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***THE TRAGEDY OF JULIUS CAESAR* by William Shakespeare – Grammar and Style**
All exercises use sentences from the play.

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THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

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

v = verb	***n = noun***	***adj = adjective***	***adv = adverb***
prep = preposition	***pron = pronoun***	***int = interjection***	***conj = conjunction***

ACT I

____1. Where is thy <u>leather</u> apron and thy rule?

____2. Why, man, he doth bestride the narrow world like a Colossus, and we petty men walk <u>under</u> his huge legs and peep about to find ourselves dishonorable graves.

____3. Peace, <u>ho!</u> Caesar speaks.

____4. Men at some time are masters of their fates: the fault, dear Brutus, is not in our stars, but in <u>ourselves</u>, that we are underlings.

ACT II

____5. . . . and therefore think him as a serpent's egg which, hatch'd, would, as his kind, grow mischievous, <u>and</u> kill him in the shell.

____6. <u>Dwell</u> I but in the suburbs of your good pleasure?

____7. You are my true and honorable wife, as dear to me as are the ruddy <u>drops</u> that visit my sad heart.

____8. Of all the wonders that I yet have heard, it seems to me most strange that men should fear; seeing that death, a <u>necessary</u> end, will come when it will come.

ACT III

____9. If this be known, Cassius or Caesar never shall turn back, <u>for</u> I will slay myself.

____10. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar <u>less</u>, but that I loved Rome more.

____11. As Caesar loved me, I weep for him; but as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew <u>him</u>.

____12. What private griefs they have, <u>alas!</u> I know not.

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

ACT IV

____13. **Ever note, Lucilius, when love begins to sicken and decay, it useth an <u>enforced</u> ceremony.**

____14. **I had rather be a dog, and <u>bay</u> the moon, than such a Roman.**

____15. **A friend should bear his friend's <u>infirmities</u>, but Brutus makes mine greater than they are.**

____16. **The deep of night is crept <u>upon</u> our talk, and nature must obey necessity.**

ACT V

____17. **Octavius, lead your battle <u>softly</u> on upon the left hand of the even field.**

____18. **Why, now blow wind, swell billow, and swim bark! The storm is up, and all is <u>on</u> the hazard.**

____19. **Forever, and forever, farewell, Cassius! If we do meet <u>again</u>, why, we shall smile; if not, why then this parting was well made.**

____20. **<u>This</u> was the noblest Roman of them all.**

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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

For once, upon a raw and gustey day, the (1)
troubled Tiber chafing with her shores, (2)
Caesar said to me "Darest thou, Cassius,
now leap in with me into this angry flud, and (3)
swim to yonder point? Upon the word, (4)
accout'red as I was, i plunged in and bade (5)
him follow: so indeed he did (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

What you have said I will considder; what you (1)
have to say i will with patience hear, and find (2)
a time both meet to hear and answer such high (3)
things. Till then, my noble firend, chew upon (4)
this: brutus had rather be a villager than to (5)
repute himself a son of Rome under these hard
condition's as this time is like to lay upon us. (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

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

And so he fell. When he came to hisself (1)
again, he said, if he had done or said anything (2)
amiss, he desired their worships to think it was his infirmity. three or four wenches, where I (3)
stood, cried Alas, good soul!" and forgave him (4)
with all their hearts; but theres no heed to be (5)
taken of them; if Caesar had stabbed thier (6)
mothers, they would have done no less.

____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

Be you content. Good Cinna, take this payper, (1)
and look you lay it in the praetors chair, where (2)
Brutus may but find it; and throw this in at his window; set this up with wax upon old brutus' (3)
statue. All this done, repair to Pompeys' porch, (4)
where you shall find us. is Decius Brutus and (5)
Trebonius there (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

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

ACT I

____1. Disrobe the images, if you do find them decked with ceremonies.

____2. Come on my right hand, for this ear is deaf, and tell me truly what thou think'st of him.

____3. He fell down in the market place, and foamed at mouth, and was speechless.

____4. I know not what you mean by that, but I am sure Caesar fell down.

ACT II

____5. Caesar doth bear me hard, but he loves Brutus.

____6. Look in the calendar and bring me word.

____7. Since Cassius first did whet me against Caesar, I have not slept.

____8. Is Brutus sick, and is it physical to walk unbraced and suck up the humors of the dank morning?

ACT III

____9. Are all thy conquests, glories, triumphs, spoils, shrunk to this little measure?

____10. Let each man render me his bloody hand.

____11. I speak not to disprove what Brutus spoke, but here I am to speak what I do know.

____12. If you have tears, prepare to shed them now.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

____13. Now sit we close about this taper here, and call in question our necessities.

____14. Now, as you are a Roman, tell me true.

____15. Then like a Roman bear the truth I tell, for certain she is dead, and by strange manner.

____16. Shall I be frighted when a madman stares?

ACT V

____17. Let's reason with the worst that may befall.

____18. Now be a freeman, and with this good sword, that ran through Caesar's bowels, search this bosom.

____19. I held the sword, and he did run on it.

____20. According to his virtue, let us use him with all respect and rites of burial.

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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. Beware the <u>ides</u> of March.

