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The Grammardog Guide to Frankenstein

by Mary Shelley

**All exercises use sentences from the novel.
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FRANKENSTEIN by Mary Shelley – 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. You may deem me romantic, my dear sister, but I bitterly feel the want of a friend.
- _____ 2. We watched the rapid progress of the traveler with our telescopes, until he was lost among the distant inequalities of the ice.
- _____ 3. Even broken in spirit as he is, no one can feel more deeply than he does the beauties of nature.
- _____ 4. My mother had much desired to have a daughter, but I continued their single offspring.
- _____ 5. One day, when my father had gone by himself to Milan, my mother, accompanied by me, visited this abode.
- _____ 6. It was my temper to avoid a crowd, and to attach myself fervently to a few.
- _____ 7. No human being could have passed a happier childhood than myself.
- _____ 8. Elizabeth had caught the scarlet fever; her illness was severe, and she was in the greatest danger.
- _____ 9. Remember, I am not recording the vision of a madman.
- _____ 10. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.
- _____ 11. Oh! no mortal could support the horror of that countenance.
- _____ 12. I continued walking in this manner for some time, endeavouring, by bodily exercise, to ease the load that weighed upon my mind.
- _____ 13. The thunder ceased; but the rain still continued, and the scene was enveloped in an impenetrable darkness.

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EXERCISE 1 PARTS OF SPEECH

- _____ 14. “Ah! I wish you had come three months ago, and then you would have found us all joyous and delighted!”
- _____ 15. He related that, the morning on which the murder of poor William had been discovered, Justine had been taken ill, and confined to her bed for several days.
- _____ 16. I was firmly convinced in my own mind that Justine, and indeed every human being, was guiltless of this murder.
- _____ 17. During the whole of this wretched mockery of justice I suffered living torture.
- _____ 18. She was warmly attached to the child who is now dead, and acted towards him like a most affectionate mother.
- _____ 19. Could the demon, who had (I did not for a minute doubt) murdered by brother, also in his hellish sport have betrayed the innocent to death and ignominy?
- _____ 20. I passed a night of unmingled wretchedness.
- _____ 21. From the tortures of my own heart, I turned to contemplate the deep and voiceless grief of my Elizabeth.
- _____ 22. The ascent is precipitous, but the path is cut into continual and short windings, which enable you to surmount the perpendicularity of the mountain.
- _____ 23. The pines are not tall or luxuriant, but they are somber, and add an air of severity to the scene.
- _____ 24. Alas! why does man boast of sensibilities superior to those apparent in the brute; it only renders them more necessary beings.
- _____ 25. I was now about to form another being, of whose dispositions I was alike ignorant; she might become ten thousand times more malignant than her mate, and delight, for its own sake, in murder and wretchedness.

EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

PASSAGE 1

- _____ 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

- _____ 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

After passing some months in London, we recieved
1
a letter from a person in scotland, who had formerly
2
been our visitor at Geneva. He mentioned the beautys
3
of his native country. and asked us if those were not
4
sufficient allurements to induce us to prolong our
5
journey as far North as Perth, where he resided.
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

We arrived in England at the beginning of october, and
1
it was now February. We accourdingly determined to
2
commence our journey towards the North at the expiration
3
of another month. In this expedition we did not intend to
4
follow the great road to edinburgh, but to visit Windsor,
5
Oxford, Matlock; and the Cumberland lakes . . .
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. You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings.
- _____ 2. So strange an accident has happened to us that I cannot forbear recording it, although it is very probable that you will see me before these papers can come into your possession.
- _____ 3. We, however, lay to until the morning fearing to encounter in the dark those large loose masses which float about after the breaking up of ice.
- _____ 4. In the morning . . . I went upon deck, and found all the sailors busy on one side of the vessel, apparently talking to some one in the sea.
- _____ 5. Two days passed in this manner before he was able to speak; and I often feared that his sufferings had deprived him of understanding.
- _____ 6. The stranger has gradually improved in health, but is very silent, and appears uneasy when any one except myself enters his cabin.
- _____ 7. He is now much recovered from his illness, and is continually on the deck, apparently watching for the sledge that preceded his own.
- _____ 8. If I should be engaged, I will at least make notes.
- _____ 9. I am by birth a Genevese; and my family is one of the most distinguished of that republic.
- _____ 10. My father loved Beaufort with the truest friendship, and was deeply grieved by his retreat in these unfortunate circumstances.
- _____ 11. But Caroline Beaufort possessed a mind of an uncommon mould; and her courage rose to support her in her adversity.
- _____ 12. During her illness, many arguments had been urged to persuade my mother to refrain from attending upon her.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- _____ 13. I was new to sorrow, but it did not the less alarm me.
- _____ 14. As a child, I had not been content with the results promised by the modern professors of natural science.
- _____ 15. For a long time I have thought that each post would bring this line, and my persuasions have restrained my uncle from undertaking a journey to Ingolstadt.
- _____ 16. My uncle is not pleased with the idea of a military career in a distant country; but Ernest never had your powers of application.
- _____ 17. Little alteration, except the growth of our dear children, has taken place since you left us.
- _____ 18. Poor Justine was very ill; but other trials were reserved for her.
- _____ 19. It was already dusk before we thought of returning; and then we discovered that William and Ernest, who had gone on before, were not to be found.
- _____ 20. But that would be a cruel kindness, and I dare not do it.
- _____ 21. By degrees the calm and heavenly scene restored me, and I continued my journey towards Geneva.
- _____ 22. When I returned, as often as it was necessary, I cleared their path from the snow, and performed those offices that I had seen done by Felix.
- _____ 23. You are my creator, but I am your master.
- _____ 24. Who could arrest a creature capable of scaling the overhanging sides of Mont Saleve?
- _____ 25. The remains of the half-finished creature, whom I had destroyed, lay scattered on the floor, and I almost felt as if I had mangled the living flesh of a human being.

