb

*p.n.* = predicate nominative  
*o.p.* = object of preposition

**ACT I**

Verbal    Usage

- \_\_\_\_    \_\_\_\_ 1.    What think you of falling in love?
- \_\_\_\_    \_\_\_\_ 2.    I would I were invisible, to catch the strong fellow by the leg.
- \_\_\_\_    \_\_\_\_ 3.    Is it possible on such a sudden you should fall into so strong a liking with old Sir Rowland's youngest son?
- \_\_\_\_    \_\_\_\_ 4.    Let's away and get our jewels and our wealth together, devise the fittest time and safest way to hide us from pursuit that will be made after my flight.

**ACT II**

- \_\_\_\_    \_\_\_\_ 5.    We did, my lord, weeping and commenting upon the sobbing deer.
- \_\_\_\_    \_\_\_\_ 6.    Your brother . . . hath heard your praises, and this night he means to burn the lodging where you use to lie and you within it.
- \_\_\_\_    \_\_\_\_ 7.    And therefore sit you down in gentleness, and take upon command what help we have that to your wanting may be ministered.
- \_\_\_\_    \_\_\_\_ 8.    And then the lover, sighing like furnace, with a woeful ballad made to his mistress' eyebrow.

**ACT III**

- \_\_\_\_    \_\_\_\_ 9.    Seek him with candle; bring him dead or living within this twelvemonth, or turn thou no more to seek a living in our territory.
- \_\_\_\_    \_\_\_\_ 10.    The worst fault you have is to be in love.
- \_\_\_\_    \_\_\_\_ 11.    Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.
- \_\_\_\_    \_\_\_\_ 12.    But yet have the grace to consider that tears do not become a man.



*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

**EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Verbal    Usage

**ACT IV**

- \_\_\_\_\_    \_\_\_\_\_ 13.    But suddenly, seeing Orlando, it unlinked itself and with indented glides did slip away into a bush . . .
- \_\_\_\_\_    \_\_\_\_\_ 14.    When last the young Orlando parted from you, he left a promise to return again within an hour.
- \_\_\_\_\_    \_\_\_\_\_ 15.    For 'tis the royal disposition of that beast to prey on nothing that doth seem dead.
- \_\_\_\_\_    \_\_\_\_\_ 16.    And after some small space, being strong at heart, he sent me hither, stranger as I am, to tell this story . . .

**ACT V**

- \_\_\_\_\_    \_\_\_\_\_ 17.    Then learn this of me: to have is to have; for it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other.
- \_\_\_\_\_    \_\_\_\_\_ 18.    I can live no longer by thinking.
- \_\_\_\_\_    \_\_\_\_\_ 19.    I have promised to make all this matter even.
- \_\_\_\_\_    \_\_\_\_\_ 20.    My way is to conjure you, and I'll begin with the women.

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**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

**ACT I**

- \_\_\_ 1.        Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so.
- \_\_\_ 2.        Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument?
- \_\_\_ 3.        The little strength that I have, I would it were with you.
- \_\_\_ 4.        Firm and irrevocable is my doom which I have passed upon her.

**ACT II**

- \_\_\_ 5.        O, what a world is this, when what is comely envenoms him that bears it!
- \_\_\_ 6.        We that are true lovers run into strange capers.
- \_\_\_ 7.        I thought that all things had been savage here, and therefore put I on the countenance of stern commandment.
- \_\_\_ 8.        I am the Duke that loved your father.

**ACT III**

- \_\_\_ 9.        Can you remember any of the principal evils that he laid to the charge of women?
- \_\_\_ 10.       Say that you love me not, but say not so in bitterness.
- \_\_\_ 11.       If ever (as that ever may be near) you meet in some fresh cheek the power of fancy, then shall you know the wounds invisible that love' keen arrows make.
- \_\_\_ 12.       Yet words do well when he that speaks them pleases those that hear.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

EXERCISE 8            CLAUSES

ACT IV

- \_\_\_ 13.        But come, now I will be your Rosalind in a more coming-on disposition,  
and ask me what you will, I will grant it.
- \_\_\_ 14.        Now tell me how long you would have her after you have possessed her.
- \_\_\_ 15.        You shall never take her without her answer unless you take her without  
her tongue.
- \_\_\_ 16.        I know not the contents; but, as I guess by the stern brow and waspish action  
which she did use as she was writing of it, it bears an angry tenure.

