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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar Dog Guide to Short Stories by Edgar Allan Poe**

**The Fall of the House of Usher**

**The Masque of the Red Death**

**The Pit and the Pendulum**

**The Tell-Tale Heart**

**The Cask of Amontillado**

**All exercises use sentences from the stories.  
Includes over 250 multiple choice questions.**

## About Grammardog

Grammardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Grammardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Grammardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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**SHORT STORIES by Edgar Allan Poe – Grammar and Style**  
*All exercises use sentences from the short stories.*

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## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:

*v = verb*

*n = noun*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*conj = conjunction*

*int = interjection*

*From The Fall of the House of Usher*

- \_\_\_ 1. Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks.
- \_\_\_ 2. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis.
- \_\_\_ 3. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe.
- \_\_\_ 4. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher!
- \_\_\_ 5. A sensation of stupor oppressed me, as my eyes followed her retreating steps.

*From The Masque of the Red Death*

- \_\_\_ 6. The “Red Death” had long devastated the country.
- \_\_\_ 7. No pestilence had ever been so fatal, or so hideous.
- \_\_\_ 8. It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony.
- \_\_\_ 9. But these other apartments were densely crowded, and in them beat feverishly the heart of life.
- \_\_\_ 10. Be sure they were grotesque.

*From The Pit and the Pendulum*

- \_\_\_ 11. What of it there remained I will not attempt to define, or even to describe; yet all was not lost.
- \_\_\_ 12. In the deepest slumber – no! In a swoon – no! In death – no! even in the grave all is not lost.
- \_\_\_ 13. They tell also of a vague horror at my heart, on account of that heart’s unnatural stillness.

## SHORT STORIES by Edgar Allan Poe -- Grammar and Style

### EXERCISE 1          PARTS OF SPEECH

\_\_\_ 14.          – Oh! for a voice to speak! – oh! horror! – oh! any horror but this!

\_\_\_ 15.          The whole circuit of its walls did not exceed twenty-five yards.

*From The Tell-Tale Heart*

\_\_\_ 16.          It is impossible to say how the idea entered my brain; but once conceived, it haunted me day and night.

\_\_\_ 17.          I kept still and said nothing.

\_\_\_ 18.          It was not a groan of pain or of grief – oh, no! – it was the low stifled sound that arises from the bottom of the soul when overcharged with awe.

\_\_\_ 19.          I then took up three planks from the flooring of the chamber, and deposited all between the scantlings.

\_\_\_ 20.          I felt myself getting pale and wished them gone.

*From The Cask of Amontillado*

\_\_\_ 21.          “We are below the river’s bed.”

\_\_\_ 22.          “The drops of moisture trickle among the bones.”

\_\_\_ 23.          His eyes flashed with a fierce light.

\_\_\_ 24.          He laughed and threw the bottle upwards with a gesticulation I did not understand.

\_\_\_ 25.          A moment more and I had fettered him to the granite.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUAION

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

#### PASSAGE 1

For many hours the imediate vicinity of  
1  
the low framework upon which i lay, had  
2  
been literally swarming with rats. They were  
3  
wild, bold, ravenous; Their red eyes glaring upon  
4  
me as if they waited but for motionlessness on  
my part to make me there prey. “To what  
5  
food, I thought, “have they been accustomed  
6  
in the well.” From *The Pit and the Pendulum*

- \_\_\_\_ 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 Red Death” had long devastated the  
1  
country. no pestilence had ever been so  
2  
fatal, or so hideous. Blood was its Avatar and  
its seal – the redness and the horror of blood.  
3  
There were sharp pains, and sudden dizzyness,  
4  
and then profuse bleeding at the pores, with  
5  
dissolution From *The Masque of the Red Death*  
6

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



## SHORT STORIES by Edgar Allan Poe – 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

The panes here were scarlet – a deep blood color.

Now in no one of the seven appartments was there

1

any lamp Or candelabrum, amid the profusion of

2

golden ornaments that lay scattered to and fro or

3

depended from the roof. There was no lite of any

4

kind emanating from the lamp or candel with the

5

suite of chambers

6

From *The Masque of the Red Death*

- \_\_\_\_ 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

“Death, I said, “any death but that of the pit!”

1

Fool! might i have not known that into the pit

2

it was the object of the burning iron to urge me?

Could I resist its glow? Or, if even that, could I

3

withstand its pressure. And now, flatter and

4

flater grew the lozenge, with a rapidity that left

5

Me no time for contemplation.

6

From *The Pit and the Pendulum*

- \_\_\_\_ 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

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound/complex.