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EXERCISE 5 COMPLEMENTS

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

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

- _____ 1. This breeze, which has traveled from the regions towards which I am advancing, gives me a foretaste of those icy climes.
- _____ 2. I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever.
- _____ 3. This expedition has been the favourite dream of my early years.
- _____ 4. I have read with ardour the accounts of the various voyages which have been made in the prospect of arriving at the North Pacific Ocean through the seas which surround the pole.
- _____ 5. My courage and my resolution is firm; but my hopes fluctuate and my spirits are often depressed.
- _____ 6. I am too ardent in execution, and too impatient of difficulties.
- _____ 7. My lieutenant, for instance, is a man of wonderful courage and enterprise; he is madly desirous of glory; or rather, to word my phrase more characteristically, of advancement in his profession.
- _____ 8. He is an Englishman, and in the midst of national and professional prejudices, unsoftened by cultivation, retains some of the noblest endowments of humanity.
- _____ 9. How can I see so noble a creature destroyed by misery, without feeling the most poignant grief?
- _____ 10. Strange and harrowing must be his story; frightful the storm which embraced the gallant vessel on its course, and wrecked it – thus!
- _____ 11. My ancestors had been for many years counselors and syndics; and my father had filled several public situations with honour and reputation.
- _____ 12. He bitterly deplored the false pride which led his friend to a conduct so little worthy of the affection that united them.

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EXERCISE 5 COMPLEMENTS

- _____ 13. He lost no time in endeavouring to seek him out, with the hope of persuading him to begin the world again through his credit and assistance.
- _____ 14. The world was to me a secret which I desired to divine.
- _____ 15. No human being could have passed a happier childhood than myself.
- _____ 16. Natural philosophy is the genius that has regulated my fate; I desire . . . to state those facts which led to my predilection for that science.
- _____ 17. I read and studied the wild fancies of these writers with delight; they appeared to me treasures known to few beside myself.
- _____ 18. I took their word for all that they averred, and I became their disciple.
- _____ 19. She indeed veiled her grief, and strove to act the comforter to us all.
- _____ 20. His father was a narrow-minded trader, and saw idleness and ruin in the aspirations and ambition of his son.
- _____ 21. Henry deeply felt the misfortune of being debarred from a liberal education.
- _____ 22. By degrees, after the morning's dawn, sleep came.
- _____ 23. He then took me into his laboratory, and explained to me the uses of his various machines; instructing me as to what I ought to procure, and promising me the use of his own when I should have advanced far enough . . .
- _____ 24. From this day natural philosophy, and particularly chemistry, in the most comprehensive sense of the term, became nearly my sole occupation.
- _____ 25. I collected bones from charnel-houses; and disturbed, with profane fingers, the tremendous secrets of the human frame.

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EXERCISE 6 PHRASES

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

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

- _____ 1. I am already far north of London; and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves, and fills me with delight.
- _____ 2. The cold is not excessive, if you are wrapped in furs – a dress which I have already adopted; for there is a great difference between walking the deck and remaining seated motionless for hours . . .
- _____ 3. One or two stiff gales, and the springing of a leak, are accidents which experienced navigators scarcely remember to record; and I shall be well content if nothing worse happen to us during our voyage.
- _____ 4. We perceived a low carriage, fixed on a sledge and drawn by dogs, pass on towards the north, at the distance of half a mile: a being which had the shape of a man, but apparently of gigantic stature, sat in the sledge . . .
- _____ 5. Why not still proceed over the untamed yet obedient element?
- _____ 6. Shut in, however, by ice, it was impossible to follow his track, which we had observed with the greatest attention.
- _____ 7. When he had in some measure recovered, I removed him to my own cabin, and attended on him as much as my duty would permit.
- _____ 8. “Then I fancy we have seen him; for the day before we picked you up, we saw some dogs drawing a sledge, with a man in it, across the ice.”
- _____ 9. This aroused the stranger’s attention; and he asked a multitude of questions concerning the route which the demon, as he called him, had pursued.
- _____ 10. For my own part, I begin to love him as a brother; and his constant and deep grief fills me with sympathy and compassion.
- _____ 11. I shall continue my journal concerning the stranger at intervals, should I have any fresh incidents to record.
- _____ 12. He excites at once my admiration and my pity to an astonishing degree.

