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grammar, style, and proofreading exercises

# **The Grammardog Guide to Henry V by William Shakespeare**

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

## About Gramwardog

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

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

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



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***HENRY V*** by William Shakespeare – Grammar and Style  
*All exercises use sentences from the play.*

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**EXERCISE 1            PARTS OF SPEECH**

Identify the parts of speech in the following sentences. Label the underlined words:

*v = verb*

*n = noun*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*int = interjection*

*conj = conjunction*

**ACT I**

- \_\_\_ 1.        It must be so, for miracles are ceased; and therefore we must needs admit the means how things are perfected.
- \_\_\_ 2.        Never king of England had nobles richer and more loyal subjects, whose hearts have left their bodies here in England and lie pavillioned in the fields of France.
- \_\_\_ 3.        But there's a saying very old and true – "If that you will France win, then with Scotland first begin."
- \_\_\_ 4.        We'll chide this Dauphin at his father's door.

**ACT II**

- \_\_\_ 5.        Now all the youth of England are on fire, and silken dalliance in the wardrobe lies.
- \_\_\_ 6.        How smooth and even they do bear themselves, as if allegiance in their bosoms sat, crowned with faith and constant loyalty!
- \_\_\_ 7.        There's not, I think, a subject that sits in heart-grief and uneasiness under the sweet shade of your government.
- \_\_\_ 8.        My love, give me thy lips. Look to my chattels and my moveables.

**ACT III**

- \_\_\_ 9.        In peace there's nothing so becomes a man as modest stillness and humility.
- \_\_\_ 10.       I would give all my fame for a pot of ale, and safety.
- \_\_\_ 11.       I think he will eat all he kills.
- \_\_\_ 12.       Now forth, Lord Constable, and Princes all, and quickly bring us word of England's fall.

***HENRY V* by William Shakespeare – Grammar and Style**

**EXERCISE 1          PARTS OF SPEECH**

**ACT IV**

- \_\_\_ 13.      Fire answers fire, and through their paly flames each battle sees  
the other's umbered face.
- \_\_\_ 14.      O God of battles, steel my soldiers hearts, possess them not with fear!
- \_\_\_ 15.      The day, my friends, and all things stay for me.
- \_\_\_ 16.      Mount them, and make incision in their hides, that their hot blood may  
spin in English eyes and dout them with superfluous courage, ha!

**ACT V**

- \_\_\_ 17.      Go, go; you are a counterfeit cowardly knave.
- \_\_\_ 18.      Now, fie upon my false French!
- \_\_\_ 19.      Put off your maiden blushes; avouch the thoughts of your heart with the  
looks of an empress; take me by the hand and say, "Harry of England,  
I am thine!"
- \_\_\_ 20.      O Kate, nice customs curtsy to great kings.

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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

*Williams.* But if the cauze be not good, the King  
1  
himself hath a heavy reckoning to make, when all  
2  
those legs and arms and heads, chopped off in a  
battle, shall join together at the latter day and cry  
all, We died at such a place,” some crying for a  
3  
surgeon, some upon their wifes left poor behind  
4  
them, some upon the detbs they owe, some upon  
5  
their children rawly left. I am afeard there are  
few die well that die in a Battle. (IV, I, 136-144)  
6

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

PASSAGE 2

*King.* So, if a son that is by his Father sent  
1  
about merchandise do sinfully miscarry upon the  
2  
sea, the imputation of his wickedness, by your  
rule, should be imposed upon his father that sent  
3  
him; or if a servant, under his masters command  
4  
transporting a Sum of money, be assailed by  
5  
robbers and die in many irreconciled iniquities,  
you may call the businesss of the master the author  
6  
of the servant’s damnation. (IV I, 150-158)

- \_\_\_\_ 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



*HENRY V* by William Shakespeare – Grammar and Style

**EXERCISE 3          PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

**PASSAGE 1**

*King Henry.* Marry, if you would put me to verses,  
or to dance for your sake, kate, why, you undid me.  
1  
For the one I have neither words nor measure; and  
for the other, I have no sterngth in measure; and for  
2  
the other, i have no strength in measure, yet a reasonable  
3  
measure in strength If I could win a lady at leapfrog,  
4  
or by vaulting into my saddle with my armour on my  
5  
back, under the correction of braging be it spoken,  
6  
I should quickly leap into a wife. (V, ii, 135-143)

- \_\_\_\_ 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**

*King Henry.* Can any of your neighbors tell,  
1  
Kate? I ll ask them. Come, I know thou lovest  
2  
me; and at nite, when you come into your closet,  
3  
you'll question this Gentlewoman about me; and I  
4  
know, Kate, you will to her dispraise those parts  
5  
in me that you love with your heart; but, good Kate,  
mock me mercifully, the rather, gentle Princess,  
because i love thee cruelly. (V, ii, 203-213)  
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

***HENRY V* by William Shakespeare – Grammar and Style**

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

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound complex.

**ACT I**

- \_\_\_1.          Gracious lord, stand for your own, unwind your bloody flag, look back into your mighty ancestors.
- \_\_\_2.          Awake remembrance of these valiant dead and with your puissant arm renew their feats.
- \_\_\_3.          We must not only arm t' invade the French, but lay down our proportions to defend against the Scot, who will make road upon us with all advantages.
- \_\_\_4.          His present, and your pains, we thank you for.

