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The Grammar Dog Guide to Heart of Darkness

by Joseph Conrad

**All exercises use sentences from the novel.
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HEART OF DARKNESS by Joseph Conrad – Grammar and Style
All exercises use sentences from the novel

TABLE OF CONTENTS

Exercise 1	--	Parts of Speech <i>25 multiple choice questions</i>3
Exercise 2	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>5
Exercise 3	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>6
Exercise 4	--	Simple, Compound, Complex Sentences <i>25 multiple choice questions</i>7
Exercise 5	--	Complements <i>25 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i>9
Exercise 6	--	Phrases <i>25 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i>11
Exercise 7	--	Verbals: Gerunds, Infinitives, and Participles <i>25 multiple choice questions</i>13
Exercise 8	--	Clauses <i>25 multiple choice questions</i>15

***HEART OF DARKNESS* by Joseph Conrad – Grammar and Style**

TABLE OF CONTENTS

Exercise 9 --	Style: Figurative Language <i>25 multiple choice questions on metaphor simile, personification, and onomatopoeia</i>	...17
Exercise 10 --	Style: Poetic Devices <i>25 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i>	...19
Exercise 11 --	Style: Sensory Imagery <i>25 multiple choice questions</i>	...21
Exercise 12 --	Style: Allusions <i>25 multiple choice questions on literary, religious, historical, and mythological allusions</i>	...23
Exercise 13 --	Style: Literary Analysis – Selected Passage 1 <i>6 multiple choice questions</i>	...25
Exercise 14 --	Style: Literary Analysis – Selected Passage 2 <i>6 multiple choice questions</i>	...27
Exercise 15 --	Style: Literary Analysis – Selected Passage 3 <i>6 multiple choice questions</i>	...29
Exercise 16 --	Style: Literary Analysis – Selected Passage 4 <i>6 multiple choice questions</i>	...31
Answer Key	Answers to Exercises 1-16	...33
Glossary --	Definitions of Terms Used in Literary Analysis	.. 35

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

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 sea-reach of the Thames stretched before us like the beginning of an interminable waterway.
- ___ 2. We four affectionately watched his back as he stood in the bows looking to seaward.
- ___ 3. We exchanged a few words lazily.
- ___ 4. “And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”
- ___ 5. I arrived in a city that always makes me think of a whited sepulchre.
- ___ 6. Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool.
- ___ 7. And the river was there – fascinating – deadly – like a snake. Ough!
- ___ 8. I began to feel slightly uneasy.
- ___ 9. Some, I heard, got drowned in the surf; but whether they did or not, nobody seemed particularly to care.
- ___ 10. I avoided a vast artificial hole somebody had been digging on the slope, the purpose of which I found it impossible to divine.
- ___ 11. My purpose was to stroll into the shade for a moment; but no sooner within than it seemed to me I had stepped into the gloomy circle of some Inferno.
- ___ 12. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet.
- ___ 13. While I stood horror-struck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink.
- ___ 14. In exterior he resembled a butcher in a poor neighbourhood, and his eyes had a look of sleepy cunning.
- ___ 15. I said Hang! – and let things slide.

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EXERCISE 1 PARTS OF SPEECH

- ___ 16. One evening as I was lying flat on the deck of my steamboat, I heard voices approaching – and there were the nephew and uncle strolling along the bank.
- ___ 17. The two fellows there seemed astounded at anybody attempting such a thing.
- ___ 18. The two below me moved away then a few paces, and strolled back and forth at some little distance.
- ___ 19. The high stillness confronted these two figures with its ominous patience, waiting for the passing away of a fantastic invasion.
- ___ 20. I was then rather excited at the prospect of meeting Kurtz very soon.
- ___ 21. After all, for a seaman, to scrape the bottom of the thing that's supposed to float all the time under his care is the unpardonable sin.
- ___ 22. No sooner had we fairly entered it than I became aware it was much narrower than I had supposed.
- ___ 23. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress.
- ___ 24. She came forward, all in black, with a pale head, floating towards me in the dusk.
- ___ 25. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head.

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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

“Now when I was a little chap I had a pasion for maps.
I would look for hours at South America or Africa or
Australia, and lose myself in all the glories of exploration.
At that time there were many blank spaces on the Earth,
and when I saw one that looked particularly inviting on
the map (but they all look like that) I would put my finger
on it and say, ‘When I grow up I will go their.’ The North
Pole was one of these places, I remember.”

- ____ 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

“In a few days the Eldorado expedition went into
the pateint wilderness, that closed upon it as the sea
closes over a diver Long afterwards the news came
that all the Donkeys were dead. I know nothing as
to the fate of the less valuable animals. They, no
doubt, like the rest of us, found what they deserved.
I did not inquire. I was then rather excited at the
prospect of meeting kurtz very soon.

