



**Social Studies
School Service**

www.socialstudies.com

Downloadable Reproducible eBooks

Thank you for purchasing this eBook from
www.socialstudies.com or www.writingco.com.

To browse more eBook titles, visit
<http://www.socialstudies.com/ebooks.html>

To learn more about eBooks, visit our help page at
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail eBooks@socialstudies.com

Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at
<http://socialstudies.com/newsletter/>



grammardog.com

grammar, style, and proofreading exercises

**The Grammar Dog Guide to
The Red Badge
of Courage
by Stephen Crane**

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

About Gramwardog

Gramwardog 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 Gramwardog.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.

Gramwardog'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.



Gramwardog.com L.L.C.
P.O. Box 299
Christoval, Texas 76935
Phone: 325-896-2479
Fax: 325-896-2676
fifi@gramwardog.com

*Visit the website at www.gramwardog.com
for a current listing of titles. We appreciate teachers' comments and suggestions.
E-mail us at fifi@gramwardog.com*

*Gramwardog.com has a new educational tool for English teachers.
We have designed beautifully illustrated posters (13"x19") for your classrooms.
Each poster features a diagrammed sentence from a literary classic.
Transparencies are also available.*

*Copyright © 2004 Janeco
Gramwardog.com exercises may be reproduced for classroom and academic use only.
Any other use requires express written permission of Gramwardog.com.*

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**
All exercises use sentences from the novel.

TABLE OF CONTENTS

Exercise 1 --	Parts of Speech 25 multiple choice questions 3
Exercise 2 --	Proofreading: Spelling, Capitalization, Punctuation 12 multiple choice questions 5
Exercise 3 --	Proofreading: Spelling, Capitalization, Punctuation 10 multiple choice questions 6
Exercise 4 --	Simple, Compound, and Complex Sentences 25 multiple choice questions 7
Exercise 5 --	Complements 25 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions 9
Exercise 6 --	Phrases 25 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases11
Exercise 7 --	Verbals: Gerunds, Infinitives, and Participles 25 multiple choice questions13
Exercise 8 --	Clauses 25 multiple choice questions15
Exercise 9 --	Style: Figurative Language 30 multiple choice questions on metaphor, simile, personification, and onomatopoeia17

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

TABLE OF CONTENTS

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

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

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

verb = v

noun = n

adjective = adj

adverb = adv

preposition = prep

pronoun = pron

interjection = int

conjunction = conj

- _____ 1. Smoke drifted lazily from a multitude of quaint chimneys.
- _____ 2. Almost every day the newspapers printed accounts of a decisive victory.
- _____ 3. Others spoke of tattered and eternally hungry men who fired despondent powders.
- _____ 4. The youth, on guard duty one night, conversed across the stream with one of them.
- _____ 5. This sentiment, floating to him upon the still air, had made him temporarily regret war.
- _____ 6. He had grown to regard himself merely as a part of a vast blue demonstration.
- _____ 7. The youth of this tale felt gratitude for these words of his comrade.
- _____ 8. It was often that he suspected them to be liars.
- _____ 9. After a time the brigade was halted in the cathedral light of a forest.
- _____ 10. Still, he could not put a whole faith in veterans' tales, for recruits were their prey.
- _____ 11. "Gawd! Saunders's got crushed!" whispered the man at the youth's elbow.
- _____ 12. He resembled a man who had come from bed to go to a fire.
- _____ 13. The man who had sprawled upon the ground started up and said, "Gosh!"
- _____ 14. The flag was sometimes eaten and lost in this mass of vapor, but more often it projected, sun-touched, resplendent.
- _____ 15. They moved their stiffened bodies slowly, and watched in sullen mood the frantic approach of the enemy.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

- _____ 16. The clouds were tinged an earthlike yellow in the sunrays an in the shadow were a sorry blue.
- _____ 17. He was being looked at by a dead man who was seated with his back against a columnlike tree.
- _____ 18. He imagined some strange voice would come from the dead throat and squawk after in horrible menaces.
- _____ 19. Over the gray skin of the face ran little ants.
- _____ 20. He feared that if he turned his back the body might spring up and stealthily pursue him.
- _____ 21. They had taken themselves and the enemy very seriously and had imagined that they were deciding the war.
- _____ 22. His hands were bloody from where he had pressed them upon his wound.
- _____ 23. The simple questions of the tattered man had been knife thrusts to him.
- _____ 24. A murmuring of voices broke upon the air.
- _____ 25. The corpse-hued faces were hidden behind fists that twisted slowly in the eye sockets.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

A Corporal began to swear before the assemblage.
(1)
He had just put a costly board floor in his house he said.
(2)
During the early Spring, he had refrained from adding
(3)
extensively to the comfort of his envirnment because
(4)
he had felt that the army might start on the march at
(5)
at any moment. Of late he had been impressed
(6)
that they were in a sort of eternal camp.