**ACT II**

- \_\_\_5.          Now sits the wind fair, and we will aboard.
- \_\_\_6.          The mercy that was quick in us but late, by your own counsel is suppressed and killed.
- \_\_\_7.          Thus comes the English with full power upon us, and more than carefully it us concerns to answer royally in our defenses.
- \_\_\_8.          Tomorrow shall you bear our full intent back to our brother in England.

**ACT III**

- \_\_\_9.          They will steal anything, and call it purchase.
- \_\_\_10.          Their villainy goes against my weak stomach, and therefore I must cast it up.
- \_\_\_11.          I will trot tomorrow a mile, and my way shall be paved with English faces.
- \_\_\_12.          Marry, he told me so himself, and he said he cared not who knew it.

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

**ACT IV**

- \_\_\_ 13.      They have said their prayers, and they stay for death.
- \_\_\_ 14.      The French are bravely in their battles set and will with all expedience charge on us.
- \_\_\_ 15.      I was not angry since I came to France until this instant.
- \_\_\_ 16.      Then call we this the field of Agincourt, fought on the day of Crispin Crispianus.

**ACT V**

- \_\_\_ 17.      But now behold, in the quick forge and working house of thought, how London doth pour out her citizens!
- \_\_\_ 18.      Shall not thou and I, between Saint Denis and Saint George compound a boy, half French, half English, that shall go to Constantinople, and take the Turk by the beard?
- \_\_\_ 19.      He was thinking of civil wars when he got me, therefore was I created with a stubborn outside, with an aspect of iron, that when I come to woo ladies, I fright them.
- \_\_\_ 20.      I would have her learn, my fair cousin, how perfectly I love her, and that is good English.

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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.        May I with right and conscience make this claim?
- \_\_\_ 2.        Gracious lord, stand for your own, unwind your bloody flag, look back into your mighty ancestors.
- \_\_\_ 3.        You are their heir; you sit upon their throne; the blood and courage that renowned them runs in your veins.
- \_\_\_ 4.        We are no tyrant, but a Christian king, unto whose grace our passion is as subject as is our wretches fett' red in our prisons.

**ACT II**

- \_\_\_ 5.        My Lord of Cambridge, and my kind Lord of Masham, and you, my gentle knight, give me your thoughts.
- \_\_\_ 6.        Our purposes God justly hath discovered, and I repent my fault more than my death – which I beseech your Highness to forgive, although my body pay the price of it.
- \_\_\_ 7.        Boy, bristle thy courage up; for Falstaff he is dead, and we must earn therefore.
- \_\_\_ 8.        Self-love, my liege, is not so vile a sin as self-neglecting.

**ACT III**

- \_\_\_ 9.        Suppose th' ambassador from the French comes back; tells Harry that the King doth offer him Katherine his daughter, and with her to dowry some petty and unprofitable dukedoms.
- \_\_\_ 10.        Would I were in an alehouse in London!
- \_\_\_ 11.        Sorry am I his numbers are so few, his soldiers sick, and famished in their march.
- \_\_\_ 12.        Fortune is Bardolph's foe, and frowns on him.

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**EXERCISE 5            COMPLEMENTS**

**ACT IV**

- \_\_\_ 13.        There is some soul of goodness in things evil, would men  
observingly distill it out.
- \_\_\_ 14.        Let life be short, else shame will be too long.
- \_\_\_ 15.        Five hundred poor I have in yearly pay, who twice a day their withered  
hands hold up toward heaven, to pardon blood.
- \_\_\_ 16.        This note doth tell me of ten thousand French that in the field lie slain.

**ACT V**

- \_\_\_ 17.        Right joyous are we to behold your face, most worthy brother England.
- \_\_\_ 18.        But a great heart, Kate, is the sun and the moon, or rather, the sun,  
and not the moon, for it shines bright, and never changes, but keeps  
his course truly.
- \_\_\_ 19.        No, it is not possible you should love the enemy of France, Kate.
- \_\_\_ 20.        But in loving me you should love the friend of France: for I love France  
so well, that I will not part with a village of it – I will have it all mine.

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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.        And so the Prince obscured his contemplation under the veil of wildness, which (no doubt) grew like the summer grass, fastest by night, unseen, yet crevice in his faculty.
- \_\_\_\_ 2.        We would be resolved, before we hear him, of some things of weight that task our thoughts concerning us and France.
- \_\_\_\_ 3.        Then hear me, gracious Sovereign, and you peers, that owe yourselves, your lives, and services to this imperial throne.
- \_\_\_\_ 4.        Go, my dread lord, to your great-grandsire's tomb, from whom you claim; invoke his warlike spirit, and your great-uncle's, Edward the Black Prince, who on the French ground played a tragedy . . .

**ACT II**

- \_\_\_\_ 5.        They sell the pasture now, to buy the horse.
- \_\_\_\_ 6.        Therefore I say, 'tis meet we all go forth to view the sick and feeble parts of France.
- \_\_\_\_ 7.        Ambassadors from Harry, King of England, do crave admittance to your Majesty.
- \_\_\_\_ 8.        A night is but small breath and little pause to answer matters of this consequence.

**ACT III**

- \_\_\_\_ 9.        On, on, on, on, on, to the breach, to the breach!
- \_\_\_\_ 10.       And shall our quick blood, spirited with wine, seem frosty?
- \_\_\_\_ 11.       Bardolph, a soldier firm and sound of heart, and of buxom valor, hath a cruel fate . . .
- \_\_\_\_ 12.       Beyond the river we'll encamp ourselves.

