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grammar, style, and proofreading exercises

The Grammardog Guide to Twelfth Night 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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TWELFTH NIGHT 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

conj = conjunction

int = interjection

ACT I

- ___ 1. When my tongue blabs, then let mine eyes not see.
- ___ 2. I am sure care's an enemy to life.
- ___ 3. Ay, but you must confine yourself within the modest limits of order.
- ___ 4. "Better a witty fool than a foolish wit."

ACT II

- ___ 5. Then come kiss me, sweet, and twenty, youth's a stuff will not endure.
- ___ 6. He does it with a better grace, but I do it more natural.
- ___ 7. "I may command where I adore."
- ___ 8. Some are born great, some achieve greatness, and some have greatness thrust upon 'em.

ACT III

- ___ 9. How quickly the wrong side may be turned outward!
- ___ 10. No, not a grize; for 'tis a vulgar proof that very oft we pity enemies.
- ___ 11. I do not without danger walk these streets.
- ___ 12. O ho, do you come near me now?

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

ACT IV

- ___ 13. I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy.
- ___ 14. I think nobly of the soul and no way approve his opinion.
- ___ 15. Alas, sir, be patient. What say you, sir?
- ___ 16. His counsel now might do me golden service.

ACT V

- ___ 17. Notable pirate, thou salt-water thief, what foolish boldness brought thee to their mercies whom thou in terms so bloody and so dear has made thine enemies?
- ___ 18. Since when, my watch hath told me, toward my grave I have traveled but two hours.
- ___ 19. “By the Lord, fool, I am not mad!”
- ___ 20. And thus the whirligig of time brings in his revenges.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

Malvolio. My masters, are you Mad? Or
1
what are you? Have you no wit manners,
2
nor honesty, but to gabble like tinkers at this
3
time of night Do ye make an alehouse of my
4
lady's house, that ye squeak out your coziers'
5
catches without Any mitigation or remorse of
6
voice? Is there no rrespect of place, persons,
7
nor time in you? (II, iii, 87-93)

- ____ 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

Clown. Now the melancholy god protect thee,
1
and the tailer make thy doubt of changeable
2
taffeta, for thy mind is a very opal. i would
3
have Men of such constancy put to sea, that
4
their bussiness might be everything, and their
5
intent everywhere; for thats it that always
6
makes a good voyage of nuthing. Farewell.
(II, iv, 73-78)

- ____ 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: SPELLING, CAPITALIZATION, PUNCTUATION

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

- _____ 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. O, when mine eyes did see Olivia first, methought she purged the air of pestilence.
- ___2. I'll drink to her as long as there is a passage in my throat and drink in Illyria.
- ___3. He hath known you but three days and already you are no stranger.
- ___4. The rudeness that hath appeared in me have I learned from my entertainment.

ACT II

- ___5. He left behind him myself and a sister, both born in an hour.
- ___6. If you will not murder me for my love, let me be your servant.
- ___7. Would you have a love song, or a song of good life?
- ___8. The spinsters and the knitters in the sun, and the free maids that weave their thread with bones, do use to chant it.

ACT III

- ___9. They that dally nicely with words may quickly make them wanton.
- ___10. He does obey every point of the letter that I dropped to betray him.
- ___11. Your ladyship were best to have some guard about you if he come, for sure the man is tainted in 's wits.
- ___12. Nothing that can be can come between me and the full prospect of my hopes.

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ___13. **Shall I vent to her that thou art coming?**
- ___14. **If you tarry longer, I shall give worse payment.**
- ___15. **Hold, sir, or I'll throw your dagger o'er the house.**
- ___16. **As I am a gentleman, I will live to be thankful to thee for 't.**

ACT V

- ___17. **Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.**
- ___18. **We took him for a coward, but he's the very devil incardinate.**
- ___19. **You drew your sword upon me without cause, but I bespake you fair and hurt you not.**
- ___20. **The captain that did bring me first on shore hath my maid's garments.**

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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. Many a good hanging prevents a bad marriage, and for turning away,
let summer bear it out.
- ___ 2. I will on with my speech in your praise and then show you the heart
of my message.
- ___ 3. If you be not mad, be gone; if you have reason, be brief.
- ___ 4. I bring no overture of war, no taxation of homage.

