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The Grammardog Guide to The Comedy of Errors

by William Shakespeare

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

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

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

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THE COMEDY OF ERRORS 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
prep = preposition*

*n = noun
pron = pronoun*

*adj = adjective
int = interjection*

*adv = adverb
conj = conjunction*

ACT I

- ____ 1. Merchant of Syracusa, plead no more.
- ____ 2. But here must end the story of my life.
- ____ 3. Nay, forward, old man; do not break off so, for we may pity, though not pardon thee.
- ____ 4. A trusty villain, sire, that very oft, when I am dull with care and melancholy, lightens my humor with his merry jests.

ACT II

- ____ 5. Neither my husband nor the slave returned, that in such haste I sent to seek his master.
- ____ 6. Go back again, thou slave, and fetch him home.
- ____ 7. Ay, sir, and wherefore; for they say every why hath a wherefore.
- ____ 8. Ah, do not tear away thyself from me.

ACT III

- ____ 9. Who talks within there? Ho, open the door!
- ____ 10. By my troth, your town is troubled with unruly boys.
- ____ 11. There is something in the wind, that we cannot get in.
- ____ 12. If a crow help us in, sirrah, we'll pluck a crow together.

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EXERCISE 1 PARTS OF SPEECH

ACT IV

- ___ 13. I promised your presence and the chain, but neither chain nor goldsmith came to me.
- ___ 14. Then you will bring the chain to her yourself?
- ___ 15. And if I have not, sir, I hope you have, or else you may return without your money.
- ___ 16. The reason that I gather he is mad, besides this present instance of his rage, is a mad tale he told today at dinner, of his own doors being shut against his entrance.

ACT V

- ___ 17. Speak softly; yonder, as I think, he walks.
- ___ 18. I'll prove mine honor and mine honesty against thee presently, if thou dar'st stand.
- ___ 19. I never saw the chain, so help me Heaven!
- ___ 20. Sir, I must have that diamond from you.

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EXERCISE 2

PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

S. Dromio. Marry, sir, shes the kitchen-wench,
1
and all grease; and i know not what use to put
2
her to, but to make a lamp of her, and run from
3
her by her own lite. I warrant her rags and
4
the tallow in them will burn a poland winter.
5
If she lives till doomsday, she ll burn a week
6
longer than the whole world. (III, ii, 96-102)

- 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

S. Dromio. Why, sir, i brought you word
1
an hour since the bark *Expedition* put
2
forth tonite, and then were you hind'red
3
by the sargent to tarry for the hoy *Delay*.
4
here are the angels that you sent for to
5
deliver you (IV, iii, 37-42)
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

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 3

PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

*E. Dromio. I am an Ass, indeed; you may prove
it by my long ears 1 I have served him from the
hour of my nativity to this instant, and have
nothing at his hands for my service but blows.
When I am cold, He heats me with beating;
when I am warm, he cools me with baeeting.*
(IV, iv, 29-34)

- 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

*E. Dromio. I am waked with it when i sleep,
raised with it when I sit, drivven out of doors
with it when I go from home welcomed home
with it when I return; nay, I bear it on my
shuolders, as a beggar wont her brat; and, I
think, when he hath lamed me, I shall beg
with it from door to door (IV, iv, 34-40)*

- 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. And therefore homeward did they bend their course.
- 2. There is your money that I had to keep.
- 3. This very day a Syracusian merchant is apprehended for arrival here, and not being able to buy out his life, according to the statute of the town, dies ere the sun set in the west.
- 4. Till that, I'll view the manners of the town, peruse the traders, gaze upon the buildings, and then return and sleep within mine inn.

ACT II

- 5. Perhaps some merchant hath invited him, and from the Mart he's somewhere gone to dinner.
- 6. When I desired him to come home to dinner, he asked me for a thousand marks in gold.
- 7. I could not speak with Dromio since at first I sent him from the Mart!
- 8. There's no time for a man to recover his hair that grows bald by nature.

ACT III

- 9. Small cheer and great welcome makes a merry feast.
- 10. If you did wed my sister for her wealth, then for her wealth's sake use her with more kindness.
- 11. I have but lean luck in the match, and yet is she a wondrous fat marriage.
- 12. Go home with it and please your wife withal, and soon at suppertime I'll visit you, and then receive my money for the chain.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- 13. Buy thou a rope, and bring it home to me.
- 14. I owe you none till I receive the chain.
- 15. They must be bound, and laid in some dark room.
- 16. He is my prisoner, and you shall not have him.