____2. <u>Vexed</u> I am of late with passions of some difference, conceptions only proper to myself, which give some soil, perhaps, to my behaviors . . .

____3. Calpurnia's cheek is <u>pale</u>, and Cicero looks with such ferret and such fiery eyes as we have seen him in the Capitol, being crossed in conference by some senators.

____4. Who offered <u>him</u> the crown?

ACT II

____5. Get <u>me</u> a taper in my study, Lucius.

____6. Know I these men that come along with <u>you</u>?

____7. But it is doubtful yet whether Caesar will come forth today or no; for he is <u>superstitious</u> grown of late . . .

____8. Cowards die many times before their <u>deaths</u>; the valiant never taste of death but once.

ACT III

____9. Thy master is a wise and valiant <u>Roman</u>; I never thought him worse.

____10. He was my friend, faithful and just to me; but Brutus says he was <u>ambitious</u>, and Brutus is an honorable man.

____11. Yet Brutus says he was ambitious; and sure he is an honorable <u>man</u>.

____12. We'll burn his body in the holy place, and with the brands fire the traitors' <u>houses</u>.

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EXERCISE 5 COMPLEMENTS

ACT IV

____13. You may do your will; but he's a tried and valiant <u>soldier</u>.

____14. A friendly eye could never see such <u>faults</u>.

____15. My heart is <u>thirsty</u> for that noble pledge.

____16. Cicero is <u>dead</u>, and by that order of proscription.

ACT V

____17. This is my <u>birthday</u>; as this very day was Cassius born.

____18. Look, I draw a sword against <u>conspirators</u>.

____19. Far from this <u>country</u> Pindarus shall run.

____20. O Julius Caesar, thou art <u>mighty</u> yet!

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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. Go you down that way <u>toward the Capitol</u>; this way will I.

____2. The torrent roared, and we did buffet it with lusty sinews, <u>throwing it aside</u> and stemming it with hearts of controversy.

____3. I, as Aeneas, <u>our great ancestor</u>, did from the flames of Troy upon his shoulder the old Anchises bear, so from the waves of Tiber did I the tired Caesar.

____4. I could tell you more news too; Marullus and Flavius, for <u>pulling scarfs off Caesar's images</u> are put to silence.

ACT II

____5. <u>Searching the window for a flint</u>, I found this paper thus sealed up, and I am sure it did not lie there when I went to bed.

____6. Between <u>the acting of a dreadful thing and the first motion</u>, all the interim is like a phantasma.

____7. O, then by day where wilt thou find a cavern dark enough <u>to mask thy monstrous visage</u>?

____8. Think you I am no stronger than my sex, <u>being so fathered and so husbanded</u>?

ACT III

____9. Your voice shall be as strong as any man's in <u>the disposing of new dignities</u>.

____10. Here comes his body, <u>mourned by Mark Antony</u>, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which of you shall not?

____11. We'll bring him <u>to his house</u> with shouts and clamors.

____12. Friends, Romans, countrymen, lend me your ears; I come <u>to bury Caesar</u>, not to praise him.

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EXERCISE 6 PHRASES

ACT IV

____13. I did send to you for gold <u>to pay my legions</u>.

____14. What do you think of <u>marching to Philippi presently</u>?

____15. 'Tis better that the enemy seek us; so shall he waste his means, weary his soldiers, doing himself offense, whilst we, <u>lying still</u>, are full of rest, defense, and nimbleness.

