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The Grammmardog Guide to The Mayor of Casterbridge by Thomas Hardy

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THE MAYOR OF CASTERBRIDGE by Thomas Hardy – 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. That the man and woman were husband and wife, and the parents of the girl in arms, there could be little doubt.
- ___ 2. A rather numerous company appeared within, seated at the long narrow tables that ran down the tent on each side.
- ___ 3. She slowly stirred the contents of the pot.
- ___ 4. Vessels holding the separate ingredients stood on a white-clothed table of boards and trestles close by.
- ___ 5. He found the concoction, thus strongly laced, much more to his satisfaction than it had been in its natural state.
- ___ 6. She shook him, but could not wake him.
- ___ 7. A confused picture of the events of the previous evening seemed to come back to him, and he thrust his hand into his breast-pocket.
- ___ 8. Then lifting the tent door he emerged into the open air.
- ___ 9. Here the man looked around with gloomy curiosity.
- ___ 10. The freshness of the September morning inspired and braced him as he stood.
- ___ 11. The perplexing nature of the undertaking became apparent soon enough.
- ___ 12. The highroad into the village of Weydon-Priors was again carpeted with dust.
- ___ 13. The mother and daughter threaded the crowd for some little distance, and then stood still.
- ___ 14. The interior of the hotel dining-room was spread out before her, with its tables, and glass, and plate, and inmates.

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EXERCISE 1 PARTS OF SPEECH

- ____ 15. “Ah, my lad,” he said, “you should have been a wise man, and have stayed with me.”
- ____ 16. Elizabeth-Jane went a few steps towards the landing.
- ____ 17. He said nothing about the enclosure of five guineas.
- ____ 18. “Ts-s-s! How could you be so simple?”
- ____ 19. They locked up the office, and the young man followed his companion through the private little door which, admitting directly into Henchard’s garden, permitted a passage from the utilitarian to the beautiful at one step.
- ____ 20. The journey to be taken by the waggon next day was a long one into Blackmoor Vale, and at four o’clock lanterns were moving about the yard.
- ____ 21. On one side it sloped to the river Froom, and from any point a view was obtained of the country round for many miles.
- ____ 22. The next day was windy – so windy that walking in the garden she picked up a portion of the draft of a letter on business in Donald Farfrae’s writing, which had flown over the wall from the office.
- ____ 23. In spite of this praiseworthy course the Scotchman’s trade increased.
- ____ 24. From that day Donald Farfrae’s name was seldom mentioned in Henchard’s house.
- ____ 25. Winter had almost come, and unsettled weather made her still more dependent upon indoor resources.

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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

“Five guineas, said the auctioneer, “or she’ll be
1
withdrawn. Do anybody give it? The last time.

Yes or no?”

2
“Yes, said a loud voice from the doorway.
3

All eyes were turned. Standing in the tryangular
4
opening which formed the door of the Tent was a
5
sailor, who, unobserved by the rest, had arived
6
there within the last two or three minutes.

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

The sailer looked at the woman and smiled. “Come
1
along! he said kindly. “The little one too – the more
2
the merrier!” she paused for an instant, with a close
3
glance at him. Then dropping her eyes again, and
4
saying nothing, she took up the child and followed
5
him as he made towards the door. On reeching it,
6
she turned, and pulling off her wedding-ring, flung
it across the booth in the hay-trusser’s face.

- ____ 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

THE MAYOR OF CASTERBRIDGE by Thomas Hardy – Grammar and Style

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

Henchard went home The morning having
1
now fully broke he lit his fire, and sat abstractedly
beside it. he had not sat there long when a gentle
2
footstep approached the house and entered the
3
passage, a finger tapping lightly at the door.
4
Henchards face brightened, for he knew the
5
motions to be Elizabeth's. she came into his room,
6
looking wan and sad.

- ____ 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

He watched the distant hihway expecting to see
1
newson return on foot, enlightened and indignant,
2
to claim his child. But no figure appeared Possibly
3
he had spoken to nobody on the coach, but buried
his greif in his own heart.
4
His grief! – What was it, after all, to that which he,
Henchard, would feel at the loss of her? Newsons
5
affection, cooled by years, could not equel his who
6
had been constantly in her presence.

- ____ 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. The sailor hesitated a moment, looked anew at the woman, came in, unfolded five crisp pieces of paper, and threw them down upon the table-cloth.
- ___ 2. Extinguishing the last candle, and lowering the flap of the tent, she left it, and drove away.
- ___ 3. The morning sun was streaming through the crevices of the canvas when the man awoke.
- ___ 4. When he was calmer he turned to his original conviction that he must somehow find her and his little Elizabeth-Jane, and put up with the shame as best he could.
- ___ 5. The stalls of tailors, hosiers, coopers, linen-drapers, and other such trades had almost disappeared, and the vehicles were far less numerous.
- ___ 6. With this they descended out of the fair, and went onward to the village, where they obtained a night's lodgings.
- ___ 7. At any rate, the propriety of returning to him, if he lived, was unquestionable.
- ___ 8. Henchard's face had become still more stern at these interruptions, and he drank from his tumbler of water as if to calm himself or gain time.
- ___ 9. She sat down the tray, spread his supper, and went away without a word.
- ___ 10. "If you'll accept the place, you shall manage the corn branch entirely, and receive a commission in addition to salary."
- ___ 11. They neither whispered, nor drank, nor dipped their pipe-stems in their ale to moisten them, nor pushed the mug to their neighbours.
- ___ 12. There was a burst of applause, and a deep silence which was even more eloquent than the applause.
- ___ 13. Then the ventilator in the window-pane spasmodically started off for a new spin, and the pathos of Donald's song was temporarily effaced.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 14. They had by this time passed on from the precincts of the inn, and Elizabeth-Jane heard no more.
- ___ 15. They came in from the country, and the steaming horses had probably been traveling a great part of the night.
- ___ 16. As Mayor of the town, with a reputation to keep up, he could not invite her to come to his house till some definite course had been decided on.
- ___ 17. He retreated, and stood at the upper side of the Amphitheatre while his wife passed out through the lower way, and descended under the trees to the town.
- ___ 18. Henchard looked on the ground, said nothing more, and turned away.
- ___ 20. The dancing progressed with unabated spirit, and Henchard walked and waited till his wife should be disposed to go home.
- ___ 21. “He used to reckon his sacks by chalk strokes all in a row like garden-palings, measure his ricks by stretching with his arms, weigh his trusses by a lift, judge his hay by a chaw, and settle the price with a curse.
- ___ 22. But in the morning, when his jealous temper had passed away, his heart sank within him at what he had said and done.
- ___ 23. A desk was put upon her bed with pen and paper, and at her request she was left alone.
- ___ 24. The stranger presently moved from the tombstone of Mrs. Henchard, and vanished behind the corner of the wall.
- ___ 25. Farfrae’s sudden entry was simply the result of Henchard’s permission to him to see Elizabeth if he were minded to woo her.

