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by Jane Austen

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Grammardog.com L.L.C.

P.O. Box 299

Christoval, Texas 76935

Phone: 325-896-2479

Fax: 325-896-2676

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PRIDE AND PREJUDICE by Jane Austen – Grammar and Style

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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

pron = pronoun
int = interjection

conj = conjunction
prep = preposition

- ___ 1. It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
- ___ 2. “My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”
- ___ 3. “Is he married or single?” “Oh! single, my dear, to be sure!”
- ___ 4. “You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.”
- ___ 5. “They have none of them much to recommend them,” replied he; “they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.”
- ___ 6. “Ah! you do not know what I suffer.”
- ___ 7. He was quite young, wonderfully handsome, extremely agreeable, and to crown the whole, he meant to be at the next assembly with a large party.
- ___ 8. “You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.
- ___ 9. “But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable.”
- ___ 10. “You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”
- ___ 11. When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him.
- ___ 12. “I beg you would not put it into Lizzy’s head to be vexed by his ill-treatment; for he is such a disagreeable man that it would be quite a misfortune to be liked by him.”

PRIDE AND PREJUDICE by Jane Austen – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

- ___ 13. “Miss Bingley told me,” said Jane, “that he never speaks much, unless among his intimate acquaintances.”
- ___ 14. “Pride,” observed Mary, who piqued herself upon the solidity of her reflections, “is a very common failing I believe.”
- ___ 15. “I had hoped that our sentiments coincided in every particular, but I must so far differ from you as to think our two youngest daughters uncommonly foolish.”
- ___ 16. At five o’clock the two ladies retired to dress, and at half past six Elizabeth was summoned to dinner.
- ___ 17. “But do you always write such charming long letters to her, Mr. Darcy?”
- ___ 18. The prospect of the Netherfield ball was extremely agreeable to every female of the family.
- ___ 19. Attention, forbearance, patience with Darcy, was injury to Wickham.
- ___ 20. “Are you consulting your own feelings in the present case, or do you imagine that you are gratifying mine?”
- ___ 21. Nothing that she could say, however, had any influence.
- ___ 22. The farewell between herself and Mr. Wickham was perfectly friendly; on his side even more.
- ___ 23. Mrs. Gardiner then rallied her niece on Wickham’s dersertion, and complimented her on bearing it so well.
- ___ 24. When Mr. Collins could be forgotten, there was really a great air of comfort throughout, and by Charlotte’s evident enjoyment of it, Elizabeth supposed he must be often forgotten.
- ___ 25. Colonel Fitzwilliam had called at the Parsonage more than once during the time, but Mr. Darcy they had only seen at church.

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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

He shook his head. “i wish I could call
1
her amiable. It gives me pain to speek ill
2
of a Darcy. But she is too much like her
3
brother, --very, very proud As a child,
4
she was affectionate and pleasing, and
5
extremely fond of me; and I have devoted
hours and hours to her Amusement. But
6
she is nothing to me now.

- ____ 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

“Probably not; but Mr. Darcy can please
where he chooses. he does not want abilities.
1
He can be a conversible companion if he thinks
it worth his while Among those who are at all
2
his equals in consequence, he is a very diferent
3
man from what he is to the less Prosperous.
4
His pride never desert’s him; but with the rich,
5
he is liberal-minded, just sincere rational,
6
honourable, and perhaps agreeable . . .”

- ____ 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

PRIDE AND PREJUDICE by Jane Austen – 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

After breakfast, the girls walked to meryton
1
to inquire if Mr Wickham were returned, and
2
to lament over his absence from the netherfield
3
ball. He joined them on their entering the town
4
and attended them to thier aunt's, where his
5
regret and vexation, and the consern of everybody
6
was well talked over.

- ____ 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 idea of his returning no more elizabeth
1
treated with the utmost contempt. It appeered
2
to her merely the suggestion of Carolines'
3
interested wishes, and she could not for a
4
moment suppose that those wishes, however
openly or artfully spoken, could influence a
5
young man so totally independent of everyone
6

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

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

- ___ 1. “I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now.”
- ___ 2. “When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”
- ___ 3. In a few days Mr. Bingley returned Mr. Bennet’s visit, and sat about ten minutes with him in his library.
- ___ 4. Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party.
- ___ 5. “I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow.”
- ___ 6. She had a sister married to a Mr. Philips, who had been a clerk to their father, and succeeded him in the business, and a brother settled in London in a respectable line of trade.
- ___ 7. “From all that I can collect by your manner of talking, you must be two of the silliest girls in the country.”
- ___ 8. Elizabeth thanked him from her heart, and then walked towards a table where a few books were lying.
- ___ 9. They could describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit.
- ___ 10. Miss Bingley’s eyes were instantly turned towards Darcy, and she had something to say to him before he had advanced many steps.
- ___ 11. Elizabeth, at work in the opposite corner, saw it all with great delight.
- ___ 12. The evening conversation, when they were all assembled, had lost much of its animation, and almost all its sense, by the absence of Jane and Elizabeth.

***PRIDE AND PREDUDICE* by Jane Austen – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 13. Their eyes were immediately wandering up in the street in quest of the officers, and nothing less than a very smart bonnet indeed, or a really new muslin in a shop window, could recall them.
- ___ 14. The prospect of such delights was very cheering, and they parted in mutual good spirits.
- ___ 15. Mr. Wickham did not play at whist, and with ready delight was he received at the other table between Elizabeth and Lydia.
- ___ 16. “I have been a disappointed man, and my spirits will not bear solitude.”
- ___ 17. This information made Elizabeth smile, as she thought of poor Miss Bingley.
- ___ 18. She began now to comprehend that he was exactly the man, who, in disposition and talents, though unlike her own, would have answered all her wishes.
- ___ 19. Mr. Collins might never make the offer, and till he did, it was useless to quarrel about him.
- ___ 20. “Mr. Collins has made an offer to Lizzy, and she will not have him.”
- ___ 21. Elizabeth felt all the impertinence of her questions, but answered them very composedly.
- ___ 22. “Miss Bennet would not play at all amiss, if she practiced more, and could have the advantage of a London master.”
- ___ 23. “I do not know anybody who seems more to enjoy the power of doing what he likes than Mr. Darcy.”
- ___ 24. Jane and Elizabeth looked at each other, and the waiter was told that he need not stay.
- ___ 25. She dreaded seeing Wickham again, and was resolved to avoid it as long as possible.