ACT V

- \_\_\_ 17.        O, I know where you are!
- \_\_\_ 18.        Believe then, if you please, that I can do strange things.
- \_\_\_ 19.        Youth, you have done me much ungentleness to show the letter that I writ  
to you.
- \_\_\_ 20.        I sometimes do believe, and sometimes do not, as those that fear they hope,  
and know they fear.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

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. Peradventure this is not Fortune's work neither, but Nature's, who perceiving our natural wits too dull to reason of such goddesses, hath sent this natural for our whetstone.
- \_\_\_ 2. . . . for always the dullness of the fool is the whetstone of the wits.
- \_\_\_ 3. Which he will put on us as pigeons feed their young.
- \_\_\_ 4. My better parts are all thrown down, and that which here stands up is but a quintain, a mere lifeless block.

ACT II

- \_\_\_ 5. Therefore my age is as a lusty winter, frosty, but kindly.
- \_\_\_ 6. I can suck melancholy out of a song as a weasel sucks eggs.
- \_\_\_ 7. Give me leave to speak my mind, and I will through and through cleanse the foul body of the infected world, if they will patiently receive my medicine.
- \_\_\_ 8. Blow, blow, thou winter wind, thou art not so unkind as man's ingratitude. Thy tooth is not so keen, because thou art not seen, although thy breath be rude . . .

ACT III

- \_\_\_ 9. O Rosalind! these trees shall be my books.
- \_\_\_ 10. Truly thou art damned, like an ill-roasted egg, all on one side.
- \_\_\_ 11. I found him under a tree, like a dropped acorn.
- \_\_\_ 12. You are a thousand times a properer a man than she a woman.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

EXERCISE 9      STYLE: FIGURATIVE LANGUAGE

ACT IV

- \_\_\_ 13.      Men are April when they woo, December when they wed.
- \_\_\_ 14.      Maids are May when they are maids, but the sky changes when they are wives.
- \_\_\_ 15.      Well, Time is the old justice that examines all such offenders, and let Time try.
- \_\_\_ 16.      My affection hath an unknown bottom, like the Bay of Portugal.

ACT V

- \_\_\_ 17.      I will kill thee a hundred and fifty ways. Therefore tremble and depart.
- \_\_\_ 18.      . . . and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage.
- \_\_\_ 19.      Pray you, no more of this; 'tis like the howling of Irish wolves against the moon.
- \_\_\_ 20.      Rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster.

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**EXERCISE 10      STYLE: POETIC DEVICES**

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

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

**ACT I**

- \_\_\_ 1.      When Nature hath made a fair creature, may she not by Fortune fall into the fire?
- \_\_\_ 2.      We will make it our suit to the Duke that the wrestling might not go forward.
- \_\_\_ 3.      Mistress, dispatch you with your safest haste and get you from our court!
- \_\_\_ 4.      Let it suffice thee that I trust thee not.

**ACT II**

- \_\_\_ 5.      And this our life, exempt from public haunt, finds tongues in trees, books in the running brooks, sermons in stones, and good in everything: I would not change it.
- \_\_\_ 6.      I rather will subject me to the malice of a diverted blood and bloody brother.
- \_\_\_ 7.      A fool, a fool! I met a fool i' the forest, a motley fool!
- \_\_\_ 8.      There then! how then? what then?

**ACT III**

- \_\_\_ 9.      In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life.
- \_\_\_ 10.      No; as a walled town is more worthier than a village, so is the forehead of a married man more honorable than the bare brow of a bachelor.
- \_\_\_ 11.      Come, sweet Audrey. We must be married, or we must live in bawdry.
- \_\_\_ 12.      Dead shepherd, now I find thy saw of might, “Who ever loved that loved not at first sight?”

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

EXERCISE 10      STYLE: POETIC DEVICES

ACT IV

- \_\_\_ 13.      I have neither the scholar's melancholy, which is emulation; nor the musician's which is fantastical . . .
- \_\_\_ 14.      Very good orators, when they are out, they will spit; and for lovers, lacking (God warn us!) matter, the cleanliest shift is to kiss.
- \_\_\_ 15.      And what wit could wit have to excuse that?
- \_\_\_ 16.      O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love!