- ____ 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 error
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling error
 b. Capitalization
 c. Punctuation
 d. No error

PASSAGE 2

The man screamed: Let go me! Let go me!"
(1)
"Why – why . . ." stuttered the youth.
(2)
"Well, then!" bawled the man in a lurid Rage.
(3)
He adroitly and fiercely swung his rifle. It
(4)
crushed upon the youths head. The man ran
(5)
on. The youth's finger's had turned to paste
(6)
upon the other's arm.

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

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, AND PUNCTUATION

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

PASSAGE 1

On the way to washington his spirit had soared.

(1)

The regiment was fed and carresed at station after

(2)

station until the youth had beleived that he must

(3)

be a Hero. There was a lavish expenditure of bread

(4)

and cold meats coffee and pickles and cheese.

(5)

- ____ 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

PASSAGE 2

He became aware that the furnace roar of the

(1)

Battle was growing louder. Great brown clouds

(2)

had floated to the still height's of air before him

(3)

The noise, too, was aproaching. The woods

(4)

filtered men and the feilds became dotted.

(5)

- ____ 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

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

- ___ 1. The cold passed reluctantly from the earth, and the retiring fogs revealed an army stretched out on the hills, resting.**
- ___ 2. His smooth face was flushed, and his hands were thrust sulkily into his trousers' pockets.**
- ___ 3. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions.**
- ___ 4. His province was to look out, as far as he could, for his personal comfort.**
- ___ 5. They talked much of smoke, fire, and blood, but he could not tell how much might be lies.**
- ___ 6. He had feared that all of the untried men possessed a great and correct confidence.**
- ___ 7. Now, with the newborn question in his mind, he was compelled to sink back into his old place as part of a blue demonstration.**
- ___ 8. He reluctantly admitted that he could not sit still and with a mental slate and pencil derive an answer.**
- ___ 9. He was convicted by himself of many shameful crimes against the gods of traditions.**
- ___ 10. At last he heard from along the road at the foot of the hill the clatter of a horse's galloping hoofs.**
- ___ 11. From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects.**
- ___ 12. He stared at the red, shivering reflection of a fire on the white wall of his tent until, exhausted and ill from the monotony of his suffering, he fell asleep.**
- ___ 13. In the morning they were routed out with early energy, and hustled along a narrow road that led deep into the forest.**

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___14. Presently few carried anything but their necessary clothing, blankets, haversacks, canteens, and arms and ammunition.
- ___15. His canteen banged rhythmically upon his thigh, and his haversack bobbed softly.
- ___16. The regiment slid down a bank and wallowed across a little stream.
- ___17. Through the aisles of the wood could be seen the floating smoke from their rifles.
- ___18. With the passionate song of the bullets and banshee shrieks of shells were mingled loud catcalls and bits of facetious advice concerning places of safety.
- ___19. After a time the sound of musketry grew faint and the cannon boomed in the distance.
- ___20. The blue lines shifted and changed a trifle and stared expectantly at the silent woods and fields before them.
- ___21. He was listening with eagerness and much humility to the lurid descriptions of a bearded sergeant.
- ___22. The army, helpless in the matted thickets and blinded by the overhanging night, was going to be swallowed.
- ___23. He was trudging along with stooped shoulders and shifting eyes like a man who has been caned and kicked.
- ___24. The youth was pushed and jostled for a moment before he understood the movement at all, but directly he lunged ahead and began to run.
- ___25. Then, above the sounds of the outside commotion, arose the roar of the lieutenant.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 5 COMPLEMENTS

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

d.o. = direct object p.n. = predicate nominative
p.a. = predicate adjective o.p. = object of preposition