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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. Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character.
- ___ 2. On the strength of Darcy's regard Bingley had the firmest reliance, and of his judgment the highest opinion.
- ___ 3. Bingley was by no means deficient, but Darcy was clever.
- ___ 4. "Happiness in marriage is entirely a matter of chance."
- ___ 5. Her father had been an attorney in Meryton, and had left her four thousand pounds.
- ___ 6. Elizabeth did not quit her room for a moment, nor were the other ladies often absent; the gentlemen being out, they had in fact nothing to do elsewhere.
- ___ 7. Miss Bingley offered her the carriage, and she only wanted a little pressing to accept it, when Jane testified such concern in parting with her, that Miss Bingley was obliged to convert the offer of the chaise into an invitation to remain at Netherfield for the present.
- ___ 8. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as she believed she was considered by the others.
- ___ 9. "She is a great reader and has no pleasure in anything else."
- ___ 10. "She is now about Miss Elizabeth Bennet's height, or rather taller."
- ___ 11. "Her performance on the piano-forte is exquisite."
- ___ 12. Her sister made not the smallest objection, and the piano-forte was opened, and Darcy, after a few moments recollection, was not sorry for it.
- ___ 13. Mr. Collins was punctual to his time, and was received with great politeness by the whole family.

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EXERCISE 5 COMPLEMENTS

- ____ 14. Lady Catherine de Bourgh’s attention to his wishes, and consideration for his comfort, appeared very remarkable.
- ____ 15. “Everybody is disgusted with his pride.”
- ____ 16. “He was my godfather, and excessively attached to me.”
- ____ 17. “Certain it is, that the living became vacant two years ago, exactly as I was of an age to hold it, and that it was given to another man . . .”
- ____ 18. “I have a warm, unguarded temper, and I may perhaps have sometimes spoken my opinion of him, and to him, too freely.”
- ____ 19. “Mr. Darcy often acknowledged himself to be under the greatest obligations to my father’s active superintendence, and when immediately before my father’s death, Mr. Darcy gave him a voluntary promise of providing for me, I am convinced that he felt it to be as much a debt of gratitude to him, as of affection to myself.”
- ____ 20. “He is a sweet-tempered, amiable, charming man.”
- ____ 21. “You know of course that Lady Catherine de Bourgh and Lady Anne Darcy were sisters; consequently that she is aunt to the present Mr. Darcy.”
- ____ 22. “I knew nothing at all of Lady Catherine’s connections.”
- ____ 23. Attention, forbearance, patience with Darcy, was injury to Wickham.
- ____ 24. The two first dances, however, brought a return of distress; they were dances of mortification.
- ____ 25. Darcy made no answer, and seemed desirous of changing the subject.

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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. Mr. Bennet protested against any description of finery.
- ___ 2. “I was very much flattered by his asking me to dance a second time.”
- ___ 3. Mr. Bingley inherited property to the amount of nearly a hundred thousand pounds from his father, who had intended to purchase an estate, but did not live to do it.
- ___ 4. Between him and Darcy there was a very steady friendship, in spite of a great opposition of character . . .
- ___ 5. “When she is secure of him, there will be leisure for falling in love as much as she chooses.”
- ___ 6. Occupied in observing Mr. Bingley’s attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend.
- ___ 7. He began to wish to know more of her, and as a step towards conversing with her himself, attended to her conversation with others.
- ___ 8. She did not fear for her father’s opposition, but he was going to be made unhappy, and that it should be through her means, that she, his favorite child, should be distressing him by her choice, should be filling him with fears . . .
- ___ 9. Jane was therefore obliged to go on horseback, and her mother attended her to the door with many cheerful prognostics of a bad day.
- ___ 10. “All this she must possess,” added Darcy, “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.”
- ___ 11. Mrs. Bennet, accompanied by her two youngest girls, reached Netherfield soon after the family breakfast.
- ___ 12. “I wonder who first discovered the efficacy of poetry in driving away love!”
- ___ 13. Mr. Darcy was writing, and Miss Bingley, seated near him, was watching the progress of his letter, and repeatedly, calling off his attention by messages to his sister.

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

EXERCISE 6 PHRASES

- ___ 14. He began to feel the danger of paying Elizabeth too much attention.
- ___ 15. To the rest of the family they paid little attention; avoiding Mrs. Bennet as much as possible, saying not much to Elizabeth, and nothing at all to the others.
- ___ 16. “I beg your pardon,” replied Miss Bingley, turning away with a sneer.
- ___ 17. “Mr. Darcy is impatient to see his sister, and to confess the truth, we are scarcely less eager to meet her again.”
- ___ 18. In a moment they were all out of the chaise, rejoicing at the sight of each other.
- ___ 19. It was first broken by Mrs. Annesley, a genteel, agreeable-looking woman, whose endeavor to introduce some kind of discourse, proved her to be more truly well-bred than either of the others; and between her and Mrs. Gardiner, with occasional help from Elizabeth, the conversation was carried on.
- ___ 20. “My courage always rises with every attempt to intimidate me.”
- ___ 21. Lady Catherine continued her remarks on Elizabeth’s performance, mixing with them many instructions on execution and taste.
- ___ 22. In her kind schemes for Elizabeth, she sometimes planned her marrying Colonel Fitzwilliam.
- ___ 23. “You must allow me to tell you how ardently I admire and love you.”
- ___ 24. “We seem to have been designed for each other.”
- ___ 25. Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 1. | The business of her life was <u>to get her daughters married</u> ; its solace was visiting and news. |
| _____ | _____ | 2. | <u>To be fond of dancing</u> was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained. |
| _____ | _____ | 3. | " <u>My overhearings</u> were more to the purpose than yours, Eliza," said Charlotte. |
| _____ | _____ | 4. | "But if a woman is partial to a man, and does not endeavour <u>to conceal it</u> , he must find it out." |
| _____ | _____ | 5. | "There is nothing like <u>dancing after all</u> ." |
| _____ | _____ | 6. | " <u>To have his errors made public</u> might ruin him for ever." |
| _____ | _____ | 7. | Elizabeth, feeling really anxious, was determined to go to her, though the carriage was not to be had; and as she was no horse-woman, <u>walking</u> was her only alternative. |
| _____ | _____ | 8. | " <u>To yield readily – easily – to the persuasion of a friend</u> is no merit with you." |
| _____ | _____ | 9. | "This is quite shocking! He deserves <u>to be publicly disgraced</u> ." |
| _____ | _____ | 10. | After a few minutes reflection, however, she continued, "I do remember <u>his boasting one day, at Netherfield, of the implacability of his resentments, of his having an unforgiving temper</u> ." |
| _____ | _____ | 11. | The hill, <u>crowned with wood</u> , from which they had descended, receiving increased abruptness from the distance, was a beautiful object. |
| _____ | _____ | 12. | Elizabeth found that nothing was beneath this great lady's attention, which could furnish her with an occasion of <u>dictating to others</u> . |