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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. The liquor poured in was rum.
- ___2. Up to this moment it could not positively have been asserted that the man, in spite of his tantalizing declarations, was really in earnest.
- ___3. There was then a time of sadness, in which she told him her doubts if she could live with him longer.
- ___4. She was handsome in the bone, hardly as yet handsome in the flesh.
- ___5. It was on a Friday evening, near the middle of September, and just before dark, that they reached the summit of a hill within a mile of the place they sought.
- ___6. The building before whose doors they had pitched their music-stands was the chief hotel in Casterbridge – namely, the King’s Arms.
- ___7. Outside the door of the assembly-room he saw the waiter, and beckoning to him asked who brought the note which had been handed in a quarter of an hour before.
- ___8. But, as is frequently the case with hotels of far higher pretensions than the Three Mariners, every word spoken in either of these rooms was distinctly audible in the other.
- ___9. “And yet it turns out, after all, that you are not the man who answered my advertisement, but a stranger.”
- ___10. The young Scotchman had just joined the guests.
- ___11. Casterbridge had sentiment – Casterbridge had romance; but this stranger’s sentiment was of differing quality.
- ___12. “He’s a simple homespun man, that never was fit for good company – think nothing of him, sir.”
- ___13. He handed her a chair, bade her sit down, and turned to his sample bags again.
- ___14. The young man’s hand remained steady in Henchard’s for a moment or two.

***THE MAYOR OF CASTERBRIDGE* by Thomas Hardy – Grammar and Style**

EXERCISE 5 COMPLEMENTS

- ___ 15. It was furnished to profusion with heavy mahogany furniture of the deepest red-Spanish hues.
- ___ 16. The Amphitheatre was a huge circular enclosure, with a notch at opposite extremities of its diameter north and south.
- ___ 17. Melancholy, impressive, lonely, yet accessible from every part of the town, the historic circle was the frequent spot for appointments of a furtive kind.
- ___ 18. He liked Henchard's warmth, even if it inconvenienced him; the great difference in their characters adding to the liking.
- ___ 19. "She was terribly careless of appearances, and I was perhaps more, because o' my dreary state; and it was through this that the scandal arose."
- ___ 20. Donald showed his deep concern at a complication so far beyond the degree of his simple experiences.
- ___ 21. To Elizabeth-Jane the time was a most triumphant one.
- ___ 22. Henchard gave Elizabeth-Jane a box of delicately tinted gloves one spring day.
- ___ 23. On this account Henchard's manner towards Farfrae insensibly became more reserved.
- ___ 24. They erected greasy poles for climbing, with smoked hams and local cheeses at the top.
- ___ 25. He planted on Donald an antagonistic glare that had begun as a smile.

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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. Seizing the sailor's arm with her right hand, and mounting the little girl on her left, she went out of the tent sobbing bitterly.
- ____ 2. Among the odds and ends he discerned a little shining object, and picked it up.
- ____ 3. A rustling revealed the sailor's bank-notes thrust carelessly in.
- ____ 4. Here the man looked around with gloomy curiosity.
- ____ 5. To add to the difficulty he could gain no sound of the sailor's name.
- ____ 6. Reaching the outskirts of the village they pursued the same track as formerly, and ascended to the fair.
- ____ 7. "That's Mr. Henchard, the Mayor, at the end of the table, a facing ye; and that's the Council men right and left . . ."
- ____ 8. Her mother assented, and down the street they went.
- ____ 9. Two men were indeed talking in the adjoining chamber, the young Scotchman and Henchard, who having entered the inn while Elizabeth-Jane was in the kitchen waiting for the supper, had been deferentially conducted upstairs by host Stannidge himself.
- ____ 10. To express satisfaction the Casterbridge market-man added to his utterance a broadening of the cheeks, a crevicing of the eyes, a throwing back of the shoulders, which was intelligible from the other end of the street.
- ____ 11. Very little inquiry was necessary to guide her footsteps.
- ____ 12. Henchard's house was one of the best, faced with dull red-and-grey old brick.
- ____ 13. He directed her to an office which she had not seen before, and knocking at the door she was answered by a cry of "Come in."
- ____ 14. There was no more to be said, and the man came out, encountering Elizabeth-Jane in his passage.

***THE MAYOR OF CASTERBRIDGE* by Thomas Hardy – Grammar and Style**

EXERCISE 6 PHRASES

- ___ 15. “Well – we must talk of a plan for keeping her in her present belief, and getting matters straight in spite of it.
- ___ 16. “One summer evening I was traveling for enjoyment, and she was walking at my side, carrying the baby, our only child.”
- ___ 17. Henchard went on to describe his attempts to find his wife; the oath he swore; the solitary life he led during the years which followed.
- ___ 18. “You are anxious to get back to Scotland, I suppose, Mr. Farfrae?” she inquired.
- ___ 19. Poor Abel, as he was called, had an inveterate habit of oversleeping himself and coming late to his work.
- ___ 20. It was quickly known in Casterbridge that Farfrae and Henchard had decided to dispense with each other.
- ___ 21. Henchard softly turned the handle, entered and, shading the light, approached the bedside.
- ___ 22. He had learnt by personal inquiry at the time that it was to Donald Farfrae – that treacherous upstart – that she had thus humiliated herself.
- ___ 23. The only way of getting a simple pleasant thought to go to sleep upon after this was by recalling the lady she had seen that day.
- ___ 24. To her surprise she found herself in one of the little-used alleys of the town.
- ___ 25. Lucetta had come to Casterbridge to quicken Henchard’s feelings with regard to her.