- ___ 1. He adopted the important air of a herald in red and gold.
- ___ 2. The only foes he had seen were some pickets along the river bank.
- ___ 3. Various veterans had told him tales.
- ___ 4. It had suddenly appeared to him that perhaps in a battle he might run.
- ___ 5. The youth remained silent for a time.
- ___ 6. The men were whispering speculations and recounting the old rumors.
- ___ 7. The youth grew impatient.
- ___ 8. He was despondent and sullen, and threw shifting glances about him.
- ___ 9. He was a mental outcast.
- ___ 10. Out of this haze they could see running men.
- ___ 11. Its motion as it fell was a gesture of despair.
- ___ 12. Through the trees he watched the black figures of gunners as they worked swiftly and intently.
- ___ 13. He was obliged to walk upon bog tufts and watch his feet to keep from the oily mire.
- ___ 14. Everything seemed to be listening to the crackle and clatter and ear-shaking thunder.
- ___ 15. One of the wounded men had a shoeful of blood.
- ___ 16. The torn bodies expressed the awful machinery in which the men had been entangled.
- ___ 17. The tall soldier held out his gory hand.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 5 COMPLEMENTS

- ___18. He became again the grim, stalking specter of a soldier.
- ___19. The youth turned once to look at the lashing riders and jouncing guns of the battery.
- ___20. The tattered man looked at him in gaping amazement.
- ___21. In reply the youth climbed a fence and started away.
- ___22. The music of the trampling feet, the sharp voices, the clanking arms of the column near him made him soar on the red wings of war.
- ___23. His face was livid and his eyes were rolling uncontrolled.
- ___24. On the other side of the fire the youth observed an officer asleep, seated bolt upright, with his back against a tree.
- ___25. He had been an animal blistered and sweating in the heat and pain of war.

THE RED BADGE OF COURAGEMENT by Stephen Crane – Grammar and Style

EXERCISE 6 PHRASES

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

par = participle *infin.* = infinitive *ger* = gerund *appos* = appositive
prep = prepositional

- _____ 1. As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors.
- _____ 2. He came flying back from a brook waving his garment bannerlike.
- _____ 3. From his home his youthful eyes had looked upon the war in his own country with distrust.
- _____ 4. He had long despaired of witnessing a Greeklike struggle.
- _____ 5. He sprang from the bunk and began to pace nervously to and fro.
- _____ 6. Staring once at the red eyes across the river, he conceived them to be growing larger, as the orbs of a row of dragons advancing.
- _____ 7. War, the red animal, war, the blood-swollen god, would have bloated fill.
- _____ 8. The men began to speak of victory as of a thing they knew.
- _____ 9. Spread over the grass and in among the tree trunks, he could see knots and waving lines of skirmishers who were running hither and thither and firing at the landscape.
- _____ 10. A house standing placidly in distant fields had to him an ominous look.
- _____ 11. They were marched from place to place with apparent aimlessness.
- _____ 12. In the afternoon the regiment went out over the same ground it had taken in the morning.
- _____ 13. The tall soldier, having prepared his rifle, produced a red handkerchief of some kind.
- _____ 14. Across the smoke-infested fields came a brown swarm of running men who were giving shrill yells.
- _____ 15. It was a mysterious fraternity born of the smoke and danger of death.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 6 PHRASES

- _____ 16. He wished to rush forward and strangle with his fingers.
- _____ 17. He craved a power that would enable him to make a world-sweeping gesture and brush all back.
- _____ 18. Farther up the line a man, standing behind a tree, had had his knee joint splintered by a ball.
- _____ 19. As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields.
- _____ 20. He wished that he, too, had a wound, a red badge of courage.
- _____ 21. Great brown clouds had floated to the still heights of air before him.
- _____ 22. A warm and strong hand clasped the youth's languid fingers for an instant, and then he heard a cheerful and audacious whistling as the man strode away.
- _____ 23. There was a sudden sinking of his forces.
- _____ 24. It was the dominant animal failing to remember in the supreme moments the forceful causes of various superficial qualities.
- _____ 25. The men, listening with bated breath, now turned their curious eyes upon the colonel.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals in the following sentences as being either a ger (gerund), par (participle), or infin (infinitive). Also, indicate the usage of the verbal by labeling the word or phrase as follows:

subj = subject

o.p. = object of preposition

d.o. = direct object

p.n. = predicate nominative

adv = adverb

adj = adjective

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 1. | A corporal began <u>to swear before the assemblage</u> . |
| _____ | _____ | 2. | From the stories, the youth imagined the red, live bones <u>sticking out through slits in the faded uniforms</u> . |
| _____ | _____ | 3. | His province was <u>to look out, as far as he could, for his personal comfort</u> . |
| _____ | _____ | 4. | He tried <u>to mathematically prove to himself</u> that he would not run from a battle. |
| _____ | _____ | 5. | From off in the darkness came <u>the trampling of feet</u> . |
| _____ | _____ | 6. | He began <u>to stow various articles snugly into his knapsack</u> . |
| _____ | _____ | 7. | It must be <u>the coming of orders</u> . |
| _____ | _____ | 8. | From the road came <u>creakings and grumblings</u> as some surly guns were dragged away. |
| _____ | _____ | 9. | The <u>rushing</u> yellow of the <u>developing</u> day went on behind their backs. |
| _____ | _____ | 10. | After a time they began <u>to shed their knapsacks</u> . |
| _____ | _____ | 11. | The regiment, <u>relieved of a burden</u> , received a new impetus. |
| _____ | _____ | 12. | Some wished <u>to fight like duelists</u> , believing it to be correct to stand erect and be, from their feet to their foreheads, a mark. |
| _____ | _____ | 13. | The line, <u>broken into moving fragments by the ground</u> , went calmly on through fields and woods. |
| _____ | _____ | 14. | He accepted new environment and circumstance with great coolness, <u>eating from his haversack at every opportunity</u> . |

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 15. | Near it were the <u>blurred and agitated</u> forms of troops. |
| _____ | _____ | 16. | A shell <u>screaming like a storm banshee</u> went over the huddled heads of the reserves. |
| _____ | _____ | 17. | There was <u>rustling and muttering</u> among the men. |
| _____ | _____ | 18. | He was engaged in <u>knotting it about his throat with exquisite attention to its position</u> , when the cry was repeated up and down the line in a muffled roar of sound. |
| _____ | _____ | 19. | The men <u>bending and surging</u> in their haste and rage were in every impossible attitude. |
| _____ | _____ | 20. | The battle was like <u>the grinding of an immense and terrible machine to him</u> . |
| _____ | _____ | 21. | There was a tattered man, <u>fouled with dust, blood and powder stain from hair to shoes</u> , who trudged quietly at the youth's side. |
| _____ | _____ | 22. | They occupied themselves again in <u>dragging their own tragedies toward the rear</u> . |
| _____ | _____ | 23. | A serious prophet upon predicting a flood should be the first man <u>to climb a tree</u> . |
| _____ | _____ | 24. | The youth, after <u>rushing about and throwing interrogations at the heedless bands of retreating infantry</u> , finally clutched a man by the arm. |
| _____ | _____ | 25. | He was afraid <u>to move rapidly</u> , however, for a dread of disturbing it. |

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

o.p. = object of preposition

adj = adjective

adv = adverb

- _____ 1. When he had finished, the blue-clothed men scattered into small arguing groups between the rows of squat brown huts.
- _____ 2. Meanwhile, the soldier who had fetched the rumor bustled about with much importance.
- _____ 3. He lay down on a wide bunk that stretched across the end of the room.
- _____ 4. The regiment was fed and caressed at station after station until the youth had believed that he must be a hero.
- _____ 5. Whatever he had learned of himself was here of no avail.
- _____ 6. He found that he could establish nothing.
- _____ 7. After this crossing the youth assured himself that at any moment they might be suddenly and fearfully assaulted from the caves of the lowering woods.
- _____ 8. During the march the ardor which the youth had acquired when out of view of the field rapidly faded to nothing.
- _____ 9. If an intense scene had caught him with its wild swing as he came to the top of the bank, he might have gone roaring on.
- _____ 10. He thought that he must break from the ranks and harangue his comrades.
- _____ 11. The men of the new regiment watched and listened eagerly, while their tongues ran on in gossip of the battle.
- _____ 12. They mouthed rumors that had flown like birds out of the unknown.
- _____ 13. As another officer sped his horse after the first messenger, the general beamed upon the earth like a sun.
- _____ 14. He wondered what they would remark when later he appeared in camp.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 8 CLAUSES