ACT V

- 17. Let us come in, that we may bind him fast, and bear him home for his recovery.
- 18. Be patient, for I will not let him stir till I have used the approved means I have, with wholesome syrups, drugs, and holy prayers, to make of him a formal man again.
- 19. My master and his man are both broke loose, beaten the maids a-row, and bound the doctor, whose beard they have singed off with brands of fire and ever as it blazed, they threw on him great pails of puddle mire to quench the hair.
- 20. I see two husbands, or mine eyes deceive me.

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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. My wife, not meanly proud of two such boys, made daily motions for our home return.

____ 2. My wife, more careful for the latter-born, had fast'ned him unto a small spare mast, such as seafaring men provide for storms.

____ 3. For with long travel I am stiff and weary.

____ 4. Now, as I am a Christian, answer me.

ACT II

____ 5. A man is master of his liberty.

____ 6. Sister, you know he promised me a chain.

____ 7. Why, but there's many a man hath more hair than wit.

____ 8. What, was I married to her in my dream?

ACT III

____ 9. My wife is shrewish when I keep not hour.

____ 10. Go, fetch me something. I'll break ope the gate.

____ 11. Herein you war against your reputation, and draw within the compass of suspect th' unviolated honor of your wife.

____ 12. I know a wench of excellent discourse, pretty and witty; wild and yet, too gentle.

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EXERCISE 5 COMPLEMENTS

ACT IV

- ____ 13. Give her this key, and tell her, in the desk that's covered o'er with Turkish tapestry there is a purse of ducats; let her send it.
- ____ 14. First he did praise my beauty, then my speech.
- ____ 15. There's not a man I meet but doth salute me as if I were their well-acquainted friend; and everyone doth call me by my name.
- ____ 16. I see, sir, you have found the goldsmith now.

ACT V

- ____ 17. This week he hath been heavy, sour, sad, and much different from the man he was.
- ____ 18. Unquiet meals make ill digestion.
- ____ 19. She is a virtuous and a reverend lady.
- ____ 20. I sent you money, sir, to be your bail, by Dromio; but I think he brought it not.

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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. Thy substance, valued at the highest rate, cannot amount unto a hundred marks.
- ____ 2. Yet this my comfort: when your words are done, my woes end likewise with the evening sun.
- ____ 3. Thus have you heard me severed from my bliss, that by misfortunes was my life prolonged to tell sad stories of my own mishaps.
- ____ 4. Five summers have I spent in farthest Greece, roaming clean through the bounds of Asia, and coasting homeward, came to Ephesus . . .

ACT II

- ____ 5. The gold I gave to Dromio is laid up safe at the Centaur, and the heedful slave is wand'red forth, in care to seek me out.
- ____ 6. If you will jest with me, know my aspect, and fashion your demeanor to my looks, or I will beat this method in your sconce.
- ____ 7. Why, first for flouting me, and then wherefore, for urging it the second time to me.
- ____ 8. Not a man of those but he hath the wit to lose his hair.

ACT III

- ____ 9. And, about evening, come yourself alone, to know the reason of this strange restraint.
- ____ 10. Make us believe, being compact of credit, that you love us.
- ____ 11. It is a fault that springeth from your eye.
- ____ 12. 'Tis time, I think, to trudge, pack, and begone.

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EXERCISE 6 PHRASES

ACT IV

- ____ 13. Pleaseth you, walk with me down to his house.
- ____ 14. Either consent to pay this sum for me, or I attach you by this officer.
- ____ 15. Bear me forthwith unto his creditor, and, knowing how the debt grows, I will pay it.
- ____ 16. I long to know the truth hereof at large.

ACT V

- ____ 17. And ill it doth beseem your holiness to separate the husband and the wife.
- ____ 18. Anon, I'm sure, the Duke himself in person comes this way to the melancholy vale, the place of death and sorry execution, behind the ditches of the abbey here.
- ____ 19. He cries for you and vows, if he can take you, to scorch your face and to disfigure you.
- ____ 20. They brought one Pinch, a hungry lean-faced villain; a mere anatomy, a mountebank, a threadbare juggler and a fortune-teller, a needy-hollow-eyed-sharp-looking wretch; a living dead man.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

ACT I

- ____ 1. . . yet the incessant weepings of my wife . . . forced me to seek delays for them and men.
- ____ 2. The children thus disposed, my wife and I, fixing our eyes on whom our care was fixed, fast'ned ourselves at either end the mast.
- ____ 3. I will go lose myself, and wander up and down to view the city.
- ____ 4. My charge was but to fetch you from the Mart home to your house, the Phoenix, sir, to dinner.