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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

p.n. = predicate nominative
adv = adverb

o.p. = object of preposition

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 1. | But Susan Henchard's fear of <u>losing her dearly loved daughter's heart</u> by a revelation had little to do with any sense of wrong-doing on her own part. |
| _____ | _____ | 2. | The desire – sober and repressed – of Elizabeth-Jane's heart was indeed <u>to see, to hear, and to understand</u> . |
| _____ | _____ | 3. | <u>To pocket her pride and search for the first husband</u> seemed, wisely or not, the best initiatory step. |
| _____ | _____ | 4. | Susan Henchard's husband – in law, at least – sat before them, <u>matured in shape</u> , stiffened in line, exaggerated in traits; disciplined, thought-marked – in a word, older. |
| _____ | _____ | 5. | Now to hear the words of your interlocutor in metropolitan centers is <u>to know nothing of his meaning</u> . |
| _____ | _____ | 6. | <u>To emerge from a door just above his head and descend the ladder, and show she had been in hiding there</u> , would look so very foolish that she still waited on. |
| _____ | _____ | 7. | Thereupon her ears, cheeks, and chin glowed like live coals at <u>the dawning of the idea</u> that her tastes were not good enough for her position, and would bring her into disgrace. |
| _____ | _____ | 8. | Farfrae duly received the request <u>to discontinue attentions to Elizabeth-Jane</u> . |
| _____ | _____ | 9. | Henchard and Elizabeth sat <u>conversing by the fire</u> . |
| _____ | _____ | 10. | <u>The craving of his heart for re-establishment of this tendered human tie</u> had been great during his wife's lifetime, and now he had submitted to its mastery without reluctance and without fear. |
| _____ | _____ | 11. | His wife's extreme reluctance <u>to have the girl's name altered from Newson to Henchard</u> was now accounted for fully. |
| _____ | _____ | 12. | He walked up and down, and then he came and stood behind her chair, <u>looking down upon the top of her head</u> . |

THE MAYOR OF CASTERBRIDGE by Thomas Hardy – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. Here he turned in upon a bypath on the river bank, skirting the north-eastern limits of the town.
- _____ _____ 14. One grievous failing of Elizabeth's was her occasional pretty and picturesque use of dialect words – those terrible marks of the beast to the truly genteel.
- _____ _____ 15. There, approaching her mother's grave, she saw a solitary dark figure in the middle of the gravel-walk.
- _____ _____ 16. The answer brought him was that Miss Templeman was engaged for that evening; but that she would be happy to see him the next day.
- _____ _____ 17. "I come with an honest proposal for silencing your Jersey enemies, and you ought to be thankful."
- _____ _____ 18. Now the instant decision of Susan Henchard's daughter was to dwell in that house no more.
- _____ _____ 19. The room in which debtor and creditors had assembled was a front one, and Henchard, looking out of the window, had caught sight of Elizabeth-Jane through the wire blind.
- _____ _____ 20. Henchard saw this, and concealed his feelings under a cover of stolidity, fortifying his heart by drinking more freely at the Three Mariners every evening.
- _____ _____ 21. But it would have been possible, by a comparatively light touch, to push Farfrae off his balance, and send him head over heels into the air.
- _____ _____ 22. Knowing the solidity of her character he did not treat her hints altogether as idle sounds.
- _____ _____ 23. On the very evening which followed this there was a great ringing of bells in Casterbridge, and the combined brass, wood, catgut, and leather bands played round the town with more prodigality of percussion notes than ever.
- _____ _____ 24. To avoid the contingency of being recognized she veiled herself, and slipped out of the house quickly.
- _____ _____ 25. "My reading of those letters was only a sort of practical joke, and I revealed nothing."

THE MAYOR OF CASTERBRIDGE by Thomas Hardy – Grammar and Style

EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

- ____ 1. What was really peculiar, however, in this couple's progress, and would have attracted the attention of any casual observer otherwise disposed to overlook them, was the perfect silence they preserved.
- ____ 2. The truth was that a certain shyness of revealing his conduct prevented Michael Henchard from following up the investigation with the loud hue-and-cry . . .
- ____ 3. When Newson came home at the end of one winter he saw that the delusion he had so carefully sustained had vanished for ever.
- ____ 4. The agricultural and pastoral character of the people upon whom the town depended for its existence was shown by the class of objects displayed in the shop windows.
- ____ 5. But judgment and knowledge are what keep it established.
- ____ 6. The yeomen, farmers, dairymen, and townfolk, who came to transact business in these ancient streets, spoke in other ways than by articulation.
- ____ 7. "Though, Farfrae, between you and me, as man and man, I solemnly declare that philandering with womankind has neither been my vice nor my virtue.
- ____ 8. When he was gone Henchard copied the letter, and, enclosing a cheque, took it to the post office, from which he walked back thoughtfully.
- ____ 9. Meanwhile the great corn and hay traffic conducted by Henchard thrived under the management of Donald Farfrae as it had never thriven before.
- ____ 10. She saw that Donald and Mr. Henchard were inseparables.
- ____ 11. When she walked with her mother, on the other hand, she often beheld the Scotchman looking at them with a curious interest.
- ____ 12. What he would have asked her he did not say, and instead of encouraging him she remained incompetently silent.
- ____ 13. That characters deteriorate in time of need possibly did not occur to Henchard.
- ____ 14. "What you saw was our second marriage."

