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The Grammar Dog Guide to Billy Budd by Herman Melville

**All exercises use sentences from the novel.
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Gramwardog.com L,L,C.
P.O. Box 299
Christoval, Texas 76935
Phone: 325-896-2479
Fax: 325-896-2676
fifi@gramwardog.com

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***BILLY BUDD* by Herman Melville – Grammar and Style**
All exercises use sentences from the novel.

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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

- _____ 1. The moral nature was seldom out of keeping with the physical make.
- _____ 2. A somewhat remarkable instance recurs to me.
- _____ 3. And him only he elected.
- _____ 4. He had much prudence, much conscientiousness, and there were occasions when these virtues were the cause of overmuch disquietude in him.
- _____ 5. For the cabin's proprietor there was nothing left but to play the part of the enforced host with whatever grace and alacrity were practicable.
- _____ 6. As necessary adjuncts to the flask, he silently placed tumbler and water-jug before the irrepressible guest.
- _____ 7. And will you believe it, Lieutenant, the Red Whiskers now really loves Billy – loves him, or is the biggest hypocrite that ever I heard of.
- _____ 8. The transfer from chest to bag was made.
- _____ 9. "Hist! Billy," said the man in the same quick cautionary whisper as before . . .
- _____ 10. The boxes there are mostly shot-boxes.
- _____ 11. So heedful in all things as he was, how could this be?
- _____ 12. He could not understand it, and it more than vexed him.
- _____ 13. Aridly, it drew down the thin corners of his shapely mouth.
- _____ 14. What was the matter with the master-at-arms?
- _____ 15. There, every day among all ranks almost every man comes into more or less of contact with almost every other man.

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EXERCISE 1 PARTS OF SPEECH

- ____ 16. I have seen a girl wind an old lawyer about her little finger.
- ____ 17. In short the depravity here meant partakes nothing of the sordid or sensual.
- ____ 18. It is serious, but free from acerbity.
- ____ 19. Though no flatterer of mankind it never speaks ill of it.
- ____ 20. Besides, upon the present occasion, the drowse from his sleep still hung upon him.
- ____ 21. This incident sorely puzzled Billy Budd.
- ____ 22. He espied him the following afternoon in his first dog-watch below one of the smokers on that forward part of the upper gun deck allotted to the pipe.
- ____ 23. Claggart made a gesture of subservience, and proceeded.
- ____ 24. “Contrive it that he speaks to nobody.”
- ____ 25. The senior Lieutenant took command.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

It was the Summer of 1797. In the April of
1
that year had occurred the commotion at
Spithead followed in may by a second and yet
2
more serious outbraek in the fleet at the Nore.
3
The latter is known, and without exaggeration
4
in the epithet, as the Great mutiny. It was
5
indeed a demonstration, more, menacing to
6
England than the contemporary manifestoes . . .

- ____ 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

The twain raised the felled one from the loins up into
a sitting position The spare form flexibly acquiesced,
1
but inertly. It was like handling a dead snake. They
2
lowered it back. Regaining erectness captain Vere
3
with one hand covering his face stood to all appearence
4
as impassive as the object at his feet. Was he absorbed
5
in taking in all the bearings of the Event and what was
6
best not only now at once to be done, but also in the sequel?

- ____ 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 in each underlined section.

PASSAGE 1

“Go now” said captain Vere with something
1
of his wonted manner – “Go now. I shall presently
2
call a drum-head court. Tell the Lieutenants what
3
has happened, and tell Mr Mordant,” meaning the
4
Captain of marines, “and charge them to keep
5
the matter to themselves.
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

PASSAGE 2

“The criminal paid the penalty of his crime. The promp-
1
titude of the punishment has proved salutary Nothing amiss
2
is now apprehended aboard H.M.S *Indomitable*.”
3
The above appearing in a Publication now long ago super-
4
annuated and forgotten is all that hitherto has stood in
human record to attest what manner of men respectively
5
were John claggart and Billy Budd.
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

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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.

- _____ 1. In the time before steamships, or then more frequently than now, a stroller along the docks of any considerable sea-port would occasionally have his attention arrested by a group of bronzed mariners, man-of-war's men or merchant-sailors in holiday attire ashore on liberty.
- _____ 2. Such events can not be ignored, but there is a considerate way of historically treating them.
- _____ 3. Aboard the Indomitable our merchant-sailor was forthwith rated as an able-seaman and assigned to the starboard watch of the fore-top.
- _____ 4. He was soon at home in the service, not at all disliked for his unpretentious good looks and a sort of genial happy-go-lucky air.
- _____ 5. At the time of Billy Budd's arbitrary enlistment into the Indomitable that ship was on her way to join the Mediterranean fleet.
- _____ 6. No long time elapsed before the junction was effected.
- _____ 7. So it was that for a time on more than one quarter-deck anxiety did exist.
- _____ 8. But on board the seventy-four in which Billy now swung his hammock, very little in the manner of the men and nothing obvious in the demeanor of the officers would have suggested to an ordinary observer that the Great Mutiny was a recent event.
- _____ 9. For his gallantry in the West Indian waters as flag-lieutenant under Rodney in that Admiral's crowning victory over De Grasse, he was made a post-captain.
- _____ 10. The ship at noon going large before the wind was rolling on her course, and he below at dinner and engaged in some sportful talk with the members of his mess, chanced in a sudden lurch to spill the entire contents of his soup-pan upon the new scrubbed deck.
- _____ 11. And not only does everybody disown it but the better sort are inclined to incredulity when it is in earnest imputed to an intelligent man.