____16. It may be I shall raise you by and by on business <u>to my brother Cassius</u>.

ACT V

____17. O, coward that I am, to live so long, <u>to see my best friend ta'en before my face</u>!

____18. Friend, I owe moe tears <u>to this dead man</u> than you shall see my pay.

____19. And I am Brutus, Marcus Brutus, I; Brutus, <u>my country's friend</u>; know me for Brutus!

____20. <u>Within my tent</u> his bones tonight shall lie.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject	***d.o. = direct object***	***i.o. = indirect object***	***p.n. = predicate nominative***
adj = adjective	***adv = adverb***	***o.p. = object of preposition***	

ACT I

Verbal	**Usage**	
____	____**1.**	**But indeed, sir, we make holiday <u>to see Caesar and to rejoice in his triumph</u>.**
____	____**2.**	**I will this night, in several hands, in at his windows throw, as if they came from several citizens, <u>writings</u>, all tending to the great opinion that Rome holds of his name; wherein obscurely Caesar's ambition shall be glanced at.**
____	____**3.**	**For my part, I have walked about the streets, <u>submitting me unto the perilous night</u>, and thus unbraced, Casca, as you see, have bared my bosom to the thunder-stone . . .**
____	____**4.**	**And yesterday the bird of night did sit even at noonday upon the market place, <u>hooting and shrieking</u>.**

ACT II

____	____**5.**	**The exhalations <u>whizzing in the air</u> give so much light that I may read by them.**
____	____**6.**	**And you are come in very happy time <u>to bear my greeting to the senators</u>, and tell them that I will not come today.**
____	____**7.**	**. . . and know it now, the Senate have concluded <u>to give this day a crown to mighty Caesar.</u>**
____	____**8.**	**How hard it is for women <u>to keep counsel</u>!**

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

ACT III

Verbal	**Usage**	
____	____**9.**	**<u>These couchings</u> and these lowly courtesies might fire the blood of ordinary men, and turn preordinance and first decree into the law of children.**
____	____**10.**	**Is there no voice more worthy than my own, to sound more sweetly in great Caesar's ear for <u>the repealing of my banished brother</u>?**
____	____**11.**	**. . . and, in his mantle <u>muffling up his face</u>, even at the base of Pompey's statue (which all the while ran blood) great Caesar fell.**
____	____**12.**	**I come not, friends, <u>to steal away your hearts</u> . . .**

ACT IV

____	____**13.**	**With <u>meditating</u> that she must die once, I have the patience to endure it now.**
____	____**14.**	**The enemy, <u>marching along by them</u>, by them shall make a fuller number up . . .**
____	____**15.**	**O my dear brother, this was <u>an ill beginning of the night.</u>**
____	____**16.**	**Gentle knave, good night; I will not do thee so much wrong <u>to wake thee</u>.**

ACT V

____	____**17.**	**I was not born <u>to die on Brutus' sword</u>.**
____	____**18.**	**If we do meet again, why, we shall smile; if not, why then <u>this parting</u> was well made.**
____	____**19.**	**He lies not like <u>the living</u>. O my heart!**
____	____**20.**	**Fly, fly, my lord, there is <u>no tarrying</u> here.**

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EXERCISE 8 CLAUSES

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

subj = subject	***d.o. = direct object***	***adj = adjective***
appos = appositive	***p.n. = predicate nominative***	***o.p. = object of preposition***

ACT I

____1. **Into what dangers would you lead me, Cassius, that you would have me seek into myself for <u>that which is not in me</u>?**

____2. **He had a fever when he was in Spain, and when the fit was on him, I did mark <u>how he did shake</u>: 'tis true, this god did shake.**

____3. **<u>If I were Brutus now, and he were Cassius</u>, he should not humor me.**

____4. **I know <u>where I will wear this dagger then</u>; Cassius from bondage will deliver Cassius.**

ACT II

____5. **Th' abuse of greatness is <u>when it disjoins remorse from power</u> . . .**

____6. **So let high-sighted tyranny range on <u>till each man drop by lottery</u>.**

____7. **<u>What it is</u>, my Caius, I shall unfold to thee, as we are going to whom it must be done.**

____8. **. . . your statue spouting blood in many pipes, in which so many smiling Romans bathed, signifies <u>that from you great Rome shall suck reviving blood,</u> and that great men shall press for tinctures, stains, relics, and cognizance.**

ACT III

____9. **But yet have I a mind <u>that fears him much</u>; and my misgiving still falls shrewdly to the purpose.**

____10. **Only be patient <u>till we have appeased the multitude</u>, beside themselves with fear, and then we will deliver you the cause why I, that did love Caesar when I struck him, have thus proceeded.**

____11. **You all did see <u>that on the Lupercal I thrice presented him a kingly crown</u>.**

____12. **The evil <u>that men do</u> lives after them, the good is oft interred with their bones.**

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EXERCISE 8 CLAUSES

ACT IV

____13. . . . Fetch the will hither, and we shall determine <u>how to cut off some charge in legacies</u>.

____14. <u>That you have wronged me</u> doth appear in this: You have condemned and noted Lucius Pella for taking bribes here of the Sardians . . .

