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grammar, style, and proofreading exercises

**The Grammar dog Guide to
The Taming of
the Shrew
by William Shakespeare**

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

About Gramwardog

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

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

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



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THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style
All exercises use sentences from the play.

TABLE OF CONTENTS

| | | | |
|-------------------|----|---|---------------|
| Exercise 1 | -- | Parts of Speech <i>20 multiple choice questions</i> | 3 |
| Exercise 2 | -- | Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i> | 5 |
| Exercise 3 | -- | Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i> | 6 |
| Exercise 4 | -- | Simple, Compound, Complex Sentences <i>20 multiple choice questions</i> | 7 |
| Exercise 5 | -- | Complements <i>20 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i> | 9 |
| Exercise 6 | -- | Phrases <i>20 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i> | ... 11 |
| Exercise 7 | -- | Verbals: Gerunds, Infinitives, and Participles <i>20 multiple choice questions</i> | ... 13 |
| Exercise 8 | -- | Clauses <i>20 multiple choice questions</i> | ... 15 |

TABLE OF CONTENTS

| | | |
|----------------|---|--------|
| Exercise 9 -- | Style: Figurative Language <i>20 multiple choice questions on metaphor, simile, personification, onomatopoeia, and hyperbole</i> | ... 17 |
| Exercise 10 -- | Style: Poetic Devices <i>20 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i> | ... 19 |
| Exercise 11 -- | Style: Sensory Imagery <i>20 multiple choice questions</i> | ... 21 |
| Exercise 12 -- | Style: Allusions <i>20 multiple choice questions on allusions to history, mythology, religion, literature, and craziness/foolishness</i> | ... 23 |
| Exercise 13 -- | Style: Literary Analysis – Selected Passage 1 <i>6 multiple choice questions</i> | ... 25 |
| Exercise 14 -- | Style: Literary Analysis – Selected Passage 2 <i>6 multiple choice questions</i> | ... 27 |
| Exercise 15 -- | Style: Literary Analysis – Selected Passage 3 <i>6 multiple choice questions</i> | ... 29 |
| Exercise 16 -- | Style: Literary Analysis – Selected Passage 4 <i>6 multiple choice questions</i> | ... 31 |
| Answer Key - | Exercises 1-16 | ... 33 |
| Glossary -- | Definitions of Terms Used in Literary Analysis | ... 35 |

THE TAMING OF THE SHREW 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

conj = conjunction

int = interjection

INDUCTION/ACT I

- ___ 1. I'll not budge an inch, boy.
- ___ 2. No profit grows where is no pleasure ta'en.
- ___ 3. Katherine, you may stay, for I have more to commune with Bianca.
- ___ 4. Faith, as you say, there's small choice in rotten apples.

ACT II

- ___ 5. And toward the education of your daughters I here bestow a simple instrument, and this small packet of Greek and Latin books.
- ___ 6. How much she loves me. O, the kindest Kate!
- ___ 7. Faith, gentlemen, now I play a merchant's part and venture madly on a desperate mart.
- ___ 8. Nay, I have off'red all! I have no more; and she can have no more than all I have.

ACT III

- ___ 9. Though he be blunt, I know him passing wise.
- ___ 10. Signior Gremio, came you from the church?
- ___ 11. 'Tis a groom indeed, a grumbling groom, and that the girl shall find.
- ___ 12. Nay, look not big nor stamp nor stare nor fret!

***THE TAMING OF THE SHREW* by William Shakespeare – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

ACT IV

- ___ 13. Is she so hot a shrew as she's reported?
- ___ 14. Out of their saddles into the dirt, and thereby hangs a tale.
- ___ 15. Do you hear, ho? You must meet my master, to countenance my mistress!
- ___ 16. Travel you far on, or are you at the farthest?