ACT II

- ____ 5. Ere I learn love, I'll practice to obey.
- ____ 6. I am glad to see you in this merry vein.
- ____ 7. Well, sir, learn to jest in good time; there's a time for all things.
- ____ 8. There's no time for a man to recover his hair that grows bald by nature.

ACT III

- ____ 9. Say that I lingered with you at your shop to see the making of her carcanet, and that tomorrow you will bring it home.
- ____ 10. In debating which was best, we shall part with neither.
- ____ 11. I'll knock elsewhere, to see if they'll disdain me.
- ____ 12. But her fair sister, possessed with such a gentle sovereign grace, of such enchanting presence and discourse, hath almost made me traitor to myself.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 7

VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

ACT IV

Verbal Usage

- 13. While I go to the goldsmith's house, go thou and buy a rope's end, that will I bestow among my wife and her confederates, for locking me out of my doors by day.
- 14. Have you not heard men say that time comes stealing on by night and day?
- 15. Nay, rather persuade him to hold his hands.
- 16. I charge thee, Satan, housed within this man, to yield possession to my holy prayers, and to thy state of darkness hie thee straight.

ACT V

- 17. For he was with me then, who parted with me to go fetch a chain, promising to bring it to the Porpentine, where Balthasar and I did dine together.
- 18. They fell upon me . . . there left me and my man, both bound together, till gnawing with my teeth my bonds in sunder, I gained my freedom.
- 19. You say he dined at home, the goldsmith here denies that saying.
- 20. Will you walk in to see their gossiping?

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EXERCISE 8 CLAUSES

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

d.o. = direct object

p.n. = predicate nominative

o.p. = object of preposition

adj = adjective

adv = adverb

ACT I

- ____ 1. Again, if any Syracusian born, come to the bay of Ephesus, he dies, his goods confiscate to the Duke's dispose, unless a thousand marks be levied to quit the penalty and to ransom him.
- ____ 2. A league from Epidamnum had we sailed before the always wind-obeying deep gave any tragic instance of our harm.
- ____ 3. I am invited, sir, to certain merchants, of whom I hope to make much benefit.
- ____ 4. Where have you left the money that I gave you?

ACT II

- ____ 5. If I last in this service, you must case me in leather.
- ____ 6. I did not see you since you sent me hence, home to the Centaur, with the gold you gave me.
- ____ 7. When the sun shines, let foolish gnats make sport; but creep in crannies, when he hides his beams.
- ____ 8. Until I know this sure uncertainty, I'll entertain the offered fallacy.

ACT III

- ____ 9. Say what you will, sir, but I know what I know – that you beat me at the Mart, I have your hand to show.
- ____ 10. Who is that at the door that keeps all this noise?
- ____ 11. And may it be that you have quite forgot a husband's office?
- ____ 12. Sweet mistress, what your name is else, I know not.

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EXERCISE 8 CLAUSES

ACT IV

- ____ 13. Then swore he that he was a stranger here.
- ____ 14. No evil lost is wailed when it is gone.
- ____ 15. My heart prays for him, though my tongue do curse.
- ____ 16. Even now a tailor called me in his shop and showed me silks that he had bought for me, and therewithal took measure of my body.

ACT V

- ____ 17. Kneel to the Duke before he pass the abbey.
- ____ 18. If he were mad, he would not plead so coldly.
- ____ 19. The Duke and all that know me in the city can witness with me that it is not so.
- ____ 20. If thou art she, tell me where is that son that floated with thee on the fatal raft?

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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. At length the sun, gazing upon the earth, dispersed those vapors that offended us, and, by the benefit of his wished light, the seas waxed calm, and we discovered two ships from far, making amain to us.

____ 2. I to the world am like a drop of water that in the ocean seeks another drop, who falling there to find his fellow forth, unseen, inquisitive, confounds himself.

____ 3. Methinks your maw, like mine, should be your clock, and strike you home without a messenger.

ACT II

____ 4. Time is their master, and when they see time, they'll go or come; if so, be patient, sister.

____ 5. Why, headstrong liberty is lashed with woe.

____ 6. There's nothing situate under heaven's eye but hath his bound, in earth, in sea, in sky.

____ 7. Am I so round with you, as you with me, that like a football you do spurn me thus?

____ 8. If voluble and sharp discourse be marred, unkindness blunts it more than marble hard.

____ 9. Time himself is bald, and therefore, to the world's end, will have bald followers.

____ 10. Thou art an elm, my husband, I a vine, whose weakness, married to thy stronger state, makes me with thy strength to communicate.