*From The Fall of the House of Usher*

- \_\_\_\_ 1.          Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building.
- \_\_\_\_ 2.          A servant in waiting took my horse, and I entered the Gothic archway of the hall.
- \_\_\_\_ 3.          The impetuous fury of the entering gust nearly lifted us from our feet.
- \_\_\_\_ 4.          Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant.
- \_\_\_\_ 5.          We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

*From The Masque of the Red Death*

- \_\_\_\_ 6.          When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys.
- \_\_\_\_ 7.          The prince had provided all the appliances of pleasure.
- \_\_\_\_ 8.          His plans were bold and fiery, and his conceptions glowed with barbaric luster.
- \_\_\_\_ 9.          Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made.
- \_\_\_\_ 10.          There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine.

*From The Pit and the Pendulum*

- \_\_\_\_ 11.          I tore a part of the hem from the robe and placed the fragment at full length, and at right angles to the wall.
- \_\_\_\_ 12.          I pondered upon all this frivolity until my teeth were on edge.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- \_\_\_\_ 13.      They had devoured, in spite of all my efforts to prevent them, all but a small remnant of the contents of the dish.
- \_\_\_\_ 14.      A slight noise attracted my notice, and, looking to the floor, I saw several enormous rats traversing it.
- \_\_\_\_ 15.      A burning thirst consumed me, and I emptied the vessel at a draught.

*From The Tell-Tale Heart*

- \_\_\_\_ 16.      I was never kinder to the old man than during the whole week before I killed him.
- \_\_\_\_ 17.      A watch's minute hand moves more quickly than did mine.
- \_\_\_\_ 18.      I could scarcely contain my feelings of triumph.
- \_\_\_\_ 19.      If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.
- \_\_\_\_ 20.      I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased.

*From The Cask of Amontillado*

- \_\_\_\_ 21.      It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend.
- \_\_\_\_ 22.      He accosted me with excessive warmth, for he had been drinking much.
- \_\_\_\_ 23.      I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house.
- \_\_\_\_ 24.      The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.
- \_\_\_\_ 25.      The wine sparkled in his eyes and the bells jingled.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### 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

*From The Fall of the House of Usher*

- \_\_\_ 1.        Although, as boys, we had been even intimate associates, yet I really knew little of my friend.
- \_\_\_ 2.        His reserve had been always excessive and habitual.
- \_\_\_ 3.        Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves.
- \_\_\_ 4.        Beyond this indication of extensive decay, however, the fabric gave little token of instability.
- \_\_\_ 5.        On one of the staircases, I met the physician of the family.

*From The Masque of the Red Death*

- \_\_\_ 6.        But the Prince Prospero was happy and dauntless and sagacious.
- \_\_\_ 7.        This wall had gates of iron.
- \_\_\_ 8.        With such precautions the courtiers might bid defiance to contagion.
- \_\_\_ 9.        The second chamber was purple in its ornaments and tapestries, and here the panes were purple.
- \_\_\_ 10.       He had a fine eye for colors and effects.

*From The Pit and the Pendulum*

- \_\_\_ 11.       I saw the lips of the black-robed judges.
- \_\_\_ 12.       And then my vision fell upon the seven tall candles upon the table.
- \_\_\_ 13.       Then silence, and stillness, and night were the universe.
- \_\_\_ 14.       The general shape of the prison was square.
- \_\_\_ 15.       I saw clearly the doom which had been prepared for me, and congratulated myself upon the timely accident by which I had escaped.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 5            COMPLEMENTS

*From The Tell-Tale Heart*

- \_\_\_ 16.        I held the lantern motionless.
- \_\_\_ 17.        The old man's terror must have been extreme!
- \_\_\_ 18.        And now at the dead hour of the night, amid the dreadful  
silence of that old house, so strange a noise as this excited me to  
uncontrollable terror.
- \_\_\_ 19.        In an instant I dragged him to the floor, and pulled the heavy  
bed over him.
- \_\_\_ 20.        The old man was dead.

*From The Cask of Amontillado*

- \_\_\_ 21.        Few Italians have the true virtuoso spirit.
- \_\_\_ 22.        It must be understood that neither by word nor deed had I given  
Fortunato cause to doubt my good will.
- \_\_\_ 23.        The vaults are insufferably damp.
- \_\_\_ 24.        I broke and reached him a flacon of De Grave.
- \_\_\_ 25.        My own fancy grew warm with the Medoc.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 6            PHRASES

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

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

*From The Fall of the House of Usher*

- \_\_\_\_ 1.        Beyond this indication of extensive decay, however, the fabric gave little token of instability.
- \_\_\_\_ 2.        Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting.
- \_\_\_\_ 3.        Noticing these things, I rode over a short causeway to the house.
- \_\_\_\_ 4.        For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend.
- \_\_\_\_ 5.        The body having been encoffined, we two alone bore it to its rest.

*From The Masque of the Red Death*

- \_\_\_\_ 6.        The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue.
- \_\_\_\_ 7.        But in this chamber only, the color of the windows failed to correspond with the decorations.
- \_\_\_\_ 8.        And thus were produced a multitude of gaudy and fantastic appearances.
- \_\_\_\_ 9.        The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat.
- \_\_\_\_ 10.        “Seize him and unmask him – that we may know whom we have to hang at sunrise, from the battlements!”