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EXERCISE 4 SIMPLE, COMPOUND AND COMPLEX SENTENCES

- _____ 12. But since its lodgement is in the heart not the brain, no degree of intellect supplies a guarantee against it.
- _____ 13. Like his sense of fear, his apprehension as to aught outside of the honest and natural was seldom very quick.
- _____ 14. Long experience had very likely brought this old man to that bitter prudence which never interferes in aught and never gives advice.
- _____ 15. But after the little matter at the mess Billy Budd no more found himself in strange trouble at times about his hammock or his clothes-bag or what not.
- _____ 16. The measure he determined upon involved a shifting of the scene, a transfer to a place less exposed to observation than the broad quarter-deck.
- _____ 17. Was Captain Vere suddenly affected in his mind, or was it but a transient excitement, brought about by so strange and extraordinary a happening?
- _____ 18. There is nothing namable but that some men will undertake to do it for pay.
- _____ 19. The court was held in the same cabin where the unfortunate affair had taken place.
- _____ 20. A skylight of moderate dimension was overhead and at each end of the oblong space were two sashed porthole windows easily convertible back into embrasures for short carronades.
- _____ 21. “But he foully lied to my face and in presence of my Captain, and I had to say something, and I could only say it with a blow, God help me!”
- _____ 22. When war is declared are we the commissioned fighters previously consulted?
- _____ 23. But let not warm hearts betray heads that should be cool.
- _____ 24. With that, crossing the deck he resumed his place by the sashed port-hole, tacitly leaving the three to come to a decision.
- _____ 25. “Forty years after a battle it is easy for a non-combatant to reason about how it ought to have been fought.”

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EXERCISE 5 **COMPLEMENTS**

Identify the complements in each of the following sentences. Label the underlined words:

d.o. = direct object i.o. = indirect object p.n. = predicate nominative p.a. = predicate adjective
o.p. = object of preposition

- _____ 1. To the surprise of the ship's company, though much to the Lieutenant's satisfaction Billy made no demur.
- _____ 2. "Before I shipped that young fellow, my fore-castle was a rat-pit of quarrels.
- _____ 3. He took to heart those serious responsibilities not so heavily borne by some shipmasters.
- _____ 4. I dare say he never meant to do quite as much as he did, but anyhow he gave the burly fool a terrible drubbing.
- _____ 5. Quick as lightning Billy let fly his arm.
- _____ 6. To be sure Billy's action was a terrible breach of naval decorum.
- _____ 7. He was young; and despite his all but fully developed frame in aspect looked even younger than he really was . . .
- _____ 8. "But I have heard that I was found in a pretty silk-lined basket hanging one morning from the knocker of a good man's door in Bristol."
- _____ 9. Yes, Billy Budd was a foundling, a presumable bye-blow, and, evidently, no ignoble one.
- _____ 10. Noble descent was as evident in him as in a blood horse.
- _____ 11. He was illiterate; he could not read, but he could sing, and like the illiterate nightingale was sometimes the composer of his own song.
- _____ 12. Personal prudence even when dictated by quite other than selfish considerations surely is no special virtue in a military man . . .
- _____ 13. Captain Vere though practical enough upon occasion would at times betray a certain dreaminess of mood.

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EXERCISE 5 COMPLEMENTS

- _____ 14. Aside from his qualities as a sea-officer Captain Vere was an exceptional character.
- _____ 15. He seemed unmindful of the circumstance that to his bluff company such remote allusions however pertinent they might really be were altogether alien to men whose reading was mainly confined to the journals.
- _____ 16. Claggart was a man of about five and thirty, somewhat spare and tall, yet of no ill figure upon the whole.
- _____ 17. It served Claggart in his office that his eye could cast a tutoring glance.
- _____ 18. That era appears measurably clear to us who look back at it, and but read of it.
- _____ 19. Now the first time that his small weasel-eyes happened to light on Billy Budd, a certain grim internal merriment set all his ancient wrinkles into antic play.
- _____ 20. “Why he calls me *the sweet and pleasant young fellow*, they tell me.”
- _____ 21. These men are true madmen, and of the most dangerous sort, for their lunacy is not continuous but occasional evoked by some special object . . .
- _____ 22. Civilization, especially if of the austerer sort, is auspicious to it.
- _____ 23. And the circumstances that provoke it, however trivial or mean, are no measure of its power.
- _____ 24. Even so was it that into the gall of Claggart’s envy he infused the vitriol of his contempt.
- _____ 25. Over him but scarce illuminating him, two battle-lanterns swung from two massive beams of the deck above.

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EXERCISE 6 PHRASES

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

par = participle ger = gerund inf = infinitive appos = appositive prep = preposition

- _____ 1. For the cabin's proprietor there was nothing left but to play the part of the enforced host with whatever grace and alacrity were practicable.
- _____ 2. Not that he preached to them or said or did anything in particular; but a virtue went out of him, sugaring the sour ones.
- _____ 3. "Lieutenant, you are going to take my best man from me, the jewel of 'em."
- _____ 4. And with that the good soul had really some ado in checking a rising sob.
- _____ 5. As little did he observe that something about him provoked an ambiguous smile in one or two harder faces among the blue-jackets.
- _____ 6. But with all this the story has little concernment, restricted as it is to the inner life of one particular ship and the career of an individual sailor.
- _____ 7. Standing alone on the weather-side of the quarter deck, one hand holding by the rigging he would absently gaze off at the blank sea.
- _____ 8. But for the adequate comprehending of Claggart by a normal nature these hints are insufficient.
- _____ 9. . . . I am not certain whether to know the world and to know human nature be not two distinct branches of knowledge, which while they may coexist in the same heart, yet either may exist with little or nothing of the other.
- _____ 10. But the incident confirmed to him certain tell-tale reports purveyed to his ear by Squeak, one of his more cunning Corporals, a grizzled little man, so nicknamed by the sailors on account of his squeaky voice, and sharp visage ferreting about the dark corners of the lower decks . . .
- _____ 11. Giving no cause of offence to anybody, he was always alert at a call.
- _____ 12. The next day an incident served to confirm Billy Budd in his credulity as to the Dansker's strange summing up of the case submitted.

