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The Tempest

by William Shakespeare

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

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

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EXERCISE 1 PARTS OF SPEECH

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

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

ACT I

____1. We are merely cheated of our lives by <u>drunkards</u>.

____2. <u>O</u>, I have suffered with those that I saw suffer!

____3. Had I not four or five women <u>once</u> that tended me?

____4. Safely in harbor <u>is</u> the King's ship.

ACT II

____5. The air breathes upon us here most <u>sweetly</u>.

____6. Why, how now? <u>Ho</u>, awake! Why are you drawn? Wherefore this ghastly looking?

____7. By this good light, this is a very <u>shallow</u> monster!

____8. I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee, <u>and</u> get thee wood enough.

ACT III

____9. I would not wish any <u>companion</u> in the world but you.

____10. He that dies <u>pays</u> all debts.

____11. If in Naples I should report this now, would <u>they</u> believe me if I should say I saw such islanders?

____12. I have made you mad; and even <u>with</u> suchlike valor men hang and drown their proper selves.

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EXERCISE 1 PARTS OF SPEECH

ACT IV

____13. Thy shape <u>invisible</u> retain thou still.

____14. And as with age his body uglier <u>grows</u>, so his mind cankers.

____15. Pray you tread <u>softly</u>, that the blind mole may not hear a foot fall.

____16. Be patient, <u>for</u> the prize I'll bring thee to shall hoodwink this mischance.

ACT V

____17. O <u>brave</u> new world that has such people in 't!

____18. O, rejoice <u>beyond</u> a common joy, and set it down with gold on lasting pillars.

____19. <u>One</u> of them is a plain fish and no doubt marketable.

____20. I <u>long</u> to hear the story of your life, which must take the ear strangely.

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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

This is some monstir of the isle, with four
1
legs, who hath got, as I take it, an ague.
2
Where the devil should he learn our
language I will give him some relief, if it
3
be but for that. if I can recover him, and
4
keepe him tame, and get to Naples with him,
5
he s a present for any emperor that ever
6
trod on neat's leather. (II, ii, 64-70)

____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

i took him to be killed with a thunderstroke.
1
But art thou not drownded, Stephano? I
2
hope now thou art not drowned Is the storm
3
overblown. I hid me under the dead mooncalf's
4
gaberdine for feer of the storm. And art
5
thou living, stephano? O, Stephano!
6
two Neapolitans scaped! (II, ii, 107-112)

____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 to each underlined section.

PASSAGE 1

You cram theese words into mine ears (1)
against the stomich of my sense. Would (2)
i had never married my daughter there! (3)
For, coming thence, my son is lost; and, in my rate, she too, who is so far from Italy (4)
removed I ne'er again shall see her. O thou mine heir of naples and of Milan, what (5)
strange fish hath made his meal on thee (6)
(II, I, 106-113)

____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

i saw him beat the surges under him and ride (1)
upon their backs He trod the water, whose (2)
enmity he flung aside, and breasted the surge (3)
most swol'n that met him. His bold head 'bove the contentious waves he kept, and oared hisself (4)
with the good arms in Lusty stroke to th' shore, (5)
that o'er his wave-worn basis bowed, as stooping to relieve him. I no doubte he came alive to land. (6)
(II, I, 114-122)

____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. Canst thou remember a time before we came unto this cell?

____2. This blue-eyed hag was hither brought with child and here was left by th' sailors.

____3. This island's mine by Sycorax my mother, which thou tak'st from me.

____4. Might I but through my prison once a day behold this maid.

ACT II

____5. 'Twas a sweet marriage, and we prosper well in our return.

____6. You rub the sore when you should bring the plaster.

____7. If it should thunder as it did before, I know not where to hide my head.

____8. Though thou canst swim like a duck, thou art made like a goose.

ACT III

____9. If you'll sit down, I'll bear your logs the while.

____10. Interrupt the monster one word further and, by this hand, I'll turn my mercy out o' doors and made a stockfish of thee.