- _____ 15. While he had been tossed by many emotions, he had not been aware of ailments.
- _____ 16. He wished that it was an engine of annihilating power.
- _____ 17. As he passed through each curling mass the youth wondered what would confront him on the farther side.
- _____ 18. Fewer bullets ripped the air, and finally, when the men slackened to learn of the fight, they could see only dark, floating smoke.
- _____ 19. The men curled into depressions and fitted themselves snugly behind whatever would frustrate a bullet.
- _____ 20. It was perhaps that they dreaded to be killed in insignificant ways after the times for proper military deaths had passed.
- _____ 21. The stolid trees, where much had taken place, seemed incredibly near.
- _____ 22. He wondered at the number of emotions and events that had been crowded into such little spaces.
- _____ 23. As the regiment lay heaving from its hot exertions the officer who had named them as mule drivers came galloping along the line.
- _____ 24. When assaulted again by bullets, the men burst out in a barbaric cry of rage and pain.
- _____ 25. He saw his vivid error, and he was afraid that it would stand before him all his life.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

- _____ 1. They mouthed rumors that had flown like birds out of the unknown.
- _____ 2. Tents sprang up like strange plants.
- _____ 3. Camp fires, like red, peculiar blossoms, dotted the night.
- _____ 4. There were some little fields girted and squeezed by a forest.
- _____ 5. The sound of monotonous axe blows rang through the forest, and the insects, nodding upon their perches, crooned like old women.
- _____ 6. They were going to look at war, the red animal --- war, the blood-swollen god.
- _____ 7. The din became crescendo, like the roar of an oncoming train.
- _____ 8. A shell screaming like a storm banshee went over the huddled heads of reserves.
- _____ 9. The colonel, perchance to relieve his feelings, began to scold like a wet parrot.
- _____ 10. The guns squatted in a row like savage chiefs.
- _____ 11. The noises of the battle were like stones; he believed himself liable to be crushed.
- _____ 12. The cannon with their noses poked slantingly at the ground grunted and grumbled like stout men, brave but with objections to hurry.
- _____ 13. The creepers, catching against his legs, cried out harshly as their sprays were torn from the barks of trees.
- _____ 14. When he separated embraces of trees and vines the disturbed foliages waved their arms and turned their face leaves toward him.
- _____ 15. The red sun was pasted in the sky like a wafer.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 16. Sometimes the brambles formed chains and tried to hold him back.
- _____ 17. The trees began softly to sing a hymn of twilight.
- _____ 18. Everything seemed to be listening to the crackle and clatter and ear-shaking thunder.
- _____ 19. The white-topped wagons strained and stumbled in their exertions like fat sheep.
- _____ 20. He was a slang phrase.
- _____ 21. Occasional bullets buzzed in the air and spanged into tree trunks.
- _____ 22. The youth's ears were filled cups.
- _____ 23. Upon his aching and swelling head the cold cloth was like a tender woman's hand.
- _____ 24. They charged down upon him like terrified buffaloes.
- _____ 25. He was stabbed, but his tongue lay dead in the tomb of his mouth.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

The author's main challenge in a work that describes war is how to convey action with words. Stephen Crane uses poetic devices to infuse his sentences with energy, rhythm, and movement. Examples:

Assonance: An officer's *peremptory tenor* rang out and *quickened* the *stiffened* movement of the *men*.

Consonance: The guns, *stolid* and *undaunted*, spoke with *dogged* valor.

Alliteration: The flag *suddenly sank down* as if *dying*.

Repetition: Also, he was *drilled and drilled and reviewed, and drilled and drilled and reviewed*.

Rhyme: There was a mighty song of *clashes* and *crashes*, that went sweeping through the woods.

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

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

- ____ 1. The tall soldier felt called upon to defend the truth of a rumor.
- ____ 2. There was a youthful private who listened with eager ears to the words of the tall soldier and to the varied comments of his comrades.
- ____ 3. He had put them as things of the bygone with his thought-images of heavy crowns and high castles.
- ____ 4. It was a strange pause, and a strange silence.
- ____ 5. Equipments hung on handy projections, and some tin dishes lay upon a small pile of firewood.
- ____ 6. They tumbled teams about with a fine feeling.
- ____ 7. Another figure at that moment loomed in the gloom.
- ____ 8. The regiment was fed and caressed at station after station until the youth had believed that he must be hero.
- ____ 9. He could see himself in a room of warm tints telling tales to listeners.
- ____ 10. The insect voices of the night sang solemnly.
- ____ 11. Elfin thoughts must have exaggerated and enlarged everything, he said.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