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EXERCISE 6 PHRASES

- _____ 13. . . . he there let escape an ironic inkling, not caught by the young sailors who heard it, as to what it was that had first moved him against Billy, namely, his significant personal beauty.
- _____ 14. Something there is in it universally felt to be more shameful.
- _____ 15. Now Billy like sundry other essentially good natured ones had some of the weaknesses inseparable from essential good nature; and among these was a reluctance, almost an incapacity of plumply saying *no* . . .
- _____ 16. However, Billy's rendering of the matter satisfactorily accounted to these inquirers for the brief commotion, since of all the sections of a ship's company, the forecastlemen, . . . are the most jealous . . .
- _____ 17. Albert was the Captain's hammock-boy, a sort of sea-valet in whose discretion and fidelity his master had much confidence.
- _____ 18. Feeling that unless quick action was taken on it, the deed of the foretopman, so soon as it should be known on the gun-decks would tend to awaken any slumbering embers of the Nore among the crew . . .
- _____ 19. "But the prone one there will not rise to our summons."
- _____ 20. "And maybe now he is going to ask the master-at-arms about me."
- _____ 21. "No, to the people the foretopman's deed however it be worded in the announcement will be plain homicide committed in a flagrant act of mutiny.
- _____ 22. With that, crossing the deck he resumed his place by the sashed port-hole, tacitly leaving the three to come to a decision.
- _____ 23. In brief, Billy Budd was formally convicted and sentenced to be hung at the yard-arm in the early morning-watch, it being now night.
- _____ 24. All but instantly, then, at a sign, it was pierced and suppressed by shrill whistles of the Boatswain and his Mates piping down one watch.
- _____ 25. At the penultimate moment, his words, his only ones, words wholly unobstructed in the utterance were these – "God bless Captain Vere!"

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals and verbal phrases in the following sentences as being either a gerund (ger), participle (par), or infinitive (inf). Also indicate the usage of the verbal by labeling the word or phrase:

subj = subject

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

Verbal Usage

- | | | |
|-------|-----------|--|
| _____ | _____ 1. | <u>To deal in double meanings and insinuations of any sort</u> was quite foreign to his nature. |
| _____ | _____ 2. | Hence it was not unreasonable <u>to apprehend some return of trouble sporadic or general</u>. |
| _____ | _____ 3. | He had <u>a marked leaning toward everything intellectual</u>. |
| _____ | _____ 4. | His hand was too small and shapely <u>to have been accustomed to hard toil</u>. |
| _____ | _____ 5. | In the case of a warship short of hands . . . the deficient quota in lack of any other way of making it good, would be eked out by draughts <u>culled direct from the jails</u>. |
| _____ | _____ 6. | But the less credence was to be given to the gun-deck talk touching Claggart, seeing that no man holding his office in a man-of-war can ever hope <u>to be popular with the crew</u>. |
| _____ | _____ 7. | . . . from the first in <u>addressing him</u> he always substituted Baby for Billy. |
| _____ | _____ 8. | But for <u>the adequate comprehending</u> of Claggart by a normal nature these hints are insufficient. |
| _____ | _____ 9. | <u>To pass from a normal nature to him</u> one must cross “the deadly space between.” |
| _____ | _____ 10. | Nay, in an average man of the world, <u>his constant rubbing with it</u> blunts that fine spiritual insight indispensable to the understanding of the essential in certain exceptional characters, where evil ones or good. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- | | | |
|-------|-----------|---|
| _____ | _____ 11. | The point of the present story <u>turning on the hidden nature of the master-at-arms</u> has necessitated this chapter. |
| _____ | _____ 12. | Captain Vere did not permit himself <u>to be unduly disturbed by the general tenor of his subordinate's report</u> . |
| _____ | _____ 13. | The measure he determined upon involved <u>a shifting of the scene</u> , a transfer to a place less exposed to observation than the broad quarter-deck. |
| _____ | _____ 14. | The thing to do, he thought, was <u>to place Billy Budd in confinement</u> and in a way dictated by usage, and postpone further action in so extraordinary a case . . . |
| _____ | _____ 15. | <u>To argue his order to him</u> would be insolence. |
| _____ | _____ 16. | <u>To resist him</u> would be mutiny. |
| _____ | _____ 17. | But in some supposed cases, in various degrees supposedly less pronounced, <u>to draw the exact line of demarcation</u> few will undertake though for a fee some professional experts will. |
| _____ | _____ 18. | <u>To be prepared for burial</u> Claggart's body was delivered to certain petty-officers of his mess. |
| _____ | _____ 19. | Not that like children Billy was incapable of <u>conceiving what death really is</u> . |
| _____ | _____ 20. | In a legal view the apparent victim . . . was he who had sought <u>to victimize a man blameless</u> . . . |

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EXERCISE 8 CLAUSES

Indicate how each of the underlined clauses is used in the sentences below. Label the clause:

subj = subject
adv = adverb

d.o. = direct object
p.n. = predicate nominative

o.p. = object of preposition
appos = appositive

adj = adjective

- _____ 1. To the British Empire the Nore Mutiny was what a strike in the fire-brigade would be to London threatened by general arson.
- _____ 2. And, it may be that he rather liked this adventurous turn in his affairs, which promised an opening into novel scenes and martial excitements.
- _____ 3. When Billy saw the culprit's naked back under the scourge gridironed with red welts. . . . he rushed forward from the spot to bury himself in the crowd . . .
- _____ 4. He resolved that never through remissness would he make himself liable to such a visitation or do or omit aught that might merit even verbal reproof.
- _____ 5. It might be that he was an Englishman; and yet there lurked a bit of accent in his speech suggesting that possibly he was not such by birth, but through naturalization in early childhood.
- _____ 6. Was it that his eccentric unsentimental old sapience primitive in its kind saw or thought it saw something which in contrast with the war-ship's environment looked oddly incongruous in the handsome sailor?
- _____ 7. Making an end of his story the foretopman asked, "And now, Dansker, do tell me what you think of it."
- _____ 8. Such reiteration along with the manner of it, incomprehensible to a novice, disturbed Billy almost as much as the mystery for which he had sought explanation.
- _____ 9. Years, and those experiences which befall certain shrewder men subordinate life-long to the will of superiors, all this had developed in the Dansker the pithy guarded cynicism that was his leading characteristic.
- _____ 10. Not noted by Billy as not coming within his view was the involuntary smile, or rather grimace, that accompanied Claggart's equivocal words.
- _____ 11. Nor was the impression lessened when the official impulsively giving him a sharp cut with the rattan, vehemently exclaimed "Look where you go!"

