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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar Dog Guide to The Tragedy of Richard III by William Shakespeare**

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

## About Grammardog

Grammardog 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 Grammardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

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



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***THE TRAGEDY OF RICHARD III*** 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.        Alas, I blame you not, for you are mortal, and mortal eyes cannot endure the devil.
- \_\_\_ 2.        No beast so fierce but knows some touch of pity.
- \_\_\_ 3.        Never came poison from so sweet a place.
- \_\_\_ 4.        Ha! Hath she forgot already that brave prince, Edward, her lord, whom I, some three months since, stabbed in my angry mood at Tewkesbury?

**ACT II**

- \_\_\_ 5.        How can we aid you with our kindred tears?
- \_\_\_ 6.        Madam, bethink you like a careful mother of the young Prince your son.
- \_\_\_ 7.        I for an Edward weep, so do not they.
- \_\_\_ 8.        Go, I'll conduct you to the sanctuary.

**ACT III**

- \_\_\_ 9.        I hold my life as dear as you do yours, and never in my days, I do protest, was it so precious to me as 'tis now.
- \_\_\_ 10.       Within the guilty closure of thy walls Richard the Second here was hacked to death.
- \_\_\_ 11.       Now Margaret's curse is fall'n upon our heads.
- \_\_\_ 12.       Aha, my lord, this prince is not an Edward.

***THE TRAGEDY OF RICHARD III* by William Shakespeare – Grammar and Style**

**EXERCISE 1          PARTS OF SPEECH**

**ACT IV**

- \_\_\_ 13.      I am not in the giving vein today.
- \_\_\_ 14.      The chaplain of the Tower hath buried them; but where, to say the truth, I do not know.
- \_\_\_ 15.      Though what they will impart help nothing else, yet do they ease the heart.
- \_\_\_ 16.      An honest tale speeds best being plainly told.

**ACT V**

- \_\_\_ 17.      Here pitch our tent, even here in Bosworth Field.
- \_\_\_ 18.      Be cheerful, Richmond, for the wronged souls of butchered princes fight in thy behalf.
- \_\_\_ 19.      For the selfsame heaven that frowns on me looks sadly upon him.
- \_\_\_ 20.      A horse! A horse! My kingdom for a horse!

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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**

*Second Murderer.* I'll not meddle with it; it  
1  
makes a man a coward. a man cannot steal but  
2  
it accuseth him; a man cannot swear but it checks  
him; a man cannot lie with his neighbors wife but  
3  
it detects him. 'Tis a blushing shamefaced spirit  
that mutinies in a man's bosom. it fills a man full  
4  
of obstacles It made me once restore a purse of  
5  
gold that by chance I found. (I, iv, 136-142)  
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**

*Clarence.* Are you drawn forth among a world of  
men to slay the innocent? What is my offense.  
1  
where is the evidence that doth accuse me? What  
2  
lawful quest have givin their verdict up unto the  
3  
frowning judge? Or who pronounced the bitter  
4  
sentence of poor Clarence' death before I be  
convict of course of law? to threaten me with  
5  
death is most unlawful (I, iv, 184-191)  
6

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



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

### PASSAGE 1

\_\_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

\_\_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

***THE TRAGEDY OF RICHARD III* 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.        He is in heaven, where thou shalt never come.
- \_\_\_2.        Teach not thy lip such scorn, for it was made for kissing, lady, not for such contempt.
- \_\_\_3.        To serve me well, you all should do me duty, teach me to be your queen, and you my subjects.
- \_\_\_4.        They that stand high have many blasts to shake them, and if they fall, they dash themselves to pieces.

**ACT II**

- \_\_\_5.        Gloucester, we have done deeds of charity, made peace of enmity, fair love of hate, between these swelling wrong-incensed peers.
- \_\_\_6.        She for an Edward weeps, and so do I.
- \_\_\_7.        Drown desperate sorrow in dead Edward's grave and plant your joys in living Edward's throne.
- \_\_\_8.        When the sun sets, who doth not look for night?

**ACT III**

- \_\_\_9.        Your Grace attended to their sugared words, but looked not on the poison of their hearts.
- \_\_\_10.       An if I live until I be a man, I'll win our ancient right in France again or die a soldier, as I lived a king.
- \_\_\_11.       'Tis a vile thing to die, my gracious lord, when men are unprepared and look not for it.
- \_\_\_12.       They smile at me who shortly shall be dead.

***THE TRAGEDY OF RICHARD III* by William Shakespeare – Grammar and Style**

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

**ACT IV**

- \_\_\_ 13.      **The boy is foolish, and I fear not him.**
- \_\_\_ 14.      **Come to me, Tyrrel, soon at after-supper, when thou shalt tell the process of their death.**
- \_\_\_ 15.      **Thou hadst a Clarence too, and Richard killed him.**
- \_\_\_ 16.      **In Kent, my liege, the Guildfords are in arms, and every hour more competitors flock to the rebels, and their power grows strong.**

**ACT V**

- \_\_\_ 17.      **Radcliffe, about the mid of night come to my tent and help to arm me.**
- \_\_\_ 18.      **Think how thou stabbedst me in my prime of youth at Tewkesbury.**
- \_\_\_ 19.      **When I was mortal, my anointed body by thee was punched full of deadly holes.**
- \_\_\_ 20.      **Proclaim a pardon to the soldiers fled that in submission will return to us, and then, as we have ta'en the Sacrament, we will unite the white rose and the red.**