ACT II

- ___ 5. She returns this ring to you, sir.
- ___ 6. As I am man, my state is desperate for my master's love.
- ___ 7. To her in haste. Give her this jewel.
- ___ 8. Why, thou hast put him in such a dream that, when the image of it leaves
him, he must run mad.

ACT III

- ___ 9. I am indeed not her fool, but her corrupter of words.
- ___ 10. I am not weary, and 'tis long to night.
- ___ 11. I'll be your purse-bearer, and leave you for an hour.
- ___ 12. The fiend is rough and will not be roughly used.

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 5 COMPLEMENTS

ACT IV

- ___ 13. I say to you this house is dark.
- ___ 14. I will fetch you light and paper and ink.
- ___ 15. Blame not this haste of mine.
- ___ 16. There, before him, and underneath that consecrated roof, plight me the full assurance of your faith, that my most jealous and too doubtful soul may live at peace.

ACT V

- ___ 17. Good Master Fabian, grant me another request.
- ___ 18. Antonio never yet was thief or pirate.
- ___ 19. I hate a drunken rogue.
- ___ 20. Alas, Malvolio, this is not my writing.

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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. These clothes are good enough to drink in, and so be these boots too.
- ___ 2. Yet you will be hanged for being so long absent, or to be turned away.
- ___ 3. He's fortified against any denial.
- ___ 4. Run after that same peevish messenger, the County's man.

ACT II

- ___ 5. Faith, so they say; but I think it rather consists of eating and drinking.
- ___ 6. She sat like Patience on a monument, smiling at grief.
- ___ 7. If thou entertain'st my love, let it appear in thy smiling.
- ___ 8. To the gates of Tartar, thou most excellent devil of wit.

ACT III

- ___ 9. Let the garden door be shut, and leave me to my hearing.
- ___ 10. Madam, I come to whet your gentle thoughts on his behalf.
- ___ 11. I have heard of some kind of men that put quarrels purposely on others to taste their valor.
- ___ 12. Let him let the matter slip, and I'll give him my horse, gray Capilet.

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EXERCISE 6 PHRASES

ACT IV

- ____ 13. No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her.
- ____ 14. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper.
- ____ 15. Endeavor thyself to sleep and leave thy vain bibble babble.
- ____ 16. I'll follow this good man and go with you and having sworn truth, ever will be true.

ACT V

- ____ 17. If you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.
- ____ 18. If I do feign, you witnesses above punish my life for tainting of my love!
- ____ 19. All the occurrence of my fortune since hath been between this lady and this lord.
- ____ 20. My lord so please you, these things further thought on, to think me as well a sister as a wife, one day shall crown th' alliance on't, so please you, here at my house and at my proper cost.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

ACT I

Verbal Usage

- | | | | |
|-------|-------|----|---|
| _____ | _____ | 1. | <u>That quaffing and drinking</u> will undo you. |
| _____ | _____ | 2. | I would I had bestowed that time in the tongues that I have in <u>fencing, dancing, and bearbating</u> . |
| _____ | _____ | 3. | To be generous, guiltless, and of free disposition, is <u>to take those things for birdbolts that you deem cannon bullets</u> . |
| _____ | _____ | 4. | Now you see, sir, how <u>your fooling</u> grows old, and people dislike it. |

ACT II

- | | | | |
|-------|-------|----|---|
| _____ | _____ | 5. | Not <u>to be abed after</u> is to be up betimes. |
| _____ | _____ | 6. | Why, this is <u>the best fooling</u> , when all is done. |
| _____ | _____ | 7. | If no, and it would please you to take leave of her, she is very willing <u>to bid you farewell</u> . |
| _____ | _____ | 8. | I extend my hand to him thus, <u>quenching my familiar smile with an austere regard of control</u> . |

ACT III

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 9. | This fellow is wise enough to play the fool, and <u>to do that well</u> craves a kind of wit. |
| _____ | _____ | 10. | Why then, methinks 'tis time <u>to smile again</u> . |
| _____ | _____ | 11. | Therefore this letter, <u>being so excellently ignorant</u> , will breed no terror in the youth. |
| _____ | _____ | 12. | <u>My having</u> is not much. I'll make division of my present with you. |

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

- _____ _____ 13. I'll go another way to work with him.
- _____ _____ 14. What is the opinion of Pythagoras concerning wild fowl?
- _____ _____ 15. It shall advantage thee more than ever the bearing of letter did.
- _____ _____ 16. Yet there he was, and there I found this credit, that he did range the town to seek me out.