____15. Lucillius, do you the like, and let no man come to our tent <u>till we have done our conference</u>.

____16. I think it is the weakness of mine eyes <u>that shapes this monstrous apparition</u>.

ACT V

____17. Are those my tents <u>where I perceive the fire</u>?

____18. Regard Titinius, and tell me <u>what thou not'st about the field</u>.

____19. Now be a freeman, and with this good sword, <u>that ran through Caesar's bowels</u>, search this bosom.

____20. Thy life hath had some smatch of honor in it; hold then my sword, and turn away thy face, <u>while I do run upon it</u>.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words:
p = personification s = simile m = metaphor o = onomatopoeia h = hyperbole

ACT I

____1. And when you saw his chariot but appear, have you not made an universal shout, that Tiber trembled underneath her banks to hear the replication of your sounds made in her concave shores?

____2. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theater, I am no true man.

____3. This rudeness is a sauce to his good wit, which gives men stomach to disgest his words with better appetite.

____4. Poor man, I know he would not be a wolf but that he sees the Romans are but sheep; he were no lion, were not Romans hinds.

ACT II

____5. But 'tis a common proof that lowliness is young ambitions' ladder, whereto the climber upward turns his face . . .

____6. The genius and the mortal instruments are then in council, and the state of a man, like to a little kingdom, suffers then the nature of an insurrection.

____7. . . . for Antony is but a limb of Caesar.

____8. . . . let's carve him as a dish fit for the gods, not hew him as a carcass fit for hounds.

____9. . . . the noise of battle hurtled in the air, horses did neigh and dying men did groan, and ghosts did shriek and squeal about the streets.

____10. . . . Danger knows full well that Caesar is more dangerous than he.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT III

____11. But I am constant as the Northern Star . . .

____12. Live a thousand years, I shall not find myself so apt to die . . .

____13. You are not wood, you are not stones, but men . . .

____14. . . . for when noble Caesar saw him stab, Ingratitude, more strong than traitors' arms, quite vanquished him.

ACT IV

____15. To ease ourselves of divers sland'rous loads, he shall but bear them as the ass bears gold.

____16. . . . and some that smile have in their hearts, I fear, millions of mischiefs.

____17. There is no terror, Cassius, in your threats; for I am armed so strong in honesty that they pass by me as the idle wind, which I respect not.

ACT V

____18. My life has run his compass.

____19. O hateful Error, Melancholy's child, why dost thou show to the apt thoughts of me the things that are not?

____20. His life was gentle, and the elements so mixed in him that Nature might stand up and say to all the world, "This was a man!"

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:
a. assonance b. consonance c. alliteration d. repetition e. rhyme

ACT I

____1. Yond Cassius has a lean and hungry look; he thinks too <u>much</u>: <u>such</u> men are dangerous.

____2. Now could I, Casca, name to thee a man most like this dreadful night, that <u>thunders</u>, <u>lightens</u>, <u>opens</u> <u>graves</u>, and <u>roars</u> <u>as</u> doth the lion in the Capitol . . .

____3. Those that with haste will make a <u>mighty</u> <u>fire</u> begin it with weak straws.

____4. There's two or three of us have <u>seen</u> <u>strange</u> <u>sights</u>.

ACT II

____5. We all stand up against <u>the spirit of</u> Caesar, and in <u>the spirit of</u> men there is no blood.

____6. Such an exploit have I in hand, Ligarius, had you a healthful <u>ear</u> to <u>hear</u> of it.

____7. . . . <u>fierce</u>, <u>fiery</u> warriors <u>fought</u> upon the clouds in ranks and squadrons and right form of war . . .

____8. Sure, the boy heard me – Brutus hath a <u>suit</u> <u>that</u> Caesar will <u>not</u> <u>grant</u> – O, I grow <u>faint</u>.

ACT III

____9. Woe to the <u>hand</u> that <u>shed</u> this costly <u>blood</u>!

____10. Here is a mourning <u>Rome</u>, a dangerous <u>Rome</u>, no <u>Rome</u> of safety for Octavius yet.

____11. He hath brought many captives <u>home</u> to <u>Rome</u>, whose ransoms did the general coffers fill . . .

____12. I will not do them <u>wrong</u>; I rather choose to <u>wrong</u> the dead, to <u>wrong</u> myself and you, than I will <u>wrong</u> such honorable men.

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

____13. There are no tricks in plain and simple faith; but hollow men, like horses hot at hand, make gallant show and promise of their mettle . . .