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EXERCISE 6 PHRASES

- _____ 13. Were we among the tamer scenes of nature, I might fear to encounter your unbelief, perhaps your ridicule . . .
- _____ 14. He was respected by all who knew him for his integrity and indefatigable attention to public business.
- _____ 15. I, their eldest child, was born in Naples, and as an infant accompanied them . . .
- _____ 16. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.
- _____ 17. A the minuteness of the parts formed a great hinderance to my speed, I resolved, contrary to my first intention, to make the being of a gigantic stature; that is to say, about eight feet in height, and proportionably large.
- _____ 18. A human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or transitory desire to disturb his tranquility.
- _____ 19. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body.
- _____ 20. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber . . .
- _____ 21. It was completely dark when I arrived in the environs of Geneva; the gates of the town were already shut; and I was obliged to pass the night at Secheron, a village at the distance of half a league from the city.
- _____ 22. The most violent storm hung exactly north of the town, over that part of the lake which lies between the promontory of Belrive and the village of Copet.
- _____ 23. I told the servants not to disturb the family, and went into the library to attend their usual hour of rising.
- _____ 24. I spent the following day roaming through the valley.
- _____ 25. My mule was brought to the door, and I resolved to ascend to the summit of Montanvert.

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EXERCISE 7 VERBALS

Identify the underlined verbals and verbal phrases in the following sentences as either 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. I arrived here yesterday; and my first task is <u>to assure my dear sister of my welfare</u> , and increasing confidence in the success of my undertaking. |
| _____ | _____ | 2. As the circumstances of his marriage illustrate his character, I cannot refrain from <u>relating them</u> . |
| _____ | _____ | 3. <u>Having paid his debts</u> . . .he retreated with his daughter to the town of Lucerne, where he lived unknown and in wretchedness. |
| _____ | _____ | 4. Everything was made <u>to yield to her wishes and her convenience</u> . |
| _____ | _____ | 5. The busy stage of life, the virtues of heroes, and the actions of men, were his theme; and his hope and his dream was <u>to become one among those whose names are recorded in story</u> . . . |
| _____ | _____ | 6. <u>The raising of ghosts or devils</u> was a promise liberally accorded by my favourite authors, the fulfillment of which I most eagerly sought . . . |
| _____ | _____ | 7. If your wish is to become really a man of science, and not merely a petty experimentalist, I should advise you <u>to apply to every branch of natural philosophy, including mathematics</u> . |
| _____ | _____ | 8. I dreaded <u>to behold this monster</u> . . . |
| _____ | _____ | 9. I have prevented <u>his encountering the inconveniences and perhaps dangers of so long a journey</u> . . . |
| _____ | _____ | 10. The conscience of the woman was troubled; she began to think that the deaths of her favourites was a judgment from heaven <u>to chastise her partiality</u> . |
| _____ | _____ | 11. <u>Perpetual fretting</u> at length threw Madame Moritz into a decline, which at first increased her irritability, but she is now at peace for ever. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 12. Now, dear Victor, I dare say you wish to be indulged in a little gossip
 concerning the good people of Geneva.
- _____ _____ 13. One of my first duties on my recovery was to introduce Clerval to the
 several professors of the university.
- _____ _____ 14. She told me that that same evening William had teased her to let him wear
 a very valuable miniature that she possessed of your mother.
- _____ _____ 15. Thank God she did not live to witness the cruel miserable death of her
 youngest darling!
- _____ _____ 16. I fear, my friend, that I shall render myself tedious by dwelling on these
 preliminary circumstances, but they were days of comparative happiness,
 and I think of them with pleasure.
- _____ _____ 17. My first thought was to discover what I knew of the murderer, and cause
 instant pursuit to be made.
- _____ _____ 18. It was . . . painted at my father's desire, and represented Caroline Beaufort
 in an agony of despair, kneeling by the coffin of her dead father.
- _____ _____ 19. This reading had puzzled me extremely at first; but, by degrees, I dis-
 covered that he uttered of the same sounds when he read as when he talked.
- _____ _____ 20. "For some weeks I led a miserable life in the woods, endeavouring to cure
 the wound which I had received."
- _____ _____ 21. "As I fixed my eyes on the child, I saw something glittering on his breast."
- _____ _____ 22. To be friendless is indeed to be unfortunate; but the hearts of men, when un-
 prejudiced by any obvious self-interest, are full of brotherly love and charity.
- _____ _____ 23. I traveled only at night, fearful of encountering the visage of a human being.
- _____ _____ 24. We passed a considerable period at Oxford, rambling among its environs,
 and endeavoring to identify every spot which might relate to the most
 animating epoch of English history.
- _____ _____ 25. I feared to wander from the sight of my fellow-creatures, lest when alone
 he should come to claim his companion.