____ 11. Dromio, thou drone, thou snail, thou slug, thou sot.

____ 12. No, I am an ape.

____ 13. Husband, I'll dine above with you today, and shrive you of a thousand idle pranks.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT III

- ____ 14. If the skin were parchment and the blows you gave were ink, your own handwriting would tell you what I think.
- ____ 15. Against my soul's pure truth why labor you to make it wander in an unknown field?
- ____ 16. As from a bear a man would run for life, so fly I from her that would be my wife.

ACT IV

- ____ 17. A devil in an everlasting garment hath him; one whose hard heart is buttoned up with steel.
- ____ 18. Time is a very bankrupt, and owes more than he's worth to season.

ACT V

- ____ 19. The venom clamors of a jealous woman poisons more deadly than a mad dog's tooth.
- ____ 20. Though now this grained face of mine be hid in sap-consuming winter's drizzled snow, and all the conduits of my blood froze up, yet hath my night of life some memory.

THE COMEDY OF ERRORS 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. The sailors sought for safety by our boat, and left the ship, then sinking-ripe, to us.

____ 2. . . . we were encount'red by a mighty rock, which being violently borne upon, our helpful ship was splitted in the midst.

____ 3. Her part, poor soul, seeming as burdened with lesser weight, but not with lesser woe, was carried with more speed before the wind.

____ 4. My mistress and her sister stays for you.

ACT II

____ 5. And he will bless that cross with other beating.

____ 6. Be it my wrong you are from me exempt, but wrong not that wrong with a more contempt.

____ 7. 'Tis so, I am an ass; else it could never be but I should know her as well as she knows me.

____ 8. Sirrah, if any ask you for your master, say he dines forth, and let no creature enter.

ACT III

____ 9. Break any breaking here, and I'll break your knav'e's pate.

____ 10. For a fish without a fin, there's a fowl without a feather.

____ 11. Shame hath a bastard fame, well managed; ill deeds is doubled with an evil word.

____ 12. Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ____ 13. Why, thou peevish sheep, what ship of Epidamnum stays for me?
- ____ 14. Some blessed power deliver us from hence!
- ____ 15. Now, out of doubt, Antipholus is mad.
- ____ 16. This course I fittest choose, for forty ducats is too much to lose.

ACT V

- ____ 17. Ay, but not rough enough.
- ____ 18. The consequence is, then, thy jealous fits hath scared thy husband from the use of wits.
- ____ 19. My master preaches patience to him, and the while his man with scissors nicks him like a fool.
- ____ 20. Most mighty Duke, behold a man much wronged.

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EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

ACT I

____ 1. That very hour, and in the self-same inn, a mean woman was delivered of such a burden male, twins both alike.

____ 2. Till that, I'll view the manners of the town, peruse the traders, gaze upon the buildings, and then return and sleep within mine inn.

____ 3. With her I lived in joy, our wealth increases by prosperous voyages I often made to Epidamnum, til . . . the great care of goods at random left drew me from kind embracements of my spouse.

____ 4. The clock hath stricken twelve upon the bell.

ACT II

____ 5. A wretched soul, bruised with adversity, we bid be quiet when we hear it cry.

____ 6. Why, thou didst conclude hairy men plain dealers without wit.

____ 7. The one, to save the money that he spends in tiring; the other, that at dinner they should not drop in his porridge.

____ 8. . . . that never meat sweet-savored in thy taste, unless I speake or looked or touched or carved to thee.

ACT III

____ 9. Good meat, sir, is common; that every churl affords.

____ 10. . . . this drudge, or diviner, laid claim to me, called me Dromio, swore I was assured to her, told me what privy marks I had about me, as the mark of my shoulder, the mole in my neck, the great wart on my left arm . . .