____11. This will prove a brave kingdom to me, where I shall have my music for nothing.

____12. My high charms work, and these, mine enemies, are all knit up in their distractions.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

ACT IV

____13. Go with me to bless this twain, that they may prosperous be and honored in their issue.

____14. If you be pleased, retire into my cell and there repose.

____15. When I presented Ceres, I thought to have told thee of it, but I feared lest I might anger thee.

____16. Shortly shall all my labors end, and thou shalt have the air at freedom.

ACT V

____17. My charms I'll break, their senses I'll restore, and they shall be themselves.

____18. All torment, trouble, wonder, and amazement inhabits here.

____19. For more assurance that a living prince does now speak to thee, I embrace thy body, and to thee and thy company I bid a hearty welcome.

____20. Let us not burden our remembrance with a heaviness that's gone.

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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. Thy mother was a <u>piece</u> of virtue, and she said thou wast my daughter; and thy father was Duke of Milan.

____2. Your tale, sir, would cure <u>deafness</u>.

____3. Good wombs have borne bad <u>sons</u>.

____4. It was mine <u>art</u>, when I arrived and heard thee, that made gape the pine, and let thee out.

ACT II

____5. All things in common <u>nature</u> should produce without sweat or endeavor.

____6. Misery acquaints a <u>man</u> with strange bedfellows.

____7. I shall laugh myself to death at this puppy-headed <u>monster</u>.

____8. I'll bear <u>him</u> no more sticks, but follow thee, thou wondrous man.

ACT III

____9. I am a <u>fool</u> to weep at what I am glad of.

____10. I'll to my book; for yet ere suppertime must I perform much <u>business</u> appertaining.

____11. They all do hate <u>him</u> as rootedly as I.

____12. All three of them are <u>desperate</u>.

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EXERCISE 5 COMPLEMENTS

ACT IV

____13. I had forgot that foul <u>conspiracy</u> of the beast Caliban and his confederates against my life.

____14. Good my lord, give <u>me</u> thy favor still.

____15. Let 't alone, and do the <u>murder</u> first.

____16. Shortly shall all my labors end, and thou shalt have the <u>air</u> at freedom.

ACT V

____17. Here have I few <u>attendants</u>, and subjects none abroad.

____18. How <u>beauteous</u> mankind is!

____19. Is she the <u>goddess</u> that hath severed us and brought us together?

____20. And thence retire me to my <u>Milan</u>, where every third thought shall be my grave.

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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. We are less afraid <u>to be drowned</u> than thou art.

____2. Thou didst smile, <u>infused with a fortitude from heaven</u>, when I have decked the sea with drops full salt, under my burden groaned.

____3. We'll visit Caliban, <u>my slave</u>, who never yields us kind answer.

____4. The red plague rid you for <u>learning me your language</u>!

ACT II

____5. Here comes a spirit of his, and to torment me for <u>bringing wood in slowly</u>.

____6. I'll swear upon that bottle <u>to be thy true subject</u>, for the liquor is not earthly.

____7. I'll bring thee <u>to clust'ring filberts</u>, and sometimes I'll get thee young scamels from the rock.

____8. I prithee now, lead the way without <u>any more talking</u>.

ACT III

____9. Wilt thou tell a monstrous lie, <u>being but half a fish and half a monster</u>?

____10. How now shall this be compassed? Can'st thou bring me <u>to the party</u>?

____11. There thou mayst brain him, <u>having first seized his books</u>, or with a log batter his skull, or paunch him with a stake, or cut his wezand with they knife.

____12. <u>Within this half hour</u> will he be asleep. Wilt thou destroy him then?

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EXERCISE 6 PHRASES

ACT IV

____13. Come, temperate nymphs, and help <u>to celebrate a contract of true love</u>; be not too late.

____14. Never till this day saw I him <u>touched with anger so distempered</u>.

____15. A turn or two I'll walk <u>to still my beating mind</u>.

____16. We shall lose our time and all be turned to barnacles, or to apes <u>with foreheads villainous low</u>.

ACT V

____17. Now does my project gather <u>to a head</u>.

____18. The charm dissolves apace; and as the morning steals upon the night, <u>melting the darkness</u>, so their rising senses begin to chase the ignorant fumes that mantle their clearer reason.

