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The Grammar dog Guide to Jane Eyre by Charlotte Bronte

**All exercises use sentences from the novel.
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JANE EYRE by Charlotte Bronte – 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. Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day.
- ____ 2. “Take her away to the red-room, and lock her in there.”
- ____ 3. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre . . .
- ____ 4. This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchens; solemn, because it was known to be so seldom entered.
- ____ 5. All said I was wicked, and perhaps I might be so; what thought had I been but just conceiving of starving myself to death?
- ____ 6. “Oh! I saw a light, and I thought a ghost would come.”
- ____ 7. No severe or prolonged bodily illness followed this incident of the red-room: it only gave my nerves a shock, of which I feel the reverberation to this day.
- ____ 8. “I was shut up in a room where there is a ghost, till after dark.”
- ____ 9. Raw and chill was the winter morning: my teeth chattered as I hastened down the drive.
- ____ 10. Semi-starvation and neglected colds had predisposed most of the pupils to receive infection: forty-five out of the eighty girls lay ill at one time.
- ____ 11. When the typhus fever had fulfilled its mission of devastation at Lowood, it gradually disappeared from thence; but not till its virulence and the number of its victims had drawn public attention on the school.
- ____ 12. Man and horse were down; they had slipped on the sheet of ice which glazed the causeway.
- ____ 13. Mr. Rochester, it seems, by the surgeon’s orders, went to bed early that night, nor did he rise soon next morning.

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EXERCISE 1 PARTS OF SPEECH

- ___ 14. For several subsequent days I saw little of Mr. Rochester.
- ___ 15. Mr. Rochester had given me but one week's leave of absence: yet a month elapsed before I quitted Gateshead.
- ___ 16. Never had he called me more frequently to his presence; never been kinder to me when there – and, alas! never had I loved him so well.
- ___ 17. “You have a curious, designing mind, Mr. Rochester.”
- ___ 18. “Did you think nothing of Miss Ingram's feelings, sir!”
- ___ 19. He rose and came towards me, and I saw his face all kindled, and his full falcon-eye flashing, and tenderness and passion in every lineament.
- ___ 20. The month of courtship had wasted: its very last hours were being numbered.
- ___ 21. There were no groomsmen, no bridesmaids, no relatives to wait for or marshal: none but Mr. Rochester and I.
- ___ 22. My glazed eye wandered over the dim and misty landscape.
- ___ 23. And I sand down where I stood, and hid my face against the ground.
- ___ 24. Having crossed the marsh, I saw a trace of white over the moor.
- ___ 25. The coincidence struck me as too awful and inexplicable to be communicated or discussed.

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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

A fortnight of dubious calm succeeded my return
1
to Thornfield hall. Nothing was said of the master's
2
marriage, and I saw no preparation going on for such
3
an event. Almost every day I asked Mrs Fairfax if
4
she had yet heard anything decided: her answer was
always in the Negative. Once she said she had actually
5
put the question to mr. Rochester as to when he was
6
going to bring his bride home . . .

- ___ 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

A splendid Midsummer shone over england: skies
1
so pure, suns so raydiant as were then seen in long
2
succession, seldom favour, even singly, our wave-girt
land. It was as if a band of italian days had come
3
from the south, like a flock of gloriou's passenger
4
birds, and lighted to rest them on the cliffs of Albion
5
The hay was all got in; the fields round thornfield
6
were green and shorn; the roads white and baked;

- ___ 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

The daylight came ¹ I rose at dawn. I busied
myself for an hour or two with aranging my things ²
in my chamber, Drawers and wardrobe, in the order ³
wherein I should wish to leave them during a brief
absence. Meantime, I heard st. John quit his room. ⁴
He stopped at my door: I feered he would knock – ⁵
no, but a slip of paper was passed under the door. ⁶ I
took it up. It bore these words --

- ___ 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

“You left me too sudenly last night. Had you ¹
stayed but a little longer, you would have laid your ²
hand on the Christian’s cross and the angels crown. ³
I shall expect your clear decision when I return this
day fortnight. meantime, watch and pray that you ⁴
enter not into temptation: the spirit, i trust, is willing, ⁵
but the flesh, I see, is week. I shall pray for you ⁶
hourly, -- Yours, St. John.”

- ___ 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. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon.**
- ___ 2. I felt an inexpressible relief, a soothing conviction of protection and security, when I knew that there was a stranger in the room, an individual not belonging to Gateshead, and not related to Mrs. Reed.**
- ___ 3. Next day, by noon, I was up and dressed, and sat wrapped in a shawl by the nursery hearth.**
- ___ 4. I closed the book, which I dared no longer peruse, and put it on the table, beside the untasted tart.**
- ___ 5. It seemed as if an invisible bond had burst, and that I had struggled out into unhopd-for liberty.**
- ___ 6. Five o'clock had hardly struck on the morning of the 19th of January, when Bessie brought a candle into my closet and found me already up and nearly dressed.**
- ___ 7. I was to leave Gateshead that day by a coach which passed the lodge gates at 6 A.M.**
- ___ 8. I explained to her that I had no parents.**
- ___ 9. I leant against a pillar of the verandah, drew my grey mantle close about me, and, trying to forget the cold which nipped me without, and the unsatisfied hunger which gnawed me within, delivered myself up to the employment of watching and thinking.**
- ___ 10. “Well, all the girls here have lost either one or both parents, and this is called an institution for educating orphans.”**
- ___ 11. I ate what I could, and wondered within myself whether every day's fare would be like this.**
- ___ 12. Still I felt that Helen Burns considered things by a light invisible to my eyes.**
- ___ 13. At the utterance of Miss Temple's name, a soft smile flitted over her grave face.**