____ 11. Your cake here is warm within; you stand here in the cold.

____ 12. Thou hast no husband yet, nor I no wife. Give me your hand.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ____ 13. **Looked he or red or pale, or sad or merrily?**
- ____ 14. **He is deformed, crooked, old and sere, ill-faced, worse bodied, shapeless everywhere.**
- ____ 15. **It was two ere I left him, and now the clock strikes one.**
- ____ 16. **Give me your hand, and let me feel your pulse.**

ACT V

- ____ 17. **Be patient, for I will not let him stir till I have used the approved means I have, with wholesome syrups, drugs, and holy prayers, to make of him a formal man again.**
- ____ 18. **They brought one Pinch, a hungry lean-faced villain.**
- ____ 19. **Embrace thy brother there; rejoice with him.**
- ____ 20. **Methinks you are my glass, and not my brother; I see by you I am a sweet-faced youth.**

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify anachronisms and types of allusions in the following sentences. Label the underlined words:

a. mythology b. religion c. madness/foolishness d. folklore/superstition

ACT I

____ 1. Hapless Egeon, whom the fates have marked to bear the extremity of dire mishap!

____ 2. As nimble jugglers that deceive the eye, dark-working sorcerers that change the mind, soul-killing witches that deform the body, disguised cheaters, prating mountebanks, and many suchlike liberties of sin.

ACT II

____ 3. I mean not cuckold-mad, but sure he is stark mad.

____ 4. Marry, sir, by a rule as plain as the plain bald pate of Father Time himself.

____ 5. This is the fairy land.

____ 6. We talk with goblins, owls, and sprites.

ACT III

____ 7. Bear a fair presence, though your heart be tainted, teach sin the carriage of a holy saint, be secret-false.

____ 8. Sing, siren, for thyself, and I will dote.

____ 9. No, sir, 'tis in grain; Noah's flood could not do it.

____ 10. There's none but witches do inhabit here, and therefore 'tis high time that I were hence.

____ 11. But, lest myself be guilty to self-wrong, I'll stop mine ears against the mermaid's song.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

ACT IV

- ____ 12. You know since Pentecost the sum is due, and since I have not much importuned you, nor now I had not, but that I am bound to Persia, and want guilders for my voyage.
- ____ 13. A fiend, a fairy, pitiless and rough: a wolf, nay worse, a fellow all in buff.
- ____ 14. Sure these are but imaginary wiles, and Lapland sorcerers inhabit here.
- ____ 15. My way is now to hie home to his house, and tell his wife that, being lunatic, he rushed into my house and took perforce my ring away.
- ____ 16. Not that Adam that kept the paradise, but that Adam that keeps the prison.
- ____ 17. He that goes in the calf's skin that was killed for the Prodigal; he that came behind you, sir, like an evil angel, and bid you forsake your liberty.

ACT V

- ____ 18. They are both forsworn. In this the madman justly chargeth them.
- ____ 19. I think you all have drunk of Circe's cup.
- ____ 20. Egeon art thou not, or else his ghost?

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Adriana. Ay, ay, Antipholus, look strange and frown;
Some other mistress hath thy sweet aspects.
I am not Adriana, nor thy wife.
The time was once when thou unurged wouldest vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savored in thy taste,
Unless I spake or looked or touched or carved to thee.
How comes it now, my husband, O how comes it,
That thou art then estranged from thyself?
Thyself I call it, being strange to me,
That, undividable, incorporate,
Am better than thy dear self's better part.
Ah, do not tear away thyself from me;
For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingleth thence that drop again

Without addition or diminishing
As take from me thyself, and not me too.
How dearly would it touch thee to the quick,
Shouldst thou but hear I were licentious,
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me, and spurn at me,
And hurl the name of husband in my face,
And tear the stained skin off my harlot brow,
And from my false hand cut the wedding ring,
And break it with a deep-divorcing vow?
I know thou canst, and therefore see thou do it.
I am possessed with an adulterate blot.
My blood is mingled with the crime of lust;
For, if we two be one, and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy catagion.
Keep then fair league and truce with thy true bed,
I live distained, thou undishonored. (II, ii, 111-146)

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 *Adriana.* Ay, ay, Antipholus, look strange and frown;
- 2 Some other mistress hath thy sweet aspects.
- 3 I am not Adriana, nor thy wife.
- 4 The time was once when thou unurged wouldest vow
- 5 That never words were music to thine ear,
- 6 That never object pleasing in thine eye,
- 7 That never touch well welcome to thy hand,
- 8 That never meat sweet-savored in thy taste,
- 9 Unless I spake or looked or touched or carved to thee.
- 10 How comes it now, my husband, O how comes it,
- 11 That thou art then estranged from thyself?
- 12 Thyself I call it, being strange to me,
- 19 Without addition or diminishing
- 20 As take from me thyself, and not me too.
- 21 How dearly would it touch thee to the quick,
- 22 Shouldst thou but hear I were licentious,
- 23 And that this body, consecrate to thee,
- 24 By ruffian lust should be contaminate!
- 25 Wouldst thou not spit at me, and spurn at me,
- 26 And hurl the name of husband in my face,
- 27 And tear the stained skin off my harlot brow,
- 28 And from my false hand cut the wedding ring,
- 29 And break it with a deep-divorcing vow?
- 30 I know thou canst, and therefore see thou do it.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