____19. Sir, my liege, do not infest your mind with <u>beating on the strangeness</u> of this business.

____20. Is not this Stephano, <u>my drunken butler</u>?

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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*** ***o.p. = object of preposition***
adj = adjective ***adv = adverb***

Verbal Usage

ACT I

____ ____**1.** **So, of his gentleness, knowing I loved my books, he furnished me from mine own library with volumes that I prize above my dukedom.**

____ ____**2.** **And now I pray you, sir – for still 'tis beating in my mind – your reason for raising this sea storm?**

____ ____**3.** **I come to answer thy best pleasure; be 't to fly, to swim, to dive into the fire, to ride on the curled clouds.**

____ ____**4.** **This music crept by me upon the waters, allaying both their fury and my passion with its sweet air.**

ACT II

____ ____**5.** **. . . my strong imagination sees a crown dropping upon thy head.**

____ ____**6.** **The setting of thine eye and cheek proclaim a matter from thee; and a birth, indeed, which throes thee much to yield.**

____ ____**7.** **Upon mine honor, sir, I heard a humming.**

____ ____**8.** **When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.**

ACT III

____ ____**9.** **But this is trifling; and all the more it seeks to hide itself, the bigger bulk it shows.**

____ ____**10.** **Remember first to possess his books; for without them he's but a sot, as I am, nor hath one spirit to command.**

____ ____**11.** **Old lord, I cannot blame thee, who am myself attached with weariness to th' dulling of my spirits.**

____ ____**12.** **Wilt thou be pleased to hearken once again to the suit I made to thee?**

THE TEMPEST **by William Shakespeare – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

ACT IV

____ ____13. Of her society be not afraid; I met her Deity <u>cutting the clouds toward Paphos</u>, and her son dove-drawn with her.

____ ____14. Spirits, which by mine art I have from their confines called <u>to enact my present fancies</u>.

____ ____15. We must prepare <u>to meet with Caliban</u>.

____ ____16. At last I left them i' th' filthy mantled pool beyond your cell, there <u>dancing up to th' chins</u>, that the foul lake o'erstunk their feet.

ACT V

____ ____17. <u>Their understanding</u> begins to swell, and the approaching tide will shortly fill the reasonable shore, that now lies foul and muddy.

____ ____18. The master and the boatswain <u>being awake</u>, enforce them to this place, and presently, I prithee.

____ ____19. These three have robbed me, and this demi-devil (for he's a bastard one) had plotted with them <u>to take my life</u>.

____ ____20. Now I want spirits to enforce, art to enchant; and <u>my ending</u> is despair unless I be relieved by prayer . . .

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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***
p.n. = predicate nominative	***o.p. = object of preposition***	***adv = adverb***

ACT I

____1. **And for the rest o' th' fleet, <u>which I dispersed</u>, they all have met again.**

____2. **My prime request, which I do last pronounce, is (O you wonder!) <u>if you be maid or no</u>?**

____3. **I will resist such entertainment <u>till mine enemy has more pow'r</u>.**

____4. **My father's loss, the weakness which I feel, the wrack of all my friends, nor this man's threats to <u>whom I am subdued</u>, are but light to me.**

ACT II

____5. **We too, my lord, will guard your person <u>while you take your rest</u>, and watch your safety.**

____6. **. . . <u>what's past</u> is prologue, what to come, in yours and my discharge.**

____7. **Prospero my lord shall know <u>what I have done</u>.**

____8. **My cellar is in a rock by th' seaside, <u>where my wine is hid</u>.**

ACT III

____9. **I would the lightning had burnt up those logs <u>that you are enjoined to pile</u>!**

____10. **O most dear mistress, the sun will set before I shall discharge <u>what I must strive to do</u>.**

____11. **Travelers ne'er did lie, <u>though fools at home condemn 'em</u>.**

____12. **They now are in my pow'r; and in these fits I leave them, while I visit young Ferdinand, <u>whom they suppose is drowned</u>.**

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EXERCISE 8 CLAUSES

ACT IV

____13. Go bring the rabble, o'er <u>whom I give thee power</u>, here to this place.

____14. Do not approach <u>till thou dost hear me call</u>.

____15. Your father's in some passion <u>that works him strongly</u>.

____16. Do that good mischief <u>which may make this island thine own forever</u>, and I thy Caliban, for aye thy footlicker.

ACT V

____17. <u>Whether this be or be not</u>, I'll not swear.

____18. <u>Though the seas threaten</u>, they are merciful.

____19. The best news is <u>that we have safely found our king and company</u>.

____20. <u>Where the bee sucks</u>, there suck I; in a cowslip's bell I lie.

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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

ACT I

____1. . . . he was the ivy which had hid my princely trunk and sucked my verdure out on 't.

____2. To cry to th' sea that roared to us; to sigh to th' winds, whose pity, sighing back again, did us but loving wrong.