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 14. Life appears to me too short to be spent in nursing animosity, or registering wrongs.
- ___ 15. Having invited Helen and me to approach the table, and placed before each of us a cup of tea with one delicious but thin morsel of toast, she got up, unlocked a drawer, and taking from it a parcel wrapped in paper, disclosed presently to our eyes a good-sized seed-cake.
- ___ 16. But the privations, or rather the hardships, of Lowood lessened.
- ___ 17. Mary Ann remarked that she supposed some one must be very ill, as Mr. Bates had been sent for at that time of the evening.
- ___ 18. After she had seen him mount his horse and depart, she was about to close the door, but I ran up to her.
- ___ 19. “You are sure, then, Helen, that there is such a place as heaven, and that our souls can get to it when we die?”
- ___ 20. Inquiry was made into the origin of the scourge, and by degrees various facts came out which excited public indignation in a high degree.
- ___ 21. I went to my window, opened it, and looked out.
- ___ 22. She peered at me over her spectacles, and then she opened a drawer and fumbled among its contents for a long time, so long that my hopes began to falter.
- ___ 23. Here the socket of the candle dropped, and the wick went out.
- ___ 24. Reader, though I look comfortably accommodated, I am not very tranquil in my mind.
- ___ 25. He fastened the car door, climbed to his own seat outside, and we set off.

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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

o.p. = object of preposition

p.a. = predicate adjective

- ____ 1. I was a precocious actress in her eyes: she sincerely looked on me as a compound of virulent passions, mean spirit, and dangerous duplicity.
- ____ 2. I examined, too, in thought, the possibility of my ever being able to translate currently a certain little French story-book which Madame Pierrot had that day shown me; nor was that problem solved to my satisfaction ere I fell sweetly asleep.
- ____ 3. The school, thus improved, became in time a truly useful and noble institution.
- ____ 4. I was not free to resume the interrupted chain of my reflections till bedtime: even than a teacher who occupied the same room with me kept me from the subject to which I longed to recur, by a prolonged effusion of small talk.
- ____ 5. . . . I mounted the vehicle which was to bear me to new duties and a new life in the unknown environs of Millcote.
- ____ 6. “You’ve brought your luggage with you, haven’t you, my dear?”
- ____ 7. I felt rather confused at being the object of more attention than I had ever before received, and that, too, shown by my employer and superior . . .
- ____ 8. “The nurse is a foreigner, and Adela was born on the Continent; and, I believe, never left it till within six months ago.”
- ____ 9. “Is Mr. Rochester an exacting, fastidious sort of man?”
- ____ 10. Mrs. Fairfax turned out to be what she appeared, a placid-tempered, kind-natured woman, of competent education and average intelligence.
- ____ 11. The ground was hard, the air was still, my road was lonely . . .
- ____ 12. “Ah, the governess! he repeated; “deuce take me, if I had not forgotten! The governess!” and again my raiment underwent scrutiny.
- ____ 13. “Now,” said he, releasing his under lip from a hard bite, “just hand me my whip; it lies there under the hedge.”

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EXERCISE 5 COMPLEMENTS

- ___ 14. I hastened to Mrs. Fairfax's room: there was a fire there too, but no candle, and no Mrs. Fairfax.
- ___ 15. Instead, all alone, sitting upright on the rug, and gazing with gravity at the blaze, I beheld a great black and white long-haired dog, just like the Gytrash of the lane.
- ___ 16. I let down the curtain and went back to the fireside.
- ___ 17. "Miss Eyre has been an invaluable companion to me, and a kind and careful teacher to Adele."
- ___ 18. "Adele showed me some sketches this morning, which she said were yours."
- ___ 19. He deliberately scrutinised each sketch and painting.
- ___ 20. The first represented clouds low and livid, rolling over a swollen sea: all the distance was in eclipse; so, too, was the foreground; or, rather, the nearest billows, for there was no land.
- ___ 21. The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze.
- ___ 22. The third showed the pinnacle of an iceberg piercing a polar winter sky . . .
- ___ 23. "Were you happy when you painted these pictures?" asked Mr. Rochester, presently.
- ___ 24. "I was tormented by the contrast between my ideas and my handiwork: in each case I had imagined something which I was quite powerless to realize."
- ___ 25. He rang and dispatched an invitation to Mrs. Fairfax, who soon arrived, knitting-basket in hand.

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EXERCISE 6 PHRASES

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

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

- ____ 1. There was no possibility of taking a walk that day.
- ____ 2. I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie . . .
- ____ 3. Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.
- ____ 4. "You ought to be aware, Miss, that you are under obligations to Mrs. Reed: . . . if she were to turn you off, you would have to go to the poor-house."
- ____ 5. They went, shutting the door, and locking it behind them.
- ____ 6. Here a bell, ringing the hour of supper, called me downstairs.
- ____ 7. "Have you ever heard anything from your father's kinsfolk, the Eyres?"
- ____ 8. She returned, with her own hands cleared her knitting apparatus and a book or two from the table, to make room for the tray which Leah now brought, and then herself handed me the refreshments.
- ____ 9. "Mama used to teach me to dance and sing, and to say verses."
- ____ 10. In the midst of blaze and vapour, Mr. Rochester lay stretched motionless, in deep sleep.
- ____ 11. The cavalcade, following the sweep of the drive, quickly turned the angle of the house, and I lost sight of it.
- ____ 12. Other eyes besides mine watched these manifestations of character – watched them closely, keenly, shrewdly.
- ____ 13. I have not yet said anything condemnatory of Mr. Rochester's project of marrying for interest and connections.
- ____ 14. It seemed to me that, were I a gentleman like him, I would take to my bosom only such a wife as I could love . . .
- ____ 15. "Mr. Rochester has a right to enjoy the society of his guests."