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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 d.o. = direct object o.p. = object of preposition adj. = adjective
adv. = adverb

- _____ 1. This breeze, which has traveled from the regions towards which I am advancing, gives me a foretaste of those icy climes.
- _____ 2. I can, even now, remember the hour from which I dedicated myself to this great enterprise.
- _____ 3. I desire the company of a man who could sympathise with me; whose eyes would reply to mine.
- _____ 4. I have promised that some one should watch for him, and give him instant notice if any new object should appear in sight.
- _____ 5. As he said this, his countenance became expressive of a calm settled grief that touched me to the heart.
- _____ 6. Her health, and even the tranquility of her hitherto constant spirit, had been shaken by what she had gone through.
- _____ 7. Whether he had died, or still lingered in the dungeons of Austria, was not known.
- _____ 8. While my companion contemplated with a serious and satisfied spirit the magnificent appearances of things, I delighted in investigating their causes.
- _____ 9. I confess that neither the structure of languages, nor the code of governments, nor the politics of various states, possessed attractions for me.
- _____ 10. One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life.
- _____ 11. What had been the study and desire of the wisest men since the creation of the world was now within my grasp.
- _____ 12. The summer months passed while I was thus engaged, heart and soul, in one pursuit.
- _____ 13. It was on a dreary night of November that I beheld the accomplishment of my toils.

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EXERCISE 8 CLAUSES

- _____ 14. I traversed the streets, without any clear conception of where I was, or what I was doing.
- _____ 15. I perceived that the fallen leaves had disappeared, and that the young buds were shooting forth from the trees that shaded my window.
- _____ 16. I felt as if he had placed carefully, one by one, in my view those instruments which were to be afterwards used in putting me to a slow and cruel death.
- _____ 17. Tears also gushed from the eyes of Clerval, as he read the account of my misfortune.
- _____ 18. As I could not pass through the town, I was obliged to cross the lake in a boat to arrive at Plainpalais.
- _____ 19. While I watched the tempest, so beautiful yet terrific, I wandered on with a hasty step.
- _____ 20. “Victor says that he knows who was the murderer of poor William.”
- _____ 21. If she had gone near the spot where his body lay, it was without her knowledge.
- _____ 22. That she had been bewildered when questioned by the market-woman was not surprising.
- _____ 23. When I returned, as often as it was necessary, I cleared their path from the snow, and performed those offices that I had seen done by Felix.
- _____ 24. While I listened to the instructions which Felix bestowed upon the Arabian, the strange system of human society was explained to me.
- _____ 25. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?

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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

- _____ 1. My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth placed in my path.
- _____ 2. You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been.
- _____ 3. But when he entered, misery and despair alone welcomed him.
- _____ 4. He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind, and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind.
- _____ 5. She continued with her foster parents, and bloomed in their rude abode, fairer than a garden rose among dark-leaved bramble.
- _____ 6. The saintly soul of Elizabeth shone like a shrine-dedicated lamp in our peaceful home.
- _____ 7. Good God! in what desert land have you lived, where no one was kind enough to inform you that these fancies, which you have so greedily imbibed, are a thousand years old, and as musty as they are ancient?
- _____ 8. As he went on, I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being: chord after chord was sounded, and soon my mind was filled with one thought, one conception, one purpose.
- _____ 9. In a thousand ways he smoothed for me the path of knowledge . . .
- _____ 10. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places.
- _____ 11. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 12. “But his affection for me at length overcame his dislike of learning, and he has permitted me to undertake a voyage of discovery to the land of knowledge.”
- _____ 13. “Ten thousand thanks to Henry for his kindness, his affection, and his many letters: we are sincerely grateful.”
- _____ 14. “Of what a strange nature is knowledge! It clings to the mind, when it has once seized on it, like a lichen on the rock.”
- _____ 15. I contemplated the lake: the waters were placid; all around was calm; and the snowy mountains, “the palaces of nature,” were not changed.
- _____ 16. It is impossible; one might as well try to overtake the winds, or confine a mountain-stream with a straw.
- _____ 17. The tortures of the accused did not equal mine; she was sustained by innocence, but the fangs of remorse tore my bosom, and would not forego their hold.
- _____ 18. But I, the true murderer, felt the never-dying worm alive in my bosom, which allowed of no hope or consolation.
- _____ 19. . . . hers also was the misery of innocence, which, like a cloud that passes over the fair moon, for a while hides but cannot tarnish its brightness.
- _____ 20. I was encompassed by a cloud which no beneficial influence could penetrate.
- _____ 21. The wounded deer dragging its fainting limbs to some untrodden brake; there to gaze upon the arrow which had pierced it, and to die – was but a type of me.
- _____ 22. The very winds whispered in soothing accents, and maternal nature bade me weep no more.
- _____ 23. . . . this glorious presence-chamber of imperial Nature was broken only by . . . the thunder sound of the avalanche . . .
- _____ 24. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it, and licked it with their forked and destroying tongues.
- _____ 25. But I am a blasted tree; the bolt has entered my soul; and I felt then that I should survive to exhibit, what I shall soon cease to be – a miserable spectacle of wrecked humanity, pitiable to others, and intolerable to myself.