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**EXERCISE 6            PHRASES**

**ACT IV**

- \_\_\_ 13.        ‘Tis good for men to love their present pains upon example: so the spirit is eased.
- \_\_\_ 14.        God’s will, my liege! would you and I alone, without more help, could fight this royal battle!
- \_\_\_ 15.        The man that once did sell the lion’s skin while the beast lived, was killed with hunting him.
- \_\_\_ 16.        O, give us leave, great King, to view the field in safety, and dispose of their dead bodies!

**ACT V**

- \_\_\_ 17.        It is easy for me, Kate, to conquer the kingdom as to speak so much more French.
- \_\_\_ 18.        We have consented to all terms of reason.
- \_\_\_ 19.        God, the best maker of all marriages, combine your hearts in one, your realms in one!
- \_\_\_ 20.        Henry the Sixth, in infant bands crowned King of France and England, did this King succeed.

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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  
*adj* = adjective

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

*o.p.* = object of preposition

Verbal    Usage

**ACT I**

- \_\_\_\_\_    \_\_\_\_\_ 1.    List his discourse of war, and you shall hear a fearful battle  
   rend'red you in music.
- \_\_\_\_\_    \_\_\_\_\_ 2.    O, let their bodies follow, my dear liege, with blood, and sword and  
   fire, to win your right!
- \_\_\_\_\_    \_\_\_\_\_ 3.    It follows then, the cat must stay at home; yet that is but a crushed  
   necessity, since we have locks to safeguard necessities, and petty  
   traps to catch the petty thieves.
- \_\_\_\_\_    \_\_\_\_\_ 4.    We hope to make the sender blush at it.

**ACT II**

- \_\_\_\_\_    \_\_\_\_\_ 5.    We doubt not of a fair and lucky war, since God so graciously hath  
   brought to light this dangerous treason, lurking in our way to hinder  
   our beginnings.
- \_\_\_\_\_    \_\_\_\_\_ 6.    For England his approaches makes as fierce as waters to the sucking  
   of the gulf.
- \_\_\_\_\_    \_\_\_\_\_ 7.    In cases of defense, 'tis best to weigh the enemy more mighty than he seems.
- \_\_\_\_\_    \_\_\_\_\_ 8.    Dispatch us with all speed, lest that our king come here himself  
   to question our delay.

**ACT III**

- \_\_\_\_\_    \_\_\_\_\_ 9.    For so appears this fleet majestic, holding due course to Harfleur.
- \_\_\_\_\_    \_\_\_\_\_ 10.    Tell you the Duke, it is not so good to come to the mines.
- \_\_\_\_\_    \_\_\_\_\_ 11.    Bar Harry England, that sweeps through our land with pennons  
   painted in the blood of Harfleur.
- \_\_\_\_\_    \_\_\_\_\_ 12.    Doing is activity, and he will still be doing.



**HENRY V** by William Shakespeare – Grammar and Style

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

Verbal    Usage

**ACT IV**

- \_\_\_\_\_    \_\_\_\_\_ 13.    I do not desire he should answer for me, and yet I determine  
   to fight lustily for him.
- \_\_\_\_\_    \_\_\_\_\_ 14.    My lord, your nobles, jealous of your absence, seek through  
   your camp to find you.
- \_\_\_\_\_    \_\_\_\_\_ 15.    As Alexander killed his friend Cleitus, being in his ales and his cups,  
   so also Harry Monmouth, being in his right wits and his good  
   judgments, turned away the fat knight with the great-belly doublet.
- \_\_\_\_\_    \_\_\_\_\_ 16.    I come to thee for charitable license, that we may wander o'er  
   this bloody field to book our dead, and then to bury them.

**ACT V**

- \_\_\_\_\_    \_\_\_\_\_ 17.    The Emperor's coming in behalf of France to order peace between them.
- \_\_\_\_\_    \_\_\_\_\_ 18.    I' faith, Kate, my wooing is fit for thy understanding.
- \_\_\_\_\_    \_\_\_\_\_ 19.    And while thou liv'st, dear Kate, take a fellow of plain and uncoined  
   constancy, for he perforce must do thee right, because he hath not  
   the gift to woo in other places.
- \_\_\_\_\_    \_\_\_\_\_ 20.    But thy speaking of my tongue, and I thine, most truly-falsely, must  
   needs be granted to be much at one.

**HENRY V by William Shakespeare – Grammar and Style**

**EXERCISE 8            CLAUSES**

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

*d.o. = direct object*

*appos = appositive*

*o.p. = object of preposition*

*adj = adjective*

*adv = adverb*

*p.n. = predicate nominative*

**ACT I**

- \_\_\_ 1.        Think, when we talk of horses, that you see them printing their proud hoofs i' th' receiving earth.
- \_\_\_ 2.        Your brother kings and monarchs of the earth do all expect that you should rouse yourself, as did the former lions of your blood.
- \_\_\_ 3.        We do not mean the coursing snatchers only; but fear the main intendment of the Scot, who hath been still a giddy neighbor to us.
- \_\_\_ 4.        As 'tis ever common that men are merriest when they are from home.

**ACT II**

- \_\_\_ 5.        Think you not that the pow'rs we bear with us will cut their passage through the force of France, doing the execution and the act for which we have in head assembled them?
- \_\_\_ 6.        I doubt not that, since we are well persuaded we carry not a heart with us from hence that grows not in a fair consent with ours, nor leave not one behind that doth not wish success and conquest to attend on us.
- \_\_\_ 7.        Those that were your father's enemies have steeped their galls in honey, and do serve you with hearts create of duty, and of zeal.
- \_\_\_ 8.        For coward dogs most spend their mouths when what they seem to threaten runs far before them.