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EXERCISE 6 PHRASES

- ____ 16. “Jane, Jane,” said he, stopping before me, “you are quite pale with your vigils: don’t you curse me for disturbing your rest?”
- ____ 17. “I know she had a particular wish to see me,” I added, “and I would not defer attending to her desire longer than is absolutely necessary.”
- ____ 18. “Mama dislikes being disturbed in an evening,” remarked Eliza.
- ____ 19. I felt pain, and then I felt ire; and then I felt a determination to subdue her – to be her mistress in spite both of her nature and her will.
- ____ 20. Provided with a case of pencils, and some sheets of paper, I used to take a seat apart from them, near the window, and busy myself in sketching fancy vignettes, representing any scene that happened momentarily to shape itself . . .
- ____ 21. One morning I fell to sketching a face: what sort of a face it was to be, I did not care or know.
- ____ 22. I offered to sketch their portraits; and each, in turn, sat for a pencil outline.
- ____ 23. The communications were renewed from day to day: they always ran on the same theme – herself, her loves, and woes.
- ____ 24. The rain beat strongly against the panes, the wind blew tempestuously. . .
- ____ 25. “Providence has blessed my endeavours to secure a competency; and as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

i.o. = indirect object
o.p. = object of preposition

p.n. = predicate nominative

Verbal Usage

- | | | |
|-------|-------|---|
| _____ | _____ | 1. Bessie had now finished <u>dusting and tidying the room</u> , and having washed her hands, she opened a certain little drawer, full of splendid shreds of silk and satin . . . |
| _____ | _____ | 2. Fearful, however, of losing this first and only opportunity of relieving my grief by <u>imparting it</u> , I, after a disturbed pause, contrived to frame a meager, though, as far as it went, true response. |
| _____ | _____ | 3. The remedy was, <u>to thrust them forward</u> into the center of the school--room, and oblige them to stand there till the sermon was finished. |
| _____ | _____ | 4. My eye sought Helen, and feared <u>to find death</u> . |
| _____ | _____ | 5. "By <u>dying young</u> , I shall escape great sufferings." |
| _____ | _____ | 6. My ostensible errand on this occasion was <u>to get measured</u> for a pair of shoes . . . |
| _____ | _____ | 7. <u>To pass its threshold</u> was to return to stagnation; to cross the silent hall, to ascend the darksome staircase, to seek my own lonely little room, and then to meet tranquil Mrs. Fairfax, and spend the long winter evening with her . . . was to quell . . . the faint excitement wakened by my walk . . . |
| _____ | _____ | 8. "I was absorbed, sir: yes, and I was happy. To paint them, in short, was <u>to enjoy one of the keenest pleasures</u> I have ever known." |
| _____ | _____ | 9. During the early part of the morning, I momentarily expected <u>his coming</u> ; he was not in the frequent habit of entering the school-room . . . |
| _____ | _____ | 10. And Mrs. Fairfax swallowed her breakfast and hastened away <u>to commence operations</u> . |
| _____ | _____ | 11. I wondered what they were going to do the first evening a change of entertainment was proposed; they spoke of " <u>playing charades</u> ," but in my ignorance I did not understand the term. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

- _____ 12. Seated on the carpet, by the side of this basin, was seen Mr. Rochester, costumed in shawls, with a turban on his head.
- _____ 13. And then, to my great relief, Mr. Henry Lynn summoned them to the other side of the room, to settle some point about the deferred excursion to Hay Common.
- _____ 14. Mr. Mason stood near the fire, talking to Colonel and Mrs. Dent, and appeared as merry as any of them.
- _____ 15. I dressed, then, to be ready for emergencies.
- _____ 16. When dressed, I sat a long time by the window, looking out over the silent grounds and silvered fields, and waiting for I knew not what.
- _____ 17. It is a happy thing that time quells the longings of vengeance, and hushes the prompting of rage and aversion . . .
- _____ 18. “He could not then hasten to England himself, to extricate you from the snare into which you had fallen, but he implored Mr. Mason to lose no time in taking steps to prevent the false marriage.”
- _____ 19. I had been struggling with tears for some time: I had taken great pains to repress them, because I knew he would not like to see me weep.
- _____ 20. To agitate him thus deeply by a resistance he so abhorred, was cruel . . .
- _____ 21. “Hiring a mistress is the next worse thing to buying a slave: both are often by nature, and always by position, inferior: and to live familiarly with inferiors is degrading.”
- _____ 22. Her coming disturbed me.
- _____ 23. There were the means of washing in the room, and a comb and brush to smooth my hair.
- _____ 24. Diana, as she passed in and out, in the course of preparing tea, brought me a little cake, baked on the top of the oven.
- _____ 25. “Far from that, Diana; his sole idea in proposing to me is to procure a fitting fellow-labourer in his Indian toils.”

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EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

adj = adjective

adv = adverb

p.n. = predicate nominative

o.p. = object of preposition

- ___ 1. I knew quite well that I was in my own bed, and that the red glare was the nursery fire.
- ___ 2. The only marked event of the afternoon was, that I saw the girl with whom I had conversed in the verandah dismissed in disgrace, by Miss Scatcherd, from a history class, and sent to stand in the middle of the large school-room.
- ___ 3. My heart really warmed to the worthy lady as I heard her talk, and I drew my chair a little nearer to her, and expressed my sincere wish that she might find my company as agreeable as she anticipated.
- ___ 4. I sometimes regretted that I was not handsomer: I sometimes wished to have rosy cheeks, a straight nose, and small cherry mouth . . .
- ___ 5. I valued what was good in Mrs. Fairfax and what was good in Adele . . .
- ___ 6. Mr. Rochester had been absent upwards of a fortnight, when the post brought Mrs. Fairfax a letter.
- ___ 7. “Well now, while the ladies are in their rooms, I will venture down and get you something to eat.”
- ___ 8. “I’ll tell you how to manage so as to avoid the embarrassment of making a formal entrance, which is the most disagreeable part of the business.
- ___ 9. Because, when she failed, I saw how she might have succeeded.
- ___ 10. I was so hurt by her coldness and skepticism, that the tears rose to my eyes.
- ___ 11. “I have always noticed that you were a sort of pet of his.”
- ___ 12. “That I am not Edward Rochester’s bride is the least part of my woe,” . . .
- ___ 13. “Then you are mistaken, and you know nothing about me, and nothing about the sort of love of which I am capable.”
- ___ 14. “I felt an inward power; a sense of influence, which supported me.”