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices used in the following sentences by labeling the underlined words:

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

- _____ 1. My temper was sometimes violent, and my passions vehement; but by some law in my temperature they were turned, not towards childish pursuits, but to an eager desire to learn, and not to learn all things indiscriminately.
- _____ 2. My father looked carelessly at the title page of my book, and said, “Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.”
- _____ 3. My father was not scientific, and I was left to struggle with a child’s blindness, added to a student’s thirst for knowledge.
- _____ 4. Thus strangely are our souls constructed, and by such slight ligaments are we bound to prosperity or ruin.
- _____ 5. At length the high white steeple of the town met my eyes.
- _____ 6. I alighted, and was conducted to my solitary apartment, to spend the evening as I pleased.
- _____ 7. So saying, he stepped aside, and wrote down a list of several books . . .
- _____ 8. None but those who have experienced them can conceive of the enticements of science.
- _____ 9. For this I had deprived myself of rest and health.
- _____ 10. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me.
- _____ 11. As it drew nearer, I observed that it was the Swiss diligence: it stopped just where I was standing, and, on the door being opened, I perceived Henry Clerval, who, on seeing me, instantly sprung out.
- _____ 12. We passed a few sad hours, until eleven o’clock, when the trial was to commence.
- _____ 13. Most of the night she spent here watching; towards morning she believed that she slept for a few minutes; some steps disturbed her, and she awoke.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 14. “I commit my cause to the justice of my judges, yet I see no room for hope.”
- ____ 15. I shunned the face of man; all sound of joy or complacency was torture to me; solitude was my only consolation -- deep, dark, deathlike solitude.
- ____ 16. They congregated round me; the unstained snowy mountain-top, the glittering pinnacle, the pine woods, and ragged bare ravine; the eagle, soaring amidst the clouds – they all gathered round me, and bade me be at peace.
- ____ 17. I had hitherto supposed him to be the murderer of my brother, and I eagerly sought a confirmation or denial of this opinion.
- ____ 18. I was partly urged by curiosity, and compassion confirmed my resolution.
- ____ 19. The air was cold, and the rain again began to descend: we entered the hut, the fiend with an air of exultation, I with a heavy heart and depressed spirits.
- ____ 20. Was man, indeed, at once so powerful, so virtuous and magnificent, yet so vicious and base?
- ____ 21. Soon after my arrival in the hovel, I discovered some papers in the pocket of the dress which I had taken from your laboratory.
- ____ 22. I lay down on the grass, and was overpowered by a deep sleep.
- ____ 23. But I was doomed to live; and, in two months, found myself as awaking, from a dream, in a prison, stretched on a wretched bed, surrounded by gaolers’ turnkeys, bolts, and all the miserable apparatus of a dungeon.
- ____ 24. But sleep did not afford me respite from thought and misery; my dreams presented a thousand objects that scared me.
- ____ 25. “A thousand times would I have shed my own blood, drop by drop, to have saved their lives; but I could not, my father, indeed I could not sacrifice the whole human race.”