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EXERCISE 8 CLAUSES

- _____ 12. At the time my inexperience was such that I did not quite see the drift of all this.
- _____ 13. Not many are the examples of this depravity which the gallows and jail supply.
- _____ 14. That Claggart's figure was not amiss, and his face, save the chin, well moulded,
has already been said.
- _____ 15. Not many days after the last incident narrated something befell Billy Budd
that more gravelled him than aught that had previously occurred.
- _____ 16. "D-D-Damme, I don't know what you are d-d-driving at, or what you mean,
but you had better g-g-go where you belong!"
- _____ 17. It never entered his mind that here was a matter which from its extreme
questionableness, it was his duty as a loyal blue-jacket to report in the proper
quarter.
- _____ 18. But the occasional frank air and pleasant word went for what they purported
to be, the young sailor never having heard as yet of the "too fair-spoken man."
- _____ 19. It is even masqued by that sort of good humored air that at heart he resents
his impressment.
- _____ 20. In obedience to Captain Vere he communicated what had happened to the
lieutenants and captain of marines; saying nothing as to the Captain's state.
- _____ 21. That the unhappy event which has been narrated could not have happened
at a worse juncture was but too true.
- _____ 22. Who in the rainbow can show the line where the violet tint ends and the
orange tint begins?
- _____ 23. That the condemned one suffered less than he who mainly had effected the
condemnation was apparently indicated by the former's exclamation in the
scene soon perforce to be touched upon.
- _____ 24. In clear terms and concise he told them what had taken place in the cabin;
that the master-at-arms was dead; that he who had killed him had been
already tried by a summary court and condemned to death . . .
- _____ 25. How it fared with the Handsome Sailor during the year of the Great Mutiny has
been faithfully given.

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EXERCISE 9 FIGURATIVE LANGUAGE

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

p = personification

s = simile

m = metaphor

o = onomatopoeia

- _____ 1. But, indeed, any demur would have been as idle as the protest of a goldfinch popped into a cage.
- _____ 2. They took to him like hornets to treacle; all but the buffer of the gang, the big shaggy chap with the fire-red whiskers.
- _____ 3. A meek shy light appeared in the East, where stretched a diaphanous fleece of white furrowed vapor.
- _____ 4. His settled convictions were as a dyke against those invading waters of novel opinion social political and otherwise, which carried away as in a torrent . . .
- _____ 5. Their honesty prescribes to them directness, sometimes far-reaching like that of a migratory fowl that in its flight never heeds when it crosses a frontier.
- _____ 6. About as much was really known to the Indomitable's tars of the master-at-arms' career before entering the service as an astronomer knows about a comet's travels prior to its first observable appearance in the sky.
- _____ 7. In short, the depravity here meant partakes nothing of the sordid or sensual. It is serious, but free from acerbity. Though no flatterer of mankind it never speaks ill of it.
- _____ 8. The bonfire in his heart made luminous the rose-tan in his cheeks.
- _____ 9. But Claggart's conscience being but the lawyer to his will, made ogres of trifles, probably arguing that the motive imputed to Billy in spilling the soup just when he did . . . made a strong case against him . . .
- _____ 10. "Hist!, hist!" the hurried whisper now growing husky, "see here;" and the man held up two small objects faintly twinkling in the nightlight . . .
- _____ 11. Billy Budd was like a young horse fresh from the pasture suddenly inhaling a vile whiff from some chemical factory and by repeated snortings tries to get it out of his nostrils and lungs.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 12. Experience is a teacher indeed; yet did Billy's years make his experience small.
- _____ 13. The sailor is frankness, the landsman is finesse.
- _____ 14. But upon any abrupt unforeseen encounter a red light would flash forth, from his eye like a spark from an anvil in a dusk smithy.
- _____ 15. In fervid hearts self-contained some brief experiences devour our human tissue as secret fire in a ship's hold consumes cotton in the bale.
- _____ 16. With the measured step and calm collected air of an asylum-physician approaching in the public hall some patient beginning to show indications of a coming paroxysm, Claggart deliberately advanced . . .
- _____ 17. Those lights of human intelligence losing human expression, gelidly protruding like the alien eyes of certain uncatalogued creatures of the deep.
- _____ 18. The first mesmeric glance was one of serpent fascination; the last was as the hungry lurch of the torpedo-fish.
- _____ 19. The next instant, quick as the flame from a discharged cannon at night, his right arm shot out, and Claggart dropped to the deck.
- _____ 20. Truth uncompromisingly told will always have its ragged edges; hence the conclusion of such a narration is apt to be less finished than an architectural finial.
- _____ 21. . . . the prone sailor's exterior apparel . . . dimly glimmered . . . like a patch of discolored snow in early April lingering at some upland cave's black mouth.
- _____ 22. And the Mutiny Act, War's child, takes after the father.
- _____ 23. It was like a gift placed in the palm of an outreached hand upon which the fingers do not close.
- _____ 24. The fleece of low-hanging vapor had vanished, licked up by the sun that late had so glorified it.
- _____ 25. "A jewel-block they'll make of me tomorrow, Pendant pearl from the yard-arm-end Like the ear-drop I gave to Bristol Molly—" (from *Billy in the Darbies*)

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices used in the following sentences. Label the underlined words:

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

- _____ 1. On a fair day with a fair wind and all going well, a certain musical chime in his voice seemed to be the veritable unobstructed outcome of the innermost man.
- _____ 2. “His Majesty, I say, will be delighted to learn that one shipmaster at least cheerfully surrenders to the King, the flower of his flock, a sailor who with equal loyalty makes no dessent.”
- _____ 3. “Boot and saddle for the cavalryman, bag and hammock for the man-of-war’s man.”
- _____ 4. . . . just then it was that the new recruit jumped up from the bow where the coxswain had directed him to sit, and waving his hat to his silent shipmates sorrowfully looking over at him from the taffrail . . .
- _____ 5. “Down, Sir!” roared the lieutenant, instantly assuming all the rigor of his rank, though with difficulty repressing a smile.
- _____ 6. And yet, more likely, if satire it was in effect, it was hardly so by intention, for Billy though happily endowed with the gayety of high health, youth, and a free heart, was yet by no means of a satirical turn.
- _____ 7. No merrier man in his mess; in marked contrast to certain other individuals included like himself among the impressed portion of the ship’s company . . .
- _____ 8. Among her miscellaneous multitude, the Indomitable mustered several individuals who however inferior in grade of no common natural stamp, sailors more signally susceptible of that air which continuous martial discipline and repeated presence in battle can in some degree impart to the average man.
- _____ 9. But the might-have-been is but boggy ground to build on.
- _____ 10. With minds less stored than his and less earnest, some officers of his rank, with whom at times he would necessarily consort, found him lacking in the companionable quality, a dry and bookish gentleman . . .