ACT V

- \_\_\_ 17.      For your brother and my sister no sooner met but they looked; no sooner looked but they loved; no sooner loved but they sighed; no sooner sighed but they asked one another the reason; no sooner knew the reason but they sought the remedy . . .
- \_\_\_ 18.      I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world.
- \_\_\_ 19.      But, my good lord, this boy forest-born, and hath been tutored in the rudiments of many desperate studies by his uncle . . .
- \_\_\_ 20.      We will begin these rites, as we do trust they'll end, in true delights.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

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.      Shall I keep your hogs and eat husks with them?
- \_\_\_ 2.      Stroke your chins, and swear by your beards that I am a knave.
- \_\_\_ 3.      But let your fair eyes and gentle wishes go with me to my trial . . .
- \_\_\_ 4.      Neither his daughter, if we judge by manners; but yet indeed the smaller is his daughter.

ACT II

- \_\_\_ 5.      Come, shall we go and kill us venison?
- \_\_\_ 6.      True is it that we have seen better days, and have with holy bell been knolled to church . . .
- \_\_\_ 7.      And then the justice, in fair round belly with good capon lined, with eyes severe and beard of formal cut, gull of wise saws and modern instances; and so he plays his part.
- \_\_\_ 8.      Give us some music; and, good cousin, sing.

ACT III

- \_\_\_ 9.      You told me you salute not at the court but you kiss your hands.
- \_\_\_ 10.      The courtier's hands are perfumed with civet.
- \_\_\_ 11.      'Tis not your inky brows, your black silk hair, your bugle eyeballs, nor your cheek of cream that can entame my spirits to your worship.
- \_\_\_ 12.      There was a pretty redness in his lip, a little riper and more lusty red than that mixed in his cheek.



*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

EXERCISE 11      STYLE: SENSORY IMAGERY

ACT IV

\_\_\_ 13.      Sing it. 'Tis no matter how it be in tune, so it make noise enough.

\_\_\_ 14.      “The boy is fair, of female favor, and bestows himself like a ripe sister; the woman low, and browner than her brother.”

\_\_\_ 15.      Under an oak, whose boughs were mossed with age and high top bald with antiquity, a wretched ragged man, o’ergrown with hair, lay sleeping on his back.

\_\_\_ 16.      Come, you look paler and paler.

ACT V

\_\_\_ 17.      The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth, meaning thereby that grapes were made to eat and lips to open.

\_\_\_ 18.      . . . and they shook hands and swore brothers.

\_\_\_ 19.      Play, music, and you brides and bridegrooms all, with measure heaped in joy, to the measures fall.

\_\_\_ 20.      If I were a woman, I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied not; and I am sure, as many as have good beards, or good faces, or sweet breaths, will, for my kind offer, when I make curtsy, bid me farewell.

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS**

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

*a. history      b. mythology      c. religious      d. literature      e. folklore*

**ACT I**

- \_\_\_ 1.      They say he is already in the Forest of Arden, and a many merry men with him; and they live like the old Robin Hood of England.
- \_\_\_ 2.      Now, Hercules be thy speed, young man!
- \_\_\_ 3.      We still have slept together, rose at an instant, learned, played, eat together; and wheresoe'er we went, like Juno's swans, still we went coupled an inseparable.
- \_\_\_ 4.      I'll have no worse a name than Jove's own page, and therefore look you call me Ganymede, but what will you be called?

**ACT II**

- \_\_\_ 5.      Here feel we but the penalty of Adam, the seasons' difference.
- \_\_\_ 6.      I'll go sleep, if I can; if I cannot, I'll rail against all the first-born of Egypt.