**ACT III**

- \_\_\_ 9.        For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers, lest 'a should be thought a coward.
- \_\_\_ 10.       But when the blast of war blows in our ears, then imitate the action of the tiger.
- \_\_\_ 11.       Now attest that those whom you called fathers did beget you!
- \_\_\_ 12.       If the English had any apprehension, they would run away.

***HENRY V* by William Shakespeare – Grammar and Style**

**EXERCISE 8            CLAUSES**

**ACT IV**

- \_\_\_ 13.        Gloucester, 'tis true that we are in great danger.
- \_\_\_ 14.        By my troth, I will speak my conscience of the King; I think he would not wish himself anywhere but where he is.
- \_\_\_ 15.        All things are ready, if our minds be so.
- \_\_\_ 16.        Perish the man whose mind is backward now!

**ACT V**

- \_\_\_ 17.        That I have labored with all my wits, my pains, and strong endeavors to bring your most imperial Majesties unto this bar and royal interview, your mightiness on both parts can witness.
- \_\_\_ 18.        O fair Katherine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue.
- \_\_\_ 19.        And, Kate, when France is mine and I am yours, then yours is France, and you are mine.
- \_\_\_ 20.        My comfort is that old age, that ill layer-up of beauty, can do no more spoil upon my face.

**HENRY V** by William Shakespeare – Grammar and Style

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

*p = personification      s = simile      m = metaphor      h = hyperbole      o = onomatopoeia*

**ACT I**

- \_\_\_ 1.        Therefore take heed how you impawn our person, how you awake our sleeping sword of war.
- \_\_\_ 2.        For we will hear, note, and believe in heart that what you speak is in your conscience washed as pure as sin with baptism.
- \_\_\_ 3.        For once the eagle (England) being in prey, to her unguarded nest the weasel (Scot) comes sneaking, and so sucks her princely eggs . . .
- \_\_\_ 4.        . . . as many fresh streams meet in one salt sea, as many lines close in the dial's center, so may a thousand actions, once afoot, end in one purpose . . .

**ACT II**

- \_\_\_ 5.        For now sits Expectation in the air and hides a sword, from hilts unto the point, with crowns imperial, crowns and coronets promised to Harry and his followers.
- \_\_\_ 6.        Though patience be a tired mare, yet she will plod.
- \_\_\_ 7.        For oaths are straws, men's faiths are wafer-cakes . . .
- \_\_\_ 8.        You must not dare (for shame) to talk of mercy, for your own reasons turn into your bosoms, as dogs upon their masters, worrying you.

**ACT III**

- \_\_\_ 9.        I see you stand like greyhounds in the slips, straining upon the start.
- \_\_\_ 10.       O, for honor of our land, let us not hang like roping icicles upon our houses' thatch, whiles a more frosty people sweat drops of gallant youth in our rich fields.
- \_\_\_ 11.       Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples!
- \_\_\_ 12.       They will eat like wolves and fight like devils.

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**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

**ACT IV**

- \_\_\_ 13.        The hum of either army stilly sounds.
- \_\_\_ 14.        Steed threatens steed, in high and boastful neighs piercing the night's dull ear.
- \_\_\_ 15.        A largess universal, like the sun, his liberal eye doth give to everyone, thawing cold fear, that mean and gentle all behold, as may unworthiness define, a little touch of Harry in the night.
- \_\_\_ 16.        The horsemen sit like fixed candlesticks with torch-staves in their hand.

**ACT V**

- \_\_\_ 17.        . . . why that the naked poor, and mangled Peace, dear nurse of arts, plenties, and joyful births, should not, in this best garden of the world, our fertile France, put up her lovely visage.
- \_\_\_ 18.        I will tell thee in French, which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off.
- \_\_\_ 19.        Come, your answer in broken music; for thy voice is music, and thy English broken.
- \_\_\_ 20.        Take her, fair son, and from her blood raise up issue to me, that the contending kingdoms of France and England, whose very shores look pale with envy of each other's happiness, may cease their hatred . . .

**HENRY V** 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 air, a chartered libertine, is still, and the mute wonder lurketh in men's ears to steal his sweet and honeyed sentences . . .
- \_\_\_ 2.      The sin upon my head, dread Sovereign!
- \_\_\_ 3.      If we, with thrice such powers left at home, cannot defend our own doors from the dog, let us be worried, and our nation lose the name of hardiness and policy.
- \_\_\_ 4.      For many a thousand widows shall this his mock mock out of their dear husbands, mock mothers from their sons, mock castles down.

**ACT II**

- \_\_\_ 5.      Base is the slave that pays.
- \_\_\_ 6.      By this sword, he that makes the first thrust, I'll kill him!
- \_\_\_ 7.      So service shall with steeled sinews toil, and labor shall refresh itself with hope, to do your Grace incessant services.
- \_\_\_ 8.      Treason and murder ever kept together, as two yoke-devils sworn to either's purpose . . .