ACT V

- ___ 17. And happily I have arriv'd at last unto the wished haven of my bliss.
- ___ 18. Love wrought these miracles.
- ___ 19. Better once than never, for never too late.
- ___ 20. Sirrah Grumio, go to your mistress; say I command her come to me.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

Faith, as you say, there's small choice in Rotten
1
apples. But come; since this bar in law makes us
freinds, it shall be so far forth friendly maintain'd
2
till by helping Baptistas eldest daughter to a
3
husband we set his yungest free for a husband; and
4
then have to't afresh! Sweet bianca! Happy man be
5
his dole! He that runs fastest gets the ring. How say
6
you, Signior Gremio? (I, i, 132-138)

- ___ 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

Nay, look you, sir, he tells you flatly what His
1
mind is Why, give him gold enough and marry
2
him to a puppet or an aglet-baby, or an old trot with
3
n'er a tooth in her head, though she have as many
4
diseeses as two-and-fifty horses. Why, nothing comes
5
amiss, so money comes withal (I, ii, 75-80)
6

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

***THE TAMING OF THE SHREW* 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.

INDUCTION/ACT I

- ___ 1. **Call home thy ancient thoughts from banishment and banish hence these abject lowly dreams!**
- ___ 2. **The rest will comfort, for thy counsel's sound.**
- ___ 3. **Mark'd you not how her sister began to scold and raise up such a storm that mortal ears might hardly endure the din?**
- ___ 4. **I know her father, though I know not her, and he knew my deceased father well.**

ACT II

- ___ 5. **If you affect him, sister, here I swear I'll plead for you myself but you shall have him.**
- ___ 6. **Well mayst thou woo and happy be thy speed!**
- ___ 7. **Asses are made to bear, and so are you.**
- ___ 8. **If I be waspish, best beware my sting.**

ACT III

- ___ 9. **I'll not be tied to hours, nor 'pointed times, but learn my lessons as I please myself.**
- ___ 10. **Tedious it were to tell, and harsh to hear.**
- ___ 11. **So shall you quietly enjoy your hope and marry sweet Bianca with consent.**
- ___ 12. **Rescue thy mistress if thou be a man.**

***THE TAMING OF THE SHREW* by William Shakespeare – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

- ___ 13. **Where is the life that late I led?**
- ___ 14. **So shall you stay till you have done your business in the city.**
- ___ 15. **This is a man, old, wrinkled, faded, withered, and not a maiden,
as thou say'st he is.**
- ___ 16. **My name is call'd Vincentio, my dwelling Pisa, and bound I am
to Padua, there to visit a son of mine, which long I have not seen.**

ACT V

- ___ 17. **I could not forget you, for I never saw you before in all my life.**
- ___ 18. **You are very sensible, and yet you miss my sense.**
- ___ 19. **He that is giddy thinks the world turns round.**
- ___ 20. **I am asham'd that women are so simple to offer war where they
should kneel for peace.**

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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

INDUCTION/ACT I

- ___ 1. She was the fairest creature in the world; and yet she is inferior to none.
- ___ 2. That wench is stark mad or wonderful forward.
- ___ 3. Sorry am I that our good will effects Bianca's grief.
- ___ 4. Sir, let me be so bold as ask you, did you yet ever see Baptista's daughter?

ACT II

- ___ 5. How now, my friend? Why dost thou look so pale?
- ___ 6. She hung about my neck, and kiss on kiss she vied so fast, protesting oath on oath, that in a twink she won me to her love.
- ___ 7. 'Tis deeds must win the prize, and he of both that can assure my daughter's greatest dower shall have my Bianca's love.
- ___ 8. An old Italian fox is not so kind, my boy.

ACT III

- ___ 9. Though he be merry, yet withal he's honest.
- ___ 10. I say his horse comes with him on his back.
- ___ 11. Obey the bride, you that attend on her.
- ___ 12. She is my goods, my chattels; she is my house, my household stuff, my field, my barn, my horse, my ox, my ass, my anything!

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 5 COMPLEMENTS

ACT IV

- ___ 13. Kindness in women, not their beauteous looks, shall win my love.
- ___ 14. I gave him no order. I gave him the stuff.
- ___ 15. Tailor, I'll pay thee for thy gown tomorrow.
- ___ 16. I knew a wench married in an afternoon as she went to the garden
for parsley to stuff a rabbit.