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. “I have every reason in the world to think ill of you.”
- _____ _____ 14. To convince him, therefore, that he had deceived himself, was no very difficult point.
- _____ _____ 15. “Mr. Darcy has not authorized me to make his communications public.”
- _____ _____ 16. They entered it in one of its lowest points, and drove for some time through a beautiful wood, stretching over a wide extent.
- _____ _____ 17. Whether he had felt more of pain or of pleasure in seeing her, she could not tell, but he certainly had not seen her with composure.
- _____ _____ 18. They entered the woods, and bidding adieu to the river for a while, ascended some of the higher grounds . . .
- _____ _____ 19. She found it difficult to obtain even a word from her beyond a monosyllable.
- _____ _____ 20. Elizabeth had the satisfaction of receiving an answer to her letter, as soon as she possibly could.
- _____ _____ 21. Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak . . .
- _____ _____ 22. “As a child I was taught what was right, but I was not taught to correct my temper.”
- _____ _____ 23. “You showed me how insufficient were all my pretensions to please a woman worthy of being pleased.”
- _____ _____ 24. Her father was walking about the room, looking grave and anxious.
- _____ _____ 25. “My real purpose was to see you, and to judge, if I could whether I might ever hope to make you love me.”

PRIDE AND PREJUDICE by Jane Austen – 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. “One cannot know what a man really is by the end of a fortnight.”
- ___ 2. “I would wish not to be hasty in censuring anyone; but I always speak what I think.”
- ___ 3. Within a short walk of Longbourn lived a family with whom the Bennets were particularly intimate.
- ___ 4. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it.
- ___ 5. Bingley met them with hopes that Mrs. Bennet had not found Miss Bennet worse than she expected.
- ___ 6. As they walked home, Elizabeth related to Jane what she had seen pass between the two gentlemen . . .
- ___ 7. “But the fact is, that we are very different sort of men, and that he hates me.”
- ___ 8. “He cannot know what Mr. Darcy is.”
- ___ 9. Elizabeth related to Jane the next day, what had passed between Mr. Wickham and herself.
- ___ 10. “You will not thank me for detaining you from the bewitching converse of that young lady, whose bright eyes are also upbraiding me.”
- ___ 11. Sir William could not have interrupted any two people in the room who had less to say for themselves.
- ___ 12. “May I ask to what these questions tend?”
- ___ 13. Mrs. Bennet’s best comfort was that Mr. Bingley must be down again in summer.
- ___ 14. She wrote cheerfully, seemed surrounded with comforts, and mentioned nothing which she could not praise.

PRIDE AND PREJUDICE by Jane Austen – Grammar and Style

EXERCISE 8 CLAUSES

- ____ 15. “He has many friends, and he is at a time of life when friends and engagements are continually increasing.”
- ____ 16. “You may possibly wonder why all this was not told you last night.”
- ____ 17. With a strong prejudice against everything he might say, she began his account of what had happened at Netherfield.
- ____ 18. She saw that he wanted to engage her on the old subject of his grievances, and she was in no humour to indulge him.
- ____ 19. When Elizabeth had rejoiced over Wickham’s departure, she found little other cause for satisfaction in the loss of the regiment.
- ____ 20. The families who had been in town for the winter came back again, and summer finery and summer engagements arose.
- ____ 21. What I have to say relates to poor Lydia.
- ____ 22. As he quitted the room, Elizabeth felt how improbable it was that they should ever see each other again on such terms of cordiality as had marked their several meetings in Derbyshire . . .
- ____ 23. She had never perceived, while the regiment was in Hertfordshire, that Lydia had any partiality for him, but she was convinced that Lydia had wanted only encouragement to attach herself to anybody.
- ____ 24. Wickham’s affection for Lydia, was just what Elizabeth had expected to find it; not equal to Lydia’s for him.
- ____ 25. The contents of this letter threw Elizabeth into a flutter of spirits, in which it was difficult to determine whether pleasure or pain bore the greatest share.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

- ___ 1. . . . and the agreeable manner in which he immediately fell into conversation, though it was only on its being a wet night, and on the probability of a rainy season, made her feel that the commonest, dullest, most threadbare topic might be rendered interesting by the skill of the speaker.
- ___ 2. “The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chooses to be seen.”
- ___ 3. “. . . I can never be in company with this Mr. Darcy without being grieved to the soul by a thousand tender recollections.”
- ___ 4. “It is wonderful,” replied Wickham, “for almost all his actions may be traced to pride; and pride has often been his best friend.”
- ___ 5. “We are each of an unsocial, taciturn disposition, unwilling to speak, unless we expect to say something that will amaze the whole room, and be handed down to posterity with all the éclat of a proverb.”
- ___ 6. “I can readily believe,” answered he gravely, “that report may vary greatly with respect to me; and I could wish, Miss Bennet, that you were not to sketch my character at the present moment, as there is reason to fear that the performance would reflect no credit on either.”
- ___ 7. “A thousand things may arise in six months!”
- ___ 8. “Mr. Darcy may perhaps have heard of such a place as Gracechurch Street, but he would hardly think a month’s ablution enough to cleanse him from its impurities, were he once to enter it . . .
- ___ 9. Sir William Lucas, and his daughter Maria, a good humoured girl, but as empty-headed as himself, had nothing to say that could be worth hearing, and were listened to with about as much delight as the rattle of the chaise.
- ___ 10. He could tell her nothing new of the wonders of his presentation and knighthood, and his civilities were worn out like his information.
- ___ 11. . . . she would not allow that any objections there had material weight with Mr. Darcy, whose pride, she was convinced, would receive a deeper wound from the want of importance in his friend’s connections . . .

