



**The Grammar Dog Guide to
The Tragedy of
Julius Caesar
by William Shakespeare**

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

About Grammartog

Grammartog 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 Grammartog.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.

Grammartog'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 - THE TRAGEDY OF JULIUS CAESAR 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. Beware the ides of March.

- ___2. Vexed I am of late with passions of some difference, conceptions only proper to myself, which give some soil, perhaps, to my behaviors . . .

- ___3. Calpurnia's cheek is pale, and Cicero looks with such ferret and such fiery eyes as we have seen him in the Capitol, being crossed in conference by some senators.

EXERCISE 6 PHRASES

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

par = participial ger = gerund inf = infinitive appos = appositive prep = prepositional

ACT I

- ___1. Go you down that way toward the Capitol; this way will I.

- ___2. The torrent roared, and we did buffet it with lusty sinews, throwing it aside and stemming it with hearts of controversy.

- ___3. I, as Aeneas, our great ancestor, did from the flames of Troy upon his shoulder the old Anchises bear, so from the waves of Tiber did I the tired Caesar.

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

p = personification

s = simile

m = metaphor

o = onomatopoeia

h = hyperbole

ACT I

- ___1. And when you saw his chariot but appear, have you not made an universal shout, that Tiber trembled underneath her banks to hear the replication of your sounds made in her concave shores?

- ___2. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theater, I am no true man.

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- ___ 3. This rudeness is a sauce to his good wit, which gives men stomach to digest his words with better appetite.

EXERCISE 12 STYLE: ALLUSIONS, SYMBOLS, AND ANACHRONISMS

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

ACT I

- ___ 1. Forget not in your speed, Antonius, to touch Calpurnia; for our elders say the barren, touched in this holy chase, shake off their sterile curse.
- ___ 2. I, as Aeneas, our great ancestor, did from the flames of Troy upon his shoulder the old Anchises bear, so from the waves of Tiber did I the tired Caesar.
- ___ 3. I saw Mark Antony offer him a crown – yet ‘twas not a crown neither, ‘twas one of these coronets . . .

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE I

Read the following passage the first time through for meaning.

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

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

SAMPLE EXERCISES - THE TRAGEDY OF JULIUS CAESAR by William Shakespeare

- 1 O pardon me, thou bleeding piece of earth,
- 2 That I am meek and gentle with these butchers!
- 3 Thou art the ruins of the noblest man
- 4 That ever lived in the tide of times.
- 5 Woe to the hand that shed this costly blood!
- 6 Over thy wounds now do I prophesy
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- 8 To beg the voice and utterance of my tongue),
- 9 A curse shall light upon the limbs of men;
- 10 Domestic fury and fierce civil strife
- 11 Shall cumber all the parts of Italy;
- 12 Blood and destruction shall be so in use,
- 13 And dreadful objects so familiar,
- 14 That mothers shall but smile when they behold
- 15 Their infants quartered with the hands of war,
- 16 All pity choked with custom of fell deeds;
- 17 And Caesar's spirit, ranging for revenge,
- 18 With Ate by his side come hot from hell,
- 19 Shall in these confines with a monarch's voice
- 20 Cry "Havoc," and let slip the dogs of war,
- 21 That this foul deed shall smell above the earth
- 22 With carrion men, groaning for burial.

SAMPLE EXERCISES - THE TRAGEDY OF JULIUS CAESAR by William Shakespeare

- ___ 1. The underlined words in Line 4 are examples of . . .
a. assonance and consonance
b. assonance and alliteration
c. consonance and alliteration
- ___ 2. Lines 7-8 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ___ 3. Line 18 contains an example of . . .
a. allusion b. personification c. metaphor d. analogy

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JULIUS CAESAR, Roman statesman and general OCTAVIUS, Triumvir after Caesar's death, later Augustus Caesar, first emperor of Rome MARK ANTONY, general and friend of Caesar, a Triumvir after his death LEPIDUS, third member of the Triumvirate MARCUS BRUTUS, leader of the conspiracy against Caesar CASSIUS, instigator of the conspiracy CASCA, conspirator against Caesar TREBONIUS, " " " CAIUS LIGARIUS, " " " DECIUS BRUTUS, " " " METELLUS CIMBER, " " " CINNA, " " " CALPURNIA, wife of Caesar PORTIA, wife of Brutus CICERO, Caesar receives a warning. Cassius and Brutus discuss Caesar. Cassius devises a plan to sway Brutus. Act 1, Scene 3. Casca and Cicero discuss the strange occurrences of late. Casca informs Cassius of the senate's plans. Cassius tells Casca of his scheme to sway Brutus. Act 2, Scene 1. Brutus fears that power will change Caesar. Brutus receives a letter. Cassius pays a visit to Brutus accompanied by men of a common goal. Act 2, Scene 2. Calpurnia makes a request of Caesar after having an unsettling dream. Decius confides a secret in Caesar. Act 2, Scene 3. Artemidorus waits for Caesar. Act

A Shakespeare play is like a Hallmark card. There is one for every occasion. When you have an audience embroiled in problems of governance — and since no one has thought to release the Mueller report in iambic pentameter — might as well pluck —Julius Caesar— off the shelf. A political nail-gnawer about a self-absorbed populist and the men who conspire to impeach him one knife wound at a time, —Julius Caesar— is practically bespoke for 2019 America. Surely someone has already fantasy-cast it with Democratic hopefuls. Elizabeth Warren as Metellus Cimber? Discuss. But Shana Cooper—™s revival at Th