- ____ 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

EXERCISE 3 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

***HEART OF DARKNESS* by Joseph Conrad – Grammar and Style**

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. On the whole river there was nothing that looked half so nautical.
- ___ 2. Between us there was, as I have already said somewhere, the bond of the sea.
- ___ 3. This was my chance, and it made me the more anxious to go.
- ___ 4. Mad terror had scattered them, men, women, and children, through the bush, and they had never returned.
- ___ 5. She was determined to make no end of fuss to get me appointed skipper of a river steamboat, if such was my fancy.
- ___ 6. Her flat cloth slippers were propped up on a foot-warmer, and a cat reposed on her lap.
- ___ 7. She wore a starched white affair on her head, had a wart on one cheek, and silver-rimmed spectacles hung on the top of her nose.
- ___ 8. I have a little theory which you messieurs who go out there must help me to prove.
- ___ 9. The idleness of a passenger, my isolation amongst all these men with whom I had no point of contact, the oily and languid sea, the uniform somberness of the coast, seemed to keep me away from the truth of things, within the toil of a mournful and senseless delusion.
- ___ 10. As we left the miserable little wharf, he tossed his head contemptuously at the shore.
- ___ 11. The movement of the woman was stately, and the effect of the torchlight on the face was sinister.
- ___ 12. We stopped, and the silence driven away by the stamping of our feet flowed back again from the recesses of the land.
- ___ 13. When they are gone you must fall back upon your own innate strength, upon your own capacity for faithfulness.
- ___ 14. We came to the back, and on the stack of firewood found a flat piece of board with some faded pencil-writing on it.

***HEART OF DARKNESS* by Joseph Conrad**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 15. A torn curtain of red twill hung in the doorway of the hut, and flapped sadly in our faces.
- ___ 16. I had been dimly aware for some time of a worrying noise, and when I lifted my eyes I saw the woodpile was gone, and the manager, aided by all the pilgrims, was shouting at me from the riverside.
- ___ 17. Sometimes I would pick out a tree a little way ahead to measure our progress towards Kurtz by, but I lost it invariably before we got abreast.
- ___ 18. Eight miles meant nearly three hours' steaming for us, and I could also see suspicious ripples at the upper end of the reach.
- ___ 19. You looked on amazed, and began to suspect yourself of being deaf – then the night came suddenly, and struck you blind as well.
- ___ 20. The side of his head hit the wheel twice, and the end of what appeared a long cane clattered round and knocked over a little camp-stool.
- ___ 21. I turned my shoulder to him in sign of my appreciation, and looked into the fog.
- ___ 22. He sported a pair of brass earrings, wore a blue cloth wrapper from the waist to the ankles, and thought all the world of himself.
- ___ 23. At the same time the fireman, whom I could also see below me, sat down abruptly before his furnace and ducked his head.
- ___ 24. He stood before the wide opening, glaring, and I yelled at him to come back, while I straightened the sudden twist out of that steamboat.
- ___ 25. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness.

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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 a preposition

- ___ 1. The sea-reach of the Thames stretched before us like the beginning of an interminable waterway.
- ___ 2. The Accountant had brought out already a box of dominoes, and was toying architecturally with the bones.
- ___ 3. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and with his arms dropped, the palms of hands outwards, resembled an idol.
- ___ 4. We felt meditative, and fit for nothing but placid staring.
- ___ 5. Only the gloom to the west, brooding over the upper reaches, became more somber every minute, as if angered by the approach of the sun.
- ___ 6. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut.
- ___ 7. They were conquerors, and for that you want only brute force – nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others.
- ___ 8. In the outer room the two women knitted black wool feverishly.
- ___ 9. “Pardon my questions, but you are the first Englishman coming under my observation.”
- ___ 10. The heavy pole had skinned his nose.
- ___ 11. The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea.
- ___ 12. He was a first-class agent, young, gentlemanly, a bit reserved, with a forked little beard and a hooked nose.
- ___ 13. Then I noticed a small sketch of oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch.

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EXERCISE 5 COMPLEMENTS

- ___ 14. The mind of man is capable of anything—because everything is in it, all the past as well as all the future.
- ___ 15. I handled this amazing antiquity with the greatest possible tenderness, lest it should dissolve in my hands.
- ___ 16. The simple old sailor, with his talk of chains and purchases, made me forget the jungle and the pilgrims in a delicious sensation of having come upon something unmistakably real.
- ___ 17. An athletic black belonging to some coast tribe and educated by my poor predecessor, was the helmsman.
- ___ 18. “I’ve sent him one small lot of ivory a year ago, so that he can’t call me a little thief when I get back.”
- ___ 19. Suddenly, round the corner of the house a group of men appeared, as though they had come up from the ground.
- ___ 20. The current snatched him as if he had been a wisp of grass, and I saw the body roll over twice before I lost sight of it for ever.
- ___ 21. And perhaps in this is the whole difference; perhaps all the wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible.
- ___ 22. He became darkly menacing at last, and with much heat argued that the Company had the right to every bit of information about its “territories.”
- ___ 23. She came forward, all in black, with a pale head, floating towards me in the dusk.
- ___ 24. I was not even sure whether he had given me the right bundle.
- ___ 25. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due?

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EXERCISE 6 PHRASES

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

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

- ___ 1. The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest.
- ___ 2. A haze rested on the low shores that ran out to sea in vanishing flatness.
- ___ 3. Marlow sat cross-legged right aft, leaning against the mizzen-mast.
- ___ 4. And indeed nothing is easier for a man who has, as the phrase goes, “followed the sea” with reverence and affection, than to evoke the great spirit of the past upon the lower reaches of the Thames.
- ___ 5. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly.
- ___ 6. It had ceased to be a blank space of delightful mystery -- a patch for a boy to dream gloriously over.
- ___ 7. But there was in it one river especially, a mighty big river, that you could see on the map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land.
- ___ 8. They were going to run an oversea empire, and make no end of coin by trade.
- ___ 9. You know I am not used to such ceremonies, and there was something ominous in the atmosphere.
- ___ 10. A slight clinking behind me made me turn my head.
- ___ 11. He had a uniform jacket with one button off, and seeing a white man on the path, hoisted his weapon to his shoulder with alacrity.
- ___ 12. It might have been connected with the philanthropic desire of giving the criminals something to do.
- ___ 13. He lapped out of his hand, then sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone.
- ___ 14. I couldn’t possibly imagine what I had in me to make it worth his while.