- _____ 12. Through the aisles of the wood could be seen the floating smoke from their rifles.
- _____ 13. It was as if a clumsy clod had trod upon his toes and he conceived it to be his privilege, his duty, to use deep, resentful oaths.
- _____ 14. He wished, without reserve, that he was at home again making the endless rounds from the house to the barn, from the barn to the fields, from the fields to the barn, from the barn to the house.
- _____ 15. But, from his present point of view, there was a halo of happiness about each of their heads, and he would have sacrificed all the brass buttons on the continent to have been enabled to return to them.
- _____ 16. A knowledge of its faded and jaded condition made the charge appear like a paroxysm, a display of the strength that comes before a final feebleness.
- _____ 17. Once he saw a tiny battery go dashing along the line of the horizon. The tiny riders were beating the tiny horses.
- _____ 18. The tattered man looked at him in gaping amazement.
- _____ 19. He felt that he was a fine fellow.
- _____ 20. The youth went slowly toward the fire indicated by his departed friend.
- _____ 21. The regiment, involved like a cart involved in mud and muddle, started unevenly with many jolts and jerks.
- _____ 22. Great brown clouds had floated to the still heights of air before him.
- _____ 23. He turned toward the tattered man as one at bay.
- _____ 24. The tattered man shrank back abashed.
- _____ 25. A hot sun had blazed upon the spot.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

- _____ 1. The air was heavy, and cold with dew.
- _____ 2. A mass of wet grass, marched upon, rustled like silk.
- _____ 3. The odor of the peaceful pines was in the men's nostrils.
- _____ 4. He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns.
- _____ 5. The tall one, red-faced, swallowed another sandwich as if taking poison in despair.
- _____ 6. Smoke clouds went slowly and insolently across the fields like observant phantoms.
- _____ 7. Wild yells came from behind the walls of smoke.
- _____ 8. With the passionate song of the bullets and banshee shrieks of shells were mingled loud catcalls and bits of facetious advice concerning places of safety.
- _____ 9. He grasped his canteen and took a long swallow of the warmed water.
- _____ 10. Here and there were flags, the red in the stripes dominating.
- _____ 11. He thoughtfully mopped his reeking features.
- _____ 12. The moon had been lighted and hung in a treetop.
- _____ 13. From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects.
- _____ 14. The wounded men were cursing, groaning, and wailing.
- _____ 15. A warm and strong hand clasped the youth's languid fingers for an instant, and then he heard a cheerful and audacious whistling as the man strode away.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 16. The leaves of the overhanging maple rustled with melody in the wind of youthful summer.
- _____ 17. He was very busy marshaling the little black vagabonds of tin cups and pouring into them the streaming, iron colored mixture from a small and sooty tin pail.
- _____ 18. The warm comfort of the blanket enveloped him and made a gentle languor.
- _____ 19. He tilted his head afar back and held the canteen long to his lips. The cool mixture went caressingly down his blistered throat.
- _____ 20. The bugles called to each other like brazen gamecocks.
- _____ 21. The flames bit him, and the hot smoke broiled his skin.
- _____ 22. A cloud of dark smoke, as from smoldering ruins, went up toward the sun now bright and gay in the blue enameled sky.
- _____ 23. The song of the bullets was in the air and shells snarled among the tree-tops.
- _____ 24. A glaring fire wine-tinted the waters of the river.
- _____ 25. The youth sat down obediently and the corporal, laying aside his rifle, began to fumble in the bushy hair of his comrade.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 12 ALLUSIONS

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

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

- ___ 1. He had long despaired of witnessing a Greeklike struggle.
- ___ 2. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them.
- ___ 3. He had fought like a pagan who defends his religion.
- ___ 4. Some talked of gray, bewhiskered hordes who were advancing with relentless curses and chewing tobacco with unspeakable valor; tremendous bodies of fierce soldiery who were sweeping along like the Huns.
- ___ 5. Staring once at the red eyes across the river, he conceived them to be growing larger, as the orbs of a row of dragons advancing.
- ___ 6. A moment later the regiment went swinging off into the darkness. It was now like one of those moving monsters wending with many feet.
- ___ 7. The sky overhead was of a fairy blue.
- ___ 8. Nevertheless, the ghost of his flight from the first engagement appeared to him and danced.
- ___ 9. “You talk as if you thought you was Napoleon Bonaparte!”
- ___ 10. After a time the brigade was halted in the cathedral light of a forest.
- ___ 11. A shell screaming like a storm banshee went over the huddled heads of the reserves.
- ___ 12. But his wounds always made it seem that his feet were retarded, held, and he fought a grim fight, as with invisible ghouls fastened greedily upon his limbs.
- ___ 13. Buried in the smoke of many rifles his anger was directed not so much against the men who he knew were rushing toward him as against the swirling battle phantoms which were choking him, stuffing their smoke robes down his parched throat.
- ___ 14. The rifles, once loaded, were jerked to the shoulder and fired without apparent aim into the smoke or at one of the blurred and shifting forms which, upon the field before the regiment, had been growing larger and larger like puppets under a magician’s hand.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 12 ALLUSIONS