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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.        **Plots have I laid, inductions dangerous, by drunken prophecies, libels, and dreams, to set my brother Clarence and the King in deadly hate the one against the other.**
- \_\_\_ 2.        **The jealous o'erworn widow and herself, since that our brother dubbed them gentlewomen, are mighty gossips in our monarchy.**
- \_\_\_ 3.        **Well, your imprisonment shall not be long; I will deliver you, or else lie for you.**
- \_\_\_ 4.        **Small joy have I in being England's queen.**

**ACT II**

- \_\_\_ 5.        **Look I so pale, Lord Dorset, as the rest?**
- \_\_\_ 6.        **Pour all your tears! I am your sorrow's nurse.**
- \_\_\_ 7.        **O, full of danger is the Duke of Gloucester, and the Queen's sons and brothers haughty and proud!**
- \_\_\_ 8.        **Welcome, destruction, blood, and massacre! I see, as in a map, the end of all.**

**ACT III**

- \_\_\_ 9.        **And thereupon he sends you this good news, that this same very day your enemies, the kindred of the Queen, must die at Pomfret.**
- \_\_\_ 10.       **Today shalt thou behold a subject die for truth, for duty, and for loyalty.**
- \_\_\_ 11.       **If? Thou protector of this damned strumpet, talk'st thou to me of "ifs"? Thou art a traitor. Off with his head!**
- \_\_\_ 12.       **Bad is the world, and all will come to naught when such ill dealing must be seen in thought.**

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**EXERCISE 5            COMPLEMENTS**

**ACT IV**

- \_\_\_ 13.        When last I was at Exeter, the Mayor in courtesy showed me the castle and called it Rougemont, at which name I started, because a bard of Ireland told me once I should not live long after I saw Richmond.
- \_\_\_ 14.        Repays he my deep service with such contempt?
- \_\_\_ 15.        Send to her, by the man that slew her brothers, a pair of bleeding hearts; thereon engrave “Edward” and “York”; then haply will she weep.
- \_\_\_ 16.        To our shores throng many doubtful hollow-hearted friends, unarmed, and unresolved to beat them back.

**ACT V**

- \_\_\_ 17.        Why, then All Souls’ Day is my body’s doomsday.
- \_\_\_ 18.        Every man’s conscience is a thousand men, to fight against this guilty homicide.
- \_\_\_ 19.        True hope is swift and flies with swallow’s wings; Kings it makes gods and meaner creatures kings.
- \_\_\_ 20.        Give me some ink and paper in my tent.

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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.        But I shall live, my lord, to give them thanks that were the cause of my imprisonment.
- \_\_\_ 2.        Thou bloodless remnant of that royal blood, be it lawful that I invoke thy ghost to hear the lamentations of poor Anne, wife to thy Edward, to thy slaughtered son, stabbed by the selfsame hand that made these wounds!
- \_\_\_ 3.        But first I'll turn yon fellow in his grave, and then return lamenting to my love.
- \_\_\_ 4.        The Countess Richmond, good my lord of Derby, to your good prayer will scarcely say amen.

**ACT II**

- \_\_\_ 5.        You do him injury to scorn his corpse.
- \_\_\_ 6.        For my good uncle Gloucester told me the King, provoked to it by the Queen, devised impeachments to imprison him.
- \_\_\_ 7.        If you live, lament; if die, be brief, that our swift-winged souls may catch the King's or, like obedient subjects, follow him to his new kingdom of ne'er-changing night.
- \_\_\_ 8.        All of us have cause to wail the dimming of our shining star, but none can help our harms by wailing them.

**ACT III**

- \_\_\_ 9.        With a heavy heart, thinking on them, go I unto the Tower.
- \_\_\_ 10.        Three times today my footcloth horse did stumble, and started, when he looked upon the Tower, as loath to bear me to the slaughterhouse.
- \_\_\_ 11.        He doth entreat Your Grace, my noble lord, to visit him tomorrow or next day.
- \_\_\_ 12.        Know then, it is your fault that you resign the supreme seat, the throne majestical, the sceptered office of your ancestors . . .

***THE TRAGEDY OF RICHARD III* by William Shakespeare – Grammar and Style**

**EXERCISE 6            PHRASES**

**ACT IV**

- \_\_\_ 13.        Poor heart, adieu! I pity thy complaining.
- \_\_\_ 14.        Bad news, my lord. Morton is fled to Richmond, and Buckingham, backed with the hardy Welshmen, is in the field, and still his power increaseth.
- \_\_\_ 15.        Here in these confines slyly have I lurked to watch the waning of mine enemies.
- \_\_\_ 16.        Windy attorneys to their client's woes, airy succeders of intestate joys, poor breathing orators of miseries, let them have scope!

**ACT V**

- \_\_\_ 17.        Thus doth he force the swords of wicked men to turn their own points in their masters' bosoms.
- \_\_\_ 18.        Dream on thy cousins smothered in the Tower.
- \_\_\_ 19.        I will lead forth my soldiers to the plain, and thus my battle shall be ordered: my foreward shall be drawn out all in length, consisting equally of horse and foot; our archers shall be placed in the midst.
- \_\_\_ 20.        O, now let Richmond and Elizabeth, the true succeders of each royal house, by God's fair ordinance conjoin together!