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EXERCISE 10 STYLE: POETIC DEVICES

- _____ 11. If the contractors, for example, were no longer permitted to ply some practices peculiar to their tribe everywhere, such as providing shoddy cloth, rations not sound, or false in the measure . . .
- _____ 12. What was the matter with the master-at-arms?
- _____ 13. “Why,” said I, “X_____ however singular a study to some, is yet human”. . .
- _____ 14. . . . one might with less difficulty define and denominate . . . phenomenal men.
- _____ 15. Passion, and passion in its profoundest, is not a thing demanding a palatial stage whereon to play its part.
- _____ 16. Down among the groundlings, among the beggars and rakers of the garbage, profound passion is enacted.
- _____ 17. Why even buttons spare buttons are not so plentiful at sea.
- _____ 18. And yet a child’s utter innocence is but its blank ignorance, and the innocence more or less wanes as intelligence waxes.
- _____ 19. And what could Billy know of man except of man as a mere sailor?
- _____ 20. This, along with his phraseology now and then was suggestive of . . . that imputation of a certain pedantry socially alleged against by certain naval men of wholly practical cast, captains who nevertheless . . .
- _____ 21. “But something in your aspect seems to urge that it is not solely the heart that moves in you, but also the conscience, the private conscience.”
- _____ 22. “Still less recks the enemy.”
- _____ 23. “They would think that we flinch, that we are afraid of them – afraid of practicing a lawful rigor singularly demanded at this juncture lest it should provoke new troubles.”
- _____ 24. Stooping over, he kissed on the fair cheek his fellow-man, a felon in martial law, one who though on the confines of death he felt he could never convert to a dogma; nor for all that did he fear for his future.
- _____ 25. “Fathoms down, fathoms down, how I’ll dream fast asleep.” (from *Billy in the Darbies*)

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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

- _____ 1. It was a hot noon in July; and his face, lustrous with perspiration, beamed with barbaric good humor.
- _____ 2. In jovial sallies right and left his white teeth flashing into view, he rollicked along, the center of a company of his shipmates.
- _____ 3. For the rest, he was fifty or thereabouts, a little inclined to corpulence, a prepossessing face, unwhiskered, and of an agreeable color – a rather full face, humanely intelligent in expression.
- _____ 4. On a fair day with a fair wind and all going well, a certain musical chime in his voice seemed to be the veritable unobstructed outcome of the innermost man.
- _____ 5. . . . he dismally watched the unembarrassed officer deliberately diluting his grog a little, then tossing it off in three swallows . . .
- _____ 6. . . . at the same time settling himself in his seat and smacking his lips with high satisfaction . . .
- _____ 7. The two ends of a gay silk handkerchief thrown loose about the neck danced upon the displayed ebony of his chest; in his ears were big hoops of gold, and a Scotch Highland bonnet with a tartan band set off his shapely head.
- _____ 8. The character marked by such qualities has to an unvitiated taste an untampered-with flavor like that of berries, while the man thoroughly civilized even in a fair specimen of the breed has to the same moral palate a questionable smack as of a compounded wine.
- _____ 9. His hand was too small and shapely to have been accustomed to hard toil.
- _____ 10. His wizened face, time-tinted and weather-stained to the complexion of an antique parchment, was here and there peppered blue by the chance explosion of a gun-cartridge in action.
- _____ 11. Man or boy none spake but in whisper, and few spake at all.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 12. It was a warm night for the latitude; and the Foretopman, whose watch at the time was properly below, was dozing on the uppermost deck whither he had ascended from his hot hammock . . .
- _____ 13. Presently he was stirred into semi-consciousness by somebody, who must have previously sounded the sleep of the others touching his shoulder, and then as the Foretopman raised his head, breathing into his ear in a quick whisper . . .
- _____ 14. Billy Budd was like a young horse fresh from the pasture suddenly inhaling a vile whiff from some chemical factory and by repeated snortings tries to get it out of his nostrils and lungs.
- _____ 15. He recognized him by his general cut and build, more than by his round freckled face and glassy eyes of pale blue, veiled with lashes all but white.
- _____ 16. . . . Captain Vere's voice was far from high, and Claggart's silvery and low; and the wind in the cordage and the wash of the sea helped the more to put them beyond ear-shot . . .
- _____ 17. Which appeal caused but a strange dumb gesturing and gurgling in Billy . . .
- _____ 18. Going close up to the young sailor, and laying a soothing hand on his shoulder, he said: "There is no hurry, my boy.
- _____ 19. On Claggart's always pallid complexion, thick black blood was now oozing from nostril and ear.
- _____ 20. Stooping over, he kissed on the fair cheek his fellow-man . . .
- _____ 21. Instantly the silver whistles were heard summoning all hands to witness punishment.
- _____ 22. The drum beat dissolved the multitude, distributing most of them . . .
- _____ 23. The silence at the moment of execution . . . emphasized by the regular wash of the sea against the hull or the flutter of a sail . . .
- _____ 24. The band on the quarter-deck played a sacred air.
- _____ 25. "They'll give me a nibble-bit o'biscuit ere I go." (from *Billy in the Darbies*)

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EXERCISE 12 STYLE: ALLUSIONS

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

a. historical b. mythological c. religious d. literary

- _____ 1. Close-reefing topsails in a gale, there he was, astride the weather yard-arm-end . . . both hands tugging at the “earring” as at a bridle, in very much the attitude of young Alexander curbing the fiery Bucephalus.
- _____ 2. . . . the character of this unfortunate man signally refutes . . . that peevish saying attributed to the late Dr. Johnson, that patriotism is the last refuge of a scoundrel.
- _____ 3. “. . . forms, measured forms are everything; and that is the import couched in the story of Orpheus with his lyre spell-binding the wild denizens of the wood.”
- _____ 4. “Here he comes . . . – lugging along his chest – Apollo with his portmanteau!
- _____ 5. The hard-headed Dundee owner was a staunch admirer of Thomas Paine whose book in rejoinder to Burke’s arraignment of the French Revolution had then been published for some time . . .
- _____ 6. “And good bye to you too, old Rights of Man.”
- _____ 7. . . . he showed in face that humane look of reposeful good nature which the Greek sculptor in some instances gave to his heroic strong man, Hercules.
- _____ 8. . . . he possessed that kind and degree of intelligence going along with the unconventional rectitude of a sound human creature, one to whom not yet has been proffered the questionable apple of knowledge.
- _____ 9. . . . Billy in many respects was little more than a sort of upright barbarian, much such perhaps as Adam presumably might have been ere the urbane Serpent wriggled himself into his company.
- _____ 10. And here be it submitted that apparently going to corroborate the doctrine of man’s fall, a doctrine . . . transmitted from a period prior to Cain’s city and citified man.
- _____ 11. As regards the enemy’s naval conscripts, some of whom may even share our own abhorrence of the regicidal French Directory, it is the same on our side.