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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. About two o'clock the mist cleared away, and we beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end.
- _____ 2. We accordingly brought him back to the deck, and restored him to animation by rubbing him with brandy, and forcing him to swallow a small quantity.
- _____ 3. My mother's tender caresses, and my father's smile of benevolent pleasure while regarding me, are my first recollections.
- _____ 4. It advanced from behind the mountains of Jura; and the thunder burst at once with frightful loudness from various quarters of the heavens.
- _____ 5. She joined the hands of Elizabeth and myself: -- "My children," she said, "my firmest hopes of future happiness were placed on the prospect of your union."
- _____ 6. He appeared about fifty years of age, but with an aspect expressive of the greatest benevolence; a few grey hairs covered his temples, but those at the back of his head were nearly black.
- _____ 7. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.
- _____ 8. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death . . .
- _____ 9. I was unable to remain for a single instant in the same place; I jumped over the chairs, clapped my hands, and laughed aloud.
- _____ 10. . . . he is very tall for his age, with sweet laughing blue eyes, dark eyelashes, and curling hair.
- _____ 11. I quitted my seat, and walked on, although the darkness and storm increased every minute, and the thunder burst with a terrific crash over my head.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 12. ... I heard the rumbling thunder of the falling avalanche, and marked the smoke of its passage.
- _____ 13. Their icy and glittering peaks shone in the sunlight over the clouds.
- _____ 14. This roused me from my nearly dormant state, and I ate some berries which I found hanging on the trees, or lying on the ground.
- _____ 15. I slaked my thirst at the brook; and then lying down, was overcome by sleep.
- _____ 16. Sometimes I tried to imitate the pleasant songs of the birds, but was unable.
- _____ 17. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of pain.
- _____ 18. ... for I found some of the offals that the travelers had left had been roasted, and tasted much more savoury than the berries I gathered from the trees.
- _____ 19. A great fall of snow had taken place the night before ... the appearance was disconsolate, and I found my feet chilled by the cold damp substance that covered the ground.
- _____ 20. ... and the old man again took up the instrument which produced the divine sounds that had enchanted me in the morning.
- _____ 21. My senses were gratified and refreshed by a thousand scents of delight, and a thousand sights of beauty.
- _____ 22. Her voice was musical, but unlike that of either of my friends.
- _____ 23. Her hair of a shining raven black, and curiously braided; her eyes were dark ... her complexion wondrously fair, each cheek tinged with a lovely pink.
- _____ 24. She sang, and her voice flowed in a rich cadence, swelling or dying away, like a nightingale of the woods.
- _____ 25. In a few minutes after, I heard the creaking of my door, as if some one endeavoured to open it softly.

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EXERCISE 12

STYLE: ALLUSIONS

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

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

- _____ 1. I also became a poet, and for one year lived in a Paradise of my own creation; I imagined that I also might obtain a niche in the temple where the names of Homer and Shakespeare are consecrated.
- _____ 2. I am going to unexplored regions, to “the land of mist and snow,” but I shall kill no albatross, therefore do not be alarmed for my safety, or if I should come back to you as worn and woeful as the “Ancient Mariner.”
- _____ 3. Her presence had seemed a blessing to them; but it would be unfair to her to keep her in poverty and want, when Providence afforded her such powerful protection.
- _____ 4. He tried to make us act plays and to enter into masquerades, in which the characters were drawn from the heroes of Roncesvalles, of the Round Table of King Arthur, and the chivalrous train who shed their blood to redeem the holy sepulchre from the hands of the infidels.
- _____ 5. When I returned home, my first care was to procure the whole works of this author and afterwards of Paracelsus and Albertus Magnus.
- _____ 6. Chance – or rather the evil influence, the Angel of Destruction, which asserted omnipotent sway over me from the moment I turned my reluctant steps from my father’s door – led me first to M. Krempe . . .
- _____ 7. But I was enchanted by the appearance of the hut: here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandaemonium appeared to the demons of hell after their sufferings in the lake of fire.
- _____ 8. . . . if no man allowed any pursuit whatsoever to interfere with the tranquility of his domestic affections, Greece had not been enslaved; Caesar would have spared his country; America would have been discovered more gradually; and the empires of Mexico and Peru had not been destroyed.
- _____ 9. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

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EXERCISE 12 STYLE: ALLUSIONS

- _____ 10. . . . for his constant answer to my unwearied entreaties was the same as that of the Dutch schoolmaster in the *Vicar of Wakefield* – “I have ten thousand florins a year without Greek, I eat heartily without Greek.”
- _____ 11. Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel . . .
- _____ 12. I heard of the slothful Asiatics; of the stupendous genius and mental activity of the Grecians; of the early Romans – of their subsequent degenerating – of the decline of that mighty empire . . .
- _____ 13. I heard of the discovery of the American hemisphere, and wept with Safie over the hapless fate of its original inhabitants.
- _____ 14. She instructed her daughter in the tenets of her religion, and taught her to aspire to higher powers of intellect, and an independence of spirit, forbidden to the female followers of Mahomet.
- _____ 15. The volume of *Plutarch’s Lives* . . . contained the histories of the first founders of the ancient republics.
- _____ 16. This book had a far different effect upon me from the *Sorrows of Werter.*
- _____ 17. Induced by these feelings, I was of course led to admire peaceable lawgivers, Numa, Solon, and Lycurgus, in preference to Romulus and Theseus.
- _____ 18. “But *Paradise Lost* excited different and far deeper emotions.”
- _____ 19. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.
- _____ 20. But it was all a dream; no Eve soothed my sorrows, nor shared my thoughts; I was alone.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter 4)

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought, that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my undertaking with unrelenting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil, as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic, impulse urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses; and disturbed, with profane fingers, the tremendous secrets of the human frame.