____14. You wrong me every way; you wrong me, Brutus; I said, an elder soldier, not a better.

____15. Even so great men great losses should endure.

____16. Art thou some god, some angel, or some devil, that mak'st my blood cold, and my hair to stare?

ACT V

____17. A peevish schoolboy, worthless of such honor, joined with a masker and a reveler.

____18. But it sufficeth that the day will end, and then the end is known.

____19. I had rather have such men my friends than enemies.

____20. Come, poor remains of friends, rest on this rock.

THE TRAGEDY OF JULIUS CAESAR **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 e. smell

ACT I

____1. . . . if you know that I do <u>fawn on men and hug them hard</u>, and after scandal them . . .

____2. His coward lips did from their color fly, and that same eye whose bend doth awe the world did lose his luster: <u>I did hear him groan</u> . . .

____3. <u>Yond Cassius has a lean and hungry look</u>; he thinks too much: such men are dangerous.

____4. . . . the rabblement hooted, and clapped their chopt hands, and threw up their sweaty nightcaps, and uttered such a deal of <u>stinking breath</u> because Caesar refused the crown . . .

ACT II

____5. 'Tis good. Go to the gate; <u>somebody knocks</u>.

____6. O, pardon, sir, it doth; and <u>yon gray lines that fret the clouds</u> are messengers of day.

____7. . . . then <u>you scratched your head</u>, and too impatiently stamped with your foot.

____8. Good friends, go in and <u>taste some wine</u> with me, and we (like friends) will straightway go together.

ACT III

____9. Cassius, be constant, Popillius Lena speaks not of our purposes; <u>for look, he smiles, and Caesar doth not change</u>.

____10. Stoop, Romans, stoop, and <u>let us bathe our hands in Caesar's blood</u> up to the elbows, and besmear our swords.

____11. I do beseech ye, if you bear me hard, now, whilst your purpled <u>hands do reek</u> and smoke, fulfill your pleasure.

____12. . . . cry "Havoc," and let slip the dogs of war, that this foul deed <u>shall smell above the earth with carrion men</u>, groaning for burial.

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

____13. Speak no more of her. Give me a bowl of wine.

____14. Do you confess so much? Give me your hand.

____15. This is sleepy tune, O murd'rous slumber!

____16. Ha! Who comes here? I think it is the weakness of mine eyes that shapes this monstrous apparition.

ACT V

____17. You showed your teeth like apes, and fawned like hounds, and bowed like bondmen, kissing Caesar's feet; whilst damned Casca, like a cur, behind struck Caesar on the neck.

____18. Look, look Titinius! Are those my tents where I perceive the fire?

____19. Why, this, Volumnius: The ghost of Caesar hath appeared to me two several times by night; at Sardis once, and this last night here in Philippi fields.

____20. Good Volumnius, thou know'st that we two were to school together; even for that our love of old, I prithee hold thou my sword-hilts whilst I run on it.

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS, SYMBOLS, AND ANACHRONISMS

Identify the type of allusion used in the following sentences. Label the underlined words:
a. anachronism b. mythology c. literature d. monarchy/royalty e. superstition/omens

ACT I

____1. Forget not in your speed, Antonius, to touch Calpurnia; <u>for our elders say the barren, touched in this holy chase, shake off their sterile curse</u>.

____2. I, as <u>Aeneas</u>, our great ancestor, did from the flames of <u>Troy</u> upon his shoulder the old <u>Anchises</u> bear, so from the waves of Tiber did I the tired Caesar.

____3. I saw Mark Antony offer him a <u>crown</u> – yet 'twas not a <u>crown</u> neither, 'twas one of these <u>coronets</u> . . .

____4. . . . the rabblement hooted, and clapped their chopt hands, and threw up their sweaty <u>nightcaps</u> . . .

____5. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his <u>doublet</u> and offered them his throat to cut.

____6. Indeed, they say the senators tomorrow mean to establish Caesar as a <u>king</u> . . .

____7. . . . but if you would consider the true cause why all these fires, why all these <u>gliding ghosts</u>, why birds and beasts from quality and kind . . .

ACT II

____8. Seek none, conspiracy; hide it in smiles and affability: for if thou path, thy native semblance on, nor <u>Erebus</u> itself were dim enough to hide thee from prevention.

____9. The <u>clock hath stricken three</u>.

____10. When beggars die, there are no comets seen; the heavens themselves blaze forth the death of <u>princes</u>.

____11. And these does she apply for <u>warnings and portents and evils imminent</u>, and on her knee hath begged that I will stay at home today.

____12. <u>Plucking the entrails of an offering forth, they could not find a heart</u>

within the beast.