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EXERCISE 12 STYLE: ALLUSIONS

- _____ 12. Though our Handsome Sailor had as much of masculine beauty as one can expect anywhere to see . . . like the beautiful woman in one of Hawthorne's minor tales, there was just one thing amiss in him.
- _____ 13. In this particular Billy was a striking instance that the arch interferer, the envious marplot of Eden still has more or less to do with every human consignment to this planet of earth.
- _____ 14. At Trafalgar Nelson on the brink of opening the fight sat down and wrote his last brief will and testament.
- _____ 15. . . . how significant would it be of England's straits at the time confronted by those wars which like a flight of harpies rose shrieking from the din and dust of the fallen Bastille.
- _____ 16. The austere devotee of military duty . . . may in the end have caught Billy to his heart even as Abraham may have caught young Isaac on the brink of resolutely offering him up in obedience to the exacting behest.
- _____ 17. . . . but the old sea-Chiron thinking perhaps that for the nonce he had sufficiently instructed his young Achilles, pursed his lips gathered all his wrinkles together and would commit himself to nothing further.
- _____ 18. Wholly there to avoid even the sight of an aggravating object one must needs give it Jonah's toss or jump overboard himself.
- _____ 19. Nor . . . did it partake of that streak of apprehensive jealousy that marred Saul's visage perturbedly brooding on the comely young David.
- _____ 20. . . . a look such as might have been that of the spokesman of the envious children of Jacob deceptively imposing upon the troubled patriarch the blood-dyed coat of young Joseph.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter 2)

Though our Handsome Sailor had as much masculine beauty as one can expect anywhere to see; nevertheless, like the beautiful woman in one of Hawthorne's minor tales, there was just one thing amiss in him. No visible blemish indeed, as with the lady; no, but an occasional liability to a vocal defect. Though in the hour of elemental uproar or peril, he was everything that a sailor should be, yet under sudden provocation of strong, heart-feeling his voice otherwise singularly musical, as if expressive of the harmony within, was apt to develop an organic hesitancy, in fact more or less of a stutter or even worse. In this particular Billy was a striking instance that the arch interferer, the envious marplot of Eden still has more or less to do with every human consignment to this planet of earth. In every case, one way or another he is sure to slip in his little card, as much as to remind us – I too have a hand here. The avowal of such an imperfection in the Handsome Sailor should be evidence not along that he is not presented as a conventional hero, but also that the story in which he is the main figure is no romance.

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 Though our Handsome Sailor had as much masculine beauty as one can expect anywhere to see;
- 2 nevertheless, like the beautiful woman in one of Hawthorne's minor tales, there was just one thing
- 3 amiss in him. No visible blemish indeed, as with the lady; no, but an occasional liability to a vocal
- 4 defect. Though in the hour of elemental uproar or peril, he was everything that a sailor should be,
- 5 yet under sudden provocation of strong, heart-feeling his voice otherwise singularly musical, as if
- 6 expressive of the harmony within, was apt to develop an organic hesitancy, in fact more or less of
- 7 a stutter or even worse. In this particular Billy was a striking instance that the arch interferer,
- 8 the envious marplot of Eden still has more or less to do with every human consignment to this
- 9 planet of earth. In every case, one way or another he is sure to slip in his little card, as much as
- 10 to remind us – I too have a hand here.
- 11 The avowal of such an imperfection in the Handsome Sailor should be evidence not along that
- 12 he is not presented as a conventional hero, but also that the story in which he is the main figure is
- 13 no romance.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. All of the following details contribute to the tone EXCEPT . . .
a. *there was just one thing amiss* (Lines 2 and 3)
b. *under sudden provocation* (Line 5)
c. *expressive of the harmony within* (Line 6)
d. *he is sure to slip in his little card* (Line 9)
- ____ 2. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *hour of elemental uproar or peril* (Line 4)
b. *occasional liability* (Line 3)
c. *more or less a stutter* (Line 7)
d. *an imperfection* (Line 11)
- ____ 3. Line 2 contains an example of . . .
a. euphemism b. metaphor c. allusion
- ____ 4. Lines 7 through 10 are characteristic of . . .
a. Transcendentalism b. Naturalism c. Romanticism
- ____ 5. The passage contains all of the following contrasts EXCEPT . . .
a. inner beauty—physical beauty
b. harmony – disharmony
c. fate – free will
d. truth – deception
- ____ 6. Lines 9 and 10 contain an example of . . .
a. metaphor b. simile c. personification

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter 7)

In this love of reading he found confirmation of his own more reserved thoughts – confirmation which he had vainly sought in social converse, so that as touching most fundamental topics, there had got to be established in him some positive convictions, which he forfelt would abide in him essentially unmodified so long as his intelligent part remained unimpaired. In view of the troubled period in which his lot was cast this was well for him. His settled convictions were as a dyke against those invading waters of novel opinion social political and otherwise, which carried away as in a torrent no few minds in those days, minds by nature not inferior to his own. While other members of that aristocracy to which by birth he belonged were incensed at the innovators mainly because their theories were inimical to the privileged classes, not alone Captain Vere disinterestedly opposed them because they seemed to him incapable of embodiment in lasting institutions, but at war with the peace of the world and the true welfare of mankind. With minds less stored than his and less earnest, some officers of his rank, with whom at times he would necessarily consort, found him lacking in the companionable quality, a dry and bookish gentleman, as they deemed. Upon any chance withdrawal from their company one would be apt to say to another, something like this: “Vere is a noble fellow, Starry Vere. Spite the gazettes, Sir Horatio” meaning him with the Lord title “is at bottom scarce a better seaman or fighter. But between you and me now don’t you think there is a queer streak of the pedantic running through him? Yes, like the King’s yarn in a coil of navy-rope?”