**ACT III**

- \_\_\_ 7.      Nature presently distilled Helen's cheek, but not her heart, Cleopatra's majesty, Atalanta's better part, sad Lucretia's modesty.
- \_\_\_ 8.      I was never so berhymed since Pythagoras' time that I was an Irish rat, which I can hardly remember.
- \_\_\_ 9.      You must borrow me Gargantua's mouth first; 'tis a word too great for any mouth of this age's size.
- \_\_\_ 10.      To say ay and no to these particulars is more than to answer in a catechism.
- \_\_\_ 11.      It may well be called Jove's tree when it drops forth such fruit.
- \_\_\_ 12.      I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.
- \_\_\_ 13.      Something browner than Judas's. Marry, his kisses are Judas's own children.
- \_\_\_ 14.      He hath bought a pair of cast lips of Diana.

*AS YOU LIKE IT* by William Shakespeare – Grammar and Style

EXERCISE 12      STYLE: ALLUSIONS

ACT IV

- \_\_\_ 15.      He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath him o' the shoulder, but I'll warrant him heart-whole.
- \_\_\_ 16.      Toilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love.
- \_\_\_ 17.      She calls me proud, and that she could not love me, were man as rare as phoenix.
- \_\_\_ 18.      No, that same wicked bastard of Venus that was begot of thought, conceived of spleen, and born of madness, that blind rascally boy that abuses every one's eyes because his own are out – let him be judge how deep I am in love.

ACT V

- \_\_\_ 19.      There was never anything so sudden but the fight of two rams and Caesar's thrasonical brag of "I came, saw, and overcame."
- \_\_\_ 20.      There is, sure, another flood toward, and these couples are coming to the ark.

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

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

Read the following passage the first time through for meaning.

*Duke Senior.* Now, my co-mates and brothers in exile,  
Hath not old custom make this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,  
The seasons' difference; as, the icy fang  
And churlish chiding of the winter's wind,  
Which, when it bites an blows upon my body  
Even till I shrink with cold, I smile, and say  
"This is no flattery; these are counselors  
That feelingly persuade me what I am."  
Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything:  
I would not change it. (II, i, 1-18)

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 *Duke Senior.* Now, my co-mates and brothers in exile,
- 2 Hath not old custom make this life more sweet
- 3 Than that of painted pomp? Are not these woods
- 4 More free from peril than the envious court?
- 5 Here feel we but the penalty of Adam,
- 6 The seasons' difference; as, the icy fang
- 7 And churlish chiding of the winter's wind,
- 8 Which, when it bites an blows upon my body
- 9 Even till I shrink with cold, I smile, and say
- 10 "This is no flattery; these are counselors
- 11 That feelingly persuade me what I am."
- 12 Sweet are the uses of adversity,
- 13 Which, like the toad, ugly and venomous,
- 14 Wears yet a precious jewel in his head;

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

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

15 And this our life, exempt from public haunt,

16 Finds tongues in trees, books in the running brooks,

17 Sermons in stones, and good in everything:

18 I would not change it.

- \_\_\_\_ 1.      The underlined words in Lines 3, 7, and 8 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 2.      Line 5 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. allusion
- \_\_\_\_ 3.      In Line 10, the word *counselors* refers to . . .  
a. co-mates   b. brothers   c. wind   d. woods
- \_\_\_\_ 4.      Line 13 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 5.      Lines 16 and 17 contain examples of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 6.      The underlined words in Line 16 are an example of . . .  
a. assonance  
b. repetition  
c. rhyme  
d. consonance

## AS YOU LIKE IT by William Shakespeare – Grammar and Style

### EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

*Jaques.* All the world's a stage,  
And all the men and women merely players.  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and puking in the nurse's arms.  
Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloons,  
With spectacles on nose and pouch on side;  
His youthful hose, well saved, a world too wide  
For his shrunk shank, and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.  
(II, vii, 149-176)

