



**The Grammar Dog Guide to
Twelfth Night
by William Shakespeare**

**All quizzes use sentences from the play.
Includes over 240 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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SAMPLE EXERCISES - TWELFTH NIGHT by William Shakespeare

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. Many a good hanging prevents a bad marriage, and for turning away, let summer bear it out.
- ___ 2. I will on with my speech in your praise and then show you the heart of my message.
- ___ 3. If you be not mad, be gone; if you have reason, be brief.

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. These clothes are good enough to drink in, and so be these boots too.
- ___ 2. Yet you will be hanged for being so long absent, or to be turned away.
- ___ 3. He's fortified against any denial.

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

p = personification

s = simile

m = metaphor

h = hyperbole

ACT I

- ___ 1. That instant was I turned into a hart, and my desires, like fell and cruel hounds, e'er since pursue me.
- ___ 2. I have unclasped to thee the book even of my secret soul.

ACT II

- ___ 3. O Time, thou must untangle this, not I; it is too hard a knot for me t' untie.

SAMPLE EXERCISES - TWELFTH NIGHT by William Shakespeare

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

ACT I

- ____ 1. My brother he is in Elysium.
- ____ 2. Diana's lip is not more smooth and rubious . . .
- ____ 3. If Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Duke. If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor. Enough, no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity,
Receiveth as the sea. Nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price

But falls into abatement and low price
Even in a minute. So full of shapes is fancy
That it alone is high fantastical,
Curio. Will you go hunt, my lord?
Duke. What, Curio?
Curio. The hart.
Duke. Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence.
That instant was I turned into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me. (I, i, 1-24)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- | | |
|---|--|
| 1 <i>Duke.</i> If music be the food of love, play on, | 13 But falls into abatement and low price |
| 2 Give me excess of it, that, surfeiting, | 14 Even in a minute. So full of shapes is fancy |
| 3 The appetite may sicken, and so die. | 15 That it alone is high fantastical. |
| 4 That strain again! It had a dying fall; | 16 <i>Curio.</i> Will you go hunt, my lord? |
| 5 O, it came o'er my ear like the sweet sound | 17 <i>Duke.</i> What, Curio? |
| 6 That breathes upon a bank of violets, | 18 <i>Curio.</i> The hart. |
| 7 Stealing and giving odor. Enough, no more! | 19 <i>Duke.</i> Why, so I do, the noblest that I have. |

SAMPLE EXERCISES - TWELFTH NIGHT by William Shakespeare

8 'Tis not so sweet now as it was before.

9 O spirit of love, how quick and fresh art thou,

10 That, notwithstanding thy capacity,

11 Receiveth as the sea. Nought enters there,

12 Of what validity and pitch soe'er,

20 O, when mine eyes did see Olivia first,

21 Methought she purged the air of pestilence.

22 That instant was I turned into a hart,

23 And my desires, like fell and cruel hounds,

24 E'er since pursue me.

___ 1. Line 1 contains an example of . . .
a. metaphor b. simile c. allegory d. hyperbole

___ 2. Line 23 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

___ 3. The passage contains examples of . . .
a. stream of consciousness and soliloquy
b. soliloquy and monologue
c. internal monologue and dialogue
d. stream of consciousness and monologue

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