ACT V

- _____ _____ 17. Do not desire to see this letter.
- _____ _____ 18. So I do, Madonna; but to read his right wits is to read thus.
- _____ _____ 19. But I would not have you to think that my desire of having is the sin of covetousness.
- _____ _____ 20. If spirits can assume both form and suit, you come to fright us.

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EXERCISE 8 CLAUSES

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

d.o. = direct object
adv = adverb

p.n. = predicate nominative
adj = adjective

o.p. = object of preposition
sub = subject

ACT I

- ___ 1. Anything that's mended is but patched; virtue that transgresses is but patched with sin, and sin that amends is but patched with virtue.
- ___ 2. Unless you laugh and minister occasion to him, he is gagged.
- ___ 3. Come to what is important in 't. I forgive you the praise.
- ___ 4. What I am, and what I would, are as secret as maidenhead: to your ears, divinity; to any other's, profanation.

ACT II

- ___ 5. My father was that Sebastian of Messaline whom I know you have heard of.
- ___ 6. She adds, moreover, that you should put your lord into a desperate assurance she will none of him.
- ___ 7. He shall think by the letters that thou wilt drop that they come from my niece, and that she's in love with him.
- ___ 8. If ever thou shalt love, in the sweet pangs of it remember me.

ACT III

- ___ 9. He must observe their mood on whom he jests, the quality of persons, and the time.
- ___ 10. Then think you right. I am not what I am.
- ___ 11. Yet come again; for thou perhaps mayst move that heart which now abhors to like his love.
- ___ 12. I hate ingratitude more in a man than lying, vainness, babbling drunkenness, or any taint of vice whose strong corruption inhabits our frail blood.

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EXERCISE 8 CLAUSES

ACT IV

- ___ 13. If thou dar'st tempt me further, draw thy sword.
- ___ 14. Sir Toby; for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, "That that is, is."
- ___ 15. Good fool, some ink, paper, and light; and convey what I will set down to my lady.
- ___ 16. Nay, I'll ne'er believe a madman till I see his brains.

ACT V

- ___ 17. And this is he that did the *Tiger* board when your young nephew Titus lost his leg.
- ___ 18. Alas, it is the baseness of thy fear that makes thee strangle thy propriety.
- ___ 19. I'll help you, Sir Toby, because we'll be dressed together.
- ___ 20. Antonio, O my dear Antonio, how have the hours racked and tortured me since I have lost thee!

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words:

p = personification s = simile m = metaphor h = hyperbole

ACT I

- ____ 1. That instant was I turned into a hart, and my desires, like fell and cruel hounds, e'er since pursue me.
- ____ 2. I have unclasped to thee the book even of my secret soul.

ACT II

- ____ 3. O Time, thou must untangle this, not I; it is too hard a knot for me t' untie.
- ____ 4. For women are as roses, whose fair flow'r, being once displayed, doth fall that very hour.
- ____ 5. . . . and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal.
- ____ 6. Alas, their love may be called appetite, no motion of the liver but the palate, that suffer surfeit, cloyment, and revolt; but mine is all as hungry as the sea and can digest as much.
- ____ 7. She never told her love, but let concealment, like a worm i' th' bud, feed on her damask cheek.

ACT III

- ____ 8. But indeed words are very rascals since bonds disgraced them.
- ____ 9. Foolery, sir, does walk about the orb like the sun; it shines everywhere.
- ____ 10. . . . you are now sailed into the North of my lady's opinion, where you will hang like an icicle on a Dutchman's beard unless you do redeem it by some laudable attempt of valor or policy.
- ____ 11. O, if it prove, tempests are kind, and salt waves fresh in love!

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ___ 12. I say this house is as dark as ignorance, though ignorance were as dark as hell.