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EXERCISE 6 PHRASES

- ___ 15. Their headman, a young, broad-chested black, severely draped in dark-blue fringed cloths, with fierce nostrils and his hair all done up artfully in oily ringlets, stood near me.
- ___ 16. It takes a man all his inborn strength to fight hunger properly.
- ___ 17. The glimpse of the steamboat had for some reason filled those savages with unrestrained grief.
- ___ 18. To the left of us there was the long uninterrupted shoal, and to the right a high, steep bank heavily overgrown with bushes.
- ___ 19. He looked at me anxiously, gripping the spear like something precious, with an air of being afraid I would try to take it away from him.
- ___ 20. I was cut to the quick at the idea of having lost the inestimable privilege of listening to the gifted Kurtz.
- ___ 21. The retreat, I maintained – and I was right – was caused by the screeching of the steam whistle.
- ___ 22. It appears he had persuaded a Dutch trading-house on the coast to fit him out with stores and goods, and had started for the interior with a light heart and no more idea of what would happen to him than a baby.
- ___ 23. They would have been more impressive, those heads on the stakes, if their faces had not been turned to the house.
- ___ 24. Lying on the couch, he stared through the open shutter.
- ___ 25. She put out her arms as if after a retreating figure, stretching them back and with clasped pale hands across the fading and narrow sheen of the window.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

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:

subject = subj
adjective = adj

direct object = d.o.
adverb = adv

predicate nominative = p.n.
object of preposition = o.p.

Verbal Usage

- _____ _____ 1. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits.
- _____ _____ 2. And perhaps he was cheered by keeping his eye on a chance of promotion to the fleet at Ravenna by and by, if he had good friends in Rome and survived the awful climate.
- _____ _____ 3. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much.
- _____ _____ 4. “I don’t want to bother you much with what happened to me personally” . . .
- _____ _____ 5. I always went my own road and on my own legs where I had a mind to go.
- _____ _____ 6. Watching a coast as it slips by the ship is like thinking about an enigma.
- _____ _____ 7. Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced with the dim light, in all the attitudes of pain, abandonment, and despair.
- _____ _____ 8. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest.
- _____ _____ 9. I didn’t want any more loitering in the shade, and I made haste towards the station.
- _____ _____ 10. I couldn’t help asking him once what he meant by coming there at all.
- _____ _____ 11. White men with long staves in their hands appeared languidly from amongst the buildings, strolling up to take a look at me, and then retired out of sight somewhere.
- _____ _____ 12. He did not ask me to sit down after my twenty-mile walk that morning.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ 13. He had no learning, and no intelligence.
- _____ 14. He sealed the utterance with that smile of his, as though it had been a door opening into a darkness he had in his keeping.
- _____ 15. His little eyes glittered like mica discs – with curiosity – though he tried to keep up a bit of superciliousness.
- _____ 16. At first I was astonished, but very soon I became awfully curious to see what he would find out from me.
- _____ 17. There was an old hippo that had the bad habit of getting out on the bank and roaming at night over the station grounds.
- _____ 18. Three carriers could have brought all that was wanted to set that steamboat afloat.
- _____ 19. To tear treasure out of the bowels of the land was their desire, with no more mortal purpose at the back of it than there is in burglars breaking into a safe.
- _____ 20. You could see these two roaming about all day long with their heads close together in an everlasting confab.
- _____ 21. To keep the eyes so long on one thing was too much for human patience.
- _____ 22. His need was to exist, and to move onwards at the greatest possible risk, and with a maximum of privation.
- _____ 23. I was anxious to deal with this shadow by myself alone – and to this day I don't know why I was so jealous of sharing with any one the peculiar blackness of that experience.
- _____ 24. I had refused to give up the smallest scrap out of that package, and I took the same attitude with the spectacled man.
- _____ 25. Lying on the couch, he stared through the open shutter.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 8 CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:

subject = subj

direct object = d.o.

object of preposition = o.p.

adverb = adv

predicate nominative = p.n.

adjective = adj

- _____ 1. A haze rested on the low shores that ran out to sea in vanishing flatness.
- _____ 2. The worst that could be said of him was that he did not represent his class.
- _____ 3. What saves us is efficiency – the devotion to efficiency.
- _____ 4. Now when I was a little chap I had a passion for maps.
- _____ 5. It was only months and months afterwards, when I made the attempt to recover what was left of the body, that I heard the original quarrel arose from a misunderstanding about some hens.
- _____ 6. What became of the hens I don't know either.
- _____ 7. We called at some more places with farcical names, where the merry dance of death and trade goes on in a still and earthy atmosphere as of an overheated catacomb . . .
- _____ 8. It was upward of thirty days before I saw the mouth of the big river.
- _____ 9. While I stood horror-struck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink.
- _____ 10. There is a taint of death, a flavour of mortality in lies – which is exactly what I hate and detest of the world – what I want to forget.
- _____ 11. It was just two months from the day we left the creek when we came to the bank below Kurtz's station.
- _____ 12. Some fifty miles below the Inner Station we came upon a hut of reeds, an inclined and melancholy pole, with the unrecognizable tatters of what had been a flag of some sort flying from it . . .
- _____ 13. Before it stopped running with a muffled rattle, a cry, a very loud cry, as of infinite desolation, soared slowly in the opaque air.
- _____ 14. Moreover, he pointed out that if the warning to approach cautiously were to be followed, we must approach in daylight – not at dusk or in the dark.
- _____ 15. He was just the kind of man who would wish to preserve appearances.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 8 CLAUSES