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 12. But no such recollection befriended her.
- ___ 13. “And then we were so merry all the way home! we talked and laughed so loud, that anybody might have heard us ten miles off!”
- ___ 14. “Your profusion makes me saving; and if you lament over him much longer, my heart will be as light as a feather.”
- ___ 15. Elizabeth, as they drove along, watched for the first appearance of Pemberly Woods with some perturbation; and when at length they turned in at the lodge, her spirits were in a high flutter.
- ___ 16. “If you were to give me forty such men, I never could be so happy as you.”
- ___ 17. “But we must stem the tide of malice, and pour into the wounded bosoms of each other, the balm of sisterly consolation.”
- ___ 18. All Meryton seemed striving to blacken the man, who, but three months before, had been almost an angel of light.
- ___ 19. “Let me advise you then, my dear Sir, to console yourself as much as possible, to throw off your unworthy child from your affection for ever, and leave her to reap the fruits of her own heinous offence.”
- ___ 20. Her heart did whisper, that he had done it for her.

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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. Bingley had never met with pleasanter people or prettier girls in his life . . .
- ___ 2. “One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself.”
- ___ 3. “That is very true,” replied Elizabeth, “and I could easily forgive his pride, if he had not mortified mine.”
- ___ 4. “I am afraid, Mr. Darcy,” observed Miss Bingley, in a half whisper, “that this adventure has rather affected your admiration of her fine eyes.”
- ___ 5. “What you ask,” said Elizabeth, “is no sacrifice on my side; and Mr. Darcy had much better finish his letter.”
- ___ 6. She assured him that no one intended to play, and the silence of the whole party on the subject, seemed to justify her.
- ___ 7. She could not win him, however, to any conversation; he merely answered her question, and read on.
- ___ 8. She then yawned again, threw aside her book, and cast her eyes around the room in quest of some amusement . . .
- ___ 9. “The wisest and the best of men, nay, the wisest and best of their actions, may be rendered ridiculous by a person whose first object in life is a joke.”
- ___ 10. “But pride – where there is a real superiority of mind, pride will be always under good regulation.”
- ___ 11. “My good opinion once lost is lost for ever.”
- ___ 12. Her answer, therefore, was not propitious, at least not to Elizabeth’s wishes, for she was impatient to get home.
- ___ 13. Steady to his purpose, he scarcely spoke ten words to her through the whole of Saturday . . .
- ___ 14. Much had been done, and much had been said in the regiment since the preceding Wednesday . . .

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EXERCISE 10 STYLE: POETIC DEVICES

- ___ 15. It was impossible to imagine; it was impossible not to long to know.
- ___ 16. . . . the coach conveyed him and his five cousins at a suitable hour to Meryton . . .
- ___ 17. Elizabeth was again deep in thought, and after a time exclaimed, “To treat in such a manner, the godson, the friend, the favourite of his father!”
- ___ 18. “He has also brotherly pride, which with some brotherly affection, makes him a very kind and careful guardian of his sister . . .
- ___ 19. But of this answer Lydia heard not a word.
- ___ 20. He walked away again immediately, and she was left to fret over her own presence of mind; Charlotte tried to console her.
- ___ 21. “I am sorry you think so; but if that be the case, there can at least be no want of subject.”
- ___ 22. . . . for in Darcy’s breast there was a tolerable powerful feeling towards her, which soon procured her pardon, and directed all his anger against another.
- ___ 23. She then sought her eldest sister, who had undertaken to make inquiries on the same subject of Bingley.
- ___ 24. After lamenting it however at some length, she had the consolation of thinking that Mr. Bingley would be soon down again and soon dining at Longbourn . . .
- ___ 25. Lady Catherine was generally speaking – stating the mistakes of the three others, or relating some anecdote herself.

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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. Lydia was a stout, well-grown girl of fifteen, with a fine complexion and good-humoured countenance; a favourite with her mother, whose affection had brought her into public at an early age.
- ____ 2. Miss Bingley's civility to Elizabeth increased at last very rapidly . . . and when they parted . . . and embracing her most tenderly, she even shook hands . . .
- ____ 3. He was a tall, heavy-looking young man of five and twenty.
- ____ 4. . . . but Mr. Wickham was as far beyond them all in person, countenance, air, and walk, as they were superior to the broad-faced stuffy uncle Philips, breathing port wine, who followed them into the room.
- ____ 5. . . . he had still at intervals a kind listener in Mrs. Philips, and was, by her watchfulness, most abundantly supplied with coffee and muffin.
- ____ 6. At length however Mrs. Bennet had no more to say; and Lady Lucas, who had been long yawning at the repetition of delights which she saw no likelihood of sharing, was left to the comforts of cold ham and chicken.
- ____ 7. The envelope contained a sheet of elegant, little, hot-pressed paper, well covered with a lady's fair, flowing hand . . .
- ____ 8. About the middle of the next day, as she was in her room getting ready for a walk, a sudden noise below seemed to speak the whole house in confusion; and after listening a moment, she heard somebody running upstairs in a violent hurry, and calling loudly after her.
- ____ 9. Lady Catherine was a tall, large woman, with strongly-marked features, which might once have been handsome.
- ____ 10. Elizabeth laughed heartily at this picture of herself, and said to Colonel Fitzwilliam, "Your cousin will give you a very pretty notion of me, and teach you not to believe a word I say."
- ____ 11. "My fingers," said Elizabeth, "do not move over this instrument in the masterly manner which I see so many women's do."

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 12. Elizabeth was sitting by herself the next morning, and writing to Jane, while Mrs. Collins and Maria were gone on business into the village, when she was startled by a ring at the door, the certain signal of a visitor.
- ____ 13. The agitation and tears which the subject occasioned, brought on a headache; and it grew so much worse towards the evening that, added to her unwillingness to see Mr. Darcy, it determined her not to attend her cousins to Rosings, where they were engaged to drink tea.
- ____ 14. Their eyes instantly met, and the cheeks of each were overspread with the deepest blush.
- ____ 15. They had been walking about the place with some of their new friends, and were just returned to the inn to dress themselves for dining with the same family, when the sound of a carriage drew them to a window . . .
- ____ 16. . . . she had barely time to express her satisfaction, and prepare for such a visitor, when Bingley's quick step was heard on the stairs . . .
- ____ 17. Miss Darcy was tall, and on a larger scale than Elizabeth . . . her figure was formed, and her appearance womanly and graceful.
- ____ 18. There was now employment for the whole party; for though they could not all talk, they could all eat; and the beautiful pyramids of grapes, nectarines, and peaches, soon collected them round the table.
- ____ 19. She held out her hand; he kissed it with affectionate gallantry, though he hardly knew how to look, and they entered the house.
- ____ 20. The venison was roasted to a turn – and everybody said, they never saw so fat a haunch. The soup was fifty times better than what we had at the Lucas's last week; and even Mr. Darcy acknowledged, that the partridges were remarkably well done; and I suppose he has two or three French cooks at least.