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 In this love of reading he found confirmation of his own more reserved thoughts – confirmation which
- 2 he vainly sought in social converse, so that as touching most fundamental topics, there had got to be
- 3 established in him some positive convictions, which he forfelt would abide in him essentially unmodified
- 4 so long as his intelligent part remained unimpaired. In view of the troubled period in which his lot was
- 5 cast this was well for him. His settled convictions were as a dyke against those invading waters of novel
- 6 opinion social political and otherwise, which carried away as in a torrent no few minds in those days,
- 7 minds by nature not inferior to his own. While other members of that aristocracy to which by birth he
- 8 belonged were incensed at the innovators mainly because their theories were inimical to the privileged
- 9 classes, not alone Captain Vere disinterestedly opposed them because they seemed to him incapable of
- 10 embodiment in lasting institutions, but at war with the peace of the world and the true welfare of
- 11 mankind.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

12 With minds less stored than his and less earnest, some officers of his rank, with whom at times he would
13 necessarily consort, found him lacking in the companionable quality, a dry and bookish gentleman, as
14 they deemed. Upon any chance withdrawal from their company one would be apt to say to another,
15 something like this: “Vere is a noble fellow, Starry Vere. Spite the gazettes, Sir Horatio” meaning him
16 with the Lord title “is at bottom scarce a better seaman or fighter. But between you and me now don’t
17 you think there is a queer streak of the pedantic running through him? Yes, like King’s yarn in a coil of
18 navy-rope?”

- ____ 1. Lines 5 through 7 contain an example of . . .
 a. analogy b. metaphor c. personification
- ____ 2. The underlined words in Line 12 are an example of . . .
 a. assonance b. consonance c. alliteration
- ____ 3. Lines 17 and 18 contain an example of . . .
 a. metaphor b. simile c. personification
- ____ 4. In Lines 7 through 10, who is *at war with the peace of the world*?
 a. *privileged classes*
 b. *other members of that aristocracy*
 c. *the innovators*
 d. *lasting institutions*
- ____ 5. In Line 1, the word confirmation is an example of . . .
 a. anaphora b. parataxis c. polysyndeton
- ____ 6. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *his intelligent part* (Line 4)
 b. *minds less stored than his* (Line 12)
 c. *dry and bookish gentleman* (Line 13)
 d. *a queer streak of the pedantic* (Line 17)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter 26)

The night so luminous on the spar-deck but otherwise on the cavernous ones below, levels so like the tiered galleries in a coal-mine – the luminous night passed away. But, like the prophet in the chariot disappearing in heaven and dropping his mantle to Elisha, like the withdrawing night transferred its pale robe to the breaking day. A meek shy light appeared in the East, where stretched a diaphanous fleece of white furrowed vapor. That light slowly waxed. Suddenly *eight bells* was struck aft, responded to by one louder metallic stroke from forward. It was four o'clock in the morning. Instantly the silver whistles were heard summoning all hands to witness punishment. Up through the great hatchways rimmed with racks of heavy shot, the watch below came pouring overspreading with the watch already on deck the space between the mainmast and foremast including that occupied by the capacious launch and the black booms tiered on either side of it, boat and booms making a summit of observation for the powder-boys and younger tars. A different group comprising one watch of topmen leaned over the rail of that sea-balcony, no small one in a seventy-four, looking down on the crowd below, Man or boy none spake but in whisper, and few spake at all. Captain-Vere – as before, the central figure among the assembled commissioned officers – stood nigh the break of the poop-deck facing forward. Just below him on the quarter-deck the marines in full equipment were drawn up much as at the scene of the promulgated sentence.

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 The night so luminous on the spar-deck but otherwise on the cavernous ones below, levels so like the
- 2 tiered galleries in a coal-mine – the luminous night passed away. But, like the prophet in the chariot
- 3 disappearing in heaven and dropping his mantle to Elisha, the withdrawing night transferred its pale
- 4 robe to the breaking day. A meek shy light appeared in the East, where stretched a diaphanous
- 5 fleece of white furrowed vapor. That light slowly waxed. Suddenly *eight bells* was struck aft,
- 6 responded to by one louder metallic stroke from forward. It was four o'clock in the morning.
- 7 Instantly the silver whistles were heard summoning all hands to witness punishment. Up through
- 8 the great hatchways rimmed with racks of heavy shot, the watch below came pouring overspreading
- 9 with the watch already on deck the space between the mainmast and foremast including that
- 10 occupied by the capacious launch and the black booms tiered on either side of it, boat and booms
- 11 making a summit of observation for the powder-boys and younger tars. A different group
- 12 comprising one watch of topmen leaned over the rail of that sea-balcony, no small one in a seventy

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 -four, looking down on the crowd below, Man or boy none spake but in whisper, 13 and few spake at
14 all. Captain Vere – as before, the central figure among the assembled commissioned officers – stood
15 nigh the break of the poop-deck facing forward. Just below him on the quarter-deck the marines in
16 full equipment were drawn up much as at the scene of the promulgated sentence.

- ____ 1. Lines 1 and 2 contain an example of . . .
a. metaphor b. analogy c. personification
- ____ 2. Lines 2 through 4 contain an example of . . .
a. metaphor, simile, and analogy
b. analogy, simile, and personification
c. analogy, allusion, and personification
- ____ 3. Lines 4 and 5 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 4. The underlined words in Line 10 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 5. The underlined words in Line 13 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 6. A shift in tone and atmosphere occurs in . . .
a. Line 5
b. Line 6
c. Line 7

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter 28)

The drum-beat dissolved the multitude, distributing most of them along the batteries of the two covered gun-decks. There, as wont, the guns' crews stood by their respective cannon erect and silent. In due course the First Officer, sword under arm and standing in his place on the quarter-deck formally received the successive reports of the sworded Lieutenants commanding the sections of batteries below; the last of which reports being made the summed report he delivered with the customary salute to the Commander. All this occupied time, which in the present case, was the object of beating to quarters at an hour prior to the customary one. That such variance from usage was authorized by an officer like Captain Vere, a martinet as some deemed him, was evidence of the necessity for unusual action implied in what he deemed to be temporarily the mood of his men. "With mankind" he would say "forms, measured forms are everything; and that is the import couched in the story of Orpheus with his lyre spell-binding the wild denizens of the wood." And this he once applied to the disruption of forms going on across the Channel and the consequences thereof.