- _____ 16. But what made the idea of attack inconceivable to me was the nature of the noise – of the cries we had heard.
- _____ 17. Then I had to look at the river mighty quick, because there was a snag in the fairway.
- _____ 18. I glanced over my shoulder, and the pilot-house was yet full of noise and smoke when I made a dash at the wheel.
- _____ 19. It looked as though after wrenching that thing from somebody ashore he had lost his balance in the effort.
- _____ 20. I couldn't have been more disgusted if I had traveled all this way for the sole purpose of talking with Mr. Kurtz.
- _____ 21. The earth for us is a place to live in, where we must put up with sights, with sounds, with smells, too, by Jove! – breathe dead hippo, so to speak, and not be contaminated.
- _____ 22. As soon as I had put on a dry pair of slippers, I dragged him out, after first jerking the spear out of his side, which operation I confess I performed with my eyes shut tight.
- _____ 23. What they wanted to keep that body hanging about for I can't guess.
- _____ 24. “Who was not his friend who had heard him speak once?” she was saying.
- _____ 25. “You know what vast plans he had.”

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

personification = p simile = s metaphor = m onomatopoeia = o hyperbole = h

- _____ 1. The voice of the surf heard now and then was a positive pleasure, like the speech of a brother.
- _____ 2. Pop, would go one of the six-inch guns; a small flame would dart and vanish, a little white smoke would disappear, a tiny projectile would give a feeble screech – and nothing happened.
- _____ 3. A horn tooted to the right, and I saw the black people run.
- _____ 4. They wandered here and there with their absurd long staves in their hands, like a lot of faithless pilgrims bewitched inside a rotten fence.
- _____ 5. . . . and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico.
- _____ 6. The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return.
- _____ 7. I assure you to leave off reading was like tearing myself away from the shelter of an old and solid friendship.
- _____ 8. Don't you know the devilry of lingering starvation, its exasperating torment, its black thoughts, its somber and brooding ferocity?
- _____ 9. Well, you may guess I watched the fog for the signs of lifting as a cat watches a mouse . . .
- _____ 10. The bush began to howl.
- _____ 11. I threw my head back to a glinting whiz that traversed the pilot-house, in at one shutter-hole and out at the other.
- _____ 12. I've done enough for it to give me the indisputable right to lay it, if I choose, for an everlasting rest in the dust-bin of progress, amongst all the sweepings and, figuratively speaking, all the dead cats of civilization.
- _____ 13. Oh! he was heavy, heavy; heavier than any man on earth, I should imagine.
- _____ 14. His face was like the autumn sky, overcast one moment and bright the next.
- _____ 15. He was an insoluble problem.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 16. They had come together unavoidably, like two ships becalmed near each other,
and lay rubbing sides at last.
- _____ 17. The woods were unmoved . . . – they looked with their air of hidden knowledge,
of patient expectation, of unapproachable silence.
- _____ 18. But the wilderness had found him out early, and had taken on him a terrible
vengeance for the fantastic invasion.
- _____ 19. . . . I noticed that the crowd of savages was vanishing without any perceptible
movement of retreat, as if the forest that had ejected these beings so suddenly
had drawn them in again as the breath is drawn in a long aspiration.
- _____ 20. And in the hush that had fallen suddenly upon the whole sorrowful land,
the immense wilderness, the colossal body of the fecund and mysterious life
seemed to look at her, pensive, as though it had been looking at the image of its
own tenebrous and passionate soul.
- _____ 21. There was a low jingle, a glint of yellow metal, a sway of fringed draperies,
and she stopped as if her heart had failed her. The young fellow by my
side growled.
- _____ 22. Suddenly she opened her bared arms and threw them up rigid above her head,
as though in an uncontrollable desire to touch the sky, and at the same time
the swift shadows darted out on the earth, swept around on the river, gathering
the steamer into a shadowy embrace.
- _____ 23. He rose, unsteady, long, pale, indistinct, like a vapour exhaled by the earth,
and swayed slightly, misty and silent before me . . .
- _____ 24. I steamed up a bit, then swung down stream, and two thousand eyes followed
the evolutions of the splashing, thumping, fierce river-demon beating the water
with its terrible tail and breathing black smoke into the air.
- _____ 25. A grand piano stood massively in a corner; with dark gleams on the flat surfaces
like a somber and polished sarcophagus.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