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EXERCISE 8 CLAUSES

- ___ 15. “And though,” I continued, rather severely, “you wished to turn me from the door, on a night when you should not have shut out a dog.”
- ___ 16. I think, moreover, that Nature was not to him that treasury of delight it was to his sisters.
- ___ 17. “I mean that human affections and sympathies have a most powerful hold on you.”
- ___ 18. I have dismissed, with a fee of an orange, the little orphan who serves me as a handmaid.
- ___ 19. Some time elapsed before, with all my efforts, I could comprehend my scholars and their nature.
- ___ 20. He had not imagined that a woman would dare to speak so to a man.
- ___ 21. “Tell me where I can get you a glass of water,” said St. John . . .
- ___ 22. When all was finished, I thought Moor House as complete a model of bright modest snugness within, as it was, at this season, a specimen of wintry waste and desert dreariness without.
- ___ 23. One afternoon, however, I got leave to stay at home, because I really had a cold.
- ___ 24. In the course of my necessary correspondence with Mr. Briggs about the will, I had inquired if he knew anything of Mr. Rochester’s present residence and state of health . . .
- ___ 25. He did not leave for Cambridge the next day, as he had said he would.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

- ___ 1. They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring; their two pair of hands arrested me instantly.
- ___ 2. Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour . . .
- ___ 3. Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.
- ___ 4. She sat down on the ground near me, embraced her knees with her arms, and rested her head upon them; in that attitude she remained silent as an Indian.
- ___ 5. Mrs. Harden, be it observed, was the housekeeper: a woman after Mr. Brocklehurst's own heart, made up of equal parts of whalebone and iron.
- ___ 6. Then her soul sat on her lips, and language flowed, from what source I cannot tell: has a girl of fourteen a heart large enough, vigorous enough to hold the swelling spring of pure, full, fervid eloquence?
- ___ 7. . . . sometimes a greenness grew over those brown beds, which, freshening daily, suggested the thought that Hope traversed them at night, and left each morning brighter traces of her steps.
- ___ 8. And now vegetation matured with vigour; Lowood shook loose its tresses; it became all green, all flowery . . .
- ___ 9. . . . I thought that a fairer era of life was beginning for me, one that was to have its flowers and pleasures, as well as its thorns and toils.
- ___ 10. He bent his head a little towards me, and with a single hasty glance seemed to dive into my eyes.
- ___ 11. "However, I mentally shake hands with you for your answer, despite its inaccuracy . . ."
- ___ 12. "Not three in three thousand raw school-girl governesses would have answered me as you have just done."

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 13. I regained my couch, but never thought of sleep. Till morning dawned I tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy.
- ___ 14. . . . there she sat and sewed – probably laughed drearily to herself, -- as companionless as a prisoner in his dungeon.
- ___ 15. I had regained the gallery, and was just shutting the back-door behind me, when an accelerated hum warned me that the ladies were about to issue from their chambers.
- ___ 16. Some of them were very tall, many were dressed in white, and all had a sweeping amplitude of array that seemed to magnify their persons as a mist magnifies the moon.
- ___ 17. Blanche and Mary were of equal stature, -- straight and tall as poplars.
- ___ 18. I waited till the last deep and full vibration had expired – till the tide of talk, checked an instant, had resumed its flow . . .
- ___ 19. If Miss Ingram had been a good and noble woman, endowed with force, fervour, kindness, sense, I should have had one vital struggle with two tigers – jealousy and despair: then, my heart torn out and devoured . . .
- ___ 20. The sarcasm that had repelled, the harshness that had startled me once, were only like keen condiments in a choice dish . . .
- ___ 21. . . . when the moon . . . came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me.
- ___ 22. “To live, for me, Jane, is to stand on a crater-crust which may crack and spue fire any day.”
- ___ 23. The gaping wound of my wrongs, too, was now quite healed; and the flame of resentment extinguished.
- ___ 24. “Jane, be still; don’t struggle so, like a wild, frantic bird that is rending its own plumage in its desperation.”
- ___ 25. I could hear the cinders fall from the grate, the clock tick . . . and I even fancied I could distinguish the click-click of the woman’s knitting-needles.

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EXERCISE 10 STYLE: POETIC DEVICES

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

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

- ___ 1. Why was I always suffering, always browbeaten, always accused, for ever condemned?
- ___ 2. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me . . .
- ___ 3. This precious vessel was now placed on my knee, and I was cordially invited to eat the circlet of delicate pastry upon it.
- ___ 4. . . . a black pillar! – such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug . . .
- ___ 5. . . . should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and above all, to guard against her worst fault, a tendency to deceit.
- ___ 6. When it subsided, I saw them all drawn up in four semi-circles, before four chairs, placed at the four tables . . .
- ___ 7. The refectory was a great, low-ceiled, gloomy room . . .
- ___ 8. “Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinize her actions, punish her body to save her soul . . .”
- ___ 9. . . . each hearth in the school-room was immediately surrounded by a double row of great girls, and behind them the younger children crouched in groups, wrapping their starved arms in their pinafores.
- ___ 10. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies . . .
- ___ 11. . . . I remembered that after a day of bodily fatigue and mental anxiety, I was now in safe haven.
- ___ 12. When we left the dining-room, she proposed to show me over the rest of the house; and I followed her upstairs and downstairs . . .
- ___ 13. Then my sole relief was to walk along the corridor of the third story, backwards and forwards, safe in the silence and solitude of the spot . . .