THE MAYOR OF CASTERBRIDGE by Thomas Hardy – Grammar and Style

EXERCISE 8 CLAUSES

- ___ 15. The mockery was that he should no sooner have taught the girl to claim the shelter of his paternity than he discovered her to have no kinship with him.
- ___ 16. A woman has proved that before he became a gentleman he sold his wife for five guineas in a booth at a fair.
- ___ 17. Whether Farfrae would sell his business and set up for a gentleman on his wife's money, or whether he would show independence enough to stick to his trade in spite of his brilliant alliance, was a great point of interest.
- ___ 18. Afterwards she was passing by the corn-stores and hay-barns which had been the headquarters of his business.
- ___ 19. They walked into the town together side by side, as they had done when Henchard persuaded the young Scotchman to remain.
- ___ 20. The result of this casual encounter was that the next morning a note was put into Henchard's hand by the postman.
- ___ 21. That she informed him of the bare facts of her peculiar intimacy with the corn-merchant became plain from Farfrae's own statements.
- ___ 22. Besides the watchman who called the hours and weather in Casterbridge that night there walked a figure up and down Corn Street hardly less frequently.
- ___ 23. Then Henchard, scarcely believing the evidence of his senses, rose from his seat amazed at what he had done.
- ___ 24. When they were gone their way Henchard came out from the wall, and mournfully followed them to Casterbridge.
- ___ 25. He went on till he came to the first milestone, which stood in the bank, half-way up a steep hill.

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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. Upon the face of this he chinked down the shillings severally – one, two, three, four, five.
- ___ 2. Besides the buzz of the fly there was not a sound.
- ___ 3. “People at fairs change like the leaves of trees; and I daresay you are the only one here to-day who was here all those years ago.”
- ___ 4. They both were still in that strait-waistcoat of poverty from which she had tried so many times to be delivered for the girl’s sake.
- ___ 5. From this tower the clock struck eight, and thereupon a bell began to toll with a peremptory clang.
- ___ 6. Time, the magician, had wrought much here.
- ___ 7. The younger guests were talking and eating with animation; their elders were searching for tit-bits, and sniffing and grunting over their plates like sows nuzzling for acorns.
- ___ 8. And in autumn airy spheres of thistledown floated into the same street, lodged upon the shop fronts, blew into drains, and innumerable tawny and yellow leaves skimmed along the pavement, and stole through people’s doorways into their passages with a hesitating scratch on the floor, like the skirts of timid visitors.
- ___ 9. Thus they passed the King’s Arms Hotel, the Market House, St. Peter’s churchyard wall, ascending to the upper end of the long street till they were small as two grains of corn; when they bent suddenly to the right into the Bristol Road and were out of view.
- ___ 10. Thus Casterbridge was in most respects but the pole, focus, or nerve-knot of the surrounding country life . . .
- ___ 11. Among other things he had the iron railings, that had smiled sadly in dull rust for the last eighty years, painted a bright green, and the heavy-barred, small-paned Georgian sash windows enlivened with three coats of white.
- ___ 12. Indoors she appeared with her hair divided by a parting that arched like a white rainbow from ear to ear.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 13. It was three weeks after Mrs. Henchard's funeral; the candles were not lighted, and a restless, acrobatic flame, poised on a coal . . .
- ___ 14. She started the pen in an elephantine march across the sheet.
- ___ 15. He moved about amid the throng, at this point lively as an ant-hill . . .
- ___ 16. Whether its origin were national or personal, it was quite true what Lucetta had said, that the curious double strands in Farfrae's thread of life – the commercial and the romantic – were very distinct at times.
- ___ 17. More than once, in spite of her care, Lucetta had been unable to restrain her glance from flitting across into Farfrae's eyes like a bird to its nest.
- ___ 18. A smear of decisive lead-coloured paint had been laid on to obliterate Henchard's name, though its letters dimly loomed through like ships in a fog.
- ___ 19. "That's how she went on to me," said Henchard, "acres of words like that, when what had happened was what I could not cure."
- ___ 20. "I quite acquit you of any intention to wrong me, yet you are the door through which wrong has come to me."
- ___ 21. Such a woman was very small deer to hunt; he felt ashamed, lost all zest and desire to humiliate Lucetta there and then, and no longer envied Farfrae his bargain.
- ___ 22. But the sympathy of the girl seemed necessary to his very existence; and on her account pride itself wore the garments of humility.
- ___ 23. Henchard lived a lifetime the moment he saw it.
- ___ 24. He rose to his feet, and stood like a dark ruin, obscured by "the shade from his soul upthrown."
- ___ 25. How should he . . . set before her with any effect the palliatives of his great faults – that . . . his lie had been the last desperate throw of a gamester who loved her affection better than his own honor?

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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. “Saying is one thing, and paying is another. Where’s the money?”
- ___ 2. Her companion, also in black, appeared as a well-formed young woman about eighteen, completely possessed of that ephemeral precious essence, youth, which is itself beauty, irrespective of complexion or contour.
- ___ 3. The curfew was still rung in Casterbridge, and it was utilized by the inhabitants as a signal for shutting their shops.
- ___ 4. The click of a lock followed, and there was a sifting and rustling . . .
- ___ 5. “I have kept my oath; and though, Farfrae, I am sometimes that dry in the dog days that I could drink a quarter-barrel to the pitching, I think o’ my oath, and touch no strong drink at all.”
- ___ 6. “But of course he didn’t know – he was too refined in his mind to know such things!”
- ___ 7. It looked Roman, bespoke the art of Rome, concealed dead men of Rome.
- ___ 8. He was mostly found lying on his side, in an oval scoop in the chalk, like a chicken in its shell; his knees drawn up to his chest; sometimes with the remains of his spear against his arm; a fibula or brooch of bronze on his breast or forehead . . .
- ___ 9. He, however, was too inexperienced, too thoughtful, too judicial, too strongly conscious of the serious side of the business . . .
- ___ 10. “Some folk want their luck battered.”
- ___ 11. . . . but as the winter and spring passed by her thin face and figure filled out in rounder and softer curves . . .
- ___ 12. The situation began to be very awkward, and the longer she waited the more awkward it became.
- ___ 13. “Thank you, indeed. But I fear I must go – rain or no.”
- ___ 14. One evening when it was raining . . . a shrouded figure on foot might have been perceived traveling in the direction of the hazel copse which dripped over the prophet’s cot.