*From The Pit and the Pendulum*

- \_\_\_\_ 11.        The intensity of the darkness seemed to oppress and stifle me.
- \_\_\_\_ 12.        I had thought of forcing the blade in some minute crevice of the masonry, so as to identify my point of departure.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 6          PHRASES

- \_\_\_\_ 13.      Groping about the masonry just below the margin, I succeeded in dislodging a small fragment, and let it fall into the abyss.
- \_\_\_\_ 14.      Wearied at length with observing its dull movement, I turned my eyes upon the other objects in the cell.
- \_\_\_\_ 15.      I shrank from the glowing metal to the center of the cell.
- From The Tell-Tale Heart*
- \_\_\_\_ 16.      Upon the eighth night I was more than usually cautious in opening the door.
- \_\_\_\_ 17.      It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed.
- \_\_\_\_ 18.      He was still sitting up in the bed listening, -- just as I have done, night after night, hearkening to the death watches in the wall.
- \_\_\_\_ 19.      A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (they officers) had been deputed to search the premises.
- \_\_\_\_ 20.      But the beating grew louder, louder!
- From The Cask of Amontillado*
- \_\_\_\_ 21.      With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.
- \_\_\_\_ 22.      “I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter.”
- \_\_\_\_ 23.      I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults.
- \_\_\_\_ 24.      I passed down a long and winding staircase, requesting him to be cautious as he followed.
- \_\_\_\_ 25.      Against the new masonry I re-erected the old rampart of bones.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

*subj = subject*  
*adj = adjective*

*d.o. = direct object*  
*adv = adverb*

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

*From The Fall of the House of Usher*

- | Verbal | Usage    |   |
|--------|----------|---|
| _____  | _____ 1. | There was an iciness, <u>a sinking, a sickening of the heart</u> – an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.     |
| _____  | _____ 2. | He entered, at some length, into what he conceived <u>to be the nature of his malady</u> .  |
| _____  | _____ 3. | We replaced and screwed down the lid, and, <u>having secured the door of iron</u> , made our way, with toil, into the scarcely less gloomy apartment of the upper portion of the house. |
| _____  | _____ 4. | “Is she not hurrying <u>to upbraid me for my haste</u> ?”   |
| _____  | _____ 5. | <u>Bending closely over him</u> , I at length drank in the hideous import of his words.   |

*From The Masque of the Red Death*

- |       |           |   |
|-------|-----------|---|
| _____ | _____ 6.  | And the revel went whirlingly on, until at length there commenced <u>the sounding of midnight upon the clock</u> .  |
| _____ | _____ 7.  | It was then, however, that the Prince Prospero, <u>maddening with rage and the shame of his own momentary cowardice</u> , rushed hurriedly through the six chambers . . .                       |
| _____ | _____ 8.  | They rang throughout the seven rooms loudly and clearly – for the prince was a bold and robust man, and the music had become hushed at <u>the waving of his hand</u> .                          |
| _____ | _____ 9.  | . . . there were many individuals in the crowd who had found leisure <u>to become aware of the presence of a masked figure</u> which had arrested the attention of no single individual before. |
| _____ | _____ 10. | The courtiers, <u>having entered</u> , brought furnaces and massy hammers and welded the bolts.   |



## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

*From The Pit and the Pendulum*

Verbal    Usage

- \_\_\_\_\_ 11.      Quitting the wall, I resolved to cross the area of the enclosure.
- \_\_\_\_\_ 12.      Plainly I perceived the loosening of the bandage.
- \_\_\_\_\_ 13.      I endeavored, but of course in vain, to look through the aperture.
- \_\_\_\_\_ 14.      There was a harsh grating as of a thousand thunders!
- \_\_\_\_\_ 15.      Yet, for a wild moment, did my spirit refuse to comprehend the meaning of what I saw.

*From The Tell-Tale Heart*

- \_\_\_\_\_ 16.      . . . I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.
- \_\_\_\_\_ 17.      It was the beating of the man's heart.
- \_\_\_\_\_ 18.      There was nothing to wash out – no stain of any kind – no blood-spot whatever.
- \_\_\_\_\_ 19.      As the bell sounded the hour, there came a knocking at the street door.
- \_\_\_\_\_ 20.      He had been trying to fancy them causeless, but could not.