ACT V

- ___ 13. But, as you say, sir, let your bounty take a nap; I will awake it anon.
- ___ 14. That most ingrateful boy there by your side from the rude sea's enraged and foamy mouth did I redeem.
- ___ 15. Here comes the Countess; now heaven walks on earth.
- ___ 16. Since you to non-regardance cast my faith, and that I partly know the instrument that screws me from my true place in your favor, live you the marble-breasted tyrant still.
- ___ 17. I'll sacrifice the lamb that I do love, to spite a raven's heart within a dove.
- ___ 18. And I, most jocund, apt, and willingly, to do you rest a thousand deaths would die.
- ___ 19. I had a sister, whom the blind waves and surges have devoured.
- ___ 20. Boy, thou hast said to me a thousand times thou never shouldst love woman like to me.

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EXERCISE 10 STYLE: POETIC DEVICES

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

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

ACT I

- ____ 1. . . . after our ship did split, when you, and those poor number saved with you, hung on our driving boat, I saw your brother . . .
- ____ 2. I pray you, bring your hand to th' butt'ry bar and let it drink.
- ____ 3. Your niece will not be seen; or if she be, it's four to one she'll none of me.
- ____ 4. Make me a willow cabin at your gate and call upon my soul within the house.

ACT II

- ____ 5. But come what may, I do adore thee so that danger shall seem sport, and I will go.
- ____ 6. . . . lay me, O, where sad true lover never find my grave, to weep there.
- ____ 7. We men may say more, swear more; but indeed our shows are more than will.
- ____ 8. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on.

ACT III

- ____ 9. Your servant's servant is your servant, madam.
- ____ 10. O world, how apt the poor are to be proud.
- ____ 11. By innocence I swear, and by my youth, I have one heart, one bosom, and one truth, and that no woman has.
- ____ 12. I am as mad as he, if sad and merry madness equal be.

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ___ 13. **Nor this is not my nose neither.**
- ___ 14. **He has heard that word of some great man, and now applies it to a fool.**
- ___ 15. **He started one poor heart of mine, in thee.**
- ___ 16. **I am as well in my wits, fool, as thou art.**

ACT V

- ___ 17. **Why should I not, had I the heart to do it, like to th' Egyptian thief at point of death, kill what I love?**
- ___ 18. **Farewell, and take her; but direct thy feet where thou and I, henceforth, may never meet.**
- ___ 19. **But had it been the brother of my blood, I must have done no less with wit and safety.**
- ___ 20. **Good madam, hear me speak, and let no quarrel, nor no brawl to come, taint the condition of this present hour, which I have wond'ered at.**

TWELFTH NIGHT 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. O, it came o'er my ear like the sweet sound that breathes upon a bank of violets, stealing and giving odor.
- ___ 2. He's as tall a man as any's in Illyria.
- ___ 3. But I am a great eater of beef, and I believe that does harm to my wit.
- ___ 4. It shall be inventoried, and every particle and utensil labeled to my will: as, item, two lips, indifferent red; item, two gray eyes, with lids to them . . .

ACT II

- ___ 5. Let us therefore eat and drink. Marian I say, a stoup of wine!
- ___ 6. Come on, there is sixpence for you. Let's have a song.
- ___ 7. Dost thou think, because thou art virtuous, there shall be no more cakes and ale?
- ___ 8. Yes, by Saint Anne, and ginger shall be hot i' th' mouth too.
- ___ 9. . . . by the color of his beard, the shape of his leg, the manner of his gait . . . he shall find himself most feelingly personated.
- ___ 10. Give me some music. Now good morrow, friends.
- ___ 11. He will come to her in yellow stockings, and 'tis a color she abhors, and cross-gartered, a fashion she detests.

ACT III

- ___ 12. Why dost thou smile so, and kiss thy hand so oft?
- ___ 13. For it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives manhood more approbation than ever proof itself would have earned him.