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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  
*p.n.* = predicate nominative

Verbal    Usage

**ACT I**

- \_\_\_\_\_    \_\_\_\_\_ 1.    Humbly complaining to Her Deity got my Lord Chamberlain his liberty.
- \_\_\_\_\_    \_\_\_\_\_ 2.    Fouler than heart can think thee, thou canst make no excuse current but to hang thyself.
- \_\_\_\_\_    \_\_\_\_\_ 3.    To take is not to give.
- \_\_\_\_\_    \_\_\_\_\_ 4.    To threaten me with death is most unlawful.

**ACT II**

- \_\_\_\_\_    \_\_\_\_\_ 5.    . . . I desire to reconcile me to his friendly peace.
- \_\_\_\_\_    \_\_\_\_\_ 6.    All springs reduce their currents to mine eyes, that I, being governed by the watery moon, may send forth plenteous tears to drown the world!
- \_\_\_\_\_    \_\_\_\_\_ 7.    Then the King had virtuous uncles to protect His Grace.
- \_\_\_\_\_    \_\_\_\_\_ 8.    My husband lost his life to get the crown, and often up and down my sons were tossed for me to joy and weep their gain and loss.

**ACT III**

- \_\_\_\_\_    \_\_\_\_\_ 9.    To fly the boar before the boar pursues were to incense the boar to follow us.
- \_\_\_\_\_    \_\_\_\_\_ 10.    Had you not come upon your cue, my lord, William Lord Hastings, had pronounced your part, I mean your voice for crowning of the King.
- \_\_\_\_\_    \_\_\_\_\_ 11.    . . . we live to tell it, that the subtle traitor this day had plotted, in the Council House, to murder me and my good lord of Gloucester?
- \_\_\_\_\_    \_\_\_\_\_ 12.    Tell them how Edward put to death a citizen only for saying he would make his son heir to the Crown.



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

Verbal    Usage

**ACT IV**

- \_\_\_\_\_    \_\_\_\_\_ 13.    And so I left them both, to bear this tidings to the bloody king.
- \_\_\_\_\_    \_\_\_\_\_ 14.    A dire induction am I witness to, and will to France, hoping the consequence will prove as bitter, black, and tragical.
- \_\_\_\_\_    \_\_\_\_\_ 15.    Thou cam'st on earth to make the earth my hell.
- \_\_\_\_\_    \_\_\_\_\_ 16.    Stirred up by Dorset, Buckingham, and Morton, he makes for England, here to claim the crown.

**ACT V**

- \_\_\_\_\_    \_\_\_\_\_ 17.    Fellows in arms, and my most loving friends bruised underneath the yoke of tyranny, thus far into the bowels of the land have we marched on without impediment.
- \_\_\_\_\_    \_\_\_\_\_ 18.    Under our tents I'll play the eavesdropper, to see if any mean to shrink from me.
- \_\_\_\_\_    \_\_\_\_\_ 19.    Conscience is but a word that cowards use, devised at first to keep the strong in awe.
- \_\_\_\_\_    \_\_\_\_\_ 20.    His horse is slain, and all on foot he fights, seeking for Richmond in the throat of death.

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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.        Go tread the path that thou shalt ne'er return.
- \_\_\_ 2.        Because I cannot flatter and look fair, smile in men's faces, smooth, deceive, and cog, duck with French nods and apish courtesy, I must be held a rancorous enemy.
- \_\_\_ 3.        You may deny that you were not the means of my Lord Hastings' late imprisonment.
- \_\_\_ 4.        O, but remember this another day, when he shall split thy very heart with sorrow, and say poor Margaret was a prophetess!

**ACT II**

- \_\_\_ 5.        You cannot guess who caused your father's death.
- \_\_\_ 6.        Why grow the branches when the root is gone?
- \_\_\_ 7.        Though we have spent our harvest of this king, we are to reap the harvest of his son.
- \_\_\_ 8.        When clouds are seen, wise men put on their cloaks.

**ACT III**

- \_\_\_ 9.        He thinks that you should bear me on your shoulders.
- \_\_\_ 10.       If he be leaden, icy, cold, unwilling, be thou so too; and so break off the talk, and give us notice of his inclination.
- \_\_\_ 11.       I never looked for better at his hands after he once fell in with Mistress Shore.
- \_\_\_ 12.       Doubt not, my lord, I'll play the orator as if the golden fee for which I plead, were for myself.

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**EXERCISE 8            CLAUSES**

**ACT IV**

- \_\_\_ 13.      My lord, I know a discontented gentleman whose humble means match not his haughty spirit.
- \_\_\_ 14.      O, let me think on Hastings, and be gone to Brecknock, while my fearful head is on!
- \_\_\_ 15.      I had a Harry, till a Richard killed him.
- \_\_\_ 16.      The news I have to tell Your Majesty is that by sudden floods and fail of waters Buckingham's army is dispersed and scattered, and he himself wandered away alone, no man knows whither.

**ACT V**

- \_\_\_ 17.      Unless I have mista'en his colors much, which well I am assured I have not done, his regiment lies half a mile at least south from the mighty power of the King.
- \_\_\_ 18.      There is no creature loves me, and if I die no soul will pity me.
- \_\_\_ 19.      Methought their souls whose bodies Richard murdered came to my tent and cried on victory.
- \_\_\_ 20.      If you do fight in safeguard of your wives, your wives shall welcome home the conquerors.