*From The Cask of Amontillado*

- \_\_\_\_\_ 21.      “You were not to be found, and I was fearful of losing a bargain.”
- \_\_\_\_\_ 22.      There were no attendants at home; they had absconded to make merry in honour of the time.
- \_\_\_\_\_ 23.      Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris.
- \_\_\_\_\_ 24.      It was in vain that Fortunato, uplifting his dull torch, endeavoured to pry into the depth of the recess.
- \_\_\_\_\_ 25.      He was too much astounded to resist.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 8 CLAUSES

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

*subj* = subject

*adj* = adjective

*adv* = adverb

*d. o.* = direct object

*o.p.* = object of preposition

*From The Fall of the House of Usher*

- \_\_\_ 1. The room in which I found myself was very large and lofty.
- \_\_\_ 2. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.
- \_\_\_ 3. I felt that I breathed an atmosphere of sorrow.
- \_\_\_ 4. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe.
- \_\_\_ 5. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul.

*From The Masque of the Red Death*

- \_\_\_ 6. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow men.
- \_\_\_ 7. But first let me tell of the rooms in which it was held.
- \_\_\_ 8. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded.
- \_\_\_ 9. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened.
- \_\_\_ 10. In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation.

*From The Pit and the Pendulum*

- \_\_\_ 11. The sentence – the dread sentence of death – was the last of distinct accentuation which reached my ears.

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EXERCISE 8 CLAUSES

- \_\_\_ 12. I staggered onward for some time, when I stumbled and fell.
- \_\_\_ 13. I observed that the outlines of these monstrosities were sufficiently distinct, but that the colors seemed faded and blurred, as if from the effects of a damp atmosphere.
- \_\_\_ 14. I saw, to my horror, that the pitcher had been removed.
- \_\_\_ 15. What I then saw confounded and amazed me.

*From The Tell-Tale Heart*

- \_\_\_ 16. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed.
- \_\_\_ 17. I then replaced the boards so cleverly, so cunningly, that no human eye – not even his – could have detected any thing wrong.
- \_\_\_ 18. When I had made an end of these labors, it was four o'clock – still dark as midnight.
- \_\_\_ 19. They sat, and while I answered cheerily, they chatted of familiar things.
- \_\_\_ 20. I knew what the old man felt, and pitied him, although I chuckled at heart.

*From The Cask of Amontillado*

- \_\_\_ 21. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat.
- \_\_\_ 22. A wrong is undressed when retribution overtakes its redresser.
- \_\_\_ 23. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.
- \_\_\_ 24. He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.
- \_\_\_ 25. I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in great measure worn off.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

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

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

*From The Fall of the House of Usher*

- \_\_\_\_ 1.        I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows . . .
- \_\_\_\_ 2.        But, in his disordered fancy, the idea had assumed a more daring character, and trespassed, under certain conditions, upon the kingdom of inorganization.
- \_\_\_\_ 3.        . . . the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, their ponderous and ebony jaws.
- \_\_\_\_ 4.        . . . there was a long tumultuous shouting sound like the voice of a thousand waters . . .
- \_\_\_\_ 5.        We painted and read together; or I listened, as if in a dream, to the wild improvisations of his speaking guitar.

*From The Masque of the Red Death*

- \_\_\_\_ 6.        Its pendulum swung to and fro with a dull, heavy, monotonous clang . . .
- \_\_\_\_ 7.        . . . there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical . . .
- \_\_\_\_ 8.        And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur . . .
- \_\_\_\_ 9.        He had come like a thief in the night.
- \_\_\_\_ 10.       And Darkness and Decay and the Red Death held illimitable dominion over all.

*From The Pit and the Pendulum*

- \_\_\_\_ 11.       After that, the sound of the inquisitorial voices seemed merged in one dreamy indeterminate hum.
- \_\_\_\_ 12.       And then there stole into my fancy, like a rich musical note, the thought of what sweet rest there must be in the grave.

SHORT STORIES by Edgar Allan Poe – Grammar and Style

EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 13.        Arousing from the most profound of slumbers, we break the gossamer web of some dream.
- \_\_\_ 14.        It was appended to a weighty rod of brass, and the whole hissed as it swung through the air.
- \_\_\_ 15.        Demon eyes, of a wild and ghastly vivacity, glared upon me in a thousand directions, where none had been visible before, and gleamed with lurid luster of a fire . . .

*From The Tell-Tale Heart*

- \_\_\_ 16.        I heard all things in the heaven and in the earth.
- \_\_\_ 17.        All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim.
- \_\_\_ 18.        So I opened it – you cannot imagine how stealthily, stealthily – until, at length a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.
- \_\_\_ 19.        . . . there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton.
- \_\_\_ 20.        It increased my fury, as the beating of a drum stimulates the soldier into courage.