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 <i>Jaques.</i> All the world's a stage,                        | 15 Even in the cannon's mouth. And then the justice,      |
| 2 And all the men and women merely players.                      | 16 In fair round belly with good capon lined,             |
| 3 They have their exits and their entrances,                     | 17 With eyes severe and beard of formal cut,              |
| 4 And one man in his time plays many parts,                      | 18 Full of wise saws and modern instances;                |
| 5 His acts being seven ages. At first, the infant,               | 19 And so he plays his part. The sixth age shifts         |
| 6 Mewling and puking in the nurse's arms.                        | 20 Into the lean and slippered pantaloons,                |
| 7 Then the whining schoolboy, with his satchel                   | 21 With spectacles on nose and pouch on side;             |
| 8 And shining morning face, creeping like snail                  | 22 His youthful hose, well saved, a world too wide        |
| 9 Unwillingly to school. And then the lover,                     | 23 For his <u>shrunk shank</u> , and his big manly voice, |
| 10 Sighing like furnace, with a woeful ballad                    | 24 Turning again toward childish treble, pipes            |
| 11 Made to his mistress' eyebrow. Then a soldier,                | 25 And whistles in his sound, Last scene of all,          |
| 12 Full of strange oaths and bearded like the pard,              | 26 That ends this strange eventful history,               |
| 13 Jealous in honor, sudden and <u>quick</u> in <u>quarrel</u> , | 27 Is second childishness and mere oblivion               |
| 14 Seeking the bubble reputation                                 | 28 Sans teeth, sans eyes, sans taste, sans everything.    |

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

- \_\_\_\_ 1.      Lines 1 through 4 contain examples of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      Line 10 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      The underlined words in Line 13 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      The underlined words in Line 23 are examples of . . .  
            a. assonance and consonance  
            b. assonance and alliteration  
            c. assonance and rhyme  
            d. consonance and alliteration
- \_\_\_\_ 5.      Line 28 contains examples of . . .  
            a. anaphora    b. analogy    c. allegory    d. allusion
- \_\_\_\_ 6.      In Line 27, *childishness* and *oblivion* are synonymous with ALL  
            of the following words EXCEPT . . .  
            a. spoiled and indifferent  
            b. self-centered and selfish  
            c. senility and death  
            d. playful and distracted

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

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

Read the following passage the first time through for meaning.

*Rosalind.* I pray you, what is't o'clock?  
*Orlando.* You should ask me, what time o' day. There's no clock in the forest.  
*Rosalind.* Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.  
*Orlando.* And why not the swift foot of Time? Had not that been as proper?  
*Rosalind.* By no means, sir. Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.  
*Orlando.* I prithee, who doth he trot withal?  
*Rosalind.* Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized. If the interim be but a s'nnight, Time's pace is so hard that it seems the length of seven year.  
*Orlando.* Who ambles Time withal?  
*Rosalind.* With a priest that lacks Latin and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury. These Time ambles withal.  
*Orlando.* Who doth he gallop withal?  
*Rosalind.* With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.  
*Orlando.* Who stays it still withal?  
*Rosalind.* With lawyers in the vacation; for they sleep between term and term, and then they perceive not how time moves.  
*Orlando.* Where dwell you, pretty youth?  
*Rosalind.* With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

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 *Rosalind.* I pray you, what is't o'clock?
- 2 *Orlando.* You should ask me, what time o' day. There's no clock in the forest.
- 3 *Rosalind.* Then there is no true lover in the forest; else sighing every minute and groaning every hour
- 4 would detect the lazy foot of Time as well as a clock.
- 5 *Orlando.* And why not the swift foot of Time? Had not that been as proper?
- 6 *Rosalind.* By no means, sir. Time travels in divers paces with divers persons. I'll tell you who Time
- 7 ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.
- 8 *Orlando.* I prithee, who doth he trot withal?
- 9 *Rosalind.* Marry, he trots hard with a young maid between the contract of her marriage and the day it is
- 10 solemnized. If the interim be but a s'nnight, Time's pace is so hard that it seems the length of
- 11 seven year.



**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

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

- 12 *Orlando.*      Who ambles Time withal?
- 13 *Rosalind.*      With a priest that lacks Latin and a rich man that hath not the gout; for the one sleeps easily
- 14                   because he cannot study, and the other lives merrily because he feels no pain; the one lacking the
- 15                   burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury.
- 16                   These Time ambles withal.
- 17 *Orlando.*      Who doth he gallop withal?
- 18 *Rosalind.*      With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.
- 19 *Orlando.*      Who stays it still withal?
- 20 *Rosalind.*      With lawyers in the vacation; for they sleep between term and term, and then they perceive not
- 21                   how time moves.
- 22 *Orlando.*      Where dwell you, pretty youth?
- 23 *Rosalind.*      With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