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 14. . . . she condoled with him on the pressure of business he had had all day; on the annoyance it must have been to him with that painful sprain: then she commended his patience and perseverance in going through with it.
- ____ 15. He was, in short, in his after-dinner mood; more expanded and genial, and also more self-indulgent than the frigid and rigid temper of the morning . . .
- ____ 16. Strange energy was in his voice; strange fire in his look.
- ____ 17. “No; just put my pint of porter and a bit of pudding on a tray, and I’ll carry it upstairs.”
- ____ 18. “Yet,” suggested the secret voice which talks to us in our hearts, “You are not beautiful either, and perhaps Mr. Rochester approves you: at any rate, you have often felt as if he did; and last night – remember his words; remember his look; remember his voice!”
- ____ 19. Her purple riding-habit almost swept the ground, her veil streamed long on the breeze; mingling with its transparent folds, and gleaming through them shone rich raven ringlets.
- ____ 20. I think . . . the contrast could not be much greater between a sleek gander and a fierce falcon: between a meek sheep and the rough-coated keen-eyed dog . . .
- ____ 21. “A shockingly ugly old creature, Miss; almost as black as a crock.”
- ____ 22. Bessie had retained her quick temper as well as her light foot and good looks.
- ____ 23. I should have said so, perhaps, but a livid, vivid spark leapt out of a cloud at which I was looking, and there was a crack, a crash, and close rattling peal . . .
- ____ 24. “Am I leaving you without a tear – without a kiss – without a word?”
- ____ 25. Up the blood rushed to his face; forth flashed the fire from his eyes; erect he sprang; he held his arms out; but I evaded the embrace, and at once quitted the room.

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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. ... the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany.
- ____ 2. I saw a universal manifestation of discontent when the fumes of the repast met the nostrils of those destined to swallow it . . .
- ____ 3. Ravenous, and now very faint, I devoured a spoonful or two of my portion without thinking of its taste; but the first edge of hunger blunted, I perceived I had got in hand a nauseous mess: burnt porridge is almost as bad as rotten potatoes; famine itself soon sickens over it.
- ____ 4. The odour which now filled the refectory was scarcely more appetizing than that which had regaled our nostrils at breakfast: the dinner was served in two huge tin-plated vessels, whence rose a strong steam redolent of rancid fat.
- ____ 5. I devoured my bread and drank my coffee with relish; but I should have been glad of as much more – I was still hungry.
- ____ 6. ... then she quietly, and without being told, unloosed her pinafore, and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs.
- ____ 7. ... it snowed fast, a drift was already forming against the lower panes; putting my ear close to the window, I could distinguish from the gleeful tumult within, the disconsolate moan of the wind outside.
- ____ 8. How fragrant was the steam of the beverage, and the scent of the toast!
- ____ 9. ... the sweet-briars gave out, morning and evening, their scent of spice and apples; and these fragrant treasures were all useless for most of the inmates of Lowood, except to furnish now and then a handful of herbs and blossoms to put in a coffin.
- ____ 10. An odour of camphor and burnt vinegar warned me when I came near the fever room . . .
- ____ 11. I got on to her crib and kissed her; her forehead was cold, and her cheek both cold and thin, and so were her hand and wrist; but she smiled as of old.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 12. About ten minutes after, the driver got down and opened a pair of gates; we passed through, and they clashed to behind us.
- ____ 13. I knew my traveler with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair.
- ____ 14. . . . it was rather a sort of pastille perfume she had left; a scent of musk and amber, than an odour of sanctity.
- ____ 15. Here ensued a pause, filled up by the producing and lighting of a cigar; having placed it to his lips and breathed a trail of Havannah incense on the freezing and sunless air, he went on . . .
- ____ 16. There she sat, staid and taciturn-looking, as usual in her brown stuff gown, her check apron, white handkerchief, and cap.
- ____ 17. A joyous stir was now audible in the hall: gentlemen's deep tones, and ladies' silvery accents blent harmoniously together . . .
- ____ 18. I put my fingers into his. "Warm and steady," was his remark . . .
- ____ 19. An easy-chair was near the bed-head: a man sat in it, dressed with the exception of his coat . . .
- ____ 20. Mr. Rochester opened the shirt of the wounded man, whose arm and shoulder were bandaged: he sponged away blood, trickling fast down.
- ____ 21. I experienced a strange feeling as the key grated in the lock, and the sound of his retreating step ceased to be heard.
- ____ 22. . . . I perceived streaks of grey light edging the window curtains; dawn was then approaching.
- ____ 23. He paused: the birds went on caroling, the leaves lightly rustling.
- ____ 24. Sweet briar and southernwood, jasmine, pink, and rose, have long been yielding their evening sacrifice of incense; this new scent is neither of shrub nor flower; it is – I know it well – it is Mr. Rochester's cigar.
- ____ 25. A great moth goes humming by me; it alights on a plant at Mr. Rochester's foot; he sees it, and bends to examine it.

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EXERCISE 12 STYLE: ALLUSIONS

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

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

- ___ 1. “I thought Medusa had looked at you, and that you were turning to stone . . .”
- ___ 2. Abbot, I think, gave me credit for being a sort of infantile Guy Fawkes.
- ___ 3. “. . . I hope you feel the content you express: at any rate, your good sense will tell you that it is too soon yet to yield to the vacillating fears of Lot’s wife.
- ___ 4. A pause – in which I began to steady the palsy of my nerves, and to feel that the Rubicon was passed; and that the trial, no longer to be shirked, must be firmly sustained.
- ___ 5. We feasted that evening as on nectar and ambrosia; and not the least delight of the entertainment was the smile of gratification with which our hostess regarded us, as we satisfied our famished appetites on the delicate fare . . .
- ___ 6. “You have introduced a topic on which our natures are at variance – a topic we should never discuss: the very name of love is an apple of discord between us. . .”
- ___ 7. A kind fairy, in my absence, had surely dropped the required suggestion on my pillow; for as I lay down it came quietly and naturally to my mind – “Those who want situations advertise; you must advertise in the _____ *shire Herald*.”
- ___ 8. “By what instinct do you pretend to distinguish between a fallen seraph of the abyss and a messenger from the eternal throne . . .?”
- ___ 9. “You are afraid of me, because I talk like a Sphinx.”
- ___ 10. “She stood there, by that beech-trunk – a hag like one of those who appeared to Macbeth on the heath of Forres.”
- ___ 11. The wondrous shock of feeling had come like the earthquake which shook the foundations of Paul and Silas’s prison; it had opened the doors of the soul’s cell, and loosed its bands . . .
- ___ 12. . . . I should not be called upon to quit my sanctum of the school-room; for a sanctum it was now become to me, -- “a very pleasant refuge in time of trouble.”
- ___ 13. “In the name of all the elves in Christendom, is that Jane Eyre?” he demanded. “What have you done with me, witch, sorceress?”