***THE TRAGEDY OF JULIUS CAESAR* by William Shakespeare – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS, SYMBOLS, AND ANACHRONISMS

ACT III

____13. Hence! Wilt thou lift up Olympus?

____14. Fates, we will know your pleasures. That we shall die, we know; 'tis but the time, and drawing days out, that men stand upon.

____15. Here didst thou fall, and here thy hunters stand, signed in thy spoil and crimsoned in thy lethe.

____16. And Caesar's spirit, ranging for revenge, with Ate by his side come hot from hell shall in these confines with a monarch's voice cry "Havoc" . . .

ACT IV

____17. When Marcus Brutus grows so covetous to lock such rascal counters from his friends, be ready, gods, with all your thunderbolts, dash him to pieces!

____18. There is my dagger, and here my naked breast; within, a heart dearer than Pluto's mine, richer than gold . . .

ACT V

____19. This morning are they fled away and gone, and in their steads do ravens, crows, and kites fly o'er our heads and downward look on us as we were sickly prey; their shadows seem a canopy most fatal, under which our army lies, ready to give up the ghost.

____20. Why, this, Volumnius: the ghost of Caesar hath appeared to me two several times by night; at Sardis once, and this last night here in Philippi fields.

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE I

Read the following passage the first time through for meaning.

O pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy
(Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue),
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war,
All pity choked with custom of fell deeds;
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc," and let slip the dogs of war,
That this foul deed shall smell above the earth
With carrion men, groaning for burial. (Act III, Scene i)

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 O pardon me, thou bleeding piece of earth,

2 That I am meek and gentle with these butchers!

3 Thou art the ruins of the noblest man

4 That ever lived in the <u>tide</u> of <u>times</u>.

5 Woe to the <u>hand</u> that <u>shed</u> this costly <u>blood</u>!

6 Over thy wounds now do I prophesy

7 (Which like dumb mouths do ope their ruby lips

8 To beg the voice and utterance of my tongue),

9 A curse shall light upon the limbs of men;

10 Domestic fury and fierce civil strife

11 Shall cumber all the parts of Italy;

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

12 Blood and destruction shall be so in use,

13 And dreadful objects so familiar,

14 That mothers shall but smile when they behold

15 Their infants quartered with the hands of war,

16 All pity choked with custom of fell deeds;

17 And Caesar's spirit, ranging for revenge,

18 With Ate by his side come hot from hell,

19 Shall in these confines with a monarch's voice

20 Cry "Havoc," and let slip the dogs of war,

21 That this foul deed shall smell above the earth

22 With carrion men, groaning for burial.

____1. The underlined words in Line 4 are examples of . . .
a. assonance and consonance
b. b. assonance and alliteration
c. c. consonance and alliteration

____2. Lines 7-8 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 18 contains an example of . . .
a. allusion b. personification c. metaphor d. analogy

____4. The underlined words in Line 5 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. The underlined words in Line 21 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____6. Line 17 contains an example of . . .
a. flashback b. irony c. foreshadowing d. analogy

THE TRAGEDY OF JULIUS CAESAR by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him,
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest
(For Brutus is an honorable man,
So are they all, all honorable men),
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill;
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious;
And sure he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause;
What cause withholds you then to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.
(Act III, Scene ii)

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 Friends, Romans, countrymen, lend me your ears;

2 I come to bury Caesar, not to praise him,

3 The evil that men do lives after them,

4 The good is oft interred with their bones;

5 So let it be with Caesar. The noble Brutus

6 Hath told you Caesar was ambitious.

7 If it were so, it was a grievous fault,

8 And grievously hath Caesar answered it.

9 Here, under leave of Brutus and the rest

10 (For Brutus is an honorable man,

11 So are they all, all honorable men),

19 When that the poor have cried, Caesar hath wept;

20 Ambition should be made of <u>sterner</u> <u>stuff</u>.

21 Yet Brutus says he was ambitious;

22 And Brutus is an honorable man.

23 You all did see that on the Lupercal

24 I thrice presented him a kingly crown,

25 Which he did thrice refuse. Was this ambition?

26 Yet Brutus says he was ambitious;

27 And sure he is an honorable man.

28 I speak not to disprove what Brutus spoke,

29 But here I am to speak what I do know.

THE TRAGEDY OF JULIUS CAESAR by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