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ____ 14. **I am not tall enough to become the function well, nor lean enough to be thought a good student . . .**
- ____ 15. **I say to you this house is dark.**

ACT V

- ____ 16. **If it be aught to the old tune, my lord, it is as fat and fulsome to mine ear as howling after music.**
- ____ 17. **H' as broke my head across, and has given Sir Toby a bloody coxcomb too.**
- ____ 18. **An apple cleft in two is not more twin than these two creatures.**
- ____ 19. **My father had a mole upon his brow.**
- ____ 20. **Give me thy hand, and let me see thee in thy woman's weeds.**

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

a. history b. mythology c. religion d. literature e. craziness/foolishness

ACT I

- ___ 1. My brother he is in Elysium.
- ___ 2. Diana's lip is not more smooth and rubious . . .
- ___ 3. If Sir Toby would leave drinking, thou wert as witty a piece of Eye's flesh as any in Illyria.
- ___ 4. Now Mercury indue thee with leasing, for thou speak'st well of fools.
- ___ 5. Thou hast spoke for us, Madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains, for – here he comes . . .

ACT II

- ___ 6. Marry, sir, sometimes he is a kind of Puritan.
- ___ 7. Fie on him, Jezebel.
- ___ 8. Thy Fates open their hands; let thy blood and spirit embrace them.

ACT III

- ___ 9. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.
- ___ 10. And they have been grand-jurymen since before Noah was a sailor.
- ___ 11. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian that means to be saved by believing rightly can ever believe such impossible passages of grossness.

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

ACT IV

- ___ 12. How runs the stream? Or I am mad, or else this is a dream.
- ___ 13. Let fancy still my sense in Lethe steep; if it be thus to dream, still let me sleep!
- ___ 14. Nay, I prithee put on this gown and this beard; make him believe thou art Sir Topas the curate; do it quickly.
- ___ 15. What is the opinion of Pythagoras concerning wild fowl?
- ___ 16. Then you are mad indeed, if you be no better in your wits than a fool.
- ___ 17. And though 'tis wonder that enwraps me thus, yet 'tis not madness.

ACT V

- ___ 18. That face of his I do remember well; yet when I saw it last, it was besmeared as black as Vulcan in the smoke of war.
- ___ 19. But as a madman's epistles are no gospels, so it skills not much when they are delivered.
- ___ 20. Look then to be well edified, when the fool delivers the madman.

TWELFTH NIGHT 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. If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor. Enough, no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity,
Receiveth as the sea. Nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price

But falls into abatement and low price
Even in a minute. So full of shapes is fancy
That it alone is high fantastical,
Curio. Will you go hunt, my lord?
Duke. What, Curio?
Curio. The hart.
Duke. Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence.
That instant was I turned into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me. (I, i, 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 <i>Duke.</i> If music be the food of love, play on, | 13 But falls into abatement and low price |
| 2 Give me excess of it, that, surfeiting, | 14 Even in a minute. So full of shapes is fancy |
| 3 The appetite may sicken, and so die. | 15 That it alone is high fantastical. |
| 4 That strain again! It had a dying fall; | 16 <i>Curio.</i> Will you go hunt, my lord? |
| 5 O, it came o'er my ear like the sweet sound | 17 <i>Duke.</i> What, Curio? |
| 6 That breathes upon a bank of violets, | 18 <i>Curio.</i> The hart. |
| 7 Stealing and giving odor. Enough, no more! | 19 <i>Duke.</i> Why, so I do, the noblest that I have. |
| 8 'Tis not so sweet now as it was before. | 20 O, when mine eyes did see Olivia first, |
| 9 O spirit of love, how quick and fresh art thou, | 21 Methought she purged the air of pestilence. |
| 10 That, notwithstanding thy capacity, | 22 That instant was I turned into a hart, |
| 11 Receiveth as the sea. Nought enters there, | 23 And my desires, like <u>fell</u> and <u>cruel</u> hounds, |
| 12 Of what validity and pitch soe'er, | 24 E'er since pursue me. |

***TWELFTH NIGHT* by William Shakespeare -- Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. Line 1 contains an example of . . .
a. metaphor b. simile c. allegory d. hyperbole
- ____ 2. Line 23 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 3. The passage contains examples of . . .
a. stream of consciousness and soliloquy
b. soliloquy and monologue
c. internal monologue and dialogue
d. stream of consciousness and monologue
- ____ 4. Line 11 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 5. Music is compared to ALL of the following EXCEPT . . .
a. the sea b. food c. fragrant flowers d. dogs
- ____ 6. The underlined words in Line 23 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Duke. Stand you awhile aloof. Cesario,
Thou know'st no less but all. I have unclasped
To thee the book even of my secret soul.
Therefore, good youth, address thy gait unto her;
Be not denied access, stand at her doors,
And tell them there thy fixed foot shall grow
Till thou have audience.