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EXERCISE 10 STYLE: POETIC DEVICES

- ___ 15. **His lip twitched**, and he seemed to compress his frame, as if to bear better.
- ___ 16. By the alley it had been possible to come unseen from all sorts of quarters in the town – the **old** playhouse, the **old** bull-stake, the **old** cockpit, the pool wherein nameless infants had been used to disappear.
- ___ 17. I **had** a **good mind** to **send** to you to come to my house, thinking you might not venture up here in the wind.
- ___ 18. That depends upon another; and he is a **man**, and a **merchant**, and a **Mayor**, and one who has the first right to my affections.
- ___ 19. Though he was not a fortune-hunter, the possibility that Lucetta had been sublimed into a lady of means by some **munificent testament** on the **part** of this relative **lent** a charm to her image which it might not otherwise have acquired.
- ___ 20. In fact, what these gibbous human shapes specially represented was **ready** money – money insistently **ready** – not **ready** next year like a nobleman's – often not merely **ready** at the bank like a professional man's, but **ready** in their large plump hands.
- ___ 21. Lucetta was **full** of little **fidgets** and **flutters**, which increased Henchard's suspicions without affording any special proof of their correctness.
- ___ 22. Yet to Elizabeth-**Jane** it was **plain** as the town-pump that Donald and Lucetta were incipient lovers.
- ___ 23. The season's **weather** seemed to **favour** their scheme.
- ___ 24. After midsummer they **watched** the **weathercocks** as men **waiting** in antechambers **watch** the lackey.
- ___ 25. A **stone post rose** in the midst, to which the oxen had formerly been tied for baiting with dogs to make them tender before they were killed in the adjoining shambles.

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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. A spacious bow-window projected into the street over the main portico, and from the open sashes came the babble of voices, the jingle of glasses, and the drawing of corks.
- ___ 2. He was dressed in an old-fashioned evening suit, an expanse of frilled shirt showing on his broad breast; jeweled studs, and a heavy gold chain.
- ___ 3. Henchard's face had become still more stern at these interruptions, and he drank from his tumbler of water as if to calm himself or gain time.
- ___ 4. He was ruddy and of a fair countenance, bright-eyed, and slight in build.
- ___ 5. "Well, first I should ask, did you write this?" A rustling of paper followed.
- ___ 6. "Come to my house; I can find something better for 'ee than cold ham and ale."
- ___ 7. "No, no; I fain would, but I can't," said Henchard gravely, the scraping of his chair informing the listeners that he was rising to leave.
- ___ 8. Horses for sale were tied in rows, their forelegs on the pavement, their hind legs in the street, in which position they occasionally nipped little boys by the shoulder who were passing to school.
- ___ 9. Neither spoke just at first – there was no necessity for speech – and the poor woman leaned against Henchard, who supported her in his arms.
- ___ 10. The band now struck up another melody, and by the time it was ended the dinner was over, and speeches began to be made.
- ___ 11. "I can always make a good meal in the morning. I've got a splendid cold pigeon-pie going just now."
- ___ 12. The garden was silent, dewy, and full of perfume.
- ___ 13. We now see her in a black silk bonnet, velvet mantle or silk spencer, dark dress, and carrying a sunshade.
- ___ 14. Henchard bent and kissed her cheek.
- ___ 15. However, Elizabeth went on to the church tower, on whose summit the rope of a flag-staff rattled in the wind; and thus she came to the wall.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ___ 16. She knelt down on the hearth and took her friend's hands excitedly in her own.
- ___ 17. This, she decided, was the best position after all; and thus she remained till a man's step was heard on the stairs.
- ___ 18. He wore genteel cloth leggings with white buttons, polished boots with infinite lace holes, light cord breeches under a black velveteen coat and waistcoat; and he had a silver-topped switch in his hand.
- ___ 19. "But is it that I have come to the wrong house, madam?" said Mr. Farfrae, blinking a little in his bewilderment and nervously tapping his legging with his switch.
- ___ 20. "More bread and butter?" said Lucetta to Henchard and Farfrae equally, holding out between them a plateful of long slices.
- ___ 21. Henchard would gladly have joined; for the savour of the stew had floated from the cottage into the porch with such appetizing distinctness that the meat, the onions, the pepper, and the herbs could be severally recognized by his nose.
- ___ 22. "You can hear my horses' bells half a mile such a night as this!"
- ___ 23. There he had worn clean, suitable clothes, light and cheerful in hue; leggings yellow as marigolds, corduroys immaculate as new flax, and a neckerchief like a flower-garden.
- ___ 24. He seized Henchard by the shoulder, dragged him back, and told him roughly to be off.
- ___ 25. Lucifer was fading into day across Durnover Moor, the sparrows were just alighting into the street, and the hens had begun to cackle from the outhouses.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