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 No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first
- 2 enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break
- 3 through, and pour a torrent of light into our dark world. A new species would bless me as its creator
- 4 and source; many happy and excellent natures would owe their being to me. No father could claim
- 5 the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I
- 6 thought, that if I could bestow animation upon lifeless matter, I might in process of time (although
- 7 I now found it impossible) renew life where death had apparently devoted the body to corruption.
- 8 These thoughts supported my spirits, while I pursued my undertaking with unrelenting ardour.
- 9 My cheek had grown pale with study, and my person had become emaciated with confinement.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

10 Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day
11 or the next hour might realize. One secret which I alone possessed was the hope to which I had
12 dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless
13 eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil,
14 as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate
15 the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a
16 resistless, and almost frantic, impulse urged me forward; I seemed to have lost all soul or sensation
17 but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed
18 acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits.
19 I collected bones from charnel-houses; and disturbed, with profane fingers, the tremendous secrets
20 of the human frame.

- ____ 1. Line 1 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 2. Lines 2 and 3 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 3. Line 12 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 4. Line 13 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 5. Lines 14 and 15 contain an example of . . .
a. euphemism b. allusion c. inference
- ____ 6. The underlined words in Line 17 are an example of . . .
a. assonance b. consonance c. alliteration

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter 5)

... I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch – the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited; where I remained the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! no mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

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 started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every
- 2 limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the
- 3 window shutters, I beheld the wretch – the miserable monster whom I had created. He held up the
- 4 curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and
- 5 he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I
- 6 did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed downstairs.
- 7 I took refuge in the courtyard belonging to the house which I inhabited; where I remained the rest of
- 8 the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each
- 9 sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably
- 10 given life.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

11 Oh! no mortal could support the horror of that countenance. A mummy again endued with animation
12 could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when
13 those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not
14 have conceived.

15 I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation
16 of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled
17 with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest
18 for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

- ____ 1. Lines 2 and 3 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 2. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 3. The underlined words in Line 11 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. Lines 13 and 14 contain an example of . . .
a. allusion b. analogy c. paradox
- ____ 5. Lines 17 and 18 contain an example . . .
a. metaphor b. simile c. personification
- ____ 6. All of the following lines are parallel EXCEPT . . .
a. *but I escaped and rushed downstairs* (Line 6)
b. *one hand was stretched out* (Line 6)
c. *walking up and down in the greatest agitation* (Line 8)
d. *catching and fearing each sound* (Lines 8 and 9)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter 10)

I spent the following day roaming through the valley. I stood beside the sources of the Arveiron, which take their rise in a glacier, that with slow pace is advancing down from the summit of the hills, to barricade the valley. The abrupt sides of vast mountains were before me; the icy wall of the glacier overhung me; a few shattered pines were scattered around; and the solemn silence of this glorious presence-chamber of imperial Nature was broken only by the brawling waves, or the fall of some vast fragment, the thunder sound of the avalanche, or the cracking reverberated along the mountains of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent and torn, as if it had been but a plaything in their hands. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. They elevated me from all littleness of feeling; and although they did not remove my grief, they subdued and tranquillised it. In some degree, also, they diverted my mind from the thoughts over which it had brooded for the last month. I retired to rest at night; my slumbers, as it were, waited on and ministered to by the assemblance of grand shapes which I had contemplated during the day. They congregated round me; the unstained snowy mountain-top, the glittering pinnacle, the pine woods, and ragged bare ravine; the eagle, soaring amidst the clouds – they all gathered round me, and bade me be at peace.

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 spent the following day roaming through the valley. I stood beside the sources of the Arveiron,
- 2 which take their rise in a glacier, that with slow pace is advancing down from the summit of the hills,
- 3 to barricade the valley. The abrupt sides of vast mountains were before me; the icy wall of the glacier
- 4 overhung me; a few shattered pines were scattered around; and the solemn silence of this glorious
- 5 presence-chamber of imperial Nature was broken only by the brawling waves, or the fall of some
- 6 vast fragment, the thunder sound of the avalanche, or the cracking reverberated along the mountains
- 7 of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent
- 8 and torn, as if it had been but a plaything in their hands. These sublime and magnificent scenes
- 9 afforded me the greatest consolation that I was capable of receiving. They elevated me from all
- 10 littleness of feeling; and although they did not remove my grief, they subdued and tranquillised it.
- 11 In some degree, also, they diverted my mind from the thoughts over which it had brooded for the last
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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

- 13 assemblance of grand shapes which I contemplated during the day. They congregated round me;
14 the unstained snowy mountain-top, the glittering pinnacle, the pine woods, and ragged bare ravine;
15 the eagle, soaring amidst the clouds – they all gathered round me, and bade me be at peace.