Viola. Sure, my noble lord,
If she be so abandoned to her sorrow
As it is spoke, she never will admit me.

Duke. Be clamorous and leap all civil bounds
Rather than make unprofited return.

Viola. Say I do speak with her, my lord, what then?

Duke. O, then unfold the passion of my love;
Surprise her with discourse of my dear faith;
It shall become thee well to act my woes.
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

Viola. I think not so, my lord.

Duke. Dear lad, believe it;
For they shall yet belie thy happy years
That say thou art a man. Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.

I know thy constellation is right apt
For this affair. Some four or Five attend him,
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord
To call his fortunes thine.

Viola. I'll do my best
To woo your lady. [Aside] Yet a barful strife!
Whoe'er I woo, myself would be his wife.
(I, iv, 12-42)

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.* Stand you awhile aloof. Cesario,
- 2 Thou know'st no less but all. I have unclasped
- 3 To thee the book even of my secret soul.
- 4 Therefore, good youth, address thy gait unto her;
- 5 Be not denied access, stand at her doors,
- 6 And tell them there thy fixed foot shall grow
- 7 Till thou have audience.
- 8 *Viola.* Sure, my noble lord,
- 9 If she be so abandoned to her sorrow
- 10 As it is spoke, she never will admit me.
- 11 *Duke.* Be clamorous and leap all civil bounds
- 12 Rather than make unprofited return.
- 13 *Viola.* Say I do speak with her, my lord, what then?

- 19 *Viola.* I think not so, my lord.
- 20 *Duke.* Dear lad, believe it;
- 21 For they shall yet belie thy happy years
- 22 That say thou art a man. Diana's lip
- 23 Is not more smooth and rubious; thy small pipe
- 24 Is as the maiden's organ, shrill and sound,
- 25 And all is semblative a woman's part.
- 26 I know thy constellation is right apt
- 27 For this affair. Some four or Five attend him,
- 28 All, if you will; for I myself am best
- 29 When least in company. Prosper well in this,
- 30 And thou shalt live as freely as thy lord
- 31 To call his fortunes thine.

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 *Duke*. O, then unfold the passion of my love; 32 *Viola*. I'll do my best
15 Surprise her with discourse of my dear faith; 33 To woo your lady. [Aside] Yet a barful strife!
16 It shall become thee well to act my woes. 34 Whoe'er I woo, myself would be his wife.
17 She will attend it better in thy youth
18 Than in a nuncio's of more grave aspect.

- ____ 1. Line 3 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 2. The underlined words in Lines 3, 6, and 24 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. Line 22 contains an example of . . .
 a. metaphor b. simile c. personification d. allusion
- ____ 4. The PREDOMINANT sentence structure used to develop the Duke's tone is . . .
 a. passive voice b. imperative c. declarative d. interrogative
- ____ 5. Line 34 contains ALL of the following EXCEPT . . .
 a. assonance b. rhyme c. alliteration
- ____ 6. ALL of the following statements are accurate EXCEPT . . .
 a. The Duke believes that he is at his best when he has people around him.
 b. Viola is not enthusiastic about following the Duke's orders.
 c. The Duke notices that Viola has some feminine characteristics.
 d. The Duke instructs Viola to be rude if need be.

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Olivia. How does he love me?

Viola. With adorations, with fertile tears,
With groans that thunder love, with sighs of fire.

Olivia. Your lord does know my mind; I cannot love him.

Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learned, and valiant,
And in dimension and the shape of nature
A gracious person. But yet I cannot love him.

He might have took his answer long ago.

Viola. If I did love you in my master's flame,
With such a suff'ring, such a deadly life,
In your denial I would find no sense;
I would not understand it.

Olivia. Why, what would you?

Viola. Make me a willow cabin at your gate
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Hailo your name to the reverberate hills
And make the babbling gossip of the air
Cry out "Olivia!" O, you should not rest
Between the elements of air and earth
But you should pity me. (I, v, 255-277)

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 *Olivia.* How does he love me?