____3. Bow, wow! The watchdogs bark. Bow, wow!

____4. Thou shalt be as free as mountain winds; but then exactly do all points of my command.

ACT II

____5. He receives comfort like cold porridge.

____6. Look, he's winding up the watch of his wit; by and by it will strike.

____7. Temperance was a delicate wench.

____8. It is foul weather in us all, good sir, when you are cloudy.

____9. For all the rest, they'll take suggestion as a cat laps milk.

____10. . . . sometime am I all wound with adders, who with cloven tongues do hiss me into madness.

ACT III

____11. Sometimes a thousand twangling instruments will hum about mine ears.

____12. He is drowned whom thus we stray to find; and the sea mocks our frustrate search on land.

____13. Methought the billows spoke and told me of it; the winds did sing it to me; and the thunder, that deep and dreadful organ pipe, pronounced the name of Prosper.

____14. Their great guilt, like poison given to work a great time after, now 'gins to bite the spirits.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

ACT IV

____15. <u>The white cold virgin snow upon my heart</u> abates the ardor of my liver.

____16. Then I beat my tabor; at which <u>like unbacked colts</u> they pricked their ears, advanced their eyelids, lifted up their noses as they smelt the music.

ACT V

____17. My charms crack not, my spirits obey, and <u>time goes upright with his carriage</u>.

____18. His tears runs down his beard <u>like winter's drops from eaves of reeds</u>.

____19. The charm dissolves apace; and <u>as the morning steals upon the night, melting into darkness</u>, so their rising senses begin to chase the ignorant fumes that mantle their clearer reason.

____20. Irreparable is the loss, and <u>patience says it is past her cure</u>.

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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. I have done nothing but in care of <u>thee</u>, of <u>thee</u> my dear one, <u>thee</u> my daughter.

____2. <u>Full</u> <u>fathom</u> <u>five</u> thy <u>father</u> lies.

____3. <u>Sit</u> <u>still</u>, and hear the last of our <u>sea</u> <u>sorrow</u>.

____4. There's nothing <u>ill</u> can <u>dwell</u> in such a temple.

ACT II

____5. How <u>lush</u> and <u>lusty</u> the grass <u>looks</u>! How green!

____6. If of life you keep a <u>care</u>, shake off slumber and <u>beware</u>.

____7. The <u>master</u>, the swabber, the boatswain, and I, the gunner, and his <u>mate</u> loved <u>Mall</u>, <u>Meg</u>, and <u>Marian</u>, and <u>Margery</u>, but none of us cared for Kate.

____8. When's <u>god</u>'s asleep, he'll <u>rob</u> his <u>bottle</u>.

ACT III

____9. My <u>sweet</u> mistress <u>weeps</u> when <u>she</u> <u>sees</u> <u>me</u> work, and says such baseness had never like executor.

____10. No, precious creature, I had rather <u>crack</u> my sinews, <u>break</u> my <u>back,</u> than you should such dishonor undergo while I sit lazy by.

____11. If in Naples I <u>should</u> report this now, would they believe me if I <u>should</u> <u>say</u> I <u>saw</u> <u>such</u> islanders?

____12. I cannot too much muse <u>such</u> shapes, <u>such</u> gesture, and <u>such</u> sound, expressing (although they want the use of tongue) a kind of excellent dumb discourse.

***THE TEMPEST* by William Shakespeare – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

ACT IV

____13. Here, afore heaven, I ratify this my rich gift.

____14. Before you can say "Come" and "Go," and breathe twice and cry, "So, so," each one, tripping on his toe . . .

____15. Her waspish-headed son has broke his arrows, swears he will shoot no more, but play with sparrows and be a boy right out.

____16. A devil, a born devil, on whose nature nurture can never stick; on whom my pains, humanely taken, all, all lost, quite lost!

ACT V

____17. Though with their high wrongs I am struck to th' quick.

____18. At this time I will tell no tales.

____19. As great to me, as late, and supportable to make the dear loss, have I means much weaker than you may call to comfort you; for I have lost my daughter.

____20. There are not natural events; they strengthen from strange to stranger.

THE TEMPEST **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. <u>Wipe thou thine eyes</u>; have comfort.