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EXERCISE 12 STYLE: ALLUSIONS

- ____ 14. Mary was too slim for her height; but Blanche was moulded like a Dian.
- ____ 15. My hopes were all dead – struck with a subtle doom, such as, in one night, fell on all the first-born in the land of Egypt.
- ____ 16. The library looked tranquil enough as I entered it, and the Sybil – if Sybil she were, was seated snugly enough in an easy-chair at the chimney-corner.
- ____ 17. And this man I bent over – this common-place, quiet stranger – how had he become involved in the web of horror? and why had the Fury flown at him?
- ____ 18. The west wind whispered in the ivy round me; but no gentle Ariel borrowed its breath as a medium of speech: the birds sang in the tree-tops; but their song, however sweet, was inarticulate.
- ____ 19. “Your words have delineated very prettily a graceful Apollo: he is present to your imagination, -- tall, fair, blue-eyed, and with a Grecian profile. Your eyes dwell on a Vulcan, -- a real blacksmith, brown, broad-shouldered; and blind and lame into the bargain.”
- ____ 20. “Don’t long for poison – don’t turn out a downright Eve on my hands!”
- ____ 21. “I shall gather manna for her morning and night: the plains and hill-sides in the moon are bleached with manna, Adele.”
- ____ 22. . . . he had no such honeyed terms as “love” and “darling” on his lips: the best words at my service were “provoking puppet,” “malicious elf,” “sprite,” “changeling,” etc.
- ____ 23. “Yes, you are dripping like a mermaid; pull my cloak round you . . .”
- ____ 24. “Shall I tell you of what it reminded me? . . . Of the foul German spectre -- the Vampyre.”
- ____ 25. I have a rosy sky, and a green flowery Eden in my brain; but without, I am perfectly aware, lies at my feet a rough tract to travel, and around me gather black tempests to encounter.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

During January, February, and part of March, the deep snows, and, after their melting, the almost impassable roads, prevented our stirring beyond the garden walls, except to go to church; but within these limits we had to pass an hour every day in the open air. Our clothing was insufficient to protect us from the severe cold: we had no boots, the snow got into our shoes and melted there; our ungloved hands became numbed and covered with chilblains, as were our feet: I remember well the distracting irritation I endured from this cause every evening, when my feet inflamed; and the torture of thrusting the swelled, raw, and stiff toes into my shoes in the morning. Then the scanty supply of food was distressing: with the keen appetites of growing children, we had scarcely sufficient to keep alive a delicate invalid. From this deficiency of nourishment resulted an abuse, which pressed hardly on the younger pupils: whenever the famished great girls had an opportunity, they would coax or menace the little ones out of their portion. Many a time I have shared between two claimants the precious morsel of brown bread distributed at tea-time; and after relinquishing to a third, half the contents of my mug of coffee, I have swallowed the remainder with an accompaniment of secret tears, forced from me by the exigency of hunger.

Sundays were dreary days in that wintry season. We had to walk two miles to Brocklebridge Church, where our patron officiated. We set out cold, we arrived at church colder: during the morning service we became almost paralysed. It was too far to return to dinner, and an allowance of cold meat and bread, in the same penurious proportion observed in our ordinary meals, was served round between the services.

At the close of the afternoon service we returned by an exposed and hilly road, where the bitter winter wind, blowing over a range of snowy summits to the north, almost flayed the skin from our faces.

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 During January, February, and part of March, the deep snows, and, after their melting, the almost
- 2 impassable roads, prevented our stirring beyond the garden walls, except to go to church; but within
- 3 these limits we had to pass an hour every day in the open air. Our clothing was insufficient to protect
- 4 us from the severe cold: we had no boots, the snow got into our shoes and melted there; our ungloved
- 5 hands became numbed and covered with chilblains, as were our feet: I remember well the distracting
- 6 irritation I endured from this cause every evening, when my feet inflamed; and the torture of thrusting
- 7 the swelled, raw, and stiff toes into my shoes in the morning. Then the scanty supply of food was
- 8 distressing: with the keen appetites of growing children, we had scarcely sufficient to keep alive a
- 9 delicate invalid. From this deficiency of nourishment resulted an abuse, which pressed hardly on the
- 10 younger pupils: whenever the famished great girls had an opportunity, they would coax or menace
- 11 the little ones out of their portion. Many a time I have shared between two claimants the precious
- 12 morsel of brown bread distributed at tea-time; and after relinquishing to a third, half the contents of

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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18 bread, in the same penurious proportion observed in our ordinary meals, was served round between
19 the services.
- 20 At the close of the afternoon service we returned by an exposed and hilly road, where the bitter winter
21 wind, blowing over a range of snowy summits to the north, almost flayed the skin from our faces.