*From The Cask of Amontillado*

- \_\_\_ 21.        The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge.
- \_\_\_ 22.        “Nitre,” I replied. “How long have you had that cough?” “Ugh! ugh! ugh! – ugh! ugh! ugh! – ugh! ugh! ugh!”
- \_\_\_ 23.        “It hangs like moss upon the vaults.”
- \_\_\_ 24.        “We will have a rich laugh about it at the palazzo – he! he! he! – over our wine – he! he! he!”
- \_\_\_ 25.        A wrong is undressed when retribution overtakes its redresser.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 10      STYLE: POETIC DEVICES

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

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

*From The Fall of the House of Usher*

- \_\_\_\_ 1.      A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master.
- \_\_\_\_ 2.      Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects . . .
- \_\_\_\_ 3.      Our glances, however, rested not long upon the dead – for we could not regard her unawed.
- \_\_\_\_ 4.      His ordinary manner had vanished.
- \_\_\_\_ 5.      Dark draperies hung upon the walls.

*From The Masque of the Red Death*

- \_\_\_\_ 6.      They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within.
- \_\_\_\_ 7.      . . . the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.
- \_\_\_\_ 8.      To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite.
- \_\_\_\_ 9.      The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed.
- \_\_\_\_ 10.      His vesture was dabbled in blood – and his broad brow, with all the features of the face, was besprinkled with the scarlet horror.

*From The Pit and the Pendulum*

- \_\_\_\_ 11.      I saw them fashion the syllables of my name; and I shuddered because no sound succeeded.
- \_\_\_\_ 12.      I saw . . . the soft and nearly imperceptible waving of the sable draperies which enwrapped the walls of the apartment.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_\_ 13.      I could reach the latter, from the platter beside me, to my mouth, with great effort, but no farther.
- \_\_\_\_ 14.      It was not that I feared to look upon things horrible, but that I grew aghast lest there should be nothing to see.
- \_\_\_\_ 15.      A deep sleep fell upon me – a sleep like that of death.

*From The Tell-Tale Heart*

- \_\_\_\_ 16.      Presently I heard a slight groan, and I knew it was the groan of mortal terror.
- \_\_\_\_ 17.      I thought the heart must burst.
- \_\_\_\_ 18.      With a loud yell, I threw open the lantern and leaped into the room.
- \_\_\_\_ 19.      It grew quicker and quicker, and louder and louder every instant.
- \_\_\_\_ 20.      My head ached, and I fancied a ringing in my ears; but still they sat and still chatted.

*From The Cask of Amontillado*

- \_\_\_\_ 21.      I must not only punish but punish with impunity.
- \_\_\_\_ 22.      “A draught of this Medoc will defend us from the damps.”
- \_\_\_\_ 23.      He raised it to his lips with a leer.
- \_\_\_\_ 24.      “We will go back; you will be ill, and I cannot be responsible.”
- \_\_\_\_ 25.      From the fourth side the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mount of some size.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 11      STYLE: SENSORY IMAGERY

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

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

*From The Fall of the House of Usher*

- \_\_\_\_ 1. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person . . .
- \_\_\_\_ 2. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within.
- \_\_\_\_ 3. I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention.
- \_\_\_\_ 4. . . . he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light . . .
- \_\_\_\_ 5. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp.

*From The Masque of the Red Death*

- \_\_\_\_ 6. The panes here were scarlet – a deep blood color.
- \_\_\_\_ 7. And, anon, there strikes the ebony clock which stands in the hall of the velvet.
- \_\_\_\_ 8. The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave.
- \_\_\_\_ 9. And then, for a moment, all is still, and all is silent save the voice of the clock.
- \_\_\_\_ 10. . . . it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation.

*From The Pit and the Pendulum*

- \_\_\_\_ 11. I reached out my hand, and it fell heavily upon something damp and hard.
- \_\_\_\_ 12. It was a wall, seemingly of stone masonry – very smooth, slimy, and cold.



## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 13.      I was too much exhausted to reflect upon this circumstance, but ate and drank with avidity.
- \_\_\_\_ 14.      The odor of the sharp steel forced itself into my nostrils.
- \_\_\_\_ 15.      This thirst it appeared to be the design of my persecutors to stimulate: for the food in the dish was meat pungently seasoned.

*From The Tell-Tale Heart*

- \_\_\_\_ 16.      But, for many minutes, the heart beat on with a muffled sound.
- \_\_\_\_ 17.      I placed my hand upon the heart and held it there many minutes.
- \_\_\_\_ 18.      He had the eye of a vulture – a pale blue eye, with a film over it.
- \_\_\_\_ 19.      As the bell sounded the hour, there came a knocking at the street door.
- \_\_\_\_ 20.      A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

*From The Cask of Amontillado*

- \_\_\_\_ 21.      He had on a tight-fitting partistriped dress, and his head was surmounted by the conical cap and bells.
- \_\_\_\_ 22.      I was so pleased to see him that I thought I should never have done wringing his hand.
- \_\_\_\_ 23.      I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.
- \_\_\_\_ 24.      The earliest indication I had of this was a low moaning cry from the depth of the recess.
- \_\_\_\_ 25.      A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

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

a. history   b. death   c. religion   d. insanity   e. folklore/superstition   f. disease

*From The Fall of the House of Usher*

- \_\_\_\_ 1.      The writer spoke of acute bodily illness – of a mental disorder which oppressed him – and of an earnest desire to see me . . .
- \_\_\_\_ 2.      It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy . . .
- \_\_\_\_ 3.      The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased . . . and of the remote and exposed situation of the burial-ground of the family.
- \_\_\_\_ 4.      At the request of Usher, I personally aided him in the arrangements for the temporary entombment.
- \_\_\_\_ 5.      I now tell you that I heard her first feeble movements in the hollow coffin.