a. history b. mythology c. religion d. literature e. Naturalism/fatalism

- ___1. When she plodded on in the shade of the hedge, silently thinking, she had the hard, half-apathetic expression of one who deems anything possible at the hands of Time and Chance except, perhaps, fair play.
- ___2. The newcomer stepped forward like the quicker cripple at Bethesda, and entered in her stead.
- ___3. . . . at certain moments in the summer-time, in broad daylight, persons sitting with a book or dozing in the arena had, on lifting their eyes, beheld the slopes lined with a gazing legion of Hadrian's soldiery as if watching the gladiatorial combat . . .
- ___4. Henchard himself was mentally and physically unfit for grubbing subtleties from soiled paper; he had in a modern sense received the education of Achilles, and found penmanship a tantalizing art.
- ___5. “ . . . I sank into one of those gloomy fits I sometimes suffer from, on account o' the loneliness of my domestic life, when the world seems to have the blackness of hell, and, like Job, I could curse the day that gave me birth.”
- ___6. “There's a bluebeardy look about 'en; and 'twill out in time.”
- ___7. “Twill be more like living in Revelations this autumn than in England.”
- ___8. Whether it were that his Northern energy was an overmastering force among the easy-going Wessex worthies, or whether it was sheer luck, the fact remained that whatever he touched he prospered in.
- ___9. Like Jacob in Padan-Aram, he would no sooner humbly limit himself to the ringstraked-and-spotted exceptions of trade than the ringstraked-and-spotted would multiply and prevail.
- ___10. . . . Farfrae's character was just the reverse of Henchard's, who might not inaptly be described as Faust has been described – as a vehement gloomy being who had quitted the ways of vulgar men without light to guide him on a better way.
- ___11. . . . and after some cogitation he decided that it would be as well to enact no Romeo part just then – for the young girl's sake no less than his own.
- ___12. She tried to stand up and confront him trustfully; but she could not; she was troubled at his presence, like the brethren at the avowal of Joseph.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ___ 13. It was a splendid round, bold hand of her own conception, a style that would have stamped a woman as Minerva's own in more recent days.
- ___ 14. Mrs. Henchard's dust mingled with the dust of women who lay ornamented with glass hairpins and amber necklaces, and men who held in their mouths coins of Hadrian, Posthumus, and the Constantines.
- ___ 15. She shirked it with the suddenness of the weak Apostle at the accusation, "Thy speech betrayeth thee!"
- ___ 16. Poor Elizabeth-Jane, little thinking what her malignant star had done to blast the budding attentions she had won from Donald Farfrae, was glad to hear Lucetta's words about remaining.
- ___ 17. Henchard felt like Saul at his reception by Samuel . . .
- ___ 18. "The two lovers – the old and the new: how she wanted to marry the second, but felt she ought to marry the first; so that she neglected the better course to follow evil, like the poet Ovid. . .
- ___ 19. . . . if their grief were the grief of oppression they would wish themselves kings; if their grief were poverty, wish themselves millionaires . . . if despised love, that they were some much-courted Adonis of county fame.
- ___ 20. . . . he concluded that Aphrodite ever spoke thus, whosoever the personality she assumed.
- ___ 21. The ceremony occupied but a few minutes, and the carriages rattled heavily as Pharaoh's chariots down Corn Street and out upon the Budmouth Road . . .
- ___ 22. Farfrae glanced to the ladies' gallery, and saw that his Calpurnia's cheek was pale.
- ___ 23. "I – Cain – go alone as I deserve – an outcast and a vagabond."
- ___ 24. He passed the remainder of the afternoon in a curious high-strung condition . . . as a Samson shorn.
- ___ 25. Newson had stayed in Casterbridge three days after the wedding party . . . and was stared at and honoured as became the returned Crusoe of the hour.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Casterbridge, as has been hinted, was a place deposited in the block upon a corn-field. There was no suburb in the modern sense, or transitional intermixture of town and down. It stood, with regard to the wide fertile land adjoining, clean-cut and distinct, like a chess-board on a green table-cloth. The farmer's boy could sit under his barley-mow and pitch a stone into the office window of the town-clerk; reapers at work among the sheaves nodded to acquaintances standing on the pavement corner; the red-robed judge, when he condemned a sheep-stealer, pronounced sentence to the tune of Baa, that floated in at the window from the remainder of the flock browsing hard by; and at executions the waiting crowd stood in a meadow immediately before the drop, out of which the cows had been temporarily driven to give the spectators room.

The corn grown on the upland side of the borough was garnered by farmers who lived in an eastern purlieu called Durnover. Here wheat-ricks overhung the old Roman street, and thrust their eaves against the church tower; green-thatched barns, with doorways as high as the gates of Solomon's Temple, opened directly upon the main thoroughfare. Barns indeed were so numerous as to alternate with every half-dozen houses along the way. Here lived burgesses who daily walked the fallow; shepherds in an intramural squeeze. A street of farmers' homesteads – a street ruled by a mayor and corporation, yet echoing with the thump of the flail, the flutter of the winnowing-fan, and the purr of the milk into the pails – a street which had nothing urban in it whatever – this was the Durnover end of Casterbridge. (From Chapter XIV)

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 Casterbridge, as has been hinted, was a place deposited in the block upon a corn-field. There was no suburb
- 2 in the modern sense, or transitional intermixture of town and down. It stood, with regard to the wide fertile
- 3 land adjoining, clean-cut and distinct, like a chess-board on a green table-cloth. The farmer's boy could sit
- 4 under his barley-mow and pitch a stone into the office window of the town-clerk; reapers at work among the
- 5 sheaves nodded to acquaintances standing on the pavement corner; the red-robed judge, when he condemned
- 6 a sheep-stealer, pronounced sentence to the tune of Baa, that floated in at the window from the remainder of
- 7 the flock browsing hard by; and at executions the waiting crowd stood in a meadow immediately before the
- 8 drop, out of which the cows had been temporarily driven to give the spectators room.
- 9 The corn grown on the upland side of the borough was garnered by farmers who lived in an eastern purlieu
- 10 called Durnover. Here wheat-ricks overhung the old Roman street, and thrust their eaves against the church
- 11 tower; green-thatched barns, with doorways as high as the gates of Solomon's Temple, opened directly upon
- 12 the main thoroughfare. Barns indeed were so numerous as to alternate with every half-dozen houses along
- 13 the way. Here lived burgesses who daily walked the fallow; shepherds in an intramural squeeze. A street of
- 14 farmers' homesteads – a street ruled by a mayor and corporation, yet echoing with the thump of the flail,

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 the flutter of the winnowing-fan, and the purr of the milk into the pails – a street which had nothing urban

16 in it whatever – this was the Durnover end of Casterbridge.

- ____ 1. The underlined words in Line 2 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The underlined words in Lines 6 and 15 are examples of . . .
a. metaphor b. simile c. onomatopoeia d. hyperbole
- ____ 3. The underlined words in Line 11 are an example of . . .
a. allusion b. simile c. metaphor d. personification
- ____ 4. Line 9 contains examples of . . .
a. assonance and consonance b. metaphor and simile c. consonance and alliteration
- ____ 5. ALL of the following statements are accurate EXCEPT . . .
a. The passage describes a country town.
b. The passage describes a town set apart from the rural surroundings.
c. The passage describes an unusual English town.
d. The passage describes a town that relies on agriculture.
- ____ 6. Line 3 contains an example of . . .
a. metaphor b. simile c. personification d. onomatopoeia

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

They sat stiffly side by side at the darkening table, like some Tuscan painting of the two disciples supping at Emmaus. Lucetta, forming the third and haloed figure, was opposite them; Elizabeth-Jane, being out of the game, and out of the group, could observe all from afar, like the evangelist who had to write down: that there were long spaces of taciturnity, when all exterior circumstance was subdued to the touch of spoons and china, the click of a heel on the pavement under the window, the passing of a wheelbarrow householders' buckets at the town-pump opposite; the exchange of greetings among their neighbours, and the rattle of the yokes by which they carried off their evening supply.