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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. manners/customs b. snobbery/social class c. courtship/ marriage

- ___ 1. It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
- ___ 2. . . . he had made a tolerable fortune and risen to the honour of knighthood by an address to the King, during his mayoralty.
- ___ 3. “A lady’s imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment.
- ___ 4. To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of their dear friend’s vulgar relations.
- ___ 5. “It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum.”
- ___ 6. “He has always something to say to everybody. That is my idea of good breeding; and those persons who fancy themselves very important and never open their mouths, quite mistake the matter.”
- ___ 7. She was not the better pleased with his gallantry, from the idea it suggested of something more.
- ___ 8. Mr. Darcy was eyeing him with unrestrained wonder, and when at last Mr. Collins allowed him time to speak, replied with an air of distant civility.
- ___ 9. It was necessary to make this circumstance a matter of pleasure, because on such occasion it is the etiquette; but no one was less likely than Mrs. Bennet to find comfort in staying at home at any period of her life.
- ___ 10. “Almost as soon as I entered the house I singled you out as the companion of my future life.”
- ___ 11. “But I tell you what, Miss Lizzy, if you take it into your head to go on refusing every offer of marriage in this way, you will never get a husband at all – and I am sure I do not know who is to maintain you when your father is dead.”
- ___ 12. “. . . and a sister’s partiality is not misleading me, I think, when I call Charles most capable of engaging any woman’s heart.”

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ____ 13. Miss Bingley sees that her brother is in love with you, and wants him to marry Miss Darcy.
- ____ 14. As he was to begin his journey too early on the morrow to see any of the family, the ceremony of leave-taking was performed when the ladies moved for the night; and Mrs. Bennet with great politeness and cordiality said how happy they should be to see him at Longbourn again . . .
- ____ 15. With proper civilities the ladies then withdrew . . .
- ____ 16. The Netherfield ladies would have had difficulty in believing that a man who lived by trade, and within view of his own warehouses, could have been so well-bred and agreeable.
- ____ 17. . . . he welcomed them a second time with ostentatious formality to his humble abode, and punctually repeated all his wife's offers of refreshment.
- ____ 18. "About the court, such instances of elegant breeding are not uncommon."
- ____ 19. Her air was not conciliating, nor was her manner of receiving them, such as to make her visitors forget their inferior rank.
- ____ 20. Mr. Darcy looked a little ashamed of his aunt's ill breeding, and made no answer.
- ____ 21. "Could you expect me to rejoice in the inferiority of your connections?
- ____ 22. "... he so far recommended himself to Georgiana . . . that she was persuaded to believe herself in love, and to consent to an elopement."
- ____ 23. It was not without an effort meanwhile that she could wait even for Longbourn, before she told her sister of Mr. Darcy's proposals.
- ____ 24. "Jane will be quite an old maid soon, I declare."
- ____ 25. "Well, my comfort is, I am sure Jane will die of a broken heart, and then he will be sorry for what he has done."

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

“How strange!” cried Elizabeth. “How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you! If from no better motive, that he should not have been too proud to be dishonest – for dishonesty I must call it.”

“It is wonderful,” replied Wickham, “for almost all his actions may be traced to pride; and pride has often been his best friend. It has connected him nearer with virtue than with any other feeling. But we are none of us consistent, and in his behaviour to me, there were stronger impulses even than pride.”

“Can such abominable pride as his, have ever done him good?”

“Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the poor. Family pride, and filial pride, for he is very proud of what his father was, have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose the influence of the Pemberly House, is a powerful motive. He has also brotherly pride, which with some brotherly affection, makes him a very kind and careful guardian of his sister; and you will hear him generally cried up as the most attentive and best of brothers.” (From Chapter XVI)

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 How strange!” cried Elizabeth. “How abominable! I wonder that the very pride of this Mr. Darcy has
- 2 not made him just to you! If from no better motive, that he should not have been too proud to be dishonest –
- 3 for dishonesty I must call it.”
- 4 “It is wonderful,” replied Wickham, “for almost all his actions may be traced to pride; and pride has often
- 5 been his best friend. It has connected him nearer with virtue than with any other feeling. But we are none
- 6 of us consistent, and in his behaviour to me, there were stronger impulses even than pride.”
- 7 “Can such abominable pride as his, have ever done him good?”
- 8 “Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to
- 9 assist his tenants, and relieve the poor. Family pride, and filial pride, for he is very proud of what his father
- 10 was, have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose
- 11 the influence of the Pemberly House, is a powerful motive. He has also brotherly pride, which with some
- 12 brotherly affection, makes him a very kind and careful guardian of his sister; and you will hear him
- 13 generally cried up as the most attentive and best of brothers.”

PRIDE AND PREJUDICE by Jane Austen – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. Lines 4 and 5 contain an example of . . .
a. metaphor b. simile c. personification d. analogy
- ____ 2. ALL of the following descriptions are PARALLEL in tone EXCEPT . . .
a. “*How abominable!*” (Line 1)
b. *to give his money freely, to display hospitality* (Line 8)
c. *to assist his tenants, and relieve the poor* (Lines 8-9)
d. *a very kind and careful guardian of his sister* (Line 12)
- ____ 3. ALL of the following inferences and motives regarding Mr. Darcy’s behavior are contained in the passage EXCEPT . . .
a. He modeled his actions after his father’s behavior.
b. He performed good deeds for political reasons.
c. He possessed a dual personality.
d. His virtuous behavior was not genuine.
- ____ 4. Wickam’s intent in discussing Mr. Darcy with Elizabeth is revealed in ALL of the following quotations EXCEPT . . .
a. *in his behaviour to me, there were stronger impulses than pride* (Line 6)
b. *Not to appear to disgrace his family . . . is a powerful motive* (Lines 10-11)
c. *you will hear him generally cried up as the most attentive and best of brothers* (Lines 12-13)
d. *Not to . . .lose the influence of Pemberley House, is a powerful motive* (Lines 10-11)
- ____ 5. In Line 8, the word *liberal* is closest in meaning to ALL of the following words EXCEPT . . .
a. progressive
b. openhanded
c. giving
d. ungrudging
- ____ 6. The use of the word *pride* in the passage is an example of . . .
a. antimetabole b. antiphrasis c. anadiplosis d. anaphora