*From The Masque of the Red Death*

- \_\_\_\_ 6.      The “Red Death” had long devastated the country.
- \_\_\_\_ 7.      There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution.
- \_\_\_\_ 8.      In truth the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince’s indefinite decorum.
- \_\_\_\_ 9.      There were delirious fancies such as the madman fashions.
- \_\_\_\_ 10.      And one by one dropped the revelers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.

*From The Pit and the Pendulum*

- \_\_\_\_ 11.      At first they wore the aspect of charity, and seemed white slender angels who would save me; but then, all at once, there came a most deadly nausea over my spirit . . .
- \_\_\_\_ 12.      After this I call to mind flatness and dampness; and then all is madness – the madness of a memory which busies itself among forbidden things.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_\_ 13.      The entire surface of this metallic enclosure was rudely daubed in all the hideous and repulsive devices to which the charnel superstition of the monks has given rise.
- \_\_\_\_ 14.      I prayed – I wearied heaven with my prayer for its more speedy descent.
- \_\_\_\_ 15.      Free! – and in the grasp of the Inquisition!
- From The Tell-Tale Heart*
- \_\_\_\_ 16.      You fancy me mad. Madmen know nothing.
- \_\_\_\_ 17.      . . . for it was not the old man who vexed me, but his Evil Eye.
- \_\_\_\_ 18.      Yes, he was stone, stone dead.
- \_\_\_\_ 19.      First of all I dismembered the corpse. I cut off the head and the arms and the legs.
- \_\_\_\_ 20.      All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim.
- From The Cask of Amontillado*
- \_\_\_\_ 21.      “It is not the engagement, but the severe cold with which I perceive you are afflicted.”
- \_\_\_\_ 22.      We came at length to the foot of the descent, and stood together upon the damp ground of the catacombs of the Montresors.
- \_\_\_\_ 23.      “How long have you had that cough?”
- \_\_\_\_ 24.      “I drink,” he said, “to the buried that repose around us.”
- \_\_\_\_ 25.      At the most remote end of the crypt there appeared another less spacious.

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions, and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie of meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion; and then, after the lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the Time that flies,) there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before. (From *The Masque of the Red Death*)

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 It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its
- 2 pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made
- 3 the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock
- 4 a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and
- 5 emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause,
- 6 momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased
- 7 their evolutions, and there was a brief disconcert of the whole gay company; and, while the chimes
- 8 of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate
- 9 passed their hands over their brows as if in confused reverie of meditation. But when the echoes
- 10 had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other
- 11 and smiled as if at their own nervousness and folly, and made whispering vows, each to the other,
- 12 that the next chiming of the clock should produce in them no similar emotion; and then, after the
- 13 lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the Time that

**SHORT STORIES by Edgar Allan Poe – Grammar and Style**

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

14 flies,) there came yet another chiming of the clock, and then were the same disconcert and

15 tremulousness and meditation as before. (From *The Masque of the Red Death*)

- \_\_\_\_ 1.      The underlined word in Line 2 is an example of . . .  
a. metaphor   b. simile   c. personification   d. onomatopoeia
- \_\_\_\_ 2.      The underlined words in Line 3 are an example of . . .  
a. metaphor   b. simile   c. personification   d. onomatopoeia
- \_\_\_\_ 3.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *the musicians of the orchestra were constrained to pause* (Line 5)  
b. *the walzers perforce ceased their evolutions* (Lines 6-7)  
c. *while the chimes of the clock yet rang* (Line 7-8)  
d. *when the echoes had fully ceased* (Line 9-10)
- \_\_\_\_ 4.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *It was in this apartment* (Line 1)  
b. *Its pendulum swung to and fro* (Lines 1-2)  
c. *the minute-hand made the circuit of the face* (Lines 2-3)  
d. *the walzers perforce ceased their evolutions* (Lines 6-7)
- \_\_\_\_ 5.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *the giddiest grew pale* (Line 8)  
b. *the more aged and sedate passed their hands over their brows* (Lines 8-9)  
c. *when the echoes had fully ceased* (Lines 9-10)  
d. *and made whispering vows, each to the other* (Line 11)
- \_\_\_\_ 6.      The PREDOMINANT sensory imagery in the passage is . . .  
a. sight   b. sound   c. touch   d. taste   e. smell

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Down – steadily down it crept. I took a frenzied pleasure in contrasting its downward with its lateral velocity. To the right – to the left – far and wide – with the shriek of a damned spirit; to my heart with the stealthy pace of a tiger! I alternately laughed and howled as the one or the other idea grew predominant.