**ACT III**

- \_\_\_ 9.      Once more unto the breach, dear friends, once more; or close the wall up with our English dead!
- \_\_\_ 10.      Let the brow o'erwhelm it as fearfully as doth a galled rock o'erhang and jutting his confounded base, swilled with the wild and wasteful ocean.
- \_\_\_ 11.      And sword and shield in bloody field doth win immortal fame.
- \_\_\_ 12.      . . . and giddy Fortune's furious fickle wheel – that goddess blind, that stands upon the rolling restless stone --

***HENRY V* by William Shakespeare – Grammar and Style**

**EXERCISE 10      STYLE: POETIC DEVICES**

**ACT IV**

- \_\_\_ 13.      And I have built two chantries, where the sad and solemn priests  
              sing still for Richard's soul.
- \_\_\_ 14.      A very little little let us do.
- \_\_\_ 15.      Tell him my fury shall abate, and I the crowns will take.
- \_\_\_ 16.      But I had not so much of man in me, and all my mother came into mine  
              eyes and gave me up to tears.

**ACT V**

- \_\_\_ 17.      Then brook abridgment; and your eyes advance, after your thoughts,  
              straight back again to France.
- \_\_\_ 18.      If you can mock a leek, you can eat a leek.
- \_\_\_ 19.      If thou would have such a one, take me; and take me, take a soldier; take a  
              soldier; take a king.
- \_\_\_ 20.      So the maid that stood in the way for my wish shall show me the way  
              to my will.

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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.      The strawberry grows underneath the nettle, and wholesome berries thrive and ripen best neighbored by fruit of baser quality.
- \_\_\_ 2.      For so work the honeybees . . . building roofs of gold . . .
- \_\_\_ 3.      . . . the sad-eyed justice, with his surly hum, delivering o'er to executors pale the lazy yawning drone.

**ACT II**

- \_\_\_ 4.      It will toast cheese, and it will endure cold, as another man's sword will – and there's an end.
- \_\_\_ 5.      I put my hand into the bed, and felt them, and they were as cold as any stone.
- \_\_\_ 6.      Touch her soft mouth, and march.

**ACT III**

- \_\_\_ 7.      Hear the shrill whistle which doth order give to sounds confused.
- \_\_\_ 8.      The town is beseeched, and the trumpet call us to the breach . . .
- \_\_\_ 9.      And shall our quick blood, spirited with wine, seem frosty?
- \_\_\_ 10.      And what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits is wonderful to be thought on.
- \_\_\_ 11.      His face is all bubukles and whelks, and knobs, and flames o' fire, and his lips blows at his nose, and it is like a coal of fire . . .
- \_\_\_ 12.      He's the color of the nutmeg.
- \_\_\_ 13.      My Lord Constable, the armor that I saw in your tent tonight – are those stars or suns upon it?
- \_\_\_ 14.      And then give them great meals of beef, and iron and steel.



***HENRY V* by William Shakespeare – Grammar and Style**

**EXERCISE 11      STYLE: SENSORY IMAGERY**

**ACT IV**

- \_\_\_\_ 15.      Steed threatens steed, in high and boastful neighs . . .
- \_\_\_\_ 16.      The violet smells to him, as it doth to me.
- \_\_\_\_ 17.      And York, all haggled over, comes to him, where in gore he lay  
insteepted, and takes him by the beard, kisses the gashes that  
bloodily did yawn upon his face.

**ACT V**

- \_\_\_\_ 18.      Hence! I am qualmish at the smell of leek.
- \_\_\_\_ 19.      A good leg will fall, a straight back will stoop, a black beard will turn  
white, a curled pate will grow bald, a fair face will wither, a full eye  
wax hollow.
- \_\_\_\_ 20.      Upon that I kiss your hand, and I call you my queen.

**HENRY V** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS**

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

*a. history      b. mythology      c. religion      d. literature      e. folklore/superstition*

**ACT I**

- \_\_\_ 1.      O for a Muse of fire, that would ascend the brightest heaven of invention.
- \_\_\_ 2.      Then should the warlike Harry, like himself, assume the port of Mars,  
and at his heels (leashed in, like hounds) should famine, sword, and  
fire crouch for employment.
- \_\_\_ 3.      Yea, at that very moment Consideration like an angel came and whipped  
th' offending Adam out of him, leaving his body as a paradise to' envelop  
and contain celestial spirits.
- \_\_\_ 4.      Nor never Hydra-headed willfulness so soon did lose his seat – and all  
at once – as in this king.
- \_\_\_ 5.      Turn him to any cause of policy, the Gordian knot of it he will unloose,  
familiar as his garter.

**ACT II**

- \_\_\_ 6.      . . . following the mirror of all Christian kings with winged heels, as  
English Mercuries.
- \_\_\_ 7.      Nay sure, he's not in hell! He's in Arthur's bosom, if ever man went  
to Arthur's bosom.
- \_\_\_ 8.      And you shall find his vanities forespent were but the outside of the  
Roman Brutus, covering discretion with a coat of folly.
- \_\_\_ 9.      Therefore in fierce tempest is he coming, in thunder and in earthquake,  
like a Jove.

**ACT III**

- \_\_\_ 10.      And his brave fleet with silken streamers the young Phoebus fanning.
- \_\_\_ 11.      On, on, you noble English, whose blood is fet from fathers of war-proof;  
fathers that like so many Alexanders have in these parts from morn till  
even fought and sheathed their swords for lack of argument.