ACT V

- ___ 17. His name is Lucentio; and he is mine only son, and heir to the lands of me,
Signior Vincentio.
- ___ 18. Sir, my mistress sends you word that she is busy and she cannot come!
- ___ 19. Nay, I will win my wager better yet and show more sign of her obedience,
her new-built virtue and obedience.
- ___ 20. The wisdom of your duty, fair Bianca, hath cost me a hundred crowns
since supper time.

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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

INDUCTION/ACT I

- ___ 1. Ask Marian Hacket, the fat alewife of Wincot, if she know me not.
- ___ 2. Thou has a lady far more beautiful than any woman in this waning age.
- ___ 3. But art thou not advis'd he took some care to get her cunning schoolmasters to instruct her?
- ___ 4. If I may be bold, tell me, I beseech you, which is the readiest way to the house of Singior Baptista Minola?

ACT II

- ___ 5. Good sister, wrong me not, nor wrong yourself, to make a bondmaid and a slave of me.
- ___ 6. Sirrah, lead these gentlemen to my two daughters, and tell them both these are their tutors.
- ___ 7. . . . thou must be married to no man but me; for I am he am born to tame you, Kate, and bring you from a wild Kate to a Kate conformable as other household Kates.
- ___ 8. I will unto Venice to buy apparel 'gainst the wedding day.

ACT III

- ___ 9. Old fashions please me best; I am not so nice to change true rules for odd inventions.
- ___ 10. I told you, I, he was a frantic fool, hiding his bitter jests in blunt behaviour.
- ___ 11. Why, is it not news to hear of Petruchio's coming?
- ___ 12. We'll overreach the greybeard, Gremio, the narrow-prying father, Minola, the quaint musician, amorous Licio – all for my master's sake, Lucentio.

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EXERCISE 6 PHRASES

ACT IV

- ___ 13. As with the meat, some undeserved fault I'll find about the making of the bed.
- ___ 14. Ay, mistress, and Petruchio is the master, that teacheth tricks eleven-and-twenty long, to tame a shrew and charm her chattering tongue.
- ___ 15. Go with me to clothe you as becomes you.
- ___ 16. You bid me make it orderly and well, according to the fashion and the time.

ACT V

- ___ 17. I'll slit the villain's nose that would have sent me to the jail.
- ___ 18. Have you married my daughter without asking my good will?
- ___ 19. Your husband, being troubled with a shrow, measures my husband's sorrow by his woe.
- ___ 20. See where she comes, and brings your forward wives as prisoners to her womanly persuasion.

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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:

d.o. = direct object
adv = adverb

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

adj = adjective

INDUCTION/ACT I

Verbal Usage

- ___ ___ 1. Do you intend to stay with me tonight?
- ___ ___ 2. You will be schoolmaster and undertake the teaching of the maid.
- ___ ___ 3. Your fellow Tranio here, to save my life, puts my apparel and my count'nance on, and I for my escape have put his on.
- ___ ___ 4. Crowns in my purse I have, and goods at home, and so am come abroad to see the world.

ACT II

- ___ ___ 5. Signior Baptista, my business asketh haste, and every day I cannot come to woo.
- ___ ___ 6. O, how I long to have some chat with her!
- ___ ___ 7. My remedy is then to pluck it out.
- ___ ___ 8. But in this case of wooing, a child shall get a sire, if I fail not of my cunning.

ACT III

- ___ ___ 9. First were we sad, fearing you would not come; now sadder that you come so unprovided.
- ___ ___ 10. Faith, mistress, then I have no cause to stay.
- ___ ___ 11. But so it is, my haste doth call me hence, and therefore here I mean to take my leave.
- ___ ___ 12. Were they not quickly, I should die with laughing.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

- ___ ___ 13. But I with blowing the fire shall warm myself.
- ___ ___ 14. Why, she comes to borrow nothing of them.
- ___ ___ 15. Sir, to satisfy you in what I have said, stand by and mark the manner of his teaching.
- ___ ___ 16. But did you not request to have it cut?

ACT V

- ___ ___ 17. I pray you tell Signior Lucentio that his father is come from Pisa and is here at the door to speak with him.
- ___ ___ 18. Husband, let's follow, to see the end of this ado.
- ___ ___ 19. They sit conferring by the parlour fire.
- ___ ___ 20. Come, come, you're mocking! We will have no telling.