____2. The King's son Ferdinand, <u>with hair up-staring (then like reeds, not hair)</u>, was the first man that leapt; cried "Hell is empty, and all the devils are here!"

____3. <u>Where should this music be</u>? I' th' air or th' earth?

____4. <u>Sea water shalt thou drink; thy food shall be the fresh-brook mussels, withered roots, and hulks wherein the acorn cradled.</u>

ACT II

____5. Or as 'twere <u>perfumed by a fen</u>.

____6. <u>Thou dost snore distinctly</u>; there's meaning in thy snores.

____7. <u>Yond same black cloud, yond huge one</u>, looks like a foul bombard that would shed his liquor.

____8. He <u>smells like a fish</u>; a very ancient and fishlike smell.

ACT III

____9. I can go no further, sir; <u>my old bones aches</u>.

____10. <u>He shall drink naught but brine</u>, for I'll not show him where the quick freshes are.

____11. Be not afeard; <u>the isle is full of noises, sounds and sweet airs</u> that give delight and hurt not.

____12. No matter, since they have left their <u>viands</u> behind; for we have stomachs. Will 't please you <u>taste of what is here</u>?

***THE TEMPEST* by William Shakespeare – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

ACT IV

____13. Why hath thy queen summoned me hither to this short-grassed green?

____14. So I charmed their ears that calflike they my lowing followed through toothed briers, sharp furzes, pricking goss, and thorns which ent'red their frail shins.

____15. At last I left them i' th' filthy mantled pool beyond your cell, there dancing up to th' chins, that the foul lake o'erstunk their feet.

____16. Monster, I do smell all horse piss, at which my nose is in great indignation.

ACT V

____17. . . . I have bedimmed the noontide sun, called forth the mutinous winds, and 'twixt the green sea and the azured vault set roaring war . . .

____18. For more assurance that a living prince does now speak to thee, I embrace thy body, and to thee and thy company I bid a hearty welcome.

____19. Give me your hands. Let grief and sorrow still embrace his heart that doth not wish you joy.

____20. Where should they find this grand liquor that hath gilded 'em?

THE TEMPEST **by William Shakespeare – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS

Identify the allusions in the following sentences. Label the underlined words:
a. mythology b. religion c. literature d. witchcraft/magic e. folklore

ACT I

____1. Lend thy hand and pluck my <u>magic garment</u> from me.

____2. O, a <u>cherubin</u> thou wast that did preserve me!

____3. <u>Jove's lightnings</u>, the precursors o' th' dreadful thunderclaps, more momentary and sight-outrunning were not.

____4. The fire and cracks of sulfurous roaring the most mighty <u>Neptune</u> seem to besiege, and make his bold waves tremble.

____5. Hast thou forgot the foul <u>witch</u> Sycorax, who with age and envy was grown into a hoop?

____6. All the <u>charms</u> of Sycorax – toads, beetles, bats, light on you!

ACT II

____7. What if he had said "widower <u>Aeneas</u>" too?

____8. I was the <u>Man i' th' Moon</u> when time was.

ACT III

____9. As I told thee before, I am subject to a tyrant, a <u>sorcerer</u>, that by his cunning hath cheated me of the island.

____10. Now I will believe that there are unicorns; that in Arabia there is one tree, the phoenix' throne; one <u>phoenix</u> at this hour reigning.

____11. I and my fellows are ministers of <u>Fate</u>.

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EXERCISE 12 STYLE: ALLUSIONS

ACT IV

____12. Therefore take heed, as <u>Hymen's</u> lamps shall light you.

____13. With such love as 'tis now, the murkiest den, the most opportune place, the strong'st suggestion our worser genius can, shall never melt mine honor into lust, to take away the edge of that day's celebration when I shall think or <u>Phoebus</u>' steeds are foundered or Night kept chained below.

____14. Hail, many-colored messenger, that n'er dost disobey the wife of <u>Jupiter</u> . . .

____15. Tell me, heavenly bow, if <u>Venus</u> or her son, as thou dost know, do now attend the Queen?

____16. Monster, your <u>fairy</u>, which you say is a harmless fairy, has done little better than played the Jack with us.

____17. Go, charge my <u>goblins</u> that they grind their joints with dry convulsions, shorten up their sinews with aged cramps, and more pinch-spotted make them than pard or cat o' mountain.