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

- _____ 1. It was difficult to realize his work was not out there in the luminous estuary but behind him, within the brooding gloom.
- _____ 2. . . . the muzzles of the long six-inch guns stuck out all over the low hull; the greasy, slimy swell swung her up lazily and let her down, swaying her thin masts.
- _____ 3. In the empty immensity of earth, sky, and water, there she was, incomprehensible, firing into a continent.
- _____ 4. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill.
- _____ 5. They were not enemies, they were not criminals, they were nothing earthly now – nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom.
- _____ 6. Paths, paths, everywhere; a stamped-in network of paths, spreading over the empty land, through the long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut.
- _____ 7. Day after day, with the stamp and shuffle of sixty pair of bare feet behind me, each pair under a 60-lb. load.
- _____ 8. Camp, cook, sleep, strike camp, march.
- _____ 9. On silvery sand-banks hippos and alligators sunned themselves side by side.
- _____ 10. And this stillness of life did not in the least resemble a peace.
- _____ 11. Still, I had also judged the jungle of both banks quite impenetrable – and yet eyes were in it, eyes that had seen us.
- _____ 12. Sticks, little sticks, were flying about – thick: they were whizzing before my nose, dropping below me, striking behind me against my pilot-house.
- _____ 13. That fool-helmsman, his hands on the spokes, was lifting his knees high, stamping his feet, champing his mouth, like a reined-in horse.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

- _____ 14. I put the helm hard a-starboard at the moment when the pilgrim in pink pyjamas, very hot and agitated, appeared in the doorway.
- _____ 15. I declare it looked as though he would presently put to us some question in an understandable language; but he died without uttering a sound, without moving a limb, without twitching a muscle.
- _____ 16. And I heard him . . . and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious, sordid, savage, or simply mean, without any kind of sense.
- _____ 17. “My Intended, my ivory, my station, my river, my –“ everything belonged to him.
- _____ 18. He began with the argument that we whites, from the point of development we had arrived at, must necessarily appear to them [savages] in the nature of supernatural beings . . .
- _____ 19. His heels leaped together over the little doorstep; his shoulders were pressed to my breast; I hugged him from behind desperately.
- _____ 20. Oh! he was heavy, heavy; heavier than any man on earth.
- _____ 21. The consciousness of there being people in that bush, so silent, so quiet – as silent and quiet as the ruined house on the hill – made me uneasy.
- _____ 22. A black figure stood up, strode on long black legs, waving long black arms, across the glow.
- _____ 23. Thus I was left at last with a slim packet of letters and girl’s portrait.
- _____ 24. I rang the bell before a mahogany door on the first floor, and while I waited he seemed to stare at me out of the glassy panel – stare with that wide and immense stare embracing, condemning, loathing all the universe.
- _____ 25. The dusk was repeating them in a persistent whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind.
“The horror! The horror!”

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the sensory imagery in the following sentences. Label the underlined words either:

a. sight b. sound c. touch d. taste e. smell

- _____ 1. Flames glided in the river, small green flames, red flames, white flames, pursuing, overtaking, joining, crossing each other – then separating slowly or hastily.
- _____ 2. Pop, would go one of the six-inch guns; a small flame would dart and vanish, a little white smoke would disappear, a tiny projectile would give a feeble screech – and nothing happened.
- _____ 3. It was on a back water surrounded by scrub and forest, with a pretty border of smelly mud on one side, and on the three others enclosed by a crazy fence of rushes.
- _____ 4. A violent babble of uncouth sounds burst out on the other side of the planks.
- _____ 5. A taint of imbecile rapacity blew through it all, like a whiff from some corpse.
- _____ 6. Native mats covered the clay walls; a collection of spears, assegais, shields, knives was hung up in trophies.
- _____ 7. Black figures strolled about listlessly, pouring water on the glow, whence proceeded a sound of hissing; steam ascended in the moonlight . . .
- _____ 8. The moon had spread over everything a thin layer of silver – over the rank grass, over the mud, upon the wall of a temple, over the great river I could see through a somber gap glittering, glittering as it flowed . . .
- _____ 9. A frightful clatter came out of that hulk, and the virgin forest on the other bank of the creek sent it back in a thundering roll upon the sleeping station.
- _____ 10. And, after all, they did not eat each other before my face: they had brought along a provision of hippo-meat which went rotten, and made the mystery of the wilderness stink in my nostrils.
- _____ 11. The word ivory would ring in the air for a while – and on we went again into the silence, along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the stern-wheel.
- _____ 12. The dawns were heralded by the descent of a chill stillness; the wood-cutters slept, their fires burned low; the snapping of a twig would make you start.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 13. For the rest, the only thing to eat . . . I saw in their possession was a few lumps of some stuff like half-cooked dough, of a dirty lavender colour, they kept wrapped in leaves, and now and then swallowed a piece of, but so small that it seemed done more for the looks of the thing . . .
- _____ 14. Our wood-cutters raised a warlike whoop; the report of a rifle just at my back deafened me.
- _____ 15. . . . I made out deep in the tangled gloom, naked breasts, arms, legs, glaring eyes – the bush was swarming with human limbs in movement, glistening, of bronze colour.
- _____ 16. With one hand I felt above my head for the line of the steam whistle, and jerked out screech after screech hurriedly.
- _____ 17. The tumult of angry and warlike yells was checked instantly, and then from the depths of the woods went out a tremulous and prolonged wail of mournful fear and utter despair . . .
- _____ 18. A long decaying building on the summit was half buried in the high grass; the large holes in the peaked roof gaped black from afar; the jungle and the woods made a background.
- _____ 19. He rustled one of the letters, and looking straight in my face said, “I am glad.”
- _____ 20. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her . . .
- _____ 21. The manager came out. He did me the honour to take me under the arm and lead me aside.
- _____ 22. I felt an intolerable weight oppressing my breast, the smell of the damp earth, the unseen presence of victorious corruption.
- _____ 23. The monotonous beating of a big drum filled the air with muffled shocks and a lingering vibration.
- _____ 24. This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me.
- _____ 25. She took both my hands in hers and murmured, “I had heard you were coming.”