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EXERCISE 8 CLAUSES

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

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

INDUCTION/ACT I

- ___ 1. Tell me thy mind; for I have Pisa left and am to Padua come as he that leaves a shallow plash to plunge him in the deep, and with satiety seeks to quench his thirst.
- ___ 2. I am content to be Lucentio, because so well I love Lucentio.
- ___ 3. Her only fault (and that is faults enough) is that she is intolerable curst.
- ___ 4. Therefore this order hath Baptista ta'en, that none shall have access unto Bianca till Katherine the curst have got a husband.

ACT II

- ___ 5. Who knows not where a wasp does wear his sting?
- ___ 6. Why does the world report that Kate doth limp?
- ___ 7. My land amounts not to so much in all – that she shall have, besides an argosy that now is lying in Marseilles road.
- ___ 8. If you should die before him, where's her dower?

ACT III

- ___ 9. You'll leave his lecture when I am in tune?
- ___ 10. And wherefore gaze this goodly company, as if they saw some wondrous monument, some comet or unusual prodigy?
- ___ 11. I must go away today before night come.
- ___ 12. I will be master of what is mine own.

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EXERCISE 8 CLAUSES

ACT IV

- ___ 13. Is't possible, friend Licio, that Mistress Bianca doth fancy any other but Lucentio?
- ___ 14. Sir, to satisfy you in what I have said, stand by and mark the manner of his teaching.
- ___ 15. Here, love; thou seest how diligent I am, to dress thy meat myself and bring it thee.
- ___ 16. I told him that your father was at Venice, and that you look'd for him this day in Padua.

ACT V

- ___ 17. Padua affords nothing but what is kind.
- ___ 18. My fair Bianca, bid my father welcome, while I with selfsame kindness welcome thine.
- ___ 19. Let's each one send unto his wife, and he whose wife is most obedient, to come at first when he doth send for her, shall win the wager which we will propose.
- ___ 20. And so it is. I wonder what it bodes.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

INDUCTION/ACT I

- ___ 1. Your honour's players, hearing your amendment, are come to play a pleasant comedy; for so your doctors hold it very meet, seeing too much sadness hath congeal'd your blood and melancholy is the nurse of frenzy.
- ___ 2. . . . she moves me not, or not removes, at least, affection's edge in me, were she as rough as are the swelling Adriatic seas.
- ___ 3. Have I not heard the sea, puff'd up with winds, rage like an angry boar chafed with sweat?
- ___ 4. And do you tell me of a woman's tongue, that gives not half so great a blow to hear as will a chestnut in a farmer's fire?

ACT II

- ___ 5. I love her ten times more than e'er I did.
- ___ 6. Say that she rail; why, then I'll tell her plain she sings as sweetly as a nightingale.
- ___ 7. If she be curst, it is for policy, for she's not forward, but modest as the dove.
- ___ 8. She is not hot, but temperate as the morn.

ACT III

- ___ 9. And, to be noted for a merry man, he'll woo a thousand, 'point the day of marriage, make feast, invite friends, and proclaim the banes.
- ___ 10. Tut, she's a lamb, a dove, a fool to him!
- ___ 11. This done, he took the bride about the neck and kiss'd her lips with such a clamorous smack that at the parting all the church did echo.
- ___ 12. Fear not, sweet wench; they shall not touch thee, Kate! I'll buckler thee against a million.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

- ___ 13. Why, thou say'st true. It is a paltry cap, a custard coffin, a bauble, a silken pie.
- ___ 14. Here's snip and nip and cut, and slish and slash, like to a censer in a barber's shop.
- ___ 15. Thou liest, thou thread, thou thimble, thou yard, three-quarters, half-yard, quarter, nail! Thou flea, thou nit, thou winter cricket thou!
- ___ 16. Such war of white and red within her cheeks!