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

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

**ACT I**

- \_\_\_\_ 1.        . . . when thy warlike father, like a child, told the sad story of my father's death and twenty times made pause to sob and weep, that all the standers-by had wet their cheeks like trees bedashed with rain.
- \_\_\_\_ 2.        I would to God my heart were flint, like Edward's, or Edward's soft and pitiful, like mine.
- \_\_\_\_ 3.        The worm of conscience still begnaw thy soul!
- \_\_\_\_ 4.        Methought I saw a thousand fearful wracks; ten thousand men that fishes gnawed upon.

**ACT II**

- \_\_\_\_ 5.        Marry, my lord, lest by a multitude the new-healed wound of malice should break out, which would be so much the more dangerous by how much the estate is green and yet ungoverned.

**ACT III**

- \_\_\_\_ 6.        Because that I am little, like an ape, he thinks that you should bear me on your shoulders.
- \_\_\_\_ 7.        Who builds his hope in air of your good looks lives like a drunken sailor on a mast, ready with every no to tumble down into the fatal bowels of the deep.
- \_\_\_\_ 8.        I . . . made him my book wherein my soul recorded the history of all her secret thoughts.
- \_\_\_\_ 9.        But, like dumb statues or breathing stones, stared each on other and looked deadly pale.

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

**ACT IV**

- \_\_\_ 10.        Gold were as good as twenty orators, and will, no doubt, tempt him to anything.
- \_\_\_ 11.        I must be married to my brother's daughter, or else my kingdom stands on brittle glass.
- \_\_\_ 12.        From forth the kennel of thy womb hath crept a hellhound that doth hunt us all to death.
- \_\_\_ 13.        So now prosperity begins to mellow and drop into the rotten mouth of death.
- \_\_\_ 14.        No doubt the murderous knife was dull and blunt till it was whetted on thy stone-hard heart.
- \_\_\_ 15.        And I, in such a desperate bay of death, like a poor bark of sails and tackling reft, rush all to pieces on thy rocky bosom.
- \_\_\_ 16.        The parents live whose children thou hast butchered, old barren plants, to wail it with their age.

**ACT V**

- \_\_\_ 17.        Besides, the King's name is a tower of strength, which they upon the adverse faction want.
- \_\_\_ 18.        The weary sun hath made a golden set, and, by the bright track of his fiery car, gives token of a goodly day tomorrow.
- \_\_\_ 19.        The prayers of holy saints and wronged souls, like high-reared bulwarks, stand before our faces.
- \_\_\_ 20.        The sun will not be seen today; the sky doth frown and lour upon our army.

**THE TRAGEDY OF RICHARD III** 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.      Those eyes of thine from mine have drawn salt tears, shamed their aspects with store of childish drops.
- \_\_\_ 2.      Speak it again, and even with the word this hand, which for thy love did kill thy love, shall for thy love kill a far truer love.
- \_\_\_ 3.      Was ever woman in this humor wooed?
- \_\_\_ 4.      Can curses pierce the clouds and enter heaven?

**ACT II**

- \_\_\_ 5.      There, Hastings, I will nevermore remember our former hatred, so thrive I and mine!
- \_\_\_ 6.      My brother killed no man; his fault was thought, and yet his punishment was bitter death.
- \_\_\_ 7.      Ah, that deceit should steal such gentle shape, and with a virtuous visor hide deep vice!
- \_\_\_ 8.      God bless thee, and put meekness in thy breast, love, charity, obedience, and true duty!

**ACT III**

- \_\_\_ 9.      And bid my lord, for joy of this good news, give Mistress Shore one gentle kiss the more.
- \_\_\_ 10.      Then cursed she Richard, then cursed she Buckingham, then cursed she Hastings.
- \_\_\_ 11.      Come, cousin, canst thou quake and change they color, murder thy breath in middle of a word, and then again begin, and stop again.
- \_\_\_ 12.      He is not lolling on a lewd love bed but on his knees at meditation.

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**EXERCISE 10      STYLE: POETIC DEVICES**

**ACT IV**

- \_\_\_ 13.      My counsel is my shield; we must be brief when traitors brave the field.
- \_\_\_ 14.      I had an Edward, till a Richard killed him; I had a Harry, till a Richard killed him: Thou hadst an Edward, till a Richard killed him.
- \_\_\_ 15.      Thus hath the course of justice whirled about and left thee but a very prey to time, having no more but thought of what thou wast to torture thee the more, being what thou art.
- \_\_\_ 16.      Bid him levy straight the greatest strength and power that he can make, and meet me suddenly at Salisbury.

**ACT V**

- \_\_\_ 17.      Thou quiet soul, sleep thou a quiet sleep.
- \_\_\_ 18.      Dream on, dream on of bloody deeds and death.
- \_\_\_ 19.      God and good angels fight on Richmond's side, and Richard fall in height of all his pride!
- \_\_\_ 20.      The brother blindly shed the brother's blood, the father rashly slaughtered his own son, the son, compelled, been butcher to the sire.