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

Identify the allusions in the following sentences. Label the underlined words as allusions that are:

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

- _____ 1. The sea-reach of the Thames stretched before us like the beginning of an interminable waterway.
- _____ 2. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled – the great knights-errant of the sea.
- _____ 3. It had borne all the ships whose names are like jewels flashing in the night of time, from the Golden Hind returning with her round flanks full of treasure . . .
- _____ 4. They had sailed from Deptford, from Greenwich, from Erith – adventurers and the settlers; kings' ships and the ships of men on 'Change; captains, admirals, the dark "interlopers" of the Eastern trade.
- _____ 5. . . . captains, admirals, the dark "interlopers" of the Eastern trade, and the commissioned "generals" of East India fleets.
- _____ 6. "I was thinking of very old times, when the Romans first came here, nineteen hundred years ago . . .
- _____ 7. Light came out of this river since – you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds.
- _____ 8. Imagine the feelings of a commander of a fine – what d'ye call 'em? trireme in the Mediterranean . . .
- _____ 9. . . . ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries – a wonderful lot of handy men they must have been, too – used to build, apparently by the hundred, in a month or two, if we may believe what we read.
- _____ 10. No Falernian wine here, no going ashore.
- _____ 11. And perhaps he was cheered by keeping his eye on a chance of promotion to the fleet at Ravenna by and by, if he had good friends in Rome and survived the awful climate.
- _____ 12. "I had then, as you remember, just returned to London after a lot of Indian Ocean, Pacific, China Seas – a regular dose of the East . . ."

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

- _____ 13. “I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration.”
- _____ 14. “At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map . . . The North Pole was one of these places, I remember.
- _____ 15. “I flew around like mad to get ready, and before forty-eight hours I was crossing the Channel to show myself to my employers, and sign the contract.
- _____ 16. “Mind,” he began again, lifting one arm from the elbow, the palm of the hand outwards, so that, with his legs folded before him, he had the pose of a Buddha preaching in European clothes and without a lotus-flower – “
- _____ 17. In a very few hours I arrived in a city that always makes me think of a whited sepulchre.
- _____ 18. Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinizing the cheery and foolish faces with unconcerned old eyes.
- _____ 19. “I am not such a fool as I look, quoth Plato to his disciples,” he said sententiously, emptied his glass with great resolution, and we rose.
- _____ 20. Something like an emissary of light, something like a lower sort of apostle.
- _____ 21. My purpose was to stroll into the shade for a moment; but no sooner within than it seemed to me I had stepped into the gloomy circle of some Inferno.
- _____ 22. “I let him run on, this papier-mache Mephistopheles, and it seemed to me that if I tried I could poke my forefinger through him, and would find nothing inside but a little loose dirt, maybe.
- _____ 23. I knew a Scotch sailmaker who was certain, dead sure, there were people in Mars.
- _____ 24. I shall see this eloquent phantom as long as I live, and I shall see her, too, a tragic and familiar Shade, resembling in this gesture another one, tragic also, and bedecked with powerless charms, stretching bare brown arms over the glitter of the infernal stream, the stream of darkness.
- _____ 25. Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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

“A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete deathlike indifference of unhappy savages. Behind this raw matter one of the reclaimed, the product of the new forces at work, strolled despondently, carrying a rifle by its middle. He had a uniform jacket with one button off, and seeing a white man on the path, hoisted his weapon to his shoulder with alacrity. This was simple prudence, white men being so much alike at a distance that he could not tell who I might be. He was speedily reassured, and with a large, white, rascally grin, and a glance at his charge, seemed to take me into partnership in his exalted trust. After all, I also was a part of the great cause of these high and just proceedings.”

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 “A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path.
- 2 They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time
- 3 with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and
- 4 fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron
- 5 collar on his neck, and all were connected together with a chain whose bights swung between them,
- 6 rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had
- 7 seen firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of
- 8 imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells,
- 9 had come to them, an insoluble mystery from the sea. All their meager breasts panted together, the
- 10 violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches,
- 11 without a glance, with that complete deathlike indifference of unhappy savages. Behind this raw matter
- 12 one of the reclaimed, the product of the new forces at work, strolled despondently, carrying a rifle by its

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

13 middle. He had a uniform jacket with one button off, and seeing a white man on the path, hoisted his
14 weapon to his shoulder with alacrity. This was simple prudence, white men being so much alike at a
15 distance that he could not tell who I might be. He was speedily reassured, and with a large, white,
16 rascally grin, and a glance at his charge, seemed to take me into partnership in his exalted trust. After
17 all, I also was a part of the great cause of these high and just proceedings.”