**HENRY V** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS**

- \_\_\_\_ 12.      Your naked infants spitted upon pikes, whiles the mad mothers with their howls confused do break the clouds, as did the wives of Jewry at Herod's bloody-hunting slaughtermen.
- \_\_\_\_ 13.      The Duke of Exeter is as magnanimous as Agamemnon, and a man that I love and honor with my soul, and my heart, and my duty, and my live, and my living, and my uttermost power.
- \_\_\_\_ 14.      I think in my very conscience he is as valiant a man as Mark Anthony, and he is a man of no estimation in the world, but I did see him do as gallant service.
- \_\_\_\_ 15.      The basest horn of his hoof is more musical than the pipe of Hermes.

**ACT IV**

- \_\_\_\_ 16.      . . . the confident and over-lusty French do the low-rated English play at dice; and chide the cripple tardy-gaited night who like a foul and ugly witch doth limp so tediously away.
- \_\_\_\_ 17.      If you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle nor pibble babble in Pompey's camp.
- \_\_\_\_ 18.      But like a lackey, from the rise to set, sweats in the eye of Phoebus, and all night sleeps in Elysium.

**ACT V**

- \_\_\_\_ 19.      The mayor and all his brethren in best sort – like to the senators of th' antique Rome, with the plebeians swarming at their heels – go forth and fetch their conqu'ring Caesar in.
- \_\_\_\_ 20.      You have witchcraft in your lips, Kate.

***HENRY V* by William Shakespeare – Grammar and Style**

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

**Read the following passage the first time through for meaning.**

*Canterbury.* The courses of his youth promised it not.  
The breath no sooner left his father's body  
But that his wildness, mortified in him,  
Seemed to die too; yea, at that very moment  
Consideration like an angel came  
And whipped th' offending Adam out of him,  
Leaving his body as a paradise  
T' envelop and contain celestial spirits.  
Never was such a sudden scholar made;  
Never came reformation in a flood  
With such a heady currance scouring faults;  
Nor never Hydra-headed willfulness  
So soon did lose his seat – and all at once –  
As in this king. (I, i, 24-37)

**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 *Canterbury.* The courses of his youth promised it not.
- 2 The breath no sooner left his father's body
- 3 But that his wildness, mortified in him,
- 4 Seemed to die too; yea, at that very moment
- 5 Consideration like an angel came
- 6 And whipped th' offending Adam out of him,
- 7 Leaving his body as a paradise
- 8 T' envelop and contain celestial spirits.
- 9 Never was such a sudden scholar made;
- 10 Never came reformation in a flood
- 11 With such a heady currance scouring faults;
- 12 Nor never Hydra-headed willfulness
- 13 So soon did lose his seat – and all at once –
- 14 As in this king.

***HENRY V* by William Shakespeare – Grammar and Style**

**EXERCISE 13      STYLE: LITERARY ANALYSIS – GRAMMAR AND STYLE**

- \_\_\_\_ 1.      The underlined words in Line 2 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 2.      Lines 5 and 6 contain examples of ALL of the following EXCEPT . . .  
a. allusion   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 3.      Lines 9-11 contain examples of ALL of the following EXCEPT . . .  
a. metaphor   b. simile   c. alliteration   d. repetition
- \_\_\_\_ 4.      The word *Never* in Lines 9 and 10 is an example of . . .  
a. antimetabole   b. antiphrasis   c. anaphora   d. anadiplosis
- \_\_\_\_ 5.      Line 12 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. allusion
- \_\_\_\_ 6.      The underlined words in Line 13 are an example of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme

**HENRY V** by William Shakespeare – Grammar and Style

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

Read the following passage the first time through for meaning.

*King.* Once more unto the breach, dear friends, once more;  
Or close the wall up with our English dead!  
In peace there's nothing so becomes a man  
As modest stillness and humility;  
But when the blast of war blows in our ears,  
Then imitate the action of the tiger:  
Stiffen the sinews, conjure up the blood,  
Disguise fair nature with hard-favored rage;  
Then lend the eye a terrible aspect:  
Let it pry through the portage of the head  
Like the brass cannon; let the brow o'erwhelm it  
As fearfully as doth a galled rock  
O'erhang and jutty his confounded base,  
Swilled with the wild and wasteful ocean.  
Now set the teeth, and stretch the nostril wide,  
Hold hard the breath, and bend up every spirit  
To his full height! On, on, you noble English,  
Whose blood is fet from fathers of war-proof;

Fathers that like so many Alexanders  
Have in these parts from morn till even fought  
And sheathed their swords for lack of argument.  
Dishonor not your mothers; now attest  
That those whom you called fathers did beget you!  
Be copy now to men of grosser blood  
And teach them how to war! And you, good  
yeomen,  
Whose limbs were made in England, show us here  
The mettle of your pasture. Let us swear  
That you are worth your breeding; which I doubt  
not,  
For there is none of you so mean and base  
That hath not noble luster in your eyes.  
I see you stand like greyhounds in the slips,  
Straining upon the start. The game's afoot!  
Follow your spirit; and upon this charge,  
Cry, "God for Harry, England and Saint George!"  
(III, i, 1-34)