2 *Viola.* With adorations, with fertile tears,

3 With groans that thunder love, with sighs of fire.

4 *Olivia.* Your lord does know my mind; I cannot love him.

5 Yet I suppose him virtuous, know him noble,

6 Of great estate, of fresh and stainless youth;

7 In voices well divulged, free, learned, and valiant,

8 And in dimension and the shape of nature

9 A gracious person. But yet I cannot love him.

10 He might have took his answer long ago.

11 *Viola.* If I did love you in my master's flame,

12 With such a suff'ring, such a deadly life,

13 In your denial I would find no sense;

14 I would not understand it.

15 *Olivia.* Why, what would you?

16 *Viola.* Make me a willow cabin at your gate

17 And call upon my soul within the house;

18 Write loyal cantons of contemned love

19 And sing them loud even in the dead of night;

20 Hailo your name to the reverberate hills

21 And make the babbling gossip of the air

22 Cry out "Olivia!" O, you should not rest

23 Between the elements of air and earth

24 But you should pity me.

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

- ____ 1. The **PREDOMINANT** sensory imagery in the passage is . . .
a. sight b. sound c. taste d. touch e. smell
- ____ 2. The underlined words in Lines 3, 5, and 8 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. The underlined words in Lines 17 and 19 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. The passage is an example of . . .
a. monologue b. soliloquy c. dialogue d. stream of consciousness
- ____ 5. **ALL** of the following descriptions are parallel in meaning **EXCEPT** . . .
a. *With groans that thunder love* (Line 3)
b. *Of great estate, of fresh and stainless youth* (Line 6)
c. *And sing them loud even in the dead of night* (Line 19)
d. *Cry out “Olivia!”* (Line 22)
- ____ 6. **ALL** of the following statements are accurate **EXCEPT** . . .
a. Olivia thinks highly of Viola’s master.
b. Viola describes how she would court Olivia.
c. Viola says that Olivia’s rejection makes no sense.
d. Olivia suggests that it is Viola who is in love.

TWELFTH NIGHT by William Shakespeare – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Andrew. Marry, I saw your niece do more favors to the Count's servingman than ever she bestowed upon me. I saw 't i' th' orchard.

Toby. Did she see thee the while, old boy? Tell me that.

Andrew. As plain as I see you now.

Fabian. This was a great argument of love in her toward you.

Andrew. 'Slight, will you make an ass o' me?

Fabian. I will prove it legitimate, sir, upon the oaths of judgment and reason.

Toby. And they have been grand-jurymen since before Noah was a sailor.

Fabian. She did show favor to the youth in your sight only to exasperate you, to awake your dormouse valor, to put fire in your heart and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked. The double gilt of this opportunity you let time wash off, and you are now sailed into the North of my lady's opinion, where you will hang like an icicle on a Dutchman's beard unless you do redeem it by some laudable attempt either of valor or policy. (III, ii, 5-30)

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 **Andrew.** Marry, I saw your niece do more favors to

2 the Count's servingman than ever she bestowed

3 upon me. I saw 't i' th' orchard.

4 **Toby.** Did she see thee the while, old boy? Tell me

5 that.

6 **Andrew.** As plain as I see you now.

7 **Fabian.** This was a great argument of love in her

8 toward you.

9 **Andrew.** 'Slight, will you make an ass o' me?

10 **Fabian.** I will prove it legitimate, sir, upon the oaths

11 of judgment and reason.

12 **Toby.** And they have been grand-jurymen since

13 before Noah was a sailor.

14 **Fabian.** She did show favor to the youth in your sight

15 only to exasperate you, to awake your dormouse

16 valor, to put fire in your heart and brimstone in

17 your liver. You should then have accosted her, and

18 with some excellent jests, fire-new from the mint,

19 you should have banged the youth into dumbness.