ACT V

- ___ 17. O sir, Lucentio slipp'd me like his greyhound, which runs himself, and catches for his master.
- ___ 18. It blots thy beauty as frosts do bite the meads, confounds thy fame as whirlwinds shake fair buds, and in no sense is meet or amiable.
- ___ 19. A woman mov'd is like a fountain troubled, muddy, ill-seeming, thick, bereft of beauty.
- ___ 20. But now I see our lances are but straws, our strength as weak, our weakness past compare, that seeming to be most which we indeed least are.

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EXERCISE 10 STYLE: POETIC DEVICES

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

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

INDUCTION/ACT I

- ___ 1. O monstrous beast! how like a swine he lies!
- ___ 2. Come, madam wife, sit by my side and let the world slip.
- ___ 3. And would I had given him the best horse in Padua to begin wooing that would thoroughly woo her, wed her, and bed her, and rid the house of her!
- ___ 4. Antonio, my father, is deceas'd, and I have thrust myself into this maze, haply to wive and thrive as best I may.

ACT II

- ___ 5. For you are call'd plain Kate, and bonny Kate, and sometimes Kate the curst; but, Kate, the prettiest Kate in Christendom, Kate of Kate Hall, my super-dainty Kate, for dainties are all Kates – and therefore, Kate, take this of me, Kate of my consolation.
- ___ 6. . . . myself am mov'd to woo thee for my wife.
- ___ 7. We will have rings and things and fine array.
- ___ 8. I must confess your offer is the best.

ACT III

- ___ 9. If once I find thee ranging, Hortensio will be quit with thee by changing.
- ___ 10. 'Tis a groom indeed, a grumbling groom, and that the girl shall find.
- ___ 11. This mad-brain'd bridegroom took him such a cuff that down fell priest and book, and book and priest.
- ___ 12. And honest company, I thank you all that have beheld me give away myself to this most patient, sweet, and virtuous wife.

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EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

- ___ 13. Now I begin: Imprimis, we came down a foul hill, my master riding behind my mistress.
- ___ 14. Thou, it seems, that calls for company to countenance her.
- ___ 15. But I, who never knew how to entreat, nor never needed that I should entreat, am starv'd for meat, giddy for lack of sleep.
- ___ 16. And now, my honey love, will we return unto thy father's house, and revel it as bravely as the best with silken coats and caps, and golden rings, with ruffs and cuffs and farthingales and things . . .

ACT V

- ___ 17. Softly and swiftly, sir, for the priest is ready.
- ___ 18. Here's a madman will murder me.
- ___ 19. For now we sit to chat as well as eat.
- ___ 20. . . . but that our soft conditions and our hearts should well agree with our external parts?

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EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

INDUCTION/ACT I

- ___ 1. Balm his foul head in warm distilled waters and burn sweet wood to make the lodging sweet.
- ___ 2. Sirrah, go see what trumpet 'tis that sounds.
- ___ 3. Thy horses shall be trapp'd, their harness studded all with gold and pearl.
- ___ 4. Tranio, I saw her coral lips to move, and with her breath she did perfume the air.

ACT II

- ___ 5. And with that word she stroke me on the head, and through the instrument my pate made way and there I stood amazed for a while . . .
- ___ 6. Kate like the hazel twig is straight and slender, and as brown in hue as hazelnuts, and sweeter than the kernels.
- ___ 7. She hung about my neck, and kiss on kiss she vied so fast, protesting oath on oath, that in a twink she won me to her love.
- ___ 8. . . . in cypress chests my arras counterpoints, costly apparel, tents, and canopies, fine linen, Turkey cushions boss'd with pearl, valance of Venice gold in needlework . . .

ACT III

- ___ 9. Why, Petruchio is coming – in a new hat and an old jerkin; a pair of old breeches thrice turn'd; a pair of boots that have been candle cases . . .
- ___ 10. O, sir, his lackey, for all the world caparison'd like the horse – with a linen stock on one leg and a kersey boot-hose on the other, gart'ed with a red and blue list; an old hat . . .
- ___ 11. Hark, hark! I hear the minstrels play.
- ___ 12. He calls for wine . . . quaff'd off the muscadel and threw the sops all in the sexton's face . . .