ACT V

____18. Ye <u>elves</u> of hills, brooks, standing lakes, and groves . . .

____19. Sir, she is mortal; but by immortal <u>providence</u> she's mine.

____20. Set Caliban and his companions free. Untie the <u>spell.</u>

THE TEMPEST by William Shakespeare – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

***Prospero*. You do look, my son, in a moved sort,**
As if you were dismayed; be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this unsubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vexed.
Bear with my weakness; my old brain is troubled.
Be not disturbed with my infirmity.
If you be pleased, retire into my cell
And there repose. A turn or two I'll walk
To still my beating mind. (IV, i, 146-163)

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 *Prospero*. You do look, my son, in a moved sort,

2 As if you were dismayed; be cheerful, sir.

3 Our revels now are ended. These our actors,

4 As I foretold you, were all spirits and

5 Are melted into air, into thin air;

6 And, like the baseless fabric of this vision,

7 The cloud-capped towers, the gorgeous palaces,

8 The solemn temples, the great globe itself,

9 Yea, all which it inherit, shall dissolve,

10 And, like this unsubstantial pageant faded,

11 Leave not a rack behind. We are <u>such</u> <u>stuff</u>

12 As dreams are made on, and our <u>little</u> <u>life</u>

13 Is rounded with a sleep. Sir, I am vexed.

***THE TEMPEST* by William Shakespeare – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 Bear with my weakness; my old brain is troubled.

15 Be not disturbed with my infirmity.

16 If you be pleased, retire into my cell

17 And there repose. A turn or two I'll walk

18 To still my beating mind.

____1. ALL of the following descriptions are parallel in tone EXCEPT . . .
a. *be cheerful, sir* (Line 2)
b. *Sir, I am vexed.* (Line 13)
c. *Be not disturbed with my infirmity* (Line 15)
d. *If you be pleased, retire to my cell* (Line 16)

____2. Line 5 contains an example of . . .
a. anaphora b. analogy c. allegory d. allusion

____3. The underlined words in Line 11 are examples of . . .
a. alliteration and consonance
b. alliteration and rhyme
c. alliteration and assonance
d. alliteration and repetition

____4. ALL of the following statements are accurate EXCEPT . . .
a. Prospero tries to cheer up the man he is speaking with.
b. Prospero admits to destroying palaces and temples.
c. Prospero admits to being troubled by something.
d. Prospero decides to take a walk to calm himself.

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

____6. ALL of the following imagery is contained in the passage EXCEPT . . .
a. theatrical
b. scientific
c. mortality
d. supernatural

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Ariel. **Confined together**
In the same fashion as you gave in charge,
Just as you left them – all prisoners, sir,
In the line grove which weather-fends your cell
They cannot budge till your release. The King,
His brother, and yours abide all three distracted,
And the remainder mourning over them,
Brimful of sorrow and dismay; but chiefly
Him that you termed, sir, the good old Lord Gonzalo.
His tears runs down his beard like winter's drops
From eaves of reeds. Your charm so strongly works 'em,
That if you now beheld them, your affections
Would become tender.

***Prospero*.** **Dost thou think so, spirit?**
***Ariel*.** **Mine would, sir, were I human.**
***Prospero*.** **And mine shall.**
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself,
One of their kind, that relish all as sharply,
Passion as they, be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance. They being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go, release them, Ariel.
My charms I'll break, their senses I'll restore,
And they shall be themselves. (V, i, 7-32)

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 ***Ariel.*** **Confined together**

2 In the same fashion as you gave in charge,

3 Just as you left them – all prisoners, sir,

4 In the line grove which weather-fends your cell

5 They cannot budge till your release. The King,

6 His brother, and yours abide all three distracted,

7 And the remainder mourning over them,

8 Brimful of sorrow and dismay; but chiefly

9 Him that you termed, sir, the good old Lord Gonzalo.

10 His tears runs down his beard like winter's drops

11 From eaves of reeds. Your charm so strongly works

12 'em,

13 That if you now beheld them, your affections

14 Would become tender.

15 ***Prospero*.** **Dost thou think so, spirit?**

16 ***Ariel*.** **Mine would, sir, were I human.**

17 ***Prospero*.** **And mine shall.**

18 Hast thou, which art but air, a touch, a feeling

19 Of their afflictions, and shall not myself,

20 One of their kind, that relish all as sharply,

21 Passion as they, be kindlier moved than thou art?

22 Though with their high wrongs I am struck to the quick,

23 Yet with my nobler reason 'gainst my fury

24 Do I take part. The rarer action is

25 In virtue than in vengeance. They being penitent,

26 The sole drift of my purpose doth extend

27 Not a frown further. Go, release them, Ariel.

28 My charms I'll break, their senses I'll restore,

29 And they shall be themselves.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. Line 10 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. The word _mine_ in Lines 16 and 17 refers to . . .
a. affections b. charm c. works d. powers