13 That, undividable, incorporate,	31 I am possessed with an adulterate blot.
14 Am better than thy dear self's better part.	32 My blood is mingled with the crime of lust;
15 Ah, do not tear away thyself from me;	33 For, if we two be one, and thou play false,
16 For know, my love, as easy mayst thou fall	34 I do digest the poison of thy flesh,
17 A drop of water in the breaking gulf,	35 Being strumpeted by thy catagion.
18 And take unmingled thence that drop again	36 Keep then fair league and truce with thy true bed,
	37 I live distained, thou undishonored.

____ 1. The use of the words *That never* in Lines 3-8 is an example of . . .
a. anaphora b. anecdote c. allegory d. alliteration

____ 2. Lines 16-20 contain an example of . . .
a. anaphora b. allegory c. analogy d. anachronism

____ 3. Line 25 contains examples of ALL of the following devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. repetition

____ 4. The underlined words in Line 26 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____ 5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. strange b. lust c. husband d. touch

____ 6. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *I were licentious* (Line 22)
b. *my harlot brow* (Line 27)
c. *an adulterate blot* (Line 31)
d. *if we two be one* (Line 33)

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Luciana. And may it be that you have quite forgot
A husband's office? Shall, Antipholus, hate
Even in the spring of love thy love-springs rot?
Shall love, in building, grow so ruinate?
If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness;
Or, if you like elsewhere, do it by stealth,
Muffle your false love with some show of blindness.
Let not my sister read it in you eye;
be not thy tongue thy own shame's orator;
Look sweet, speak fair, become disloyalty;
Apparel vice like virtue's harbinger.
Bear a fair presence, though your heart be tainted,
Teach sin the carriage of a holy saint,
Be secret-false: what need she be acquainted?

What simple thief brags of his own attaint?
'Tis double wrong to truant with your bed
And let her read it in thy looks at board.
Shame hath a bastard fame, well managed;
Ill deeds is doubled with an evil word.
Alas, poor women! Make us but believe,
Being compact of credit, that you love us;
Though others have the arm, show us the sleeve:
We in your motion turn, and you may move us.
Then, gentle brother, get you in again;
Comfort my sister, cheer her, call her wife;
'Tis holy sport, to be a little vain,
When the sweet breath of flattery conquers strife.
(III, ii, 1-28)

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

- 1 *Luciana.* And may it be that you have quite forgot
- 2 A husband's office? Shall, Antipholus, hate
- 3 Even in the spring of love thy love-springs rot?
- 4 Shall love, in building, grow so ruinate?
- 5 If you did wed my sister for her wealth,
- 6 Then for her wealth's sake use her with more kindness;
- 7 Or, if you like elsewhere, do it by stealth,
- 8 Muffle your false love with some show of blindness.
- 9 Let not my sister read it in you eye;
- 10 Be not thy tongue thy own shame's orator;
- 11 Look sweet, speak fair, become disloyalty;
- 12 Apparel vice like virtue's harbinger.
- 13 Bear a fair presence, though your heart be tainted,
- 14 Teach sin the carriage of a holy saint,
- 15 Be secret-false: what need she be acquainted?
- 16 What simple thief brags of his own attaint?
- 17 'Tis double wrong to truant with your bed
- 18 And let her read it in thy looks at board.
- 19 Shame hath a bastard fame, well managed;
- 20 Ill deeds is doubled with an evil word.
- 21 Alas, poor women! Make us but believe,
- 22 Being compact of credit, that you love us;
- 23 Though others have the arm, show us the sleeve:
- 24 We in your motion turn, and you may move us.
- 25 Then, gentle brother, get you in again;
- 26 Comfort my sister, cheer her, call her wife;
- 27 'Tis holy sport, to be a little vain,
- 28 When the sweet breath of flattery conquers strife.