Down – certainly, relentlessly down! It vibrated within three inches of my bosom! I struggled violently, furiously, to free my left arm. This was free only from the elbow to the hand. I could reach the latter, from the platter beside me, to my mouth, with great effort, but no farther. Could I have broken the fastenings above the elbow, I would have seized and attempted to arrest the pendulum. I might as well have attempted to arrest an avalanche!

Down – still unceasingly – still inevitably down! I gasped and struggled at each vibration. I shrunk convulsively at its every sweep. My eyes followed its outward or upward whirls with the eagerness of the most unmeaning despair; they closed themselves spasmodically at the decent, although death would have been a relief, oh! how unspeakable! Still I quivered in every nerve to think how slight a sinking of the machinery would precipitate that keen, glistening axe upon my bosom. It was hope that prompted the nerve to quiver – the frame to shrink. It was hope – the hope that triumphs on the rack – that whispers to the death-condemned even in the dungeons of the Inquisition. (From *The Pit and the Pendulum*)

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 Down – steadily down it crept. I took a frenzied pleasure in contrasting its downward with its lateral velocity.
- 2 To the right – to the left – far and wide – with the shriek of a damned spirit; to my heart with the stealthy
- 3 pace of a tiger! I alternately laughed and howled as the one or the other idea grew predominant.
- 4 Down – certainly, relentlessly down! It vibrated within three inches of my bosom! I struggled violently,
- 5 furiously, to free my left arm. This was free only from the elbow to the hand. I could reach the latter, from
- 6 the platter beside me, to my mouth, with great effort, but no farther. Could I have broken the fastenings
- 7 above the elbow, I would have seized and attempted to arrest the pendulum. I might as well have attempted
- 8 to arrest an avalanche!
- 9 Down – still unceasingly – still inevitably down! I gasped and struggled at each vibration. I shrunk
- 10 convulsively at its every sweep. My eyes followed its outward or upward whirls with the eagerness of the
- 11 most unmeaning despair; they closed themselves spasmodically at the decent, although death would have
- 12 been a relief, oh! how unspeakable! Still I quivered in every nerve to think how slight a sinking of the
- 13 machinery would precipitate that keen, glistening axe upon my bosom. It was hope that prompted the nerve

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 to quiver – the frame to shrink. It was hope – the hope that triumphs on the rack – that whispers to the  
15 death-condemned even in the dungeons of the Inquisition. (From *The Pit and the Pendulum*)

- \_\_\_\_ 1.      The underlined words in Line 2-3 are an example of . . .  
              a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 2.      The underlined words in Lines 5-6 are an example of . . .  
              a. assonance    b. consonance    c. repetition    d. rhyme
- \_\_\_\_ 3.      Lines 13-15 contain examples of . . .  
              a. simile and personification  
              b. personification and allusion  
              c. metaphor and personification  
              d. personification and onomatopoeia
- \_\_\_\_ 4.      ALL of the following devices are used to create suspense in the  
              passage EXCEPT . . .  
              a. directional adverbs  
              b. sensory imagery  
              c. dialogue  
              d. repetition
- \_\_\_\_ 5.      The descending pendulum is compared to ALL of the following EXCEPT . . .  
              a. a tiger  
              b. an avalanche  
              c. a vibration  
              d. an axe
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *To the right – to the left – far and wide* (Line 2)  
              b. *to free my left arm* (Line 5)  
              c. *from the elbow to the hand* (Line 5)  
              d. *upon my bosom* (Line 13)

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

True -- nervous -- very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses -- not destroyed -- not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily -- how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture -- a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees -- very gradually -- I made up my mind to take the life of the old man, and thus rid myself of the eye forever. (From *The Tell-Tale Heart*)

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 True -- nervous -- very, very dreadfully nervous I had been and am; but why will you say that I am mad?
- 2 The disease had sharpened my senses -- not destroyed -- not dulled them. Above all was the sense of hearing
- 3 acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad?
- 4 Hearken! and observe how healthily -- how calmly I can tell you the whole story.
- 5 It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.
- 6 Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had
- 7 never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye
- 8 of a vulture -- a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by
- 9 degrees -- very gradually -- I made up my mind to take the life of the old man, and thus rid myself of the
- 10 eye forever. (From *The Tell-Tale Heart*)

- \_\_\_\_ 1.      Line 3 contains two examples of . . .  
                 a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      ALL of the following literary devices are used to characterize the  
                 speaker as insane EXCEPT . .  
                 a. interior monologue  
                 b. irregular syntax  
                 c. passive voice  
                 d. hyperbole