20 This was looked for at your hand, and this was

21 balked. The double gilt of this opportunity you

22 let time wash off, and you are now sailed into the

23 North of my lady's opinion, where you will hang

24 like an icicle on a Dutchman's beard unless you do

25 redeem it by some laudable attempt either of valor

26 or policy. (III, ii, 5-30)

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. The antecedent of the pronoun *they* in Line 12 is . . .
 - a. niece and servingman
 - b. favors
 - c. judgment and reason
 - d. arguments

- ____ 2. Line 12 contains an example of . . .
 - a. allegory b. metaphor c. simile d. personification

- ____ 3. Line 13 contains an example of . . .
 - a. allusion b. metaphor c. simile d. personification

- ____ 4. Line 24 contains an example of . . .
 - a. metaphor b. simile c. personification d. hyperbole

- ____ 5. In Lines 14-26, Fabian holds ALL of the following opinions EXCEPT . . .
 - a. She was only trying to make you jealous.
 - b. You should have confronted her and the servingman.
 - c. You should have hit the servingman.
 - d. You should have apologized for your lack of courage.

- ____ 6. The words *you are now sailed into the North of my lady's opinion* is an example of . . .
 - a. sarcasm b. irony c. metaphor d. allegory

TWELFTH NIGHT by William Shakespeare – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

***TWELFTH NIGHT* by William Shakespeare – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.

ANALOGY – a comparison of two things that are somewhat alike.

ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

ANECDOTE – a brief personal story about an event or experience.

ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.

ANTIHERO – a protagonist who does not have the traditional attributes of a hero.

ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. (*"Ask not what your country can do for you but what you can do for your country."* J.F. Kennedy).

ANTIPHRAISIS – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare's Julius Caesar, Antony's use of "... but Brutus is an honorable man ..." to convey the opposite meaning*).

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

ASYNDETON – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.

BATHOS – sentimentality.

BILDUNGSROMAN – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

CONNOTATION – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

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

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

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

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

DYSPHEMISM – a coarse or rude way of saying something; the opposite of euphemism. A euphemism for die would be pass away. A dysphemism would be croak.

DYSTOPIA – the opposite of utopia. Literally “bad place.”

ELISION – the omission of part of a word as in “o’er” for over and “e’re” for ever.

ELLIPSIS – the omission of one or more words signified by the use of three periods . . .

EPILOGUE – a concluding statement.

EPIPHANY – a sudden insight or change of heart that happens in an instant.

ETHOS – moral nature or beliefs.

EUPHEMISM – an indirect way of saying something that may be offensive. (*passed away instead of died, senior citizens instead of old people*).

EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.

FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.

FIGURES OF SPEECH – include metaphor, simile, hyperbole, person-ification.

FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.

FLAT CHARACTER – a one-dimensional character who is not developed in the plot.

FOIL – a character who, through contrast, reveals the characteristics of another character.

FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.

HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.

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

HYPERBOLE – exaggeration (*I’ll love you until all the seas run dry*).

IDIOM – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

INFERENCE – information or action that is hinted at or suggested, but not stated outright.

INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

IRONY – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

LITOTES – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

LOOSE SENTENCE – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: (*Because it was raining, I didn’t go to shopping*).

MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (*the use of diseased rather than deceased in Huckleberry Finn*).

METAPHOR – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).

METONYMY – the use of an object closely associated with a word for the word itself. (*Using crown to mean king, or oval office to mean president*).

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.

NARRATOR – the person telling the story.

NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

NOVELLA – a tale or short story.

ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, 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 become a chef, but he didn't have the thyme*).

REALISM – writing that is characterized by details of actual life.

REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

RHYME – words with identical sounds such as cat and hat or glare and air.

ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

SARCASM – a bitter remark intending to hurt and express disapproval.

SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.

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

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

SIMILE – a figure of speech that compares two things that are not alike, using the words like or as. (*eyes gleaming like live coals; as delicate as a snowflake*).

SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

STATIC CHARACTER – a character who changes little in the course of the story.

STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.

STYLE – the individual way an author writes, how it is recognized and imitated.

SUBPLOT – a minor or secondary plot that complicates a story.

SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels*).

SYNTAX – word order, the way in which words are put together.

THEME – a central idea.

TONE – the attitude toward a subject or audience implied by a literary work.

TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

UNDERSTATEMENT -- saying less than is actually called for. (*referring to an Olympic sprinter as being pretty fast*).

UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein*).

UTOPIA – a perfect or ideal world.

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