- ___ 15. The slaves toiling in the temple of this god began to feel rebellion at his harsh tasks.
- ___ 16. He caught changing views of the ground covered with men who were all running like pursued imps, and yelling.
- ___ 17. This din of musketry on the right, growing like a released genie of sound, expressed and emphasized the army's plight.
- ___ 18. He had slept and, awakening, found himself a knight.
- ___ 19. He felt vaguely that death must make a first choice of the men who were nearest; the initial morsels for the dragons would be then those who were following him.
- ___ 20. At length he reached a place where the high, arching boughs made a chapel.
- ___ 21. The trees began softly to sing a hymn of twilight.
- ___ 22. There was something ritelike in these movements of the doomed soldier. And there was a resemblance in him to a devotee of a mad religion, blood-sucking, muscle-wrenching, bone-crushing.
- ___ 23. Indeed, he saw a picture of himself, dust-stained, haggard, panting, flying to the front at the proper moment to seize and throttle the dark, leering witch of calamity.
- ___ 24. Yet they would receive laurels from tradition.
- ___ 25. In the search which followed, the man of the cheery voice seemed to the youth to possess a wand of a magic kind.

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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

The guns squatted in a row like savage chiefs. They argued with abrupt violence. It was a grim pow-wow. Their busy servants ran hither and thither.

A small procession of wounded men were going drearily toward the rear. It was a flow of blood from the torn body of the brigade.

To the right and to the left were the dark lines of other troops. Far in front he thought he could see lighter masses protruding in points from the forest. They were suggestive of unnumbered thousands.

Once he saw a tiny battery go dashing along the line of the horizon. The tiny riders were beating the tiny horses.

From a sloping hill came the sound of cheerings and clashes. Smoke welled slowly through the leaves.

Batteries were speaking with thunderous oratorical effort. Here and there were flags, the red in the stripes dominating. They splashed bits of warm color upon the dark lines of troops.

The youth felt the old thrill at the sight of the emblems. They were like beautiful birds strangely undaunted in a storm.

As he listened to the din from the hillside, to a deep pulsating thunder that came from afar to the left, and to the lesser clamors which came from many directions, it occurred to him that they were fighting, too, over there, and over there, and over there. Heretofore he had supposed that all the battle was directly under his nose.

As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment.

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 guns squatted in a row like savage chiefs. They argued with abrupt violence. It was a grim
- 2 pow-wow. Their busy servants ran hither and thither.
- 3 A small procession of wounded men were going drearily toward the rear. It was a flow of blood from
- 4 the torn body of the brigade.
- 5 To the right and to the left were the dark lines of other troops. Far in front he thought he could see
- 6 lighter masses protruding in points from the forest. They were suggestive of unnumbered thousands.
- 7 Once he saw a tiny battery go dashing along the line of the horizon. The tiny riders were beating the
- 8 tiny horses.
- 9 From a sloping hill came the sound of cheerings and clashes. Smoke welled slowly through the leaves.
- 10 Batteries were speaking with thunderous oratorical effort. Here and there flags, the red in the stripes
- 11 dominating. They splashed bits of warm color upon the dark lines of troops.
- 12 The youth felt the old thrill at the sight of the emblems. They were like beautiful birds strangely

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

13 undaunted in a storm.

14 As he listened to the din from the hillside, to a deep pulsating thunder that came from afar to the left,

15 and to the lesser clamors which came from many directions, it occurred to him they were fighting, too,

16 over there, and over there, and over there. Heretofore he had supposed that all the battle was

17 directly under his nose.

18 As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun

19 gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her

20 golden process in the midst of so much devilment.