(III, ii, 1-28)

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____ 1. In Line 3 *the spring of love* is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____ 2. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *use her with more kindness* (Line 6)
b. *Look sweet, speak fair* (Line 11)
c. *Ill deeds is doubled with an evil word.* (Line 20)
d. *Comfort my sister, cheer her* (Line 26)

____ 3. The underlined words in Line 13 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____ 4. Line 23 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____ 5. Luciana offers ALL of the following advice EXCEPT . . .
a. Be kind to your wife.
b. Confess your unfaithfulness.
c. Appear to be faithful even if you're not.
d. Flatter your wife.

____ 6. The underlined words in Line 19 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

S. Antipholas. Sweet mistress, what your name is else,
I know not;
Nor by what wonder you do hit of mine;
Less in your knowledge and your grace you show not
Than our earth's wonder, more than earth divine.
Teach me, dear creature, how to think and speak:
Lay open to my earthy-gross conceit,
Smoth'red in errors, feeble, shallow, weak,
The folded meaning of your words deceit.
Against my soul's pure truth why labor you
To make it wander in an unknown field?
Are you a god? Would you create me new?
Transform me, then, and to your pow'r I'll yield.

But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe;
Far more, far more, to you do I decline.
O, train me not, sweet mermaid, with thy note.
To drown me in thy sister's flood of tears.
Sing, siren, for thyself, and I will dote;
Spread o'er the silver waves thy golden hairs;
And as a bed I'll take them, and there lie,
And in that glorious supposition, think
He gains by death that hath such means to die,
Let Love, being light, be drowned if she sink!
(III, ii, 29-52)

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>S. Antipholas.</i> Sweet mistress, what your name is else,	14 But if that I am I, then well I know
2 I know not;	15 Your weeping sister is no wife of mine,
3 Nor by what wonder you do hit of mine;	16 Nor to her bed no homage do I owe;
4 Less in your knowledge and your grace you show not	17 Far more, far more, to you do I decline.
5 Than our earth's wonder, more than earth divine.	18 O, train me not, sweet mermaid, with thy note.
6 <u>Teach me</u> , dear <u>creature</u> , how to think and <u>speak</u> :	19 To drown me in thy sister's flood of tears.
7 Lay open to my earthy-gross conceit,	20 Sing, siren, for thyself, and I will dote;
8 Smoth'red in errors, feeble, shallow, weak,	21 Spread o'er the silver waves thy golden hairs;
9 The folded meaning of your words deceit.	22 And as a bed I'll take them, and there lie,
10 Against my soul's pure truth why labor you	23 And in that glorious supposition, think
11 To make it wander in an unknown field?	24 He gains by <u>death</u> that <u>hath</u> such means to die,
12 Are you a god? Would you create me new?	25 Let Love, being light, be drowned if she sink!
13 Transform me, then, and to your pow'r I'll yield.	(III, ii, 29-52)

***THE COMEDY OF ERRORS* by William Shakespeare – Grammar and Style**

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

1. The underlined words in Line 6 are examples of . . .
a. rhyme b. alliteration c. consonance d. assonance
2. Lines 10 and 11 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
3. Lines 18 and 20 contain examples of . . .
a. metaphor b. allusion c. simile d. personification
4. ALL of the following devices are used to develop the tone of the passage
EXCEPT . . .
a. imperative mood of the verb
b. repetition
c. passive voice
d. rhetorical questions
5. Line 19 contains an example of . . .
a. hyperbole b. metaphor c. simile d. personification
6. The underlined words in Line 24 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

S. Antipholus. What complexion is she of?

S. Dromio. Swart, like my shoe, but her face nothing like so clean kept; for why? She sweats; a man may go over-shoes in the grime of it.

S. Antipholus. That's a fault that water will mend.

S. Dromio. No, sir, 'tis in grain; Noah's flood could not do it.

S. Antipholus. What's her name?

S. Dromio. Nell, sir; but her name and three quarters – that's an ell and three quarters – will not measure her from hip to hip.

S. Antipholus. Then she bears some breadth?

S. Dromio. No longer from head to foot than from hip to hip. She is spherical, like a globe. I could find out countries in her.

S. Antipholus. In what part of her body stands Ireland?

S. Dromio. Marry, sir, in her buttocks; I found it out by the bogs.

S. Antipholus. Where Scotland?

S. Dromio. I found it by the barrenness, hard in the palm of the hand.

S. Antipholus. Where France?

S. Dromio. In her forehead, armed and reverted, making war against her heir.

S. Antipholus. Where England?

S. Dromio. I looked for the chalky cliffs, but I could find no whiteness in them. But I guess, it stood in her chin, by the salt rheum that ran between France and it.