**SHORT STORIES by Edgar Allan Poe – Grammar and Style**

**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

- \_\_\_\_ 3.      **ALL of the following descriptions are parallel in meaning EXCEPT . . .**  
a. *True – nervous – very, very dreadfully nervous* (Line 1)  
b. *How, then, am I mad?* (Line 3)  
c. *it haunted me day and night* (Line 5)  
d. *a pale blue eye, with a film over it* (Line 8)
- \_\_\_\_ 4.      **The speaker discloses ALL of the following information about the old man EXCEPT . . .**  
a. the old man is sick  
b. the old man is loved by the speaker  
c. the old man has never wronged the speaker  
d. the old man is rich
- \_\_\_\_ 5.      **WHICH of the following descriptions signals to the reader that the story is a flashback?**  
a. *but why will you say that I am mad?* (Line 1)  
b. *Hearken! and observe how healthily – how calmly I can tell you the whole story.* (Line 4)  
c. *He had never wronged me.* (Line 6)  
d. *I made up my mind to take the life of the old man* (Line 9)
- \_\_\_\_ 6.      **ALL of the following phrases are parallel in structure EXCEPT . . .**  
a. *nervous I had been and am* (Line 1)  
b. *The disease had sharpened my senses* (Line 2)  
c. *Object there was none.* (Line 6)  
d. *Passion there was none.* (Line 6)

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation more properly than to the afterdream of the reveler upon opium – the bitter lapse into everyday life – the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart – an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it – I paused to think – what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down – but with a shudder even more thrilling than before – upon the remodeled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows. (From *The Fall of the House of Usher*)

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

- 1 During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung
- 2 oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary
- 3 tract of country; and at length found myself, as the shades of the evening drew on, within view of the
- 4 melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense
- 5 of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of
- 6 that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest
- 7 natural images of the desolate or terrible. I looked upon the scene before me – upon the mere house,
- 8 and the simple landscape features of the domain – upon a few rank sedges – and upon a few white
- 9 trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation
- 10 more properly than to the afterdream of the reveler upon opium – the bitter lapse into everyday life --

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

11 the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart – an  
12 unredeemed dreariness of thought which no goading of the imagination could torture into aught of the  
13 sublime. What was it – I paused to think – what was it that so unnerved me in the contemplation of the  
14 House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that  
15 crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while,  
16 beyond doubt, there are combinations of very simple natural objects which have the power of thus  
17 affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible,  
18 I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture,  
19 would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting  
20 upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled  
21 lustre by the dwelling, and gazed down – but with a shudder even more thrilling than before – upon the  
22 remodeled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and  
23 eye-like windows. (From *The Fall of the House of Usher*)

- \_\_\_\_ 1.      ALL of the following words describe the tone of the passage EXCEPT . . .  
              a. suspicious    b. depressing    c. dreary    d. gloomy
- \_\_\_\_ 2.      The phrase “eye-like windows” is an example of . . .  
              a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 3.      ALL of the following excerpts contribute to the tone of the passage EXCEPT . . .  
              a. *a dull, dark, and soundless day in the autumn of the year* (Line 1)  
              b. *passing alone, on horseback, through a singularly dreary tract* (Line 2)  
              c. *I looked upon the scene before me* (Line 7)  
              d. *the gray sedge, and the ghastly tree-stems* (Line 22)
- \_\_\_\_ 4.      The words “unruffled lustre” in Lines 20-21 are an example of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      The underlined words in Line 11 are an example of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 6.      The underlined words in Line 20 are an example of . . .  
              a. assonance/consonance    b. consonance/alliteration    c. alliteration/rhyme

## SHORT STORIES by Edgar Allan Poe – Grammar and Style

### ANSWER KEY      EXERCISES 1-16

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

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

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

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

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

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

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

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

## **SHORT STORIES by Edgar Allan Poe – Grammar and Style**

### **ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

## GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

**ALLEGORY** – a story with both a literal and symbolic meaning.

**ALLITERATION** – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

**ALLUSION** – a reference to a well-known person, place, event, work of art, myth, or religion.

**ANADIPLOSIS** – a type of repetition in which the last words of a sentence are used to begin the next sentence.

**ANALOGY** – a comparison of two things that are somewhat alike.

**ANAPHORA** – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

**ANECDOTE** – a brief personal story about an event or experience.

**ANTAGONIST** – a character, institution, group, or force that is in conflict with the protagonist.

**ANTIHERO** – a protagonist who does not have the traditional attributes of a hero.

**ANTIMETABOLE** – a type of repetition in which the words in a successive clause or phrase are reversed. (*“Ask not what your country can do for you but what you can do for your country.” J.F. Kennedy*).

**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.

**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** – 20<sup>th</sup> 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*.

**MODERN** – 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 18<sup>th</sup> and 19<sup>th</sup> 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** – 20<sup>th</sup> 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 19<sup>th</sup> 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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