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**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*

**ACT I**

- \_\_\_ 1.      I that am curtailed of this fair proportion, cheated of feature by dissembling Nature, deformed . . . so lamely and unfashionable that dogs bark at me as I halt by them.
- \_\_\_ 2.      We say that Shore's wife hath a pretty foot, a cherry lip, a bonny eye, a passing pleasing tongue.
- \_\_\_ 3.      O princely Buckingham, I'll kiss thy hand in sign of league and amity with thee.
- \_\_\_ 4.      Methought I saw . . . wedges of gold, great anchors, heaps of pearl, inestimable stones, unvalued jewels, all scattered in the bottom of the sea.

**ACT II**

- \_\_\_ 5.      Rivers and Hastings, take each other's hand; dissemble not your hatred, swear your love.
- \_\_\_ 6.      And when my uncle told me so, he wept, and pitied me, and kindly kissed my cheek.
- \_\_\_ 7.      Marked you not how that the guilty kindred of the Queen looked pale when they did hear of Clarence' death?
- \_\_\_ 8.      Marry, they say my uncle grew so fast that he could gnaw a crust at two hours old.

**ACT III**

- \_\_\_ 9.      Come, Grey, come, Vaughan, let us here embrace.
- \_\_\_ 10.      My lord of Ely, when I was last in Holborn, I saw good strawberries in your garden there.
- \_\_\_ 11.      Hark, a drum!



***THE TRAGEDY OF RICHARD III* by William Shakespeare – Grammar and Style**

**EXERCISE 11      STYLE: SENSORY IMAGERY**

**ACT IV**

- \_\_\_ 12.      My niece Plantagenet led in the hand of her kind aunt of Gloucester?
- \_\_\_ 13.      O, would to God that the inclusive verge of golden metal that must round my brow were red-hot steel, to sear me to the brains!
- \_\_\_ 14.      The King is angry. See, he gnaws his lip.
- \_\_\_ 15.      Their lips were four red roses on a stalk, which in their summer beauty kissed each other.
- \_\_\_ 16.      A flourish, trumpets! Strike alarum, drums!

**ACT V**

- \_\_\_ 17.      Come, gentlemen, let us consult upon tomorrow's business. Into my tent; the dew is raw and cold.
- \_\_\_ 18.      Fill me a bowl of wine.
- \_\_\_ 19.      The early village cock hath twice done salutation to the morn.
- \_\_\_ 20.      Sound drums and trumpets boldly and cheerfully; God and Saint George! Richmond and victory!

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

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

**ACT I**

- \_\_\_ 1.      More pity that the eagles should be mewed, whiles kites and buzzards prey at liberty.
- \_\_\_ 2.      What black magician conjures up this fiend to stop devoted charitable deeds?
- \_\_\_ 3.      Why strew'st thou sugar on that bottled spider, whose deadly web ensnareth thee about?
- \_\_\_ 4.      The day will come that thou shalt wish for me to help thee curse this poisonous bunch-backed toad.
- \_\_\_ 5.      But then I sigh and, with a piece of Scripture, tell them that God bids us do good for evil.
- \_\_\_ 6.      “Seize on him, Furies, take him unto torment!”
- \_\_\_ 7.      How fain, like Pilate, would I wash my hands of this most grievous murder!

**ACT II**

- \_\_\_ 8.      But he, poor man, by your first order died, and that a winged Mercury did bear.
- \_\_\_ 9.      The tiger now hath seized the gentle hind.

**ACT III**

- \_\_\_ 10.      That Julius Caesar was a famous man; with what his valor did enrich his wit, his wit set down to make his valor live.
- \_\_\_ 11.      Why, what should you fear? . . . my uncle Clarence' angry ghost.
- \_\_\_ 12.      I pray you all, tell me what they deserve that do conspire my death with devilish plots of damned witchcraft, and that have prevailed upon my body with their hellish charms?

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS**

**ACT IV**

- \_\_\_\_ 13.      The son of Clarence have I pent up close, his daughter meanly have I  
              matched in marriage, the sons of Edward sleep in Abraham's bosom . . .
- \_\_\_\_ 14.      Then fiery expedition be my wing, Jove's Mercury, and herald for a king!
- \_\_\_\_ 15.      That dog, that had his teeth before his eyes to worry lambs and lap their  
              gentle blood . . .
- \_\_\_\_ 16.      Even all I have – ay, and myself and all – will I withal endow a child of  
              thine, so in the Lethe of thy angry soul thou drown the sad remembrance  
              of those wrongs which thou supposest I have done to thee.

**ACT V**

- \_\_\_\_ 17.      This is All Souls Day, fellow, is it not?
- \_\_\_\_ 18.      God and good angels fight on Richmond's side, and Richard fall in height  
              of all his pride!
- \_\_\_\_ 19.      Our ancient word of courage, fair Saint George, inspire us with the spleen  
              of fiery dragons!
- \_\_\_\_ 20.      The day is ours; the bloody dog is dead.

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

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

Read the following passage the first time through for meaning.