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

The Bennets were engaged to dine with the Lucases, and again during the chief of the day, was Miss Lucas so kind as to listen to Mr. Collins. Elizabeth took an opportunity of thanking her. "It keeps him in good humour," said she, "and I am more obliged to you than I can express." Charlotte assured her friend of her satisfaction in being useful, and that it amply repaid her for the little sacrifice of her time. This was very amiable, but Charlotte's kindness extended farther than Elizabeth had any conception of; its object was nothing less, than to secure her from any return of Mr. Collins's addresses, by engaging them toward herself. Such was Miss Lucas's scheme; and appearances were so favourable that when they parted at night, she would have felt almost sure of success if he had not been to leave Hertfordshire so very soon. But here, she did injustice to the fire and independence of his character, for it led him to escape out of Longbourn House the next morning with admirable slyness, and hasten to Lucas Lodge to throw himself at her feet. He was anxious to avoid the notice of his cousins, from a conviction that if they saw him depart, they could not fail to conjecture his design, and he was not willing to have the attempt known till its success could be known likewise; for though feeling almost secure, and with reason, for Charlotte had been tolerably encouraging, he was comparatively diffident since the adventure of Wednesday. His reception however was of the most flattering kind. Miss Lucas perceived him from an upper window as he walked towards the house, and instantly set out to meet him accidentally in the lane. But little had she dared to hope that so much love and eloquence awaited her there.

In as short a time as Mr. Collins's long speeches would allow, everything was settled between them to the satisfaction of both; and as they entered the house, he earnestly entreated her to name the day that was to make him the happiest of men; and though such a solicitation must be waived for the present, the lady felt no inclination to trifle with his happiness. The stupidity with which he was favoured by nature, must guard his courtship from any charm that could make a woman wish for its continuance; and Miss Lucas, who accepted him solely from the pure and disinterested desire of an establishment, cared not how soon that establishment were gained. (From Chapter XXII)

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 Bennets were engaged to dine with the Lucases, and again during the chief of the day, was Miss Lucas*
- 2 *so kind as to listen to Mr. Collins. Elizabeth took an opportunity of thanking her. "It keeps him in good*
- 3 *humour," said she, "and I am more obliged to you than I can express." Charlotte assured her friend of*
- 4 *her satisfaction in being useful, and that it amply repaid her for the little sacrifice of her time. This was*
- 5 *very amiable, but Charlotte's kindness extended farther than Elizabeth had any conception of; its object*
- 6 *was nothing less, than to secure her from any return of Mr. Collins's addresses, by engaging them toward*
- 7 *herself. Such was Miss Lucas's scheme; and appearances were so favourable that when they parted at*
- 8 *night, she would have felt almost sure of success if he had not been to leave Hertfordshire so very soon.*
- 9 *But here, she did injustice to the fire and independence of his character, for it led him to escape out of*
- 10 *Longbourn House the next morning with admirable slyness, and hasten to Lucas Lodge to throw himself*

11 at her feet. He was anxious to avoid the notice of his cousins, from a conviction that if they saw him depart,
 12 they could not fail to conjecture his design, and he was not willing to have the attempt known till its
 13 success could be known likewise; for though feeling almost secure, and with reason, for Charlotte had been
 14 tolerably encouraging, he was comparatively diffident since the adventure of Wednesday. His reception
 15 however was of the most flattering kind. Miss Lucas perceived him from an upper window as he walked
 16 towards the house, and instantly set out to meet him accidentally in the lane. But little had she dared to
 17 hope that so much love and eloquence awaited her there.

18 In as short a time as Mr. Collin's long speeches would allow, everything was settled between them to the
 19 satisfaction of both; and as they entered the house, he earnestly entreated her to name the day that was to
 20 make him the happiest of men; and though such a solicitation must be waived for the present, the lady felt
 21 no inclination to trifle with his happiness. The stupidity with which he was favoured by nature, must guard
 22 his courtship from any charm that could make a woman wish for its continuance; and Miss Lucas, who
 23 accepted him solely from the pure and disinterested desire of an establishment, cared not how soon that
 24 establishment were gained.

- ____ 1. *Lines 5-7 contain an example of . . .*
 a. dramatic irony b. crisis c. inference d. internal monologue

- ____ 2. *ALL of the following descriptions are parallel in meaning EXCEPT . . .*
 a. *Such was Miss Lucas's scheme* (Line 7)
 b. *for Charlotte had been tolerably encouraging* (Lines 13-14)
 c. *they could not fail to conjecture his design* (Line 12)
 d. *set out to meet him accidentally in the lane* (Line 16)

- ____ 3. *Lines 21-24 are an example of . . .*
 a. humor b. sarcasm c. irony d. understatement

- ____ 4. *The word diffident in Line 14 is closest in meaning to . . .*
 a. different b. decisive c. hesitant d. bold

- ____ 5. *ALL of the following descriptions are parallel in meaning EXCEPT . . .*
 a. *Charlotte's kindness extended farther* (Line 5)
 b. *the fire and independence of his character* (Line 9)
 c. *it led him . . . to throw himself at her feet* (Lines 10-11)
 d. *so much love and eloquence awaited her there* (Line 17)

- ____ 6. *In Lines 23-24 establishment means ALL of the following EXCEPT . . .*
 a. marriage b. property c. love d. life style

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

“Oh!” cried Miss Bingley, “Charles writes in the most careless way imaginable. He leaves out half his words, and blots the rest.”

“My ideas flow so rapidly that I have not time to express them – by which means my letters sometimes convey no ideas at all to my correspondents.”

“Your humility, Mr. Bingley,” said Elizabeth, “must disarm reproof.”

“Nothing is more deceitful,” said Darcy, “than the appearance of humility. It is often only carelessness of opinion, and sometimes an indirect boast.”

“And which of the two do you call my little recent piece of modesty?”

“The indirect boast; -- for you are really proud of your defects in writing, because you consider them as proceeding from a rapidity of thought and carelessness of execution, which if not estimable, you think at least highly interesting. The power of doing anything with quickness is always much prized by the possessor, and often without any attention to the imperfection of the performance. When you told Mrs. Bennet this morning that if you ever resolved on quitting Netherfield you should be gone in five minutes, you meant it to be a sort of panegyric, of compliment to yourself – and yet what is there so very laudable in a precipitance which must leave very necessary business undone, and can be of no real advantage to yourself or anyone else?”