At this unwonted muster at quarters, all proceeded as at the regular hour. The band on the quarter-deck played a sacred air. After which the Chaplain went through the customary morning service. That done, the drum beat the retreat, and toned by music and religious rites subserving the discipline and purpose of war, the men in their wonted orderly manner, dispersed to the places allotted them when not at the guns. And now it was full day. The fleece of low-hanging vapor had vanished, licked up by the sun that late had so glorified it. And the circumambient air in the clearness of its serenity was like smooth white marble in the polished block not yet removed from the marble-dealer's yard.

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

- 1 The drum-beat dissolved the multitude, distributing most of them along the batteries of the two
- 2 covered gun decks. There, as wont, the guns' crews stood by their respective cannon erect and
- 3 silent. In due course the First Officer, sword under arm and standing in his place on the
- 4 quarter-deck formally received the successive reports of the sworded Lieutenants commanding
- 5 the sections of batteries below; the last of which reports being made the summed report he delivered
- 6 with the customary salute to the Commander. All this occupied time, which in the present case, was
- 7 the object of beating to quarters at an hour prior to the customary one. That such variance from
- 8 usage was authorized by an officer like Captain Vere, a martinet as some deemed him, was evidence
- 9 of the necessity for unusual action implied in what he deemed to be temporarily the mood of his men.
- 10 "With mankind" he would say "forms, measured forms are everything; and that is the import
- 11 couched in the story of Orpheus with his lyre spell-binding the wild denizens of the wood." And this
- 12 he once applied to the disruption of forms going on across the Channel and the consequences thereof.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 At this unwonted muster at quarters, all proceeded as at the regular hour. The band on the
14 quarter-deck played a sacred air. After which the Chaplain went through the customary morning
15 service. That done, the drum beat the retreat, and toned by music and religious rites subserving
16 the discipline and purpose of war, the men in their wonted orderly manner, dispersed to the places
17 allotted them when not at the guns. And now it was full day. The fleece of low-hanging vapor had
18 vanished, licked up by the sun that late had so glorified it. And the circumambient air in the
19 clearness of its serenity was like smooth white marble in the polished block not yet removed from
20 the marble-dealer's yard.

- ____ 1. The tone in Lines 1 through 15 can best be described as . . .
a. somber b. ornate c. suspenseful
- ____ 2. The underlined words in Lines 1 and 2 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *formally received the successive reports* (Line 4)
b. *delivered with the customary salute to the Commander* (Line 6)
c. *evidence of the necessity for unusual action* (Lines 8 and 9)
d. *forms, measured forms* (Line 10)
- ____ 4. In context, *martinet* in Line 8 can be interpreted to mean . . .
a. coward b. disciplinarian c. humanitarian d. intellectual
- ____ 5. Line 18 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 6. Lines 19 and 20 contain an example of . . .
a. metaphor b. simile c. personification

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ANSWER KEY EXERCISES 1-16

EXERCISE 1: 1.adv 2. v 3. pron 4. n 5. prep 6. adj 7. conj 8. n 9. int
10. adv 11. adj 12. pron 13. adj 14. n 15. prep 16. prep
17. n 18. conj 19. adv 20. adj 21. v 22. adj 23. v 24. pron
25. adj

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

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

EXERCISE 4: 1. S 2. C 3. S 4. S 5. S 6. CX 7. CX 8. CX 9. S 10. C 11. CC
12. CX 13. S 14. CX 15. S 16. CX 17. C 18. CX 19. CX 20. C
21. C 22. CX 23. CX 24. S 25. CX

EXERCISE 5: 1. d.o. 2. p.n. 3. d.o. 4. i.o. 5. d.o. 6. p.n. 7. p.a. 8. o.p. 9. p.n.
10. o.p. 11. p.a. 12. p.n. 13. d.o. 14. p.n. 15. p.a. 16. p.n. 17. o.p.
18. p.a. 19. d.o. 20. i.o. 21. p.n. 22. p.a. 23. p.n. 24. d.o. 25. o.p.

EXERCISE 6: 1. inf 2. par 3. appos 4. ger 5. prep 6. prep 7. par 8. ger
9. inf 10. appos 11. par 12. ger 13. appos 14. par 15. prep
16. ger 17. appos 18. inf 19. prep 20. inf 21. prep 22. par
23. inf 24. par 25. appos

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

EXERCISE 8: 1. p.n. 2. p.n. 3. adv 4. d.o. 5. p.n. 6. p.n. 7. d.o. 8. o.p. 9. adj
10. adj 11. adv 12. adj 13. adj 14. subj 15. adj 16. d.o. 17. appos
18. o.p. 19. adj 20. d.o. 21. subj 22. adj 23. subj 24. appos 25. subj

EXERCISE 9: 1. s 2. s 3. p 4. s 5. s 6. s 7. p 8. m 9. p 10. o 11. s 12. p
13. m 14. s 15. s 16. m 17. s 18. m 19. s 20. m 21. s 22. p
23. s 24. p 25. m

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ANSWER KEY EXERCISES 1-16

EXERCISE 10: 1. d 2. c 3. a 4. c 5. c 6. b 7. c 8. c 9. c 10. b 11. c 12. a
13. c 14. c 15. a 16. b 17. d 18. c 19. d 20. a 21. d 22. b
23. d 24. c 25. d

EXERCISE 11: 1. c 2. a 3. a 4. b 5. d 6. b 7. a 8. d 9. a 10. a 11. b 12. c
13. c 14. e 15. a 16. b 17. b 18. c 19. a 20. c 21. b 22. b
23. b 24. b 25. d

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

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

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

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

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

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.

DOPPELGÄNGER – 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’er” 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).

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 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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