- ____ 1. Line 4 contains examples of . . .
a. assonance and consonance
b. rhyme and alliteration
c. assonance and alliteration
- ____ 2. Line 5 contains an example of . . .
a. metaphor and personification
b. simile and personification
c. personification and euphemism
- ____ 3. Line 6 contains an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. Line 8 contains an example of . . .
a. euphemism b. metaphor c. analogy
- ____ 5. The word *their* in Line 8 refers to . . .
a. mountains
b. laws
c. ice
d. waves
- ____ 6. Lines 12 through 15 contain an example of . . .
a. metaphor b. simile c. personification

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EXERCISE 16 STYLE: LITERARY ANALYSIS -- SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter 20)

The monster saw my determination in my face, and gnashed his teeth in the impotence of anger. “Shall each man,” cried he, “find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man! you may hate; but beware! your hours will pass in dread and misery, and soon the bolt will fall which must ravish from you your happiness for ever. Are you to be happy while I grovel in the intensity of my wretchedness? You can blast my other passions; but revenge remains – revenge, henceforth dearer than light or food! I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery. Beware; for I am fearless, and therefore powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict.”

“Devil, cease; and do not poison the air with these sounds of malice. I have declared my resolution to you, and I am no coward to bend beneath words. Leave me; I am inexorable.”

“It is well. I go; but remember, I shall be with you on your wedding-night.”

I started forward, and exclaimed. “Villain! before you sign my death-warrant, be sure that you are yourself safe.”

I would have seized him; but he eluded me, and quitted the house with precipitation. In a few moments I saw him in his boat, which shot across the waters with an arrowy swiftness, and was soon lost amidst the waves.

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 monster saw my determination in my face, and gnashed his teeth in the impotence of anger.
- 2 “Shall each man,” cried he, “find a wife for his bosom, and each beast have his mate, and I be alone?”
- 3 I had feelings of affection, and they were requited by detestation and scorn. Man! you may hate;
- 4 but beware! your hours will pass in dread and misery, and soon the bolt will fall which must ravish
- 5 from you your happiness for ever. Are you to be happy while I grovel in the intensity of my
- 6 wretchedness? You can blast my other passions; but revenge remains – revenge, henceforth dearer
- 7 than light or food! I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes
- 8 on your misery. Beware; for I am fearless, and therefore powerful. I will watch with the wiliness
- 9 of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict.”
- 10 “Devil, cease; and do not poison the air with these sounds of malice. I have declared my
- 11 resolution to you, and I am no coward to bend beneath words. Leave me; I am inexorable.”

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 “It is well. I go; but remember, I shall be with you on your wedding-night.”

13 I started forward, and exclaimed. “Villain! before you sign my death-warrant, be sure that you

14 are yourself safe.”

15 I would have seized him; but he eluded me, and quitted the house with precipitation. In a few

16 moments I saw him in his boat, which shot across the waters with an arrowy swiftness, and was

17 soon lost amidst the waves.

- ____ 1. The underlined words in Line 6 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 2. Line 6 also contains examples of . . .
a. alliteration and personification
b. alliteration and anaphora
c. alliteration and analogy
- ____ 3. Lines 7 and 8 contain examples of . . .
a. alliteration and personification
b. alliteration and anaphora
c. alliteration and analogy
- ____ 4. Lines 8 and 9 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 5. In context, the word *inexorable* in Line 11 means . . .
a. brave/unafraid b. unyielding/stubborn c. angry/irritable
- ____ 6. Line 16 contains an example of . . .
a. euphemism b. analogy c. paradox

FRANKENSTEIN by Mary Shelley – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

***FRANKENSTEIN* by Mary Shelley – Grammar and Style**

ANSWER KEY ANSWERS TO EXERCISES 1-16

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

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

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

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

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

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

EXERCISE 16: 1. a 2. b 3. a 4. a 5. b 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’re” for *ever*.

ELLIPSIS – The omission of one or more words signified by the use of three periods . . .

EPILOGUE – A concluding statement.

EPIPHANY – A sudden insight or change of heart that happens in an instant.

ETHOS – moral nature or beliefs.

EUPHEMISM – an indirect way of saying something that may be offensive . (passed away instead of died, senior citizens instead of old people).

EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.

FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.

FIGURES OF SPEECH – include metaphor, simile, hyperbole, 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 sentinel; a sea of asphalt; the clinging ivy to his oak*).

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

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

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

NARRATOR – the person telling the story.

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

NOVELLA – a tale or short story.

ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, clon, 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 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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