- ____ 1. Line 3 contains an example of . . .
a. assonance b. consonance c. alliteration
- ____ 2. Line 4 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 3. Lines 8 and 9 contain examples of . . .
a. metaphor and simile
b. analogy and metaphor
c. simile and analogy
- ____ 4. All of the following lines are parallel in meaning EXCEPT . . .
a. *and all were connected together* (Line 5)
b. *All their meager breasts panted together* (Line 9)
c. *white men being so alike at a distance* (Lines 14 and 15)
d. *seemed to take me into partnership* (Line 16)
- ____ 5. Line 17 contains an example of . . .
a. sarcasm b. irony c. satire
- ____ 6. Lines 11 through 14 characterize the chain-gang guard as having all of the following attitudes toward his work EXCEPT . . .
a. proud and cooperative
b. depressed and unenthusiastic
c. resentful and distrusting
d. careless and irresponsible.

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

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

... The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness. It was very quiet there. At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if hovering in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell. The dawns were heralded by the descent of a chill stillness; the wood-cutters slept, their fires burned low; the snapping of a twig would make you start. We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us – who could tell? We were cut off from the comprehension of our surrounding; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign – and no memories.

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 reaches opened before us and closed behind, as if the forest had stepped leisurely across
- 2 the water to bar the way for our return. We penetrated deeper and deeper into the heart of
- 3 darkness. It was very quiet there. At night sometimes the roll of drums behind the curtain of
- 4 trees would run up the river and remain sustained faintly, as if hovering in the air high over
- 5 our heads, till the first break of day. Whether it meant war, peace, or prayer we could not
- 6 tell. The dawns were heralded by the descent of a chill stillness; the wood-cutters slept,
- 7 their fires burned low, the snapping of a twig would make you start. We were wanderers
- 8 on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could
- 9 have fancied ourselves the first of men taking possession of an accursed inheritance, to be
- 10 subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled
- 11 round a bend there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells,
- 12 a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes
- 13 roiling, under the droop of heavy and motionless foliage. The steamer toiled along slowly

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 on the edge of a black and incomprehensible frenzy. The prehistoric man
15 was cursing us, praying to us, welcoming us – who could tell? We were cut off from the
16 comprehension of our surrounding; we glided past like phantoms, wondering and secretly
17 appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not
18 understand because we were too far and could not remember because we were traveling in
19 the night of first ages, of those ages that are gone, leaving hardly a sign – and no memories.

- ____ 1. Lines 1 and 2 contain 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. The underlined words in Line 6 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. The narrator compares the white men on the boat to all of the following EXCEPT . . .
a. wanderers b. prehistoric men c. phantoms d. sane men
- ____ 5. The passage describes all of the following contrasts EXCEPT . . .
a. quiet – noise
b. known – unknown
c. forgotten – remembered
d. civilized -- uncivilized
- ____ 6. The attitude of the narrator toward the natives is expressed in all of the following lines EXCEPT . . .
a. the woodcutters slept (Line 6)
b. the first of men taking possession of an accursed inheritance (Line 9)
c. subdued at the cost of profound anguish and of excessive toil (Line 10)
d. wondering and secretly appalled (Lines 16 and 17)

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

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

“The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress; and Kurtz’s life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time. The manager was very placid, he had no vital anxieties now, he took us both in with a comprehensive and satisfied glance: the ‘affair’ had come off as well as could be wished. I saw the time approaching when I would be left alone of the party of ‘unsound method.’ The pilgrims looked upon me with disfavour. I was, so to speak, numbered with the dead. It is strange how I accepted this unforeseen partnership, this choice of nightmares forced upon me in the tenebrous land invaded by these mean and greedy phantoms.

“Kurtz discoursed. A voice! a voice! It rang deep to the very last. It survived his strength to hide in the magnificent folds of eloquence the barren darkness of his heart. Oh, he struggled! he struggled! The wastes of his weary brain were haunted by shadowy images now – images of wealth and fame revolving obsequiously round his unextinguishable gift of noble and lofty expression. My Intended, my station, my career, my ideas – these were the subjects for the occasional utterances of elevated sentiments. The shade of the original Kurtz frequented the bedside of the hollow sham, whose fate it was to be buried presently in the mould of primeval earth. But both the diabolic love and the unearthly hate of the mysteries it had penetrated fought for the possession of that soul satiated with primitive emotions, avid of lying fame, of sham distinction, of all the appearances of success and power.

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 brown current ran swiftly out of the heart of darkness, bearing us down towards the sea
- 2 with twice the speed of our upward progress; and Kurtz’s life was running swiftly, too, ebbing,
- 3 ebbing out of his heart into the sea of inexorable time. The manager was very placid, he had no
- 4 vital anxieties now, he took us both in with a comprehensive and satisfied glance: the ‘affair’
- 5 had come off as well as could be wished. I saw the time approaching when I would be left
- 6 alone of the party of ‘unsound method.’ The pilgrims looked upon me with disfavour. I was,
- 7 so to speak, numbered with the dead. It is strange how I accepted this unforeseen partnership,
- 8 this choice of nightmares forced upon me in the tenebrous land invaded by these mean and
- 9 greedy phantoms.
- 10 “Kurtz discoursed. A voice! a voice! It rang deep to the very last. It survived his strength
- 11 to hide in the magnificent folds of eloquence the barren darkness of his heart. Oh, he
- 12 struggled! he struggled! The wastes of his weary brain were haunted by shadowy images
- 13 now – images of wealth and fame revolving obsequiously round his unextinguishable gift

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 of noble and lofty expression. My Intended, my station, my career, my ideas – these were
15 the subjects of the occasional utterances of elevated sentiments. The shade of the original
16 Kurtz frequented the bedside of the hollow sham, whose fate it was to be buried presently in
17 the mould of primeval earth. But both the diabolic love and unearthly hate of the
18 mysteries it had penetrated fought for the possession of that soul satiated with primitive
19 emotions, avid of lying fame, of sham distinction, of all the appearances of success and power.