S. Antipholus. Where Spain?

S. Dromio. Faith, I saw it not; but I felt it hot in her breath.

S. Antipholus. Where America, the Indies?

S. Dromio. O sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain, who sent whole armadoes of carracks to be ballast at her nose. (III, ii, 103-141)

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 *S. Antipholus.* What complexion is she of?

20 *S. Antipholus.* Where Scotland?

2 *S. Dromio.* Swart, like my shoe, but her face nothing

21 *S. Dromio.* I found it by the barrenness, hard in the

3 like so clean kept; for why? She sweats; a man

22 palm of the hand.

4 may go over-shoes in the grime of it.

23 *S. Antipholus.* Where France?

5 *S. Antipholus.* That's a fault that water will mend.

24 *S. Dromio.* In her forehead, armed and reverted,

6 *S. Dromio.* No, sir, 'tis in grain; Noah's flood could

25 making war against her heir.

7 not do it.

26 *S. Antipholus.* Where England?

8 *S. Antipholus.* What's her name?

27 *S. Dromio.* I looked for the chalky cliffs, but I could

9 *S. Dromio.* Nell, sir; but her name and three quar –

28 find no whiteness in them. But I guess, it stood in

10 ters that's an ell and three quarters – will not

29 her chin, by the salt rheum that ran between

11 measure her from hip to hip.

30 France and it.

12 *S. Antipholus.* Then she bears some breadth?

31 *S. Antipholus.* Where Spain?

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 <i>S. Dromio.</i> No longer from head to foot than from	32 <i>S. Dromio.</i> Faith, I saw it not; but I felt it hot in her
14 hip to hip. She is spherical, like a globe. I could	33 breath.
15 find out countries in her.	34 <i>S. Antipholus.</i> Where America, the Indies?
16 <i>S. Antipholus.</i> In what part of her body stands	35 <i>S. Dromio.</i> O sir, upon her nose, all o'er embellished
17 Ireland?	36 with rubies, carbuncles, sapphires, declining their
18 <i>S. Dromio.</i> Marry, sir, in her buttocks; I found it out	37 rich aspect to the hot breath of Spain, who sent
19 by the bogs.	38 whole armadoes of carracks to be ballast at her nose.

- ____ 1. The passage is an example of ALL of the following EXCEPT . . .
a. satire b. comic relief c. dramatic irony d. dialogue
- ____ 2. Line 6 contains an example of . . .
a. metaphor b. simile c. personification d. allusion
- ____ 3. Line 14 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 4. Line 32 contains examples of ALL of the following devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. Nell is described in ALL of the following ways EXCEPT . . .
a. She is a large woman.
b. She is sweaty and grimy.
c. She has a runny nose.
d. She wears beautiful jewelry.
- ____ 6. Countries and their citizens are described in ALL of the following ways EXCEPT . . .
a. Scots are frugal.
b. France is warlike.
c. Spaniards eat spicy food.
d. America and the Indies are rich.

THE COMEDY OF ERRORS by William Shakespeare – Grammar and Style

ANSWER KEY

EXERCISES 1-16

EXERCISE 1:

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

EXERCISE 2:

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

EXERCISE 3:

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

EXERCISE 4:

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

EXERCISE 5:

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

EXERCISE 6:

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

EXERCISE 7:

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

EXERCISE 8:

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

EXERCISE 9:

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

EXERCISE 10:

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BATHOS – sentimentality.

BILDUNGSROMAN - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence

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

BURLESQUE – low comedy, ridiculous exaggeration, nonsense..

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

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

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGANGER – a double or twin.

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

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

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

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

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

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

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

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

EPILOGUE – A concluding statement.

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

ETHOS – moral nature or beliefs.

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

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

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

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

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

FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.

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

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

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

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

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

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

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

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

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

IRONY – a reality different from appearance. (*Brutus is an honorable man*).

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

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

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

MALAPROPSIM – 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.

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

PARODY – writing that imitates another author’s style.

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

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

PERSONA – the voice in a work of literature.

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

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

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

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

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

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

PROTAGONIST – the main character.

PUN – a play on words. (*He wanted to be a chef, but he didn’t have thyme.*)

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

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

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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

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

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

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

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

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

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

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

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

THEME – a central idea.

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

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

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

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

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

UTOPIA – a perfect or ideal world.



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