*Richard.* Now is the winter of our discontent  
Made glorious summer by this sun of York,  
And all the clouds that lour'd upon our house  
In the deep bosom of the ocean buried.  
Now are our brows bound with victorious wreaths.  
Our bruised arms hung up for monuments,  
Our stern alarums changed to merry meetings,  
Our dreadful marches to delightful measures.  
Grim-visaged War hath smoothed his wrinkled front;  
And now, instead of mounting barbed steeds  
To fright the souls of fearful adversaries,  
He capers nimbly in a lady's chamber  
To the lascivious pleasing of a lute.  
But I, that am not shaped for sportive tricks,  
Nor made to court an amorous looking glass;  
I, that am rudely stamped, and want love's majesty  
To strut before a wanton ambling nymph;  
I, that am curtail'd of this fair proportion,  
Cheated of feature by dissembling Nature,  
Deformed, unfinished, sent before my time  
Into this breathing world scarce half made up,

And that so lamely and unfashionable  
That dogs bark at me as I halt by them --  
Why, I, in this weak piping time of peace,  
Have no delight to pass away the time,  
Unless to see my shadow in the sun  
And descant on mine own deformity.  
And therefore, since I cannot prove a lover  
To entertain these fair well-spoken days,  
I am determined to prove a villain  
And hate the idle pleasures of these days.  
Plots have I laid, inductions dangerous,  
By drunken prophecies, libels, and dreams,  
To set my brother Clarence and the King  
In deadly hate the one against the other;  
And if King Edward be as true and just  
As I am subtle, false, and treacherous,  
This day should Clarence closely be mewed up  
About a prophecy, which says that G  
Of Edward's heirs the murderer shall be.  
Dive, thoughts, down to my soul; here Clarence comes.  
(I, i, 1-41)

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>Richard.</i> Now is the winter of our discontent | 22 And that so lamely and unfashionable        |
| 2 Made glorious summer by this sun of York,           | 23 That dogs bark at me as I halt by them --   |
| 3 And all the clouds that lour'd upon our house       | 24 Why, I, in this weak piping time of peace,  |
| 4 In the deep bosom of the ocean buried.              | 25 Have no delight to pass away the time,      |
| 5 Now are our brows bound with victorious wreaths.    | 26 Unless to see my shadow in the sun          |
| 6 Our bruised arms hung up for monuments,             | 27 And descant on mine own deformity.          |
| 7 Our stern alarums changed to merry meetings,        | 28 And therefore, since I cannot prove a lover |
| 8 Our dreadful marches to delightful measures.        | 29 To entertain these fair well-spoken days,   |
| 9 Grim-visaged War hath smoothed his wrinkled front;  | 30 I am determined to prove a villain          |
| 10 And now, instead of mounting barbed steeds         | 31 And hate the idle pleasures of these days.  |
| 11 To fright the souls of fearful adversaries,        | 32 Plots have I laid, inductions dangerous,    |
| 12 He capers nimbly in a lady's chamber               | 33 By drunken prophecies, libels, and dreams,  |

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

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

13 To the lascivious pleasing of a lute.	34 To set my brother Clarence and the King
14 But I, that am not shaped for sportive tricks,	35 In deadly hate the one against the other;
15 Nor made to court an amorous looking glass;	36 And if King Edward be as true and just
16 I, that am rudely stamped, and want love's majesty	37 As I am subtle, false, and treacherous,
17 To strut before a wanton ambling nymph;	38 This day should Clarence closely be mewed up
18 I, that am curtailed of this fair proportion,	39 About a prophecy, which says that G
19 Cheated of feature by dissembling Nature,	40 Of Edward's heirs the murderer shall be.
20 Deformed, unfinished, sent before my time	41 Dive, thoughts, down to my soul; here Clarence comes.
21 Into this breathing world scarce half made up,	

- \_\_\_\_ 1.      Line 9 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      Line 5 contains ALL of the following devices EXCEPT . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      A shift takes place in Line . . .  
              a. 3    b. 15    c. 35.    d. 41
- \_\_\_\_ 4.      The word *Our* in Lines 6, 7, and 8 is an example of . . .  
              a. anaphora    b. allegory    c. antiphrasis    d. asyndeton
- \_\_\_\_ 5.      The PREDOMINANT poetic device in Line 26 is . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *not shaped for sportive tricks* (Line 14)  
              b. *rudely stamped* (Line 16)  
              c. *Deformed, unfinished* (Line 20)  
              d. *determined to prove a villain* (Line 30)

**THE TRAGEDY OF RICHARD III by William Shakespeare – Grammar and Style**

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

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

*Clarence.* No, no, my dream was lengthened after life.  
O, then began the tempest to my soul!  
I passed, methought, the melancholy flood.  
With that sour ferryman which poets write of,  
Unto the kingdom of perpetual night.  
The first that there did greet my stranger soul  
Was my great father-in-law, renowned Warwick,  
Who spake aloud, “What scourge for perjury  
Can this dark monarchy afford false Clarence?  
And so he vanished. Then came wandering by  
A shadow like an angel, with bright hair

Dabbled in blood, and he shrieked out aloud,  
“Clarence is come – false, fleeting, perjured Clarence,  
That stabbed me in the field by Tewesbury.  
Seize on him, Furies, take him unto torment!”  
With that, methought, a legion of foul fiends  
Environed me, and howled in mine ears  
Such hideous cries that with the very noise  
I trembling waked, and for a season after  
Could not believe but that I was in hell,  
Such terrible impression made my dream.  
(I, iv, 43-63)