12 Come I to speak in Caesar's funeral.

13 He was my friend, faithful and just to me;

14 But Brutus says he was ambitious,

15 And Brutus is an honorable man.

16 He hath brought many captives home to Rome,

17 Whose ransoms did the general coffers fill;

18 Did this in Caesar seem ambitious?

30 You all did love him once, not without cause;

31 What cause withholds you then to mourn for him?

32 O judgment, thou art fled to brutish beasts,

33 And men have lost their reason! Bear with me;

34 My heart is in the coffin there with Caesar,

35 And I must pause till it come back to me.

____1. The underlined words in Lines 13, 14, 20, and 32 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. The underlined words in Line 16 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. Line 34 is an example of . . .
a. litotes b. synecdoche c. malapropism d. euphemism

____4. The author uses which of the following devices for emphasis in Line 29?
a. passive voice b. allusion c. monosyllables d. irony

____5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. captives b. honorable c. ambitious d. Caesar

____6. ALL of the following literary devices are used in the speech EXCEPT . . .
a. repetition b. rhetorical questions c. simile d. alliteration

THE TRAGEDY OF JULIUS CAESAR by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

If you have tears, prepare to shed them now.
You all do know this mantle, I remember
The first time ever Caesar put it on:
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii.
Look, in this place ran Cassius' dagger through;
See what a rent the envious Casca made;
Through this the well-beloved Brutus stabbed,
And as he plucked his cursed steel away,
Mark how the blood of Caesar followed it.
As rushing out of doors, to be resolved
If Brutus so unkindly knocked, or no;
For Brutus, as you know, was Caesar's angel.
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all;
For when the noble Caesar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquished him. Then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statue
(Which all the while ran blood) great Caesar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down.
Whilst bloody treason flourished over us.
O, now you weep, and I perceive you feel
The dint of pity; these are gracious drops.
Kind souls, what weep you when you but behold
Our Caesar's vesture wounded? Look you here,
Here is himself, marred as you see with traitors.
(Act III, Scene ii)

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 If you have tears, prepare to shed them now.

2 You all do know this mantle, I remember

3 The first time ever Caesar put it on:

4 'Twas on a summer's evening, in his tent,

5 That day he overcame the Nervii.

6 Look, in this place ran <u>Cassius'</u> <u>dagger</u> through;

7 See what a rent the envious Casca made;

8 Through this the well-beloved Brutus stabbed,

9 And as he plucked his cursed steel away,

10 Mark how the blood of Caesar followed it.

11 As rushing out of doors, to be resolved

12 If Brutus so unkindly knocked, or no;

13 For Brutus, as you know, was Caesar's angel.

14 Judge, O you gods, how dearly Caesar loved him!

15 This was the <u>most</u> <u>unkindest</u> <u>cut</u> of all;

16 For when the noble Caesar saw him stab,

17 Ingratitude, more strong than traitors' arms,

18 Quite vanquished him. Then burst his mighty heart;

19 And, in his <u>mantle</u> <u>muffling</u> up his face,

20 Even at the base of Pompey's statue

21 (Which all the while ran blood) great Caesar fell.

22 O, what a fall was there, my countrymen!

23 Then I, and you, and all of us fell down.

24 Whilst bloody treason flourished over us.

25 O, now you <u>weep</u>, and I <u>perceive</u> you <u>feel</u>

26 The dint of pity; these are gracious drops.

27 Kind souls, what weep you when you but behold

28 Our Caesar's vesture wounded? Look you here,

29 Here is himself, marred as you see with traitors.

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

____1. The underlined words in Line 6 and 25 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. The underlined words in Line 15 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. The underlined words in Line 19 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. Lines 10-12 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____5. The word *angel* in Line 13 is an example of . . .
a. metaphor
b. simile
c. personification
d. anachronism

____6. Lines 17-18 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

THE TRAGEDY OF JULIUS CAESAR **by William Shakespeare – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable.
What private griefs they have, alas, I know not,
That made them do it. They are wise and honorable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts;
I am no orator, as Brutus is;
But (as you know me all) a plain blunt man
That love my friend, and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech
To stir men's blood; I only speak right on.
I tell you that which you yourselves do know,
Show you sweet Caesar's wounds, poor poor dumb mouths,
And bid them speak for me. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar's that should move
The stones of Rome to rise and mutiny. (Act III, Scene ii)

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 Good friends, sweet friends, let me not stir you up

2 To <u>such</u> a <u>sudden</u> <u>flood</u> of mutiny.

3 They that have done this deed are honorable.

4 What private griefs they have, alas, I know not,

5 That made them do it. They are wise and honorable,

6 And will, no doubt, with reasons answer you.

7 I come not, friends, to steal away your hearts;

8 I am no orator, as Brutus is;

9 But (as you know me all) a plain blunt man

10 That love my friend, and that they know <u>full</u> <u>well</u>

11 That gave me public leave to speak of him.

12 For I have neither <u>wit</u>, nor <u>words</u>, nor <u>worth</u>,

***THE TRAGEDY OF JULIUS CAESAR* by William Shakespeare – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 Action, nor utterance, nor the power of speech