____4. The underlined words in Line 22 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. The underlined words in Lines 25 and 27 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____6. A shift occurs in Line . . .
a. 5 b. 6 c. 18 d. 27

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

***Prospero*. Ye elves of hills, brooks, standing lakes, and groves,**
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-pupputs that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrumps, that rejoice
To hear the solemn curfew; by whose aid
(Weak masters though ye be) I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure; and when I have required
Some heavenly music (which even now I do)
To work mine end upon their senses that
This airy charm is for, I'll break my staff.
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book. (V, i, 33-57)

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 *Prospero*. Ye elves of hills, brooks, standing lakes, and groves,

2 And ye that on the sands with printless foot

3 Do chase the ebbing Neptune, and do fly him

4 When he comes back; you demi-pupputs that

5 By moonshine do the green sour ringlets make,

6 Whereof the ewe not bites; and you whose pastime

7 Is to <u>make</u> <u>midnight</u> <u>mushrumps</u>, that rejoice

8 To hear the solemn curfew; by whose aid

9 (Weak masters though ye be) I have bedimmed

10 The noontide sun, called forth the mutinous winds,

THE TEMPEST **by William Shakespeare – Grammar and Style**

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

11 And 'twixt the green sea and the azured vault

12 Set roaring war; to the dread rattling thunder

13 Have I given fire and rifted Jove's stout oak

14 With his own bolt; the strong-based promontory

15 Have I made shake and by the spurs plucked up

16 The pine and cedar; graves at my command

17 Have waked their sleepers, oped, and let 'em forth

18 By my so potent art. But this rough magic

19 I here abjure; and when I have required

20 Some heavenly music (which even now I do)

21 To work mine end upon their senses that

22 This airy charm is for, I'll break my staff.

23 Bury it certain fathoms in the earth,

24 And deeper than did ever plummet <u>sound</u>

25 I'll <u>drown</u> my book.

____1. Lines 2-4 describe the phenomenon of . . .
a. tide b. current c. sunrise d. sunset

____2. Lines 9-14 describe the phenomenon of . . .
a. eclipse b. earthquake c. volcanic eruption d. storm

____3. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. Lines 3 and 13 contain examples of . . .
a. allusion b. allegory c. analogy d. anaphora

____5. The word *abjure* in Line 19 most likely means ALL of the following EXCEPT . . .
a. renounce b. swear off c. promise d. reject

____6. The underlined words in Lines 24 and 25 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

***Prospero*. A solemn air, and the best comforter**
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull! Three stand,
For you are spell-stopped.
Holy Gonzalo, honorable man,
Mine eyes, ev'n sociable to show of thine,
Fall fellowly drops. The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. O good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st, I will pay thy graces
Home both in word and deed. Most cruelly
Didst thou, Alonso, use me and my daughter.
Thy brother was a furtherer in the act
You, brother mine, that entertained ambition,
Expelled remorse and nature; whom, with Sebastian
(Whose inward pinches therefore are most strong),
Would here have killed your king. I do forgive thee,
Unnatural though thou art. Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore,
That now lies foul and muddy. Not one of them
That yet looks on me or would know me. Ariel,
Fetch me the hat and rapier in my cell.
I will discase me, and myself present
As I sometime Milan. Quickly, spirit!
Thou shalt ere long be free. (V, i, 58-87)

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 *Prospero*. A solemn air, and the best comforter