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EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

- ___ 13. Let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands.
- ___ 14. I fear it is too choleric a meat. How say you to a fat tripe finely broiled?
- ___ 15. What say you to a piece of beef and mustard?
- ___ 16. Good Lord, how bright and goodly shines the moon!

ACT V

- ___ 17. They're busy within. You were best knock louder.
- ___ 18. O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat!
- ___ 19. First, kiss me, Kate, and we will.
- ___ 20. Why are our bodies soft and weak and smooth . . .?

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

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

INDUCTION/ACT I

- ___ 1. Dost thou love pictures? We will fetch thee straight Adonis painted by a running brook . . .
- ___ 2. We'll show thee Io as she was a maid, and how she was beguiled and surpris'd, as lively painted as the deed was done.
- ___ 3. Or Daphne roaming through a thorny wood, scratching her legs that one shall swear she bleeds, and at that sight shall sad Apollo weep . . .
- ___ 4. Let's be no Stoics nor no stocks, I pray, or so devote to Aristotle's checks as Ovid be an outcast quite abjur'd.
- ___ 5. Hark, Tranio! thou mayst hear Minerva speak.
- ___ 6. O, yes, I saw sweet beauty in her face, such as the daughter of Agenor had, that made great Jove to humble him to her hand when with his knees he kiss'd the Cretan strand.
- ___ 7. . . . if thou know one rich enough to be Petruchio's wife . . . be she as foul as was Florentius' love, as old as Sibyl, and as curst and shrewd as Socrates' Xantippe or a worse . . .
- ___ 8. Fair Leda's daughter had a thousand wooers; then well one more may fair Bianca have; and so she shall: Lucentio shall make one, though Paris came in hope to speed alone.
- ___ 9. Yea, leave that labour to great Hercules, and let it be more than Alcides' twelve.

ACT II

- ___ 10. Did ever Dian so become a grove as Kate this chamber with her princely gait?
- ___ 11. Now I promise you you have show'd a tender fatherly regard to wish me wed to one half lunatic, a madcap ruffian and a swearing Jack . . .

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

ACT III

- ___ 12. Mistrust it not; for, sure, Aeacides was Ajax, call'd so from his grandfather.
- ___ 13. I must forsooth be forc'd to give my hand, oppos'd against my heart, unto a mad-brain rudesby, full of spleen, who woo'd in hast and means to wed at leisure.
- ___ 14. I cannot blame thee now to weep; for such an injury would vex a very saint, much more a shrew of thy impatient humour.
- ___ 15. Such a mad marriage never was before.
- ___ 16. That, being mad herself, she's madly mated.

ACT IV

- ___ 17. This is a way to kill a wife with kindness, and thus I'll curb her mad and headstrong humour.
- ___ 18. I read that I profess, "The Art to Love."

ACT V

- ___ 19. What, is the man lunatic?
- ___ 20. Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman.

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Petruchio. Why, that is nothing! for I tell you father,
I am as peremptory as she proud-minded;
And where two raging fires meet together,
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all.
So I to her, and so she yields to me,
For I am rough and woo not like a babe.
Baptista. Well mayst thou woo and happy be thy speed!
But be thou arm'd for some unhappy words.
Petruchio. Ay, to the proof, as mountains are for winds,
That shake not, though they blow perpetually. (II, I, 128-139)

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 *Petruchio.* Why, that is nothing! for I tell you father,
- 2 I am as peremptory as she proud-minded;
- 3 And where two raging fires meet together,
- 4 They do consume the thing that feeds their fury.
- 5 Though little fire grows great with little wind,
- 6 Yet extreme gusts will blow out fire and all.
- 7 So I to her, and so she yields to me,
- 8 For I am rough and woo not like a babe.
- 9 *Baptista.* Well mayst thou woo and happy be thy speed!
- 10 But be thou arm'd for some unhappy words.
- 11 *Petruchio.* Ay, to the proof, as mountains are for winds,
- 12 That shake not, though they blow perpetually. (II, I, 128-139)

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ___ 1. The underlined words in Lines 4 and 5 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 2. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 3. Line 8 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

- ___ 4. The **PREDOMINANT** form of comparison used in the passage is . . .
a. euphemism b. allegory c. anecdote d. analogy

- ___ 5. The woman mentioned in the passage is compared to **ALL** of the following **EXCEPT** . . .
a. fire b. wind c. mountain

- ___ 6. **ALL** of the following statements are accurate **EXCEPT** . . .
a. Petruchio will not be gentle in his wooing.
b. Petruchio will ignore unhappy words.
c. Baptista gives permission for Petruchio to woo his daughter.
d. Petruchio does not intend to marry Baptista's daughter.