**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>Clarence.</i> No, no, my dream was lengthened after life. | 12 Dabbled in blood, and he shrieked out aloud,            |
| 2 O, then began the tempest to my soul!                        | 13 “Clarence is come – false, fleeting, perjured Clarence, |
| 3 I passed, methought, the melancholy flood.                   | 14 That stabbed me in the field by Tewesbury.              |
| 4 With that sour ferryman which poets write of,                | 15 Seize on him, Furies, take him unto torment!”           |
| 5 Unto the kingdom of perpetual night.                         | 16 With that, methought, a legion of foul fiends           |
| 6 The first that there did greet my stranger soul              | 17 Environed me, and howled in mine ears                   |
| 7 Was my great father-in-law, renowned Warwick,                | 18 Such hideous cries that with the very noise             |
| 8 Who spake aloud, “What scourge for perjury                   | 19 I trembling waked, and for a season after               |
| 9 Can this dark monarchy afford false Clarence?                | 20 Could not believe but that I was in hell,               |
| 10 And so he vanished. Then came wandering by                  | 21 Such terrible impression made my dream.                 |
| 11 A shadow like an angel, with bright hair                    |  |

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

- \_\_\_\_ 1.      **ALL** of the following descriptions are parallel in meaning **EXCEPT** . . .
- a. *my dream was lengthened after life* (Line 1)
  - b. *the kingdom of perpetual night* (Line 5)
  - c. *that stabbed me in the field by Tewkesbury* (Line 14)
  - d. *I was in hell* (Line 20)
- \_\_\_\_ 2.      **ALL** of the following are mythological allusions **EXCEPT** . . .
- a. *Furies* (Line 15)
  - b. *an angel with bright hair* (Line 11)
  - c. *kingdom of perpetual night* (Line 5)
  - d. *sour ferryman* (Line 4)
- \_\_\_\_ 3.      The **PREDOMINANT** poetic device in Line 13 is . . .
- a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      The passage contains **ALL** of the following literary elements **EXCEPT** . . .
- a. flashback
  - b. dialogue
  - c. characters
  - d. setting
- \_\_\_\_ 5.      A shift occurs in Line . . .
- a. 4    b. 8    c. 13    d. 19
- \_\_\_\_ 6.      **ALL** of the following descriptions are parallel in tone **EXCEPT** . . .
- a. *sour ferryman* (Line 4)
  - b. *stranger soul* (Line 6)
  - c. *dark monarchy* (Line 9)
  - d. *foul fiends* (Line 16)

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

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

*Richmond.* More than I have said, loving countrymen,  
The leisure and enforcement of the time  
Forbids to dwell upon. Yet remember this:  
God and our good cause fight upon our side.  
The prayers of holy saints and wronged souls,  
Like high-reared bulwarks, stand before our faces.  
Richard except, those whom we fight against  
Had rather have us win than him they follow.  
For what is he they follow? Truly, gentlemen,  
A bloody tyrant and a homicide;  
One raised in blood, and one in blood established;  
One that made means to come by what he hath,  
And slaughtered those that were the means to help him;  
A base foul stone, made precious by the foil  
Of England's chair, where he is falsely set;  
One that hath ever been God's enemy.  
Then if you fight against God's enemy,  
God will in justice ward you as his soldiers;

If you do sweat to put a tyrant down,  
You sleep in peace, the tyrant being slain;  
If you do fight against your country's foes,  
Your country's fat shall pay your pains the hire;  
If you do fight in safeguard of your wives,  
Your wives shall welcome home the conquerors;  
If you do free your children from the sword,  
Your children's children quits it in your age.  
Then, in the name of God and all these rights,  
Advance your standards, draw your willing swords.  
For me, the ransom of my bold attempt  
Shall be this cold corpse on earth's cold face;  
But if I thrive, the gain of my attempt  
The least of you shall share his part thereof.  
Sound drums and trumpets boldly and cheerfully;  
God and Saint George! Richmond and victory!  
(V, iii, 237-270)

**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 *Richmond.* More than I have said, loving countrymen,
- 2 The leisure and enforcement of the time
- 3 Forbids to dwell upon. Yet remember this:
- 4 God and our good cause fight upon our side.
- 5 The prayers of holy saints and wronged souls,
- 6 Like high-reared bulwarks, stand before our faces.
- 7 Richard except, those whom we fight against
- 8 Had rather have us win than him they follow.
- 9 For what is he they follow? Truly, gentlemen,
- 10 A bloody tyrant and a homicide;
- 11 One raised in blood, and one in blood established;
- 12 One that made means to come by what he hath,
- 13 And slaughtered those that were the means to help him;

- 19 If you do sweat to put a tyrant down,
- 20 You sleep in peace, the tyrant being slain;
- 21 If you do fight against your country's foes,
- 22 Your country's fat shall pay your pains the hire;
- 23 If you do fight in safeguard of your wives,
- 24 Your wives shall welcome home the conquerors;
- 25 If you do free your children from the sword,
- 26 Your children's children quits it in your age.
- 27 Then, in the name of God and all these rights,
- 28 Advance your standards, draw your willing swords.
- 29 For me, the ransom of my bold attempt
- 30 Shall be this cold corpse on earth's cold face;
- 31 But if I thrive, the gain of my attempt



**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

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

14 A base foul stone, made precious by the foil

15 Of England's chair, where he is falsely set;

16 One that hath ever been God's enemy.

17 Then if you fight against God's enemy,

18 God will in justice ward you as his soldiers;

32 The least of you shall share his part thereof.

33 Sound drums and trumpets boldly and cheerfully;

34 God and Saint George! Richmond and victory!

(V, iii, 237-270)