- \_\_\_\_ 1.      The PREDOMINANT figurative language in the passage is . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 2.      In Lines 6-7, *who Time* is an example of . . .  
a. anaphora   b. analogy   c. allegory   d. anecdote
- \_\_\_\_ 3.      ALL of the following are targets of satire EXCEPT . . .  
a. priest   b. thief   c. rich man   d. lawyer
- \_\_\_\_ 4.      The underlined words in Line 18 are examples of . . .  
a. metaphor   b. simile   c. alliteration   d. hyperbole
- \_\_\_\_ 5.      The underlined words in Line 6 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6.      Line 23 contains examples of . . .  
a. metaphor and simile  
b. personification and simile  
c. metaphor and personification  
d. simile and hyperbole

**AS YOU LIKE IT by William Shakespeare – Grammar and Style**

**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

Read the following passage the first time through for meaning.

*Phebe.* I would not be thy executioner.  
I fly thee, for I would not injure thee.  
Thou tellst me there is murder in mine eye:  
'Tis pretty, sure, and very probable *Phebe.* I would not be thy executioner.  
I fly thee, for I would not injure thee.  
Thou tellst me there is murder in mine eye:  
'Tis pretty, sure, and very probable  
That eyes, that are the frail'st and softest things,  
Who shut their coward gates on atomies,  
Should be called tyrants, butchers, murderers!  
Now I do frown on thee with all my heart;  
And if mine eyes can would, now let them kill thee!  
Now counterfeit to swoon; why, now fall down;  
Or if thou canst not, O, for shame, for shame,  
Lie not, to say mine eyes are murderers!  
Now show the wound mine eye hath made in thee.  
Scratch thee but with a pin, and there remains  
Some scar of it; lean but upon a rush,  
The cicatrice and capable impressure  
Thy palm some moment keeps; but now mine eyes,  
Which I have darted at thee, hurt thee not,  
Nor I am sure there is no force in eyes  
That can do hurt. (III, v, 9-28)

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

- 1 *Phebe.* I would not be thy executioner.
- 2 I fly thee, for I would not injure thee.
- 3 Thou tellst me there is murder in mine eye:
- 4 'Tis pretty, sure, and very probable *Phebe.* I would not be thy executioner.
- 5 I fly thee, for I would not injure thee.
- 6 Thou tellst me there is murder in mine eye:
- 7 'Tis pretty, sure, and very probable
- 8 That eyes, that are the frail'st and softest things,
- 9 Who shut their coward gates on atomies,
- 10 Should be called tyrants, butchers, murderers!
- 11 Now I do frown on thee with all my heart;

**AS YOU LIKE IT** by William Shakespeare – Grammar and Style

**EXERCISE 16**

**STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

12 And if mine eyes can would, now let them kill tee!

13 Now counterfeit to swoon; why, now fall down;

14 Or if thou canst not, O, for shame, for shame,

15 Lie not, to say mine eyes are murderers!

16 Now show the wound mine eye hath made in thee.

17 Scratch thee but with a pin, and there remains

18 Some scar of it; lean but upon a rush,

19 The cicatrice and capable impessure

20 Thy palm some moment keeps; but now mine eyes,

21 Which I have darted at thee, hurt thee not,

22 Nor I am sure there is no force in eyes

23 That can do hurt.

- \_\_\_\_ 1. The **PREDOMINANT** figurative language in the passage is . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 2. **ALL** of the following words and phrases are part of the pattern of repetition in the passage **EXCEPT** . . .  
a. eyes   b. murderers   c. wound   d. heart
- \_\_\_\_ 3. In Line 6, *gates* refers to . . .  
a. eyebrows   b. eyelids   c. mouth   d. lips
- \_\_\_\_ 4. **ALL** of the following descriptions are parallel in meaning **EXCEPT** . . .  
a. *I would not injure thee* (Line 2)  
b. *the frail'st and softest things* (Line 5)  
c. *mine eyes, which I have darted at thee* (Lines 20-21)  
d. *no force in eyes that can do hurt* (Lines 22-23)
- \_\_\_\_ 5. The word *counterfeit* in Line 10 most likely means . . .  
a. pretend   b. begin   c. cease   d. think
- \_\_\_\_ 6. Line 3 contains examples of alliteration and . . .  
a. assonance   b. consonance   c. repetition   d. rhyme

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

***AS YOU LIKE IT* by William Shakespeare – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

**EXERCISE 16:**      1. c   2. d   3. b   4. c   5. a   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** – 20<sup>th</sup> 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, clon, hiss*).