“Nay,” cried Bingley, “this is too much, to remember at night all the foolish things that were said in the morning. And yet, upon my honour, I believed what I said of myself to be true, and I believe it at this moment. At least, therefore, I did not assume the character of needless precipitance merely to show off before the ladies.”

“I dare say you believed it; but I am by no means convinced that you would be gone with such celerity. Your conduct would be quite as dependent on chance as that of any man I know; and if, as you were mounting your horse, a friend were to say, ‘Bingley, you had better stay till next week,’ you would probably do it, you would probably not go – and, at another word, might stay a month.”

“You have only proved by this,” cried Elizabeth, “that Mr. Bingley did not do justice to his own disposition. You have shown him off now much more than he did himself.” (From Chapter X)

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 “Oh!” cried Miss Bingley, “Charles writes in the most careless way imaginable. He leaves out half his words,
- 2 and blots the rest.”
- 3 “My ideas flow so rapidly that I have not time to express them – by which means my letters sometimes
- 4 convey no ideas at all to my correspondents.”
- 5 “Your humility, Mr. Bingley,” said Elizabeth, “must disarm reproof.”
- 6 “Nothing is more deceitful,” said Darcy, “than the appearance of humility. It is often only carelessness of
- 7 opinion, and sometimes an indirect boast.”
- 8 “And which of the two do you call my little recent piece of modesty?”
- 9 “The indirect boast; -- for you are really proud of your defects in writing, because you consider them as
- 10 proceeding from a rapidity of thought and carelessness of execution, which if not estimable, you think at

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

11 least highly interesting. The power of doing anything with quickness is always much prized by the possessor,
12 and often without any attention to the imperfection of the performance. When you told Mrs. Bennet this
13 morning that if you ever resolved on quitting Netherfield you should be gone in five minutes, you meant it
14 to be a sort of panegyric, of compliment to yourself – and yet what is there so very laudable in a precipitance
15 which must leave very necessary business undone, and can be of no real advantage to yourself or anyone else?”
16 “Nay,” cried Bingley, “this is too much, to remember at night all the foolish things that were said in the
17 morning. And yet, upon my honour, I believed what I said of myself to be true, and I believe it at this moment.
18 At least, therefore, I did not assume the character of needless precipitance merely to show off before the ladies.”
19 “I dare say you believed it; but I am by no means convinced that you would be gone with such celerity. Your
20 conduct would be quite as dependent on chance as that of any man I know; and if, as you were mounting your
21 horse, a friend were to say, ‘Bingley, you had better stay till next week,’ you would probably do it, you would
22 probably not go – and, at another word, might stay a month.”
23 “You have only proved by this,” cried Elizabeth, “that Mr. Bingley did not do justice to his own disposition.
24 You have shown him off now much more than he did himself.”

- ____ 1. A shift in tone occurs in Line . . .
 a. 3 b. 5 c. 6 d. 14
- ____ 2. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *Charles writes in the most careless way imaginable.* (Line 1)
 b. *He leaves out half the words, and blots the rest.* (Lines 1-2)
 c. *my letters sometimes convey no ideas at all* (Lines 3-4)
 d. *you are really proud of your defects in writing* (Line 9)
- ____ 3. The underlined words in Line 11 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. Mr. Bingley is depicted as having ALL of the following qualities EXCEPT . . .
 a. indolence b. impulsiveness c. spontaneity d. affability
- ____ 5. Mr. Darcy argues that ALL of the following circumstances affect
 Bingley’s behaviour EXCEPT . . .
 a. chance b. negligence c. personality d. pride
- ____ 6. In Line 5 and Lines 23-24, Elizabeth’s role in the conversation is to . . .
 a. compliment Bingley
 b. criticize Bingley
 c. agree with Darcy
 d. agree with Miss Bingley

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

“Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit to any person’s whims. I have not been in the habit of brooking disappointment.”
“That will make your ladyship’s situation at present more pitiable; but it will have no effect on me.”
“I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended on the maternal side, from the same noble line; and, on the father’s from respectable, honourable, and ancient, though untitled families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up.”
“In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman’s daughter; so far we are equal.”
“True. You are a gentleman’s daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition.”
“Whatever my connections may be,” said Elizabeth, “if your nephew does not object to them, they can be nothing to you.”
“Tell me once for all, are you engaged to him?”
Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question; she could not but say, after a moment’s deliberation,
“I am not.”
Lady Catherine seemed pleased. (From Chapter LVI)

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 “Let us sit down. You are to understand, Miss Bennet, that I came here with the determined
- 2 resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit
- 3 to any person’s whims. I have not been in the habit of brooking disappointment.”
- 4 “That will make your ladyship’s situation at present more pitiable; but it will have no effect on me.”
- 5 “I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other.
- 6 They are descended on the maternal side, from the same noble line; and, on the father’s from respectable,
- 7 honourable, and ancient, though untitled families. Their fortune on both sides is splendid. They are
- 8 destined for each other by the voice of every member of their respective houses; and what is to divide
- 9 them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be
- 10 endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit
- 11 the sphere, in which you have been brought up.”

PRIDE AND PREJUDICE by Jane Austin – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 “In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am
13 a gentleman’s daughter; so far we are equal.”

14 “True. You are a gentleman’s daughter. But who was your mother? Who are your uncles and aunts?

15 Do not imagine me ignorant of their condition.”

16 “Whatever my connections may be,” said Elizabeth, “if your nephew does not object to them, they can be
17 nothing to you.”

18 “Tell me once for all, are you engaged to him?

19 Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question;
20 she could not but say, after a moment’s deliberation,

21 “I am not.”