- \_\_\_\_ 1.      Line 6 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      Line 14 contains an example of . . .  
            a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      Richmond uses ALL of the following to motivate his soldiers EXCEPT . . .  
            a. religion    b. love of family    c. patriotism    d. personal loyalty
- \_\_\_\_ 4.      The underlined words in Line 19 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      The underlined words in Line 30 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 6.      The words *If you do* in Lines 21, 23, and 25 are examples of . . .  
            a. anaphora    b. antiphrasis    c. allegory    d. antimetabole

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

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

*Richard.* What shall I say more than I have inferred?  
Remember whom you are to cope withal:  
A sort of vagabonds, rascals, and runaways,  
A scum of Bretons and base lackey peasants,  
Whom their o'eremployed country vomits forth  
To desperate adventures and assured destruction.  
You sleeping safe, they bring to you unrest;  
You having lands, and blessed with beauteous wives,  
They would restrain the one, distain the other.  
And who doth lead them but a paltry fellow,  
Long kept in Brittany at our mother's cost?  
A milksop, one that never in his life  
Felt so much cold as over shoes in snow?  
Let's whip these stragglers o'er the seas again.

Lash hence these overweening rags of France,  
These famished beggars, weary of their lives,  
Who, but for dreaming on this fond exploit,  
For want of means, poor rats, had hanged themselves.  
If we be conquered, let men conquer us,  
And not these bastard Bretons, whom our fathers  
Have in their own land beaten, bobbed, and thumped,  
And in record left them the heirs of shame.  
Shall these enjoy our lands? Lie with our wives?  
Ravish our daughters? Hark! I hear their drum.  
Fight, gentlemen of England! Fight, bold yeomen!  
Draw, archers, draw your arrows to the head!  
Spur your proud horses hard, and ride in blood;  
Amaze the welkin with your broken staves!  
(V, v, 314-341)

**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>Richard.</i> What shall I say more than I have inferred? | 15 Lash hence these overweening rags of France,         |
| 2 Remember whom you are to cope withal:                       | 16 These famished beggars, weary of their lives,        |
| 3 A sort of vagabonds, rascals, and runaways,                 | 17 Who, but for dreaming on this fond exploit,          |
| 4 A scum of Bretons and base lackey peasants,                 | 18 For want of means, poor rats, had hanged themselves. |
| 5 Whom their o'eremployed country vomits forth                | 19 If we be conquered, let men conquer us,              |
| 6 To desperate adventures and assured destruction.            | 20 And not these bastard Bretons, whom our fathers      |
| 7 You sleeping safe, they bring to you unrest;                | 21 Have in their own land beaten, bobbed, and thumped,  |
| 8 You having lands, and blessed with beauteous wives,         | 22 And in record left them the heirs of shame.          |
| 9 They would restrain the one, distain the other.             | 23 Shall these enjoy our lands? Lie with our wives?     |
| 10 And who doth lead them but a paltry fellow,                | 24 Ravish our daughters? Hark! I hear their drum.       |
| 11 Long kept in Brittany at our mother's cost?                | 25 Fight, gentlemen of England! Fight, bold yeomen!     |
| 12 A milksop, one that never in his life                      | 26 Draw, archers, draw your arrows to the head!         |
| 13 Felt so much cold as over shoes in snow?                   | 27 Spur your proud horses hard, and ride in blood;      |
| 14 Let's whip these stragglers o'er the seas again.           | 28 Amaze the welkin with your broken staves!            |

**THE TRAGEDY OF RICHARD III** by William Shakespeare – Grammar and Style

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

- \_\_\_\_ 1.      **ALL of the following descriptions are parallel in meaning EXCEPT . . .**  
a. *scum of Bretons* (Line 4)  
b. *shoes in snow* (Line 13)  
c. *rags of France* (Line 15)  
d. *poor rats* (Line 18)
- \_\_\_\_ 2.      **ALL of the following descriptions are parallel in meaning EXCEPT . . .**  
a. *vagabonds, rascals, and runaways* (Line 3)  
b. *base lackey peasants* (Line 4)  
c. *famished beggars* (Line 16)  
d. *heirs of shame* (Line 22)
- \_\_\_\_ 3.      **Line 5 contains an example of . . .**  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 4.      **The underlined words in Line 13 are examples of . . .**  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      **The speech includes ALL of the following emotional appeals EXCEPT . . .**  
a. prejudice against a culture  
b. prejudice against a religion  
c. fear that the enemy will steal land  
d. fear that the enemy will molest wives and daughters
- \_\_\_\_ 6.      **ALL of the following devices contribute to the tone EXCEPT . . .**  
a. rhetorical questions  
b. repetition  
c. allusions  
d. imperative mood

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

**BATHOS** – sentimentality.

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

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

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

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

**CHIAROSCURO** – the contrasting of light and darkness.

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

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

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

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

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

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

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

**CONTEXT** – the words and phrases surrounding a word.

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

**DENOTATION** – the definition or meaning of a word.

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

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

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

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

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

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

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

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

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

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

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

**EPILOGUE** – a concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**NOVELLA** – a tale or short story.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**PROTAGONIST** – the main character.

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

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

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

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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

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

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

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

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

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

**SUSPENSE** – anticipation of the outcome.

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

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

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

**THEME** – a central idea.

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

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

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

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

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

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





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