- ____ 1. Lines 1 through 3 contain an example of . . .
a. analogy b. metaphor c. allegory
- ____ 2. Lines 5 through 7 contain an example of . . .
a. analogy b. metaphor c. inference
- ____ 3. Lines 10 and 11 contain an example of . . .
a. metaphor b. simile c. analogy
- ____ 4. Line 14 contains an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 5. All of the following lines are parallel in meaning EXCEPT . . .
a. *choice of nightmares* (Line 8)
b. *mean and greedy phantoms* (Lines 8 and 9)
c. *haunted by shadowy images* (Line 12)
d. *The shade of the original Kurtz* (Line 15)
- ____ 6. Lines 17 and 18 contain an example of . . .
a. metaphor b. simile c. personification

HEART OF DARKNESS by Joseph Conrad – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

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

“The dusk was falling. I had to wait in a lofty drawing-room with three long windows from floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with gleams on the flat surfaces like a somber and polished sarcophagus. A high door opened – closed. I rose.

“She came forward, all in black, with a pale head, floating towards me in the dusk. She was in mourning. It was more than a year since his death, more than a year since the news came; she seemed as though she would remember and mourn forever. She took both my hands in hers and murmured, ‘I had heard you were coming.’ I noticed she was not very young – I mean not girlish. She had a mature capacity for fidelity, for belief, for suffering. The room seemed to have grown darker, as if all the sad light of the cloudy evening had taken refuge on her forehead. This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me. Their glance was guileless, profound, confident, and trustful. She carried her sorrowful head as though she were proud of that sorrow, as though she would say, ‘I—I alone knew how to mourn for him as he deserves.’ But while we were still shaking hands, such a look of awful desolation came upon her that I perceived she was one of those creatures that are not the playthings of Time. For her he had died only yesterday. And, by Jove! the impression was so powerful that for me, too, he seemed to have died only yesterday – nay, this very minute. I saw her and him in the same instant of time – his death and her sorrow – I saw her sorrow in the very moment of his death. Do you understand? I saw them together – I heard them together. She had said, with a deep catch of the breath, ‘I have survived’ while my strained ears seemed to hear distinctly, mingled with her tone of despairing regret, the summing up whisper of his eternal condemnation.

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 dusk was falling. I had to wait in a lofty drawing-room with three long windows from
- 2 floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and
- 3 backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and
- 4 monumental whiteness. A grand piano stood massively in a corner; with gleams on the flat
- 5 surfaces like a somber and polished sarcophagus. A high door opened – closed. I rose.
- 6 “She came forward, all in black, with a pale head, floating towards me in the dusk. She was in
- 7 mourning. It was more than a year since his death, more than a year since the news came; she
- 8 seemed as though she would remember and mourn forever. She took both my hands in hers and
- 9 murmured, ‘I had heard you were coming.’ I noticed she was not very young – I mean not girlish.
- 10 She had a mature capacity for fidelity, for belief, for suffering. The room seemed to have grown
- 11 darker, as if all the sad light of the cloudy evening had taken refuge on her forehead. This

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the
13 dark eyes looked out at me. Their glance was guileless, profound, confident, and trustful.
14 She carried her sorrowful head as though she were proud of that sorrow, as though she would
15 say, ‘I – I alone knew how to mourn for him as he deserves.’ But while we were shaking hands,
16 such a look of awful desolation came upon her face that I perceived she was one of those
17 creatures that are not the playthings of Time. For her he had died only yesterday. And,
18 by Jove! the impression was so powerful that for me, too, he seemed to have died only
19 yesterday – nay, this very minute. I saw her and him in the same instant of time – his death
20 and her sorrow – I saw her sorrow in the very moment of his death. Do you understand?
21 I saw them together – I heard them together. She had said, with a deep catch of the breath,
22 ‘I have survived’ while my strained ears seemed to hear distinctly, mingled with her tone
23 of despairing regret, the summing up whisper of his eternal condemnation. I asked
24 myself what I was doing there, with a sensation of panic in my heart as though I had
25 blundered into a place of cruel and absurd mysteries not fit for a human being to behold.

- ____ 1. Lines 1 through 5 describes the room as being like all of the following EXCEPT . . .
a. a temple b. a tomb c. a prison d. a mausoleum
- ____ 2. All of the following lines are parallel in meaning EXCEPT . . .
a. *three long windows from floor to ceiling* (Lines 1 and 2)
b. *The bent gilt legs and backs of the furniture* (Lines 2 and 3)
c. *The tall marble fireplace* (Line 3)
d. *A high door closed* (Line 5)
- ____ 3. Lines 4 and 5 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 4. The PREDOMINANT imagery in the passage is . . .
a. light and dark b. temporal and spiritual c. calm and fear
- ____ 5. Lines 16 and 17 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 6. Line 23 contains an example of . . .
a. euphemism b. inference c. allusion

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

EXERCISE 16: 1. c 2. b 3. b 4. a 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’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 sentinels; 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, 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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