- ___ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *hands became numbed and covered with chilblains* (Line 5)
b. *swelled, raw, and stiff toes* (Line 7)
c. *scarcely sufficient to keep alive a delicate invalid* (Line 8 and 9)
d. *almost flayed the skin from our faces* (Line 21)
- ___ 2. All of the following conflicts are described in the passage EXCEPT . . .
a. The orphans versus Nature
b. The orphans versus themselves
c. Orphans versus orphans
d. Orphans versus the orphanage
- ___ 3. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. taste d. touch
- ___ 4. In Line 14, the meaning of the word *exigency* is most likely . . .
a. demands b. cruelty c. reality d. suffering
- ___ 5. The underlined words in Lines 20 and 21 are examples of . . .
a. assonance b. consonance c. alliteration d. repetition
- ___ 6. In Lines 9 and 10, *From this deficiency of nourishment resulted an abuse, which pressed hardly on the younger pupils* is an example of . . .
a. euphemism b. irony c. understatement d. analogy

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

While disease had thus become an inhabitant of Lowood, and death its frequent visitor; while there was gloom and fear within its walls; while its rooms and passages steamed with hospital smells, the drug and the pastille striving vainly to overcome the effluvia of mortality, that bright May shone unclouded over the bold hills and beautiful woodland out of doors. Its garden, too, glowed with flowers: hollyhocks had sprung up tall as trees, lilies had opened, tulips and roses were in bloom; the borders of the little beds were gay with pink thrift and crimson double-daisies; the sweet-briars gave out, morning and evening, their scent of spice and apples; and these fragrant treasures were all useless for most of the inmates of Lowood, except to furnish now and then a handful of herbs and blossoms to put in a coffin.

But I, and the rest who continued well, enjoyed fully the beauties of the scene and season: they let us ramble in the wood, like gypsies, from morning till night; we did what we liked, went where we liked: we lived better too. Mr. Brocklehurst and his family never came near Lowood now: household matters were not scrutinized into: the cross housekeeper was gone, driven away by the fear of infection; her successor, who had been matron at the Lowton Dispensary, unused to the ways of her new abode, provided with comparative liberality. Besides, there were fewer to feed: the sick could eat little; our breakfast-basins were better filled: when there was no time to prepare a regular dinner, which often happened, she would give us a large piece of cold pie, or a thick slice of bread and cheese, and this we carried away with us to the wood, where we each chose the spot we liked best, and dined sumptuously.

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 While disease had thus become an inhabitant of Lowood, and death its frequent visitor; while there
- 2 was gloom and fear within its death its frequent visitor; while there was gloom and fear within its walls;
- 3 while its rooms and passages streamed with hospital smells, the drug and the pastille striving vainly to
- 4 overcome the effluvia of mortality, that bright May shone unclouded over the bold hills and beautiful
- 5 woodland out of doors. Its garden, too, glowed with flowers: hollyhocks had sprung up tall as trees,
- 6 lilies had opened, tulips and roses were in bloom; the borders of the little beds were gay with pick thrift
- 7 and crimson double-daisies; the sweet-briars gave out, morning and evening, their scent of spice and
- 8 apples; and these fragrant treasures were all useless for most of the inmates of Lowood, except to
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- 11 ramble in the wood, like gypsies, from morning till night; we did what we liked, went where we liked:
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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

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16 breakfast-basins were better filled: when there was no time to prepare a regular dinner, which often
17 happened, she would give us a large piece of cold pie, or a thick slice of bread and cheese, and this we
18 carried away with us to the wood, where we each chose the spot we liked best, and dined sumptuously.

- ____ 1. Line 1 contains an example of . . .
a. metaphor b. simile c. personification d. euphemism
- ____ 2. Lines 1-9 contain examples of . . .
a. shift in tone
b. religious imagery
c. both metaphor and simile
d. dialogue
- ____ 3. Lines 10-18 describe all of the following ironies EXCEPT . . .
a. The orphans eat well only when their classmates are ill and dying.
b. Employees are afraid of contracting the illness from the children.
c. The epidemic takes place in Spring, when new life is bursting forth.
d. Mr. Brocklehurst, a minister, boycotts the school during the epidemic.
- ____ 4. Lines 1-3 contain a example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 5. The PREDOMINANT sensory imagery used in the passage is . . .
a. sight and taste b. taste and smell c. sight and smell
- ____ 6. The word *sumptuously* in Line 18 most likely means . . .
a. quickly b. slowly c. magnificently d. sloppily

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

I touched the heath: it was dry, and yet warm with the heat of the summer-day. I looked at the sky; it was pure: a kindly star twinkled just above the chasm ridge. The dew fell, but with propitious softness; no breeze whispered. Nature seemed to me benign and good; I thought she loved me, outcast as I was; and I who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness. To-night, at least, I would be her guest – as I was her child: my mother would lodge me without money and without price. I had one morsel of bread yet: the remnant of a roll I had bought in a town we passed through at noon with a stray penny – my last coin. I saw ripe bilberries gleaming here and there, like jet beads in the heath: I gathered a handful and ate them with the bread. My hunger, sharp before, was, if not satisfied, appeased by this hermit's meal. I said my evening prayers at its conclusion, and then chose my couch.

Beside the crag, the heath was very deep: when I lay down my feet were buried in it; rising high on each side, it left only a narrow space for the night-air to invade. I folded my shawl double, and spread it over me for a coverlet; a low, mossy swell was my pillow. Thus lodged, I was not, at least at the commencement of the night, cold.

My rest might have been blissful enough, only a sad heart broke it. It plained of its gaping wounds, its inward bleeding, its riven chords. It trembled for Mr. Rochester and his doom: it bemoaned him with bitter pity; it demanded him with ceaseless longing: and, impotent as a bird with both wings broken, it still quivered its shattered pinions in vain attempts to seek him.