2 To an unsettled fancy, cure thy brains,

3 Now useless, boiled within thy skull! Three stand,

4 For you are spell-stopped.

5 Holy Gonzalo, honorable man,

6 Mine eyes, ev'n sociable to show of thine,

7 Fall fellowly drops. The charm dissolves apace;

8 And as the morning steals upon the night,

9 Melting the darkness, so their rising senses

10 Begin to chase the ignorant fumes that mantle

11 Their clearer reason. O good Gonzalo,

12 My true preserver, and a loyal sir

13 To him thou follow'st, I will pay thy graces

14 Home both in word and deed. Most cruelly

15 Didst thou, Alonso, use me and my daughter.

16 Thy brother was a furtherer in the act

17 You, brother mine, that entertained ambition,

18 Expelled remorse and nature; whom, with Sebastian

19 (Whose inward pinches therefore are most strong),

20 Would here have killed your king. I do forgive thee,

21 Unnatural though thou art. Their understanding

22 Begins to swell, and the approaching tide

23 Will shortly fill the reasonable shore,

24 That now lies foul and muddy. Not one of them

25 That yet looks on me or would know me. Ariel,

26 Fetch me the hat and rapier in my cell.

27 I will discase me, and myself present

28 As I sometime Milan. Quickly, spirit!

29 Thou shalt ere long be free.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

____1. Line 6 contains examples of . . .
a. assonance and alliteration
b. consonance and alliteration
c. consonance and rhyme
d. assonance and rhyme

____2. Line 7 contains two different examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. The underlined words in Line 12 are examples of . . .
a. assonance and alliteration
b. consonance and assonance
c. consonance and alliteration
d. assonance and rhyme

____4. The underlined words in Line 13 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. The underlined words in Lines 14 and 16 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____6. The motion of the tide parallels ALL of the following descriptions EXCEPT . . .
a. *as the morning steals upon the night* (Line 8)
b. *rising senses begin to chase the ignorant fumes* (Line 9-10)
c. *their understanding begins to swell* (Lines 21-22)
d. *now lies foul and muddy* (Line 24)

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

EXERCISE 16: **1. a 2. c 3. b 4. a 5. b 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).*
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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.
ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. *(The black cat scratched the saddle).*
ASYNDETON – the omission of conjunctions in a series. *(I came, I saw, I conquered).*
ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.
BATHOS – sentimentality.
BILDUNGSROMAN – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. *(Pip in Great Expectations, Huckleberry Finn).*
BURLESQUE – low comedy, ridiculous exaggeration, nonsense.
CACOPHONY – the unharmonious combination of words that sound harsh together.
CARICATURE – writing that exaggerates or distorts personal qualities of an individual.
CHIAROSCURO – the contrasting of light and darkness.
CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.
COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.
CONCEIT – in poetry, an unusual, elaborate comparison *(John Donne compares separated lovers to the legs of a drawing compass.)*
CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.
CONNOTATION – the universal associations a word has apart from its definition. *(Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell).*
CONSONANCE – the repetition of a consonant at the end of two or more words. *(Hop up the step).*
CONTEXT – the words and phrases surrounding a word.
CRISIS – the point at which the protagonist experiences change, the turning point.
DENOTATION – the definition or meaning of a word.
DENOUEMENT – the falling action or final revelations in the plot.
DIALECT – regional speech that identifies a character's social status.
DIALOGUE – conversation between two or more characters.
DICTION – word choice.
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, person-ification.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

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

NARRATOR – the person telling the story.

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

NOVELLA – a tale or short story.

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

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

PARABLE – a story that teaches a lesson.

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

PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.
PARODY – writing that imitates another author's style.
PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature
PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. ***(When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence).***
PERSONA – the voice in a work of literature.
PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. ***(The wind sighed. The moon hid behind a cloud).***
PICARESQUE – episodic adventures of a protagonist who is usually a rascal.
POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.
POINT OF VIEW – the perspective from which a story is told.
POLYSYNDETON – the overuse of conjunctions in a sentence, especially and, and or.
POSTMODERN – contemporary fiction, may include an antihero and experimental style.
PROTAGONIST – the main character.
PUN – a play on words. ***(He wanted to become a chef, but he didn't have the thyme).***
REALISM – writing that is characterized by details of actual life.
REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.
REPARTEE – a comeback, a quick response.
REPETITION – the reiteration of words, sounds, phrases.
RHYME – words with identical sounds such as cat and hat or glare and air.
ROMANTICISM – literary movement in the 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. ***(eyes gleaming like live coals; as delicate as a snowflake).***
SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.
STATIC CHARACTER – a character who changes little in the course of the story.
STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.
STYLE – the individual way an author writes, how it is recognized and imitated.
SUBPLOT – a minor or secondary plot that complicates a story.
SURREALISM – 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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