14 To stir men's blood; I only speak right on.

15 I tell you that which you yourselves do know,

16 Show you sweet Caesar's wounds, poor poor dumb mouths,

17 And bid them speak for me. But were I Brutus,

18 And Brutus Antony, there were an Antony

19 Would ruffle up your spirits, and put a tongue

20 In every wound of Caesar's that should move

21 The stones of Rome to rise and mutiny.

____1. The underlined words in Line 2 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. Lines 16-17 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Lines 7-9 contain examples of . . .
a. hyperbole b. understatement c. sarcasm d. analogy

____4. The underlined words in Line 10 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. The underlined words in Line 12 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
b.

____6. The underlined words in Lines 16 and 21 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

THE TRAGEDY OF JULIUS CAESAR by William Shakespeare – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.
ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words *(fit and fearless; as accurate as the ancient author).*
ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.
ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.
ANALOGY – a comparison of two things that are somewhat alike.
ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.
ANECDOTE – a brief personal story About an event or experience.
ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.
ANTIHERO – a protagonist who does not have the traditional attributes of a hero.
ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. *("Ask not what your country can do for you but what you can do for your country."J.F. Kennedy).*
ANTIPHRASIS – the use of a word or phrase to mean the opposite of the intended meaning. *(In Shakespeare's Julius Caesar, Antony's use of ". . . but Brutus is an honorable man . . ." to convey the opposite meaning).*
ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.
ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. *(The black cat scratched the saddle).*
ASYNDETON – the omission of conjunctions in a series. *(I came, I saw, I conquered).*
ATMOSPHERE – the way that setting or landscape affects he tone or mood of a work.
BATHOS – sentimentality.
BILDUNGSROMAN - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. *(Pip in Great Expectations, Huckleberry Finn).*
BURLESQUE – low comedy, ridiculous exaggeration, nonsense..
CACOPHONY – the unharmonious combination of words that sound harsh together.
CARICATURE – writing that exaggerates or distorts personal qualities of an individual.
CHIAROSCURO – the contrasting of light and darkness.
CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.
COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.
CONCEIT – in poetry, an unusual, elaborate comparison *(John Donne compares separated lovers to the legs of a drawing compass.)*
CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.
CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).
CONSONANCE – the repetition of a consonant at the end of two or more words. (Hop up the step).
CONTEXT – the words and phrases surrounding a word.
CRISIS – the point at which the protagonist experiences change, the turning point.
DENOTATION – the definition or meaning of a word.
DENOUEMENT – the falling action or final revelations in the plot.
DIALECT – regional speech that identifies a character's social status.
DIALOGUE – conversation between two or more characters.
DICTION – word choice.
DOPPELGANGER – a double or twin.
DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.
DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.
DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.
DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.
DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism.

A euphemism for "*die*" would be "*pass away*." A dysphemism would be "*croak*."
DYSTOPIA – The opposite of utopia. Literally "bad place."
ELISION – The omission of part of a word as in "o'er" for *over* and "e're" for *ever*.
ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
EPILOGUE – A concluding statement.
EPIPHANY – A sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . *(passed away instead of died, senior citizens instead of old people).*
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, 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, 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 be a chef, but he didn't have thyme).*
REALISM – writing that is characterized by details of actual life.
REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.
REPARTEE – a comeback, a quick response.
REPETITION – the reiteration of words, sounds, phrases.
RHYME – words with identical sounds such as cat and hat or glare and air.
ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.
SARCASM – a bitter remark intending to hurt and express disapproval.
SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.
SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.
SETTING – the time and place where a story takes place.
SIMILE – a figure of speech that compares two things that are not alike, using the words like or as.
SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.
STATIC CHARACTER – a character who changes little in the course of the story.
STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.
STYLE – the individual way an author writes, how it is recognized and imitated.
SUBPLOT -- a minor or secondary plot that complicates a story.
SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.
SUSPENSE – anticipation of the outcome.
SYMBOL – something that stands for something else.
SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels).*
SYNTAX – word order, the way in which words are put together.
THEME – a central idea.
TONE – the attitude toward a subject or audience implied by a literary work
TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.
TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.
UNDERSTATEMENT -- saying less than is actually called for. *(Referring to an Olympic sprinter as being "pretty fast").*
UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. *(Chief Bromden in One Flew Over the Cuckoo's Nest,* or *Victor Frankenstein).*
UTOPIA – a perfect or ideal world.

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