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>King.</i> Once more unto the breach, dear friends, once | 20 Fathers that like so many Alexanders              |
| 2 more;  | 21 Have in these parts from morn till even fought    |
| 3 Or close the wall up with our English dead!                | 22 And sheathed their swords for lack of argument.   |
| 4 In peace there's nothing so becomes a man                  | 23 Dishonor not your mothers; now attest             |
| 5 As modest stillness and humility;                          | 24 That those whom you called fathers did beget you! |
| 6 But when the blast of war blows in our ears,               | 25 Be copy now to men of grosser blood               |
| 7 Then imitate the action of the tiger:                      | 26 And teach them how to war! And you, good          |
| 8 Stiffen the sinews, conjure up the blood,                  | 27 yeomen,   |
| 9 Disguise fair nature with hard-favored rage;               | 28 Whose limbs were made in England, show us here    |
| 10 Then lend the eye a terrible aspect:                      | 29 The mettle of your pasture. Let us swear          |
| 11 Let it pry through the portage of the head                | 30 That you are worth your breeding; which I doubt   |
| 12 Like the brass cannon; let the brow o'erwhelm it          | 31 not,  |
| 13 As fearfully as doth a galled rock                        | 32 For there is none of you so mean and base         |

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

- |   |  |
|---|--|
| 14 O'erhang and jutting his confounded base,        | 33 That hath not noble luster in your eyes.        |
| 15 Swilled with the wild and wasteful ocean.        | 34 I see you stand like greyhounds in the slips,   |
| 16 Now set the teeth, and stretch the nostril wide, | 35 Straining upon the start. The game's afoot!     |
| 17 Hold hard the breath, and bend up every spirit   | 36 Follow your spirit; and upon this charge,       |
| 18 To his full height! On, on, you noble English,   | 37 Cry, "God for Harry, England and Saint George!" |
| 19 Whose blood is fet from fathers of war-proof;    |  |

- \_\_\_\_ 1.      **ALL of the following devices are used to develop tone in the passage EXCEPT . . .**  
a. punctuation    b. figurative language    c. passive voice    d. repetition
- \_\_\_\_ 2.      **Lines 12 and 34 contain examples of . . .**  
a. metaphor    b. simile    c. personification    d. allusion
- \_\_\_\_ 3.      **Lines 7-9 are an example of . . .**  
a. extended metaphor    b. dramatic irony    c. allegory    d. personification
- \_\_\_\_ 4.      **The PREDOMINANT poetic device in Lines 15 and 17 is . . .**  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
a. noble    b. fathers    c. mothers    d. England
- \_\_\_\_ 6.      **ALL of the following descriptions are parallel in meaning EXCEPT . . .**  
a. *the mettle of your pasture* (Line 29)  
b. *worth your breeding* (Line 30)  
c. *noble luster in your eyes* (Line 33)  
d. *straining upon the start* (Line 35)

**HENRY V by William Shakespeare – Grammar and Style**

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

**Read the following passage the first time through for meaning.**

*King.* He that outlives this day, and comes safe home,  
Will stand a-tiptoe when this day is named,  
And rouse him at the name of Crispian.  
He that shall see this day, and live old age,  
Will yearly on the vigil feast his neighbors  
And say, “Tomorrow is Saint Crispian.”  
Then will he strip his sleeve and show his scars,  
And say, “These wounds I had on Crispin’s day.”  
Old men forget; yet all shall be forgot,  
But he’ll remember, with advantages,  
What feats he did that day. Then shall our names,  
Familiar in his mouth as household words –  
Harry the King, Bedford and Exeter,  
Warwick and Talbot, Salisbury and Gloucester --

Be in their flowing cups freshly rememb’red.  
This story shall the good man teach his son;  
And Crispin Crispian shall ne’er go by,  
From this day to the ending of the world,  
But we in it shall be remembered --  
We few, we happy few, we band of brothers;  
For he today that sheds his blood with me  
Shall be my brother, be he ne’er so vile,  
This day shall gentle his condition.  
And gentlemen in England, now abed,  
Shall think themselves accursed they were not here;  
And hold their manhoods cheap whiles any speaks  
That fought with us upon Saint Crispin’s day.  
(IV, iii, 39-67)

**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>King.</i> He that outlives this day, and comes safe home,                   | 15 Be in their flowing cups freshly rememb’red.                  |
| 2 Will stand a-tiptoe when this day is named,                                    | 16 This story shall the good man teach his son;                  |
| 3 And rouse him at the name of Crispian.   | 17 And Crispin Crispian shall ne’er go by,                       |
| 4 He that shall see this day, and live old age,                                  | 18 From this day to the ending of the world,                     |
| 5 Will yearly on the vigil feast his neighbors                                   | 19 But we in it shall be remembered --                           |
| 6 And say, “Tomorrow is Saint Crispian.”   | 20 We few, we happy few, we band of brothers;                    |
| 7 Then will he <u>strip</u> his <u>sleeve</u> and <u>show</u> his <u>scars</u> , | 21 For he today that sheds his blood with me                     |
| 8 And say, “These wounds I had on Crispin’s day.”                                | 22 Shall be my brother, be he ne’er so vile,                     |
| 9 Old men forget; yet all shall be forgot,                                       | 23 This day shall gentle his condition.                          |
| 10 But he’ll remember, with advantages,  | 24 And gentlemen in England, now abed,                           |
| 11 What feats he did that day. Then shall our names,                             | 25 Shall think themselves accursed they were not here;           |
| 12 Familiar in his mouth as household words –                                    | 26 And hold their manhoods <u>cheap</u> whiles any <u>speaks</u> |
| 13 Harry the King, Bedford and Exeter,   | 27 That fought with us upon Saint Crispin’s day.                 |
| 14 Warwick and Talbot, Salisbury and Gloucester --                               |  |



***HENRY V* by William Shakespeare – Grammar and Style**

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

- \_\_\_\_ 1.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
a. this day   b. Crispian   c. home   d. remembered
  
- \_\_\_\_ 2.      **The words *He that* in Lines 1 and 4 are an example of . . .**  
a. anaphora   b. antimetabole   c. antiphrasis   d. analogy
  
- \_\_\_\_ 3.      **Line 12 contains an example of . . .**  
a. metaphor   b. simile   c. personification   d. hyperbole
  
- \_\_\_\_ 4.      **The underlined words in Line 7 are examples of . . .**  
a. assonance   b. consonance   c. alliteration   d. rhyme
  
- \_\_\_\_ 5.      **Line 20 contains ALL of the following devices EXCEPT . . .**  
a. anaphora   b. alliteration   c. repetition   d. consonance
  
- \_\_\_\_ 6.      **The underlined words in Line 26 are an example of . . .**  
a. assonance   b. consonance   c. alliteration   d. rhyme

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

*Exeter.* The Duke of York commends him to your Majesty.