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Baptista. . . . Signior Petruchio, will you go with us,
Or shall I send my daughter Kate to you?
Petruchio. I pray you do; I will attend her here,
And woo her with some spirit when she comes.
Say that she rail; why, then I'll tell her plain
She sings as sweetly as a nightingale.
Say that she frown; I'll say she looks as clear
As morning roses newly wash'd with dew.
Say she be mute and will not speak a word;
Then I'll commend her volubility
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week.
If she deny to wed, I'll crave the day
When I shall ask the banes, and when be married
But here she comes; and now, Petruchio, speak.
Good morrow, Kate; for that's your name, I hear. (Act II, I, 166-181)

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 *Baptista.* . . . Signior Petruchio, will you go with us,
- 2 Or shall I send my daughter Kate to you?
- 3 *Petruchio.* I pray you do; I will attend her here,
- 4 And woo her with some spirit when she comes.
- 5 Say that she rail; why, then I'll tell her plain
- 6 She sings as sweetly as a nightingale.
- 7 Say that she frown; I'll say she looks as clear
- 8 As morning roses newly wash'd with dew.
- 9 Say she be mute and will not speak a word;
- 10 Then I'll commend her volubility
- 11 And say she uttereth piercing eloquence.
- 12 If she do bid me pack, I'll give her thanks,
- 13 As though she bid me stay by her a week.
- 14 If she deny to wed, I'll crave the day

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

15 When I shall ask the banes, and when be married

16 But here she comes; and now, Petruchio, speak.

17 Good morrow, Kate; for that's your name, I hear.

- ___ 1. **ALL of the following lines are parallel in meaning EXCEPT . . .**
a. *Say that she rail* (Line 5)
b. *Say that she frown* (Line 7)
c. *Say she be mute* (Line 9)
d. *say she uttereth piercing eloquence* (Line 11)
- ___ 2. **Line 6 contains an example of . . .**
a. metaphor b. simile c. personification d. hyperbole
- ___ 3. **The underlined words in Line 5 are examples of . . .**
a. assonance b. consonance c. alliteration d. rhyme
- ___ 4. **The words *say that she* in Lines 5 and 7 are examples of . . .**
a. anadiplosis b. antimetabole c. anaphora d. antiphrasis
- ___ 5. **The underlined words in Line 9 are examples of . . .**
a. assonance b. consonance c. alliteration d. rhyme
- ___ 6. **A shift occurs in Line . . .**
a. 5 b. 7 c. 11. d. 17

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Katherine. No shame but mine! I must forsooth be forc'd
To give my hand, oppos'd against my heart,
Unto a mad-brain rudesby, full of spleen,
Who woo'd in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behavior;
And, to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
Make feast, invite friends, and proclaim the banes;
Yet never means to wed where he hath woo'd.
Now must the world point at poor Katherine
And say, "Lo, there is mad Petruchio's wife,
If it would please him come and marry her!"
Tranio. Patience, good Katherine, and Baptista too!
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word.
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he's honest.
Katherine. Would Katherine had never seen him though! (III, ii, 1-26)

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 *Katherine.* No shame but mine! I must forsooth be forc'd
- 2 To give my hand, oppos'd against my heart,
- 3 Unto a mad-brain rudesby, full of spleen,
- 4 Who woo'd in haste and means to wed at leisure.
- 5 I told you, I, he was a frantic fool,
- 6 Hiding his bitter jests in blunt behavior;
- 7 And, to be noted for a merry man,
- 8 He'll woo a thousand, 'point the day of marriage,
- 9 Make feast, invite friends, and proclaim the banes;
- 10 Yet never means to wed where he hath woo'd.
- 11 Now must the world point at poor Katherine
- 12 And say, "Lo, there is mad Petruchio's wife,
- 13 If it would please him come and marry her!"