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 touched the heath: it was dry, and yet warm with the heat of the summer-day. I looked at the sky;
- 2 it was pure: a kindly star twinkled just above the chasm ridge. The dew fell, but with propitious softness;
- 3 no breeze whispered. Nature seemed to me benign and good; I thought she loved me, outcast as I was;
- 4 and I who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness.
- 5 To-night, at least, I would be her guest – as I was her child: my mother would lodge me without money
- 6 and without price. I had one morsel of bread yet: the remnant of a roll I had bought in a town we passed
- 7 through at noon with a stray penny – my last coin. I saw ripe bilberries gleaming here and there, like jet
- 8 beads in the heath: I gathered a handful and ate them with the bread. My hunger, sharp before, was, if
- 9 not satisfied, appeased by this hermit's meal. I said my evening prayers at its conclusion, and then chose
- 10 my couch.
- 11 Beside the crag, the heath was very deep: when I lay down my feet were buried in it; rising high on each
- 12 side, it left only a narrow space for the night-air to invade. I folded my shawl double, and spread it over me
- 13 for a coverlet; a low, mossy swell was my pillow. Thus lodged, I was not, at least at the commencement of

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 the night, cold.

15 My rest might have been blissful enough, only a sad heart broke it. It *plained* of its gaping wounds, its

16 inward bleeding, its riven chords. It trembled for Mr. Rochester and his doom: it bemoaned him with

17 bitter pity; it demanded him with ceaseless longing: and, impotent as a bird with both wings broken, it

18 still quivered its shattered pinions in vain attempts to seek him.

- ____ 1. The tone of the passage includes all of the following descriptions EXCEPT . . .
a. loneliness and despondence
b. remorse and longing
c. faith and resourcefulness
d. self-pity and sadness
- ____ 2. The sensory imagery in Lines 1 through 14 includes all of the following EXCEPT . . .
a. sight b. touch c. taste d. sound
- ____ 3. Line 3 contains an example of . . .
a. metaphor b. simile c. personification d. analogy
- ____ 4. The underlined words in Line 11 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. In the passage, Nature plays all of the following roles EXCEPT . . .
a. mother b. hostess c. guardian d. provider
- ____ 6. In lines 16 through 18, the antecedent of the word *it plained* is . . .
a. rest b. heart c. wounds d. the understood I

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

I saw he was going to marry her, for family, perhaps political reasons; because her rank and connections suited him; I felt he had not given her his love, and that her qualifications were ill adapted to win from him that treasure. This was the point – this was where the nerve was touched and teased – this was where the fever was sustained and fed: she could not charm him.

If she had managed the victory at once, and he had yielded and sincerely laid his heart at her feet, I should have covered my face, turned to the wall, and (figuratively) have died to them. If Miss Ingram had been a good and noble woman, endowed with force, fervour, kindness, sense, I should have had one vital struggle with two tigers – jealousy and despair: then, my heart torn out and devoured, I should have admired her – acknowledged her excellence, and been quiet for the rest of my days: and the more absolute her superiority, the deeper would have been my admiration – the more truly tranquil my quiescence. But as matters really stood, to watch Miss Ingram's efforts at fascinating Mr. Rochester; to witness their repeated failure, herself unconscious that they did fail; vainly fancying that each shaft launched, hit the mark, and infatuatedly pluming herself on success, when her pride and self-complacency repelled further and further what she wished to allure – to witness *this*, was to be at once under ceaseless excitation and ruthless restraint.

Because, when she failed, I saw how she might have succeeded. Arrows that continually glanced off from Mr. Rochester's breast and fell harmless at his feet, might, I knew, if shot by a surer hand, have quivered keen in his proud heart – have called love into his stern eye, and softness into his sardonic face: or, better still, without weapons a silent conquest might have been won.

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 saw he was going to marry her, for family, perhaps political reasons; because her rank and connections suited
- 2 suited him; I felt he had not given her his love, and that her qualifications were ill adapted to win from him that
- 3 treasure. This was the point – this was where the nerve was touched and teased – this was where the fever was
- 4 sustained and fed: *she could not charm him*.
- 5 If she had managed the victory at once, and he had yielded and sincerely laid his heart at her feet, I should have
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- 7 noble woman, endowed with force, fervour, kindness, sense, I should have had one vital struggle with two tigers –
- 8 jealousy and despair: then, my heart torn out and devoured, I should have admired her – acknowledged her
- 9 excellence, and been quiet for the rest of my days: and the more absolute her superiority, the deeper would have
- 10 been my admiration – the more truly tranquil my quiescence. But as matters really stood, to watch Miss
- 11 Ingram's efforts at fascinating Mr. Rochester; to witness their repeated failure, herself unconscious that they
- 12 did fail; vainly fancying that each shaft launched, hit the mark, and infatuatedly pluming herself on success,
- 13 when her pride and self-complacency repelled further and further what she wished to allure – to witness *this*,

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

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15 Because, when she failed, I saw how she might have succeeded. Arrows that continually glanced off from

16 Mr. Rochester's breast and fell harmless at his feet, might, I knew, if shot by a surer hand, have quivered

17 keen in his proud heart – have called love into his stern eye, and softness into his sardonic face: or, better

18 still, without weapons a silent conquest might have been won.

- ____ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
- a. *he had not given her his love* (Line 2)
 - b. *she could not charm him* (Line 4)
 - c. *sincerely laid his heart at her feet* (Line 5)
 - d. *Arrows that continually glanced off* (Line 15)
- ____ 2. Lines 7 and 8 contain an example of . . .
- a. analogy b. extended metaphor c. conceit
- ____ 3. Lines 15 through 17 contain an example of . . .
- a. simile b. analogy c. allusion d. euphemism
- ____ 4. All of the following descriptions express the attitude of the narrator toward Miss Ingram EXCEPT . . .
- a. Miss Ingram is a suitable bride for Mr. Rochester.
 - b. Miss Ingram is less intelligent than Jane.
 - c. Miss Ingram does not know the way to Mr. Rochester's heart.
 - d. Miss Ingram lacks skill as a flirt.
- ____ 5. Line 3 contains an example of . . .
- a. anaphora b. parataxis c. polysyndeton
- ____ 6. The passage reveals all of the following qualities in Jane EXCEPT . . .
- a. observant
 - b. jealous
 - c. perceptive
 - d. honest

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

ANTIPHHRASIS – 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, clomp, 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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