"More bread and butter?" said Lucetta to Henchard and Farfrae equally, holding out between them a plateful of long slices. Henchard took a slice by one end and Donald by the other; each feeling certain he was the man meant; neither let go, and the slice came in two.

"Oh – I am so sorry!" cried Lucetta, with a nervous titter. Farfrae tried to laugh; but he was too much in love to see the incident in any but a tragic light.

"How ridiculous of all three of them!" said Elizabeth to herself.

Henchard left the house with a ton of conjecture, though without a grain of proof, that the counter-attraction was Farfrae; and therefore he would not make up his mind. Yet to Elizabeth-Jane it was plain as the town-pump that Donald and Lucetta were incipient lovers. More than once, in spite of her care, Lucetta had been unable to restrain her glance from flitting across into Farfrae's eyes like a bird to its nest. But Henchard was constructed upon too large a scale to discern such minutiae as these by an evening light, which to him were as the notes of an insect that lie above the compass of the human ear. (From Chapter XXVI)

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 They sat stiffly side by side at the darkening table, like some Tuscan painting of the two disciples supping at
- 2 Emmaus. Lucetta, forming the third and haloed figure, was opposite them; Elizabeth-Jane, being out of the
- 3 game, and out of the group, could observe all from afar, like the evangelist who had to write down: that there
- 4 were long spaces of taciturnity, when all exterior circumstance was subdued to the touch of spoons and china,
- 5 the click of a heel on the pavement under the window, the passing of a wheelbarrow householders' buckets at
- 6 the town-pump opposite; the exchange of greetings among their neighbours, and the rattle of the yokes by
- 7 which they carried off their evening supply.
- 8 "More bread and butter?" said Lucetta to Henchard and Farfrae equally, holding out between them a plateful
- 9 of long slices. Henchard took a slice by one end and Donald by the other; each feeling certain he was the man
- 10 meant; neither let go, and the slice came in two.
- 11 "Oh – I am so sorry!" cried Lucetta, with a nervous titter. Farfrae tried to laugh; but he was too much in love
- 12 to see the incident in any but a tragic light.
- 13 "How ridiculous of all three of them!" said Elizabeth to herself.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 Henchard left the house with a ton of conjecture, though without a grain of proof, that the counter-attraction
15 was Farfrae; and therefore he would not make up his mind. Yet to Elizabeth-Jane it was plain as the town-pump
16 that Donald and Lucetta were incipient lovers. More than once, in spite of her care, Lucetta had been unable to
17 restrain her glance from flitting across into Farfrae's eyes like a bird to its nest. But Henchard was constructed
18 upon too large a scale to discern such minutiae as these by an evening light, which to him were as the notes of an
19 insect that lie above the compass of the human ear.

- ____ 1. Lines 5 and 6 contain examples of . . .
 a. metaphor b. simile c. onomatopoeia d. personification
- ____ 2. Line 17 and Lines 18-19 contain examples of . . .
 a. metaphor b. simile c. onomatopoeia d. personification
- ____ 3. Lines 1-3 contain examples of . . .
 a. analogy and allusion
 b. personification and hyperbole
 c. hyperbole and irony
- ____ 4. ALL of the following statements describe the action of the passage EXCEPT . . .
 a. Elizabeth-Jane is a keen observer of human nature.
 b. Henchard acts suspiciously toward Lucetta and Donald.
 c. Lucetta can not help showing her affection for Donald.
 d. Elizabeth-Jane thinks all three guests are making fools of themselves.
- ____ 5. ALL of the following devices are used to develop the tone of the passage EXCEPT . . .
 a. humor b. sensory imagery c. flashback d. dialogue
- ____ 6. The underlined words in Line 15 are an example of . . .
 a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

The fact was that no sooner had the sickles begun to play than the atmosphere suddenly felt as if cress would grow in it without other nourishment. It rubbed people's cheeks like damp flannel when they walked abroad. There was a gusty, high, warm wind; isolated raindrops starred the window-panes at remote distances; the sunlight would flap out like a quickly opened fan, throw the pattern of the window upon the floor of the room in a milky, colourless shine, and withdraw as suddenly as it had appeared.

From that day and hour it was clear that there was not to be so successful an ingathering after all. If Henchard had only waited long enough he might at least have avoided loss though he had not made a profit. But the momentum of his character knew no patience. At this turn of the scales he remained silent. The movements of his mind seemed to tend to the thought that some power was working against him.

"I wonder," he asked himself with eerie misgiving; "I wonder if it can be that somebody has been roasting a waxen image of me, or stirring an unholy brew to confound me! I don't believe in such power; and yet – what if they should ha' been doing it!" Even he could not admit that the perpetrator, if any, might be Farfrae. These isolated hours of superstition came to Henchard in time of moody depression, when all his practical largeness of view had oozed out of him.

Meanwhile Donald Farfrae prospered. He had purchased in so depressed a market that the present moderate stiffness of prices was sufficient to pile for him a large heap of gold where a little one had been.

(From Chapter XXVII)

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 fact was that no sooner had the sickles begun to play than the atmosphere suddenly felt as if cress would
- 2 grow in it without other nourishment. It rubbed people's cheeks like damp flannel when they walked abroad.
- 3 There was a gusty, high, warm wind; isolated raindrops starred the window-panes at remote distances; the
- 4 sunlight would flap out like a quickly opened fan, throw the pattern of the window upon the floor of the room
- 5 in a milky, colourless shine, and withdraw as suddenly as it had appeared.
- 6 From that day and hour it was clear that there was not to be so successful an ingathering after all. If Henchard
- 7 had only waited long enough he might at least have avoided loss though he had not made a profit. But the
- 8 momentum of his character knew no patience. At this turn of the scales he remained silent. The movements of
- 9 his mind seemed to tend to the thought that some power was working against him.
- 10 "I wonder," he asked himself with eerie misgiving; "I wonder if it can be that somebody has been roasting a
- 11 waxen image of me, or stirring an unholy brew to confound me! I don't believe in such power; and yet –
- 12 what if they should ha' been doing it!" Even he could not admit that the perpetrator, if any, might be Farfrae.
- 13 These isolated hours of superstition came to Henchard in time of moody depression, when all his practical
- 14 largeness of view had oozed out of him.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 Meanwhile Donald Farfrae prospered. He had purchased in so depressed a market that the present moderate

16 stiffness of prices was sufficient to pile for him a large heap of gold where a little one had been.