THE TAMING OF THE SHREW by William Shakespeare – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 *Tranio*. Patience, good Katherine, and Baptista too!

15 Upon my life, Petruchio means but well,

16 Whatever fortune stays him from his word.

17 Though he be blunt, I know him passing wise;

18 Though he be merry, yet withal he's honest.

19 *Katherine*. Would Katherine had never seen him though!

- ___ 1. ALL of the following descriptions are parallel in meaning EXCEPT . . .
- a. *mad-brain rudesby* (Line 3)
 - b. *a frantic fool* (Line 5)
 - c. *a merry man* (Line 7)
 - d. *withal he's honest* (Line 18)
- ___ 2. The underlined words in Line 6 are examples of . . .
- a. assonance b. consonance c. alliteration d. rhyme
- ___ 3. Line 8 contains an example of . . .
- a. hyperbole b. metaphor c. simile d. personification
- ___ 4. Line 4 contains examples of . . .
- a. consonance and rhyme
 - b. assonance and alliteration
 - c. rhyme and alliteration
 - d. assonance and rhyme
- ___ 5. ALL of the following devices are used to develop tone EXCEPT . . .
- a. punctuation b. adjectives c. analogies d. poetic devices
- ___ 6. The words *though he be* in Lines 17 and 18 are examples of . . .
- a. anaphora b. antiphrasis c. antimetabole d. analogy

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Petruchio. Thus have I politicly begun my reign.
And 'tis my hopes to end successfully.
My falcon now is sharp, and passing empty,
And till she stoop she must not be full-gorg'd,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come, and know her keeper's call:
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not.
As with the meat, some undeserved fault
I'll find about the making of the bed;

And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets.
Ay, and amid this hurly I intend
That all is done in reverend care of her;
And in conclusion, she shall watch all night;
And if she chance to nod, I'll rail and brawl
And with the clamour keep her still awake.
This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak: 'tis charity to shew.
(IV, ii, 179-193)

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 Petruchio. Thus have I politicly begun my reign.
- 2 And 'tis my hopes to end successfully.
- 3 My falcon now is sharp, and passing empty,
- 4 And till she stoop she must not be full-gorg'd,
- 5 For then she never looks upon her lure.
- 6 Another way I have to man my haggard,
- 7 To make her come, and know her keeper's call:
- 8 That is, to watch her, as we watch these kites
- 9 That bate and beat and will not be obedient.
- 10 She eat no meat to-day, nor none shall eat;
- 11 Last night she slept not, nor to-night she shall not.
- 12 As with the meat, some undeserved fault
- 13 I'll find about the making of the bed;

- 14 And here I'll fling the pillow, there the bolster,
- 15 This way the coverlet, another way the sheets.
- 16 Ay, and amid this hurly I intend
- 17 That all is done in reverend care of her;
- 18 And in conclusion, she shall watch all night;
- 19 And if she chance to nod, I'll rail and brawl
- 20 And with the clamour keep her still awake.
- 21 This is a way to kill a wife with kindness,
- 22 And thus I'll curb her mad and headstrong humour.
- 23 He that knows better how to tame a shrew,
- 24 Now let him speak: 'tis charity to shew.

***THE TAMING OF THE SHREW* by William Shakespeare – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ___ 1. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 2. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 3. The underlined words in Line 10 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 4. The underlined words in Line 11 and 19 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

- ___ 5. The words *to kill a wife with kindness* in Line 21 are an example of . . .
a. sarcasm b. bathos c. irony d. malapropism

- ___ 6. Lines 3 through 5 contain an example of . . .
a. hyperbole b. anecdote c. simile d. analogy

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***THE TAMING OF THE SHREW* by William Shakespeare – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

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

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

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

BATHOS – sentimentality.

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

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

BURLESQUE – low comedy, ridiculous exaggeration, nonsense..

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

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

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGANGER – a double or twin.

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

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

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

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

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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