**OXYMORON** – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

**PARABLE** – a story that teaches a lesson.

**PARADOX** – a statement that on the surface seems a contradiction, but that actually contains some truth.

**PARATAXIS** – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

**PARODY** – writing that imitates another author's style.

**PATHOS** – pity, sympathy, or sorrow felt by the reader in response to literature

**PERIODIC SENTENCE** – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence*).

**PERSONA** – the voice in a work of literature.

**PERSONIFICATION** – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

**PICARESQUE** – episodic adventures of a protagonist who is usually a rascal.

**POETIC DEVICES** – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

**POINT OF VIEW** – the perspective from which a story is told.

**POLYSYNDETON** – the overuse of conjunctions in a sentence, especially and, and or.

**POSTMODERN** – contemporary fiction, may include an antihero and experimental style.

**PROTAGONIST** – the main character.

**PUN** – a play on words. (*He wanted to 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 18<sup>th</sup> and 19<sup>th</sup> 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** – 20<sup>th</sup> 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 19<sup>th</sup> 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.





Visit our website  
www.grammardog.com  
for new titles.

# Grammardog Order Form

All titles \$12.95 We accept cash, checks, credit cards, and school purchase orders.

CD-Rom compatible with PC and Mac computers - Multiple titles may be burned on single CD

Website Download via Internet - Credit Card Purchases Only

School Purchase Order - Attach this order form to Purchase Order. Invoice will be sent with shipment.

## American Literature

- ☐ **Anthem \***  
by Ayn Rand
- ☐ **The Awakening**  
by Kate Chopin
- ☐ **Bartleby the Scrivener**  
by Herman Melville
- ☐ **Benito Cereno**  
by Herman Melville
- ☐ **Billy Budd**  
by Herman Melville
- ☐ **The Call of the Wild \***  
by Jack London
- ☐ **Chopin Short Stories**  
by Kate Chopin
- ☐ **A Connecticut Yankee**  
by Mark Twain
- ☐ **Crane Short Stories**  
by Stephen Crane
- ☐ **Hawthorne Short Stories**  
by Nathaniel Hawthorne
- ☐ **Huckleberry Finn \***  
by Mark Twain
- ☐ **The Innocents Abroad**  
by Mark Twain
- ☐ **The Legend of Sleepy Hollow**  
by Washington Irving
- ☐ **Life on the Mississippi**  
by Mark Twain
- ☐ **London Short Stories**  
by Jack London
- ☐ **Moby Dick**  
by Herman Melville
- ☐ **Narrative of Life of F. Douglass**  
by Frederick Douglass

## Shakespeare

- ☐ **As You Like It**
- ☐ **The Comedy of Errors**
- ☐ **Hamlet**
- ☐ **Henry V**
- ☐ **Julius Caesar**
- ☐ **King Lear**
- ☐ **Macbeth**
- ☐ **The Merchant of Venice**
- ☐ **A Midsummer Night's Dream**
- ☐ **Much Ado About Nothing**
- ☐ **Othello**
- ☐ **Richard III**
- ☐ **Romeo and Juliet**
- ☐ **The Taming of the Shrew**
- ☐ **The Tempest**
- ☐ **Twelfth Night**

**Diagram Posters (13"x 19") \$11.00**  
**Transparencies \$5.00**

Please indicate quantity if ordering multiples.