22 Lady Catherine seemed pleased.

- ____ 1. The underlined words in Line 10 are an example of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. Elizabeth’s argument consists of all of the following reasons EXCEPT . . .
 a. She is equal socially to Lady Catherine’s nephew.
 b. Lady Catherine’s nephew does not object to Elizabeth’s family.
 c. There is nothing wrong with marrying for money.
 d. Her social life will not change much by marrying the nephew.
- ____ 3. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *My daughter and my nephew are formed for each other.* (Line 5)
 b. *from the same noble line* (Line 6)
 c. *respectable, honourable, and ancient, though untitled families* (Lines 6-7)
 d. *every member of their respective houses* (Line 8)
- ____ 4. ALL of the following word pairs characterize the argument EXCEPT . . .
 a. attack/defend
 b. bully/victim
 c. lunge/parry
 d. accusation/refutation
- ____ 5. A shift occurs in Line . . .
 a. 2 b. 3 c. 4 d. 5
- ____ 6. ALL of the following words mean *sphere* in Line 11 EXCEPT . . .
 a. society b. life style c. town d. social class

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

ANSWER KEY

EXERCISES 1-16

- EXERCISE 1:** 1. adv 2. adj 3. int 4. pron 5. prep 6. int 7. adj 8. adv
9. prep 10. n 11. v 12. conj 13. prep 14. n 15. n 16. v
17. adj 18. adv 19. n 20. conj 21. pron 22. prep 23. v
24. adv 25. prep
- EXERCISE 2:** PASSAGE 1 1. b 2. a 3. d 4. c 5. a 6. b
PASSAGE 2 1. b 2. c 3. a 4. b 5. c 6. c
- EXERCISE 3:** PASSAGE 1 1. b 2. c 3. b 4. c 5. a 6. a
PASSAGE 2 1. b 2. a 3. c 4. a 5. a 6. c
- EXERCISE 4:** 1. C 2. CX 3. S 4. S 5. CX 6. CX 7. CX 8. CX 9. S
10. CC 11. S 12. CX 13. C 14. C 15. C 16. C 17. CX
18. CX 19. CC 20. C 21. S 22. CX 23. CX 24. CC 25. S
- EXERCISE 5:** 1. p.n. 2. o.p. 3. p.a. 4. p.n. 5. i.o. 6. d.o. 7. i.o. 8. p.a.
9. p.n. 10. o.p. 11. p.a. 12. d.o. 13. p.a. 14. p.a. 15. o.p.
16. p.n. 17. p.a. 18. d.o. 19. i.o. 20. p.n. 21. p.n. 22. o.p.
23. p.n. 24. d.o. 25. d.o.
- EXERCISE 6:** 1. prep 2. inf 3. prep 4. prep 5. ger 6. par 7. inf 8. appos
9. inf 10. ger 11. par 12. ger 13. par 14. ger 15. prep
16. par 17. inf 18. par 19. appos 20. inf 21. prep 22. ger
23. inf 24. inf 25. prep
- EXERCISE 7:** 1. inf p.n. 2. inf subj 3. ger subj 4. inf d.o. 5. ger o.p.
6. inf subj 7. ger subj 8. inf subj 9. inf d.o. 10. ger d.o.
11. par adj 12. ger o.p. 13. inf adj 14. inf subj 15. inf d.o.
16. par adj 17. ger o.p. 18. par adj 19. inf adv 20. ger o.p.
21. par adj 22. inf d.o. 23. inf adj 24. par adj 25. inf p.n.
- EXERCISE 8:** 1. d.o. 2. d.o. 3. o.p. 4. subj 5. adj 6. adv 7. p.n. 8. d.o.
9. d.o. 10. adj 11. adj 12. o.p. 13. p.n. 14. adj 15. adj
16. d.o. 17. o.p. 18. d.o. 19. adv 20. adj 21. subj 22. adv
23. d.o. 24. p.n. 25. o.p.
- EXERCISE 9:** 1. m 2. p 3. h 4. p 5. m 6. m 7. h 8. m 9. s 10. s 11. p
12. p 13. h 14. s 15. m 16. h 17. m 18. m 19. m 20. p
- EXERCISE 10:** 1. c 2. c 3. a 4. a 5. e 6. c 7. a 8. b 9. d 10. d 11. d 12. a
13. c 14. d 15. d 16. c 17. c 18. d 19. e 20. a 21. b 22. c
23. c 24. b 25. a

***PRIDE AND PREJUDICE* by Jane Austen – Grammar and Style**

ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).

CONSONANCE – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

CONTEXT – the words and phrases surrounding a word.

CRISIS – the point at which the protagonist experiences change, the turning point.

DENOTATION – the definition or meaning of a word.

DENOUEMENT – the falling action or final revelations in the plot.

DIALECT – regional speech that identifies a character's social status.

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.

DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.

DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.

DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism. A euphemism for “*die*” would be “*pass away*.” A dysphemism would be “*croak*.”

DYSTOPIA – The opposite of utopia. Literally “bad place.”

ELISION – The omission of part of a word as in “o’er” for *over* and “e’re” for *ever*.

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

EPILOGUE – A concluding statement.

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

ETHOS – moral nature or beliefs.

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

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

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

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

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

FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.

FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.

FLAT CHARACTER – a one-dimensional character who is not developed in the plot.

FOIL – a character who, through contrast, reveals the characteristics of another character.

FORESHADOWING – a clue that prepares the reader for what will happen later on in the story.

HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.

HYPERBOLE – exaggeration (*I’ll love you until all the seas run dry*).

IDIOM – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

INFERENCE – information or action that is hinted at or suggested, but not stated outright.

INTERIOR MONOLOGUE – a device associated with stream of consciousness where

a character is thinking to himself and the reader feels like he is inside the character’s mind.

IRONY – a reality different from appearance. (*Brutus is an honorable man*).

LITOTES – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

LOOSE SENTENCE – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: a dependent clause followed by an independent clause . (*Because it was raining, I didn’t go to shopping*).

MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (the use of *diseased* rather than deceased in Huckleberry Finn)

METAPHOR – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt, the clinging ivy to his oak*).

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

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

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

NARRATOR – the person telling the story.

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

NOVELLA – a tale or short story.

ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, clop, hiss*).

OXYMORON – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

PARABLE – a story that teaches a lesson.

PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.

PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

PARODY – writing that imitates another author’s style.

PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature

PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues*, rather than *I get the blues when it rains* which is a loose sentence).

PERSONA – the voice in a work of literature.

PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. (The wind sighed. The moon hid behind a cloud).

PICARESQUE – episodic adventures of a protagonist who is usually a rascal.

POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

POINT OF VIEW – the perspective from which a story is told.

POLYSYNDETON – the overuse of conjunctions in a sentence, especially *and*, and *or*.

POSTMODERN – contemporary fiction, may include an antihero and experimental style.

PROTAGONIST – the main character.

PUN – a play on words. (*He wanted to be a chef, but he didn't have 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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