*King.* Lives he, good uncle? Thrice within this hour I saw him down; thrice up again and fighting. From helmet to the spur all blood he was.

*Exeter.* In which array, brave soldier, doth he lie, Larding the plain; and by his bloody side, Yoke-fellow to his honor-owing wounds, The noble Earl of Suffolk also lies.

Suffolk first died; and York, all haggled over, Comes to him, where in gore he lay insteeped, And takes him by the beard, kisses the gashes That bloodily did yawn upon his face.

He cries aloud, "Tarry, my cousin Suffolk!

My soul shall thine keep company to heaven.

And gave me up to tears. (IV, vii, 4-32)

Tarry, sweet soul, for mine, then fly abreast; As in this glorious and well-foughten field

We kept together in our chivalry!"

Upon these words I came, and cheered him up;

He smiled me in the face, raught me his hand,

And, with a feeble gripe, says, "Dear my lord,

Commend my service to my Sovereign."

So did he turn, and over Suffolk's neck

He threw his wounded arm, and kissed his lips;

And so, espoused to death, with blood he sealed

A testament of noble-ending love,

The pretty and sweet manner of it forced

Those waters from me which I would have stopped;

But I had not so much of man in me,

And all my mother came into mine eyes

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 *Exeter.* The Duke of York commends him to your

2 Majesty.

3 *King.* Lives he, good uncle? Thrice within this hour

4 I saw him down; thrice up again and fighting.

5 From helmet to the spur all blood he was.

6 *Exeter.* In which array, brave soldier, doth he lie,

7 Larding the plain; and by his bloody side,

8 Yoke-fellow to his honor-owing wounds,

9 The noble Earl of Suffolk also lies.

10 Suffolk first died; and York, all haggled over,

11 Comes to him, where in gore he lay insteeped,

12 And takes him by the beard, kisses the gashes

13 That bloodily did yawn upon his face.

14 He cries aloud, "Tarry, my cousin Suffolk!

16 Tarry, sweet soul, for mine, then fly abreast;

17 As in this glorious and well-foughten field

18 We kept together in our chivalry!"

19 Upon these words I came, and cheered him up;

20 He smiled me in the face, raught me his hand,

21 And, with a feeble gripe, says, "Dear my lord,

22 Commend my service to my Sovereign."

23 So did he turn, and over Suffolk's neck

24 He threw his wounded arm, and kissed his lips;

25 And so, espoused to death, with blood he sealed

26 A testament of noble-ending love,

27 The pretty and sweet manner of it forced

28 Those waters from me which I would have stopped;

29 But I had not so much of man in me,

**HENRY V** by William Shakespeare – Grammar and Style

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

15 My soul shall thine keep company to heaven.

30 And all my mother came into mine eyes

31 And gave me up to tears. (IV, vii, 4-32)

- \_\_\_\_ 1. ALL of the following devices are used to develop tone in the passage EXCEPT . . .  
a. dialogue   b. sensory imagery   c. allegory   d. narration
- \_\_\_\_ 2. ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *From helmet to the spur all blood he was* (Line 3)  
b. *where in gore he lay insteeped* (Line 9)  
c. *And takes him by the beard* (Line 10)  
d. *the gashes that bloodily did yawn* (Line 10-11)
- \_\_\_\_ 3. The word *Tarry* in Lines 14 and 16 is an example of . . .  
a. anaphora   b. antimetabole   c. antiphrasis   d. anadiplosis
- \_\_\_\_ 4. In Line 12 *the gashes that bloodily did yawn* is an example of . . .  
a. metaphor   b. simile   c. hyperbole   d. personification
- \_\_\_\_ 5. The underlined words in Line 12 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6. The PREDOMINANT poetic device in Lines 29 and 30 is . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme

***HENRY V* by William Shakespeare – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

***HENRY V* by William Shakespeare – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

**ANTIPHHRASIS** – 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.

**DOPPELGÄNGER** – a double or twin.

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

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

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

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

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

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

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

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

**EPILOGUE** – A concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

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

**NARRATOR** – the person telling the story.

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

**NOVELLA** – a tale or short story.

**ONOMATOPOEIA** – the use of words to imitate sound. (*clink, buzz, clon, hiss*).

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

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

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

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

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

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

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

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

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

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

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

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

**POLYSYNETON** – 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 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

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

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

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

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

**SIMILE** – a figure of speech that compares

two things that are not alike, using the words like or as.

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

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

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

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

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

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

**SUSPENSE** – anticipation of the outcome.

**SYMBOL** – something that stands for something else.

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

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

**THEME** – a central idea.

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

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

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

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

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

**UTOPIA** – a perfect or ideal world.





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