**The Awakening**  
\_\_\_\_ Poster \_\_\_\_ Trans

**The Call of the Wild**  
\_\_\_\_ Poster \_\_\_\_ Trans

**A Christmas Carol**  
\_\_\_\_ Poster \_\_\_\_ Trans

**Heart of Darkness**  
\_\_\_\_ Poster \_\_\_\_ Trans

**Huckleberry Finn**  
\_\_\_\_ Poster \_\_\_\_ Trans

**Hound of the Baskervilles**  
\_\_\_\_ Poster \_\_\_\_ Trans

**Frankenstein**  
\_\_\_\_ Poster \_\_\_\_ Trans

**The Gift of the Magi**  
\_\_\_\_ Poster \_\_\_\_ Trans

**Great Expectations**  
\_\_\_\_ Poster \_\_\_\_ Trans

**The Masque of the Red Death**  
\_\_\_\_ Poster \_\_\_\_ Trans

**The Red Badge of Courage**  
\_\_\_\_ Poster \_\_\_\_ Trans

**The Scarlet Letter**  
\_\_\_\_ Poster \_\_\_\_ Trans

## British Literature

- ☐ **Alice's Adventures in Wonderland**  
by Lewis Carroll
- ☐ **A Christmas Carol \***  
by Charles Dickens
- ☐ **Conrad Short Stories**  
by Joseph Conrad
- ☐ **David Copperfield**  
by Charles Dickens
- ☐ **Dr. Jekyll and Mr. Hyde**  
by Robert Louis Stevenson
- ☐ **Frankenstein**  
by Mary Shelley
- ☐ **Great Expectations**  
by Charles Dickens
- ☐ **Hard Times**  
by Charles Dickens
- ☐ **Heart of Darkness**  
by Joseph Conrad
- ☐ **The Hound of the Baskervilles \***  
by Arthur C. Doyle
- ☐ **Jane Eyre \***  
by Charlotte Bronte
- ☐ **Lord Jim**  
by Joseph Conrad
- ☐ **Lord of the Flies**  
by William Golding
- ☐ **The Mayor of Casterbridge**  
by Thomas Hardy
- ☐ **Middlemarch**  
by George Eliot
- ☐ **Oliver Twist**  
by Charles Dickens
- ☐ **The Picture of Dorian Gray**  
by Oscar Wilde
- ☐ **Pride and Prejudice**  
by Jane Austen
- ☐ **Sense and Sensibility**  
by Jane Austen
- ☐ **Sherlock Holmes Stories**  
by Arthur Conan Doyle
- ☐ **Silas Marner**  
by George Eliot
- ☐ **A Tale of Two Cities**  
by Charles Dickens
- ☐ **Tess of the D'Urbervilles**  
by Thomas Hardy
- ☐ **Treasure Island \***  
by Robert Louis Stevenson
- ☐ **Wuthering Heights**  
by Emily Bronte

## CD Collections

*Multiple units on a single CD*

☐ **Dickens Collection \$69.95**

A Christmas Carol, David Copperfield,  
Great Expectations, Hard Times,  
Oliver Twist, A Tale of Two Cities,

☐ **Shakespeare Comedies \$69.95**

As You Like It, The Merchant of Venice,  
A Midsummer Night's Dream, The Taming  
of the Shrew, The Tempest, Twelfth Night

☐ **Shakespeare Tragedies \$69.95**

Hamlet, King Lear, Julius Caesar, Macbeth,  
Othello, Romeo and Juliet

☐ **Twain Collection \$69.95**

A Connecticut Yankee in King Arthur's Court,  
Huckleberry Finn, The Innocents Abroad, The  
Prince and the Pauper, Tom Sawyer, Twain  
Short Stories

\* Title also available in paperback

\*\* Title available in paperback ONLY

☐ Individual CD-Roms ☐ All titles on one CD-Rom ☐ Paperback (if available)

**Titles \_\_\_\_\_ x \$12.95**

**Posters \_\_\_\_\_ x \$11.00**

**Transparencies \_\_\_\_\_ x \$5.00**

**SUBTOTAL**

**Shipping & Handling (10% of Subtotal)**

**TOTAL**

Mail completed form to:  
**Grammardog.com L.L.C.**  
**P.O. Box 299**  
**Christoval, TX 76935**  
**Fax: 325-896-2676**

\_\_\_\_ Purchase Order \_\_\_\_ Check \_\_\_\_ Credit Card

Visa \_\_\_\_ Mastercard \_\_\_\_ Discover \_\_\_\_ American Express \_\_\_\_

Card Number: \_\_\_\_\_

Expiration: \_\_\_\_ Signature: \_\_\_\_\_

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_ **State** \_\_\_\_\_ **Zip** \_\_\_\_\_

**Email:** \_\_\_\_\_