



**The Grammar Dog Guide to  
The Tragedy of  
Hamlet  
by William Shakespeare**

**All quizzes 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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ISBN 978-1-60857-061-4

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**SAMPLE EXERCISES - THE TRAGEDY OF HAMLET 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.            Sit down awhile; and let us once again assail your ears, that are so fortified against our story, what we have two nights seen.
- \_\_\_2.            Thou art a scholar; speak to it, Horatio.
- \_\_\_3.            How weary, stale, flat and unprofitable seem to me all the uses of this world!

**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.            Well, good night. If you do meet Horatio and Marcellus, the rivals of my watch, bid them make haste.
- \_\_\_2.            Therefore I have entreated him along with us to watch the minutes of this night, that if again this apparition come, he may approve our eyes and speak to it.
- \_\_\_3.            It faded on the crowing of the cock.

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

*p = personification*

*s = simile*

*m = metaphor*

*h = hyperbole*

**ACT I**

- \_\_\_1.            And then it started like a guilty thing upon a fearful summons.
- \_\_\_2.            But look, the morn, in russet mantle clad, walks o'er the dew of von high eastward hill.
- \_\_\_3.            But, good my brother, do not, as some ungracious pastors do, show me the steep and thorny way to heaven, whilst, like a puff'd and reckless libertine, himself the primrose path of dalliance treads and recks not his own rede.

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**EXERCISE 12      STYLE: ALLUSIONS**

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

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

**ACT I**

- \_\_\_1.      In the most high and palmy state of Rome, a little ere the mightiest Julius fell, the graves stood tenantless, and the sheeted dead did squeak and gibber . . .
- \_\_\_2.      . . . and duller shouldst thou be than the fat weed that roots itself in ease on Lethe wharf, wouldst thou not stir in this.
- \_\_\_3.      Yes, by Saint Patrick, but there is, Horatio, and much offense too.

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

Read the following passage the first time through for meaning.

*Hamlet.* To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them. To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache, and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: aye, there's the rub;  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
Th' oppressor's wrong, the proud man's contumely,  
The pangs of despis'd love, the law's delay,  
The insolence of office, and the spurns

That patient merit of th' unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveler returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action. Soft you now!  
The fair Ophelia! Nymph, in thy orisons  
Be all my sins remember'd. (III, i, 64-98)

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 To be, or not to be: that is the question:   | 19 That patient merit of th' unworthy takes,   |
| 2 Whether 'tis nobler in the mind to suffer    | 20 When he himself might his quietus make      |
| 3 The slings and arrows of outrageous fortune, | 21 With a bare bodkin? who would fardels bear, |
| 4 Or to take arms against a sea of troubles,   | 22 To grunt and sweat under a weary life,      |

**SAMPLE EXERCISES - THE TRAGEDY OF HAMLET by William Shakespeare**

- 5 And by opposing end them. To die: to sleep;  
6 No more; and by a sleep to say we end  
7 The heart-ache, and the thousand natural shocks  
8 That flesh is heir to, 'tis a consummation  
9 Devoutly to be wish'd. To die, to sleep;  
10 To sleep: perchance to dream: aye, there's the rub;  
11 For in that sleep of death what dreams may come,  
12 When we have shuffled off this mortal coil,  
13 Must give us pause: there's the respect  
14 That makes calamity of so long life;  
15 For who would bear the whips and scorns of time,  
16 Th' oppressor's wrong, the proud man's contumely,  
17 The pangs of despis'd love, the law's delay,  
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23 But that the dread of something after death,  
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33 And lose the name of action. Soft you now!  
34 The fair Ophelia! Nymph, in thy orisons  
35 Be all my sins remember'd.

- \_\_\_1. ALL of the following diction is used in the passage EXCEPT . . .  
a. infinitive phrases  
b. participial phrases  
c. rhetorical questions  
d. parallel imagery
- \_\_\_2. ALL of the following imagery is parallel in meaning EXCEPT . . .  
a. slings and arrows  
b. take arms against  
c. whips and scorns  
d. grunt and sweat
- \_\_\_3. ALL of the following contrasts are depicted in the passage EXCEPT . . .  
a. bad luck – good luck  
b. opposition – submission  
c. bravery – cowardice  
d. death -- life

*SAMPLE EXERCISES* - *THE TRAGEDY OF HAMLET* by William Shakespeare

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