- ____ **1.** The antecedent of the word It in Line 2 is . . .
a. fact b. atmosphere c. cress d. nourishment
- ____ **2.** The underlined words in Line 2 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ **3.** Line 4 contains an example of . . .
a. metaphor b. simile c. personification d. onomatopoeia
- ____ **4.** Lines 10 and 11 contain allusions to . . .
a. drunkenness b. voodoo c. witchcraft d. conspiracy
- ____ **5.** The tone of the passage moves from . . .
a. light to dark to light
b. dark to light to dark
c. light to lighter to dark
d. dark to darker to light
- ____ **6.** Lines 6-14 depict elements of . . .
a. Romanticism b. Naturalism c. Realism d. Existentialism

***THE MAYOR OF CASTERBRIDGE* by Thomas Hardy – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 16

Read the following passage the first time through for meaning.

There was a marked difference of quality between the personages who haunted near the bridge of bricks and the personages who haunted the far one of stone. Those of lowest character preferred the former, adjoining the town; they did not mind the glare of the public eye. They had been of comparatively no account during their successes; and, though they might feel dispirited, they had no particular sense of shame in their ruin. Their hands were mostly kept in their pockets; they wore a leather strap round their hips or knees, and boots that required a great deal of lacing, but seemed never to get any. Instead of sighing at their adversities they spat, and instead of saying the iron had entered into their souls they said they were down on their luck. Jopp in his times of distress had often stood here; so had Mother Cuxsom, Christopher Coney, and poor Abel Whittle. The miseries who would pause on the remoter bridge were of a politer stamp. They included bankrupts, hypochondriacs, persons who were what is called “out of a situation” from fault or lucklessness, the inefficient of the professional class – shabby-genteel men, who did not know how to get rid of the weary time between breakfast and dinner, and the yet more weary time between dinner and dark. The eyes of this species were mostly directed over the parapet upon the running water below. A man seen there looking thus fixedly into the river was pretty sure to be one whom the world did not treat kindly for some reason or other. While one in straits on the townward bridge did not mind who saw him so, and kept his back to the parapet to survey the passers-by, one in straits on this never faced the road, never turned his head at coming footsteps, but, sensitive to his own condition, watched the current whenever a stranger approached, as if some strange fish interested him, though every finned thing had been poached out of the river years before. There and thus they would muse; if their grief were the grief of oppression they would wish themselves kings; if their grief were poverty, wish themselves millionaires; if sin, they would wish they were saints or angels; if despised love, that they were some much-courted Adonis of county fame. Some had been known to stand and think so long with this fixed gaze downward that eventually they had allowed their poor carcasses to follow that gaze; and they were discovered the next morning out of reach of their troubles, either here or in the deep pool called Blackwater, a little higher up the river. (From Chapter XXXII)

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 There was a marked difference of quality between the personages who haunted near the bridge of bricks and
- 2 the personages who haunted the far one of stone. Those of lowest character preferred the former, adjoining
- 3 the town; they did not mind the glare of the public eye. They had been of comparatively no account during
- 4 their successes; and, though they might feel dispirited, they had no particular sense of shame in their ruin.
- 5 Their hands were mostly kept in their pockets; they wore a leather strap round their hips or knees, and boots
- 6 that required a great deal of lacing, but seemed never to get any. Instead of sighing at their adversities they
- 7 spat, and instead of saying the iron had entered into their souls they said they were down on their luck. Jopp
- 8 in his times of distress had often stood here; so had Mother Cuxsom, Christopher Coney, and poor Abel Whittle.
- 9 The miseries who would pause on the remoter bridge were of a politer stamp. They included bankrupts,
- 10 hypochondriacs, persons who were what is called “out of a situation” from fault or lucklessness, the inefficient

11 of the professional class – shabby-genteel men, who did not know how to get rid of the weary time between
 12 breakfast and dinner, and the yet more weary time between dinner and dark. The eyes of this species were
 13 mostly directed over the parapet upon the running water below. A man seen there looking thus fixedly into
 14 the river was pretty sure to be one whom the world did not treat kindly for some reason or other. While one
 15 in straits on the townward bridge did not mind who saw him so, and kept his back to the parapet to survey
 16 the passers-by, one in straits on this never faced the road, never turned his head at coming footsteps, but,
 17 sensitive to his own condition, watched the current whenever a stranger approached, as if some strange fish
 18 interested him, though every finned thing had been poached out of the river years before.
 19 There and thus they would muse; if their grief were the grief of oppression they would wish themselves kings;
 20 if their grief were poverty, wish themselves millionaires; if sin, they would wish they were saints or angels; if
 21 despised love, that they were some much-courted Adonis of county fame. Some had been known to stand and
 22 think so long with this fixed gaze downward that eventually they had allowed their poor carcasses to follow
 23 that gaze; and they were discovered the next morning out of reach of their troubles, either here or in the deep
 24 pool called Blackwater, a little higher up the river.

- ____ 1. The underlined words in Line 1 are examples of . . .
 a. alliteration and assonance
 b. assonance and consonance
 c. alliteration and consonance
- ____ 2. The underlined word in Line 21 is an example of . . .
 a. metaphor b. simile c. allusion d. personification
- ____ 3. Lines 21-24 contain an example of . . .
 a. sarcasm b. inference c. analogy d. parallelism
- ____ 4. The words *lowest character* in Line 2 most likely mean lowest . . .
 a. socio-economic standing b. intelligence c. income d. imagination
- ____ 5. Lines 19-21 contain examples of . . .
 a. inference b. analogy c. irony d. anaphora
- ____ 6. The people at both bridges share ALL of the following qualities EXCEPT . . .
 a. bad luck b. alienation c. shame d. distress

***THE MAYOR OF CASTERBRIDGE* by Thomas Hardy – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***THE MAYOR OF CASTERBRIDGE* by Thomas Hardy – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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*).

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.

DOPPELGANGER – 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 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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| <input type="checkbox"/> Great Expectations by Charles Dickens | <input type="checkbox"/> The Scarlet Letter by Nathaniel Hawthorne |
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