- _____ 1. The underlined words in Line 2 are examples of . . .
 a. assonance b. rhyme c. alliteration
- _____ 2. Line 1 contains an example of . . .
 a. metaphor and personification
 b. simile and metaphor
 c. personification and simile
- _____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *a grim pow-wow* (Line 2)
 b. *pulsating thunder* (Line 14)
 c. *golden process* (Line 20)
 d. *undaunted in a storm* (Line 13)
- _____ 4. The underlined words in Line 3 are an example of . . .
 a. assonance b. consonance c. alliteration
- _____ 5. In Line 3, the antecedent of the word *It* is . . .
 a. rear b. procession c. men
- _____ 6. Line 10 contains an example of . . .
 a. metaphor b. simile c. personification

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

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

As he ran, he became aware that the forest had stopped its music, as if at last becoming capable of hearing the foreign sounds. The trees hushed and stood motionless. Everything seemed to be listening to the crackle and clatter and ear-shaking thunder. The chorus pealed over the still earth.

It suddenly occurred to the youth that the fight in which he had been was, after all, but perfunctory popping. In the hearing of this present din he was doubtful if he had seen real battle scenes. This uproar explained a celestial battle; it was tumbling hordes a-struggle in the air.

Reflecting, he saw a sort of humor in the point of view of himself and his fellows during the late encounter. They had taken themselves and the enemy very seriously and had imagined that they were deciding the war. Individuals must have supposed that they were cutting the letters of their names deep into everlasting tablets of brass, or enshrining their reputations forever in the hearts of their countrymen, while, as to a fact, the affair would appear in printed reports under a meek and immaterial title. But he saw that it was good, else, he said, in battle every one would surely run save forlorn hopes and their ilk.

He went rapidly on. He wished to come to the edge of the forest that he might peer out.

As he hastened, there passed through his mind pictures of stupendous conflicts. His accumulated thought upon such subjects was used to form scenes. The noise was as the voice of an eloquent being, describing.

Sometimes the brambles formed chains and tried to hold him back. Trees, confronting him, stretched out their arms and forbade him to pass. After its previous hostility this new resistance of the forest filled him with a fine bitterness. It seemed that Nature could not be quite ready to kill him.

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

- 1 As he ran, he became aware that the forest had stopped its music, as if at last becoming capable of hearing
- 2 the foreign sounds. The trees hushed and stood motionless. Everything seemed to be listening to the
- 3 crackle and clatter and ear-shaking thunder. The chorus pealed over the still earth.
- 4 It suddenly occurred to the youth that the fight in which he had been was, after all, but perfunctory popping.
- 5 In the hearing of this present din he was doubtful if he had seen real battle scenes. This uproar explained
- 6 a celestial battle; it was tumbling hordes a-struggle in the air.
- 7 Reflecting, he saw a sort of humor in the point of view of himself and his fellows during the late encounter.
- 8 They had taken themselves and the enemy very seriously and had imagined that they were deep into
- 9 everlasting tablets of brass, or enshrining their reputations forever in the hearts of their countrymen,
- 10 while, as to a fact, the affair would appear in printed reports under a meek and immaterial title. But he
- 11 saw that it was good, else, he said, in battle every one would surely run save forlorn hopes and their ilk.
- 12 He went rapidly on. He wished to come to the edge of the forest that he might peer out.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 As he hastened, there passed through his mind pictures of stupendous conflicts. His accumulated

14 thought upon such subjects was used to form scenes. The noise was as the voice of an eloquent

15 being, describing.

16 Sometimes the brambles formed chains and tried to hold him back. Trees, confronting him, stretched

17 out their arms and forbade him to pass. After its previous hostility this new resistance of the forest

18 filled him with a fine bitterness. It seemed that Nature could not be quite ready to kill him.

- _____ 1. Lines 1 and 2 and 16 and 17 contain examples of . . .
 a. metaphor b. simile c. personification
- _____ 2. The underlined words in Line 3 are an example of . . .
 a. consonance b. onomatopoeia c. simile
- _____ 3. The underlined words in Lines 17 and 18 are examples of . . .
 a. assonance b. consonance c. alliteration
- _____ 4. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *The chorus pealed* (Line 3)
 b. *perfunctory popping* (Line 4)
 c. *celestial battle* (Line 6)
 d. *immaterial trifle* (Line 10)
- _____ 5. The underlined words in Line 9 are an example of . . .
 a. assonance b. consonance c. alliteration
- _____ 6. In Line 11, *forlorn hopes* is an example of . . .
 a. allusion b. euphemism c. paradox

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

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

When he perceived again that it was not possible for the army to be defeated, he tried to bethink him of a fine tale which he could take back to his regiment, and with it turn the expected shafts of derision.

But, as he mortally feared these shafts, it became impossible for him to invent a tale he felt he could trust. He experimented with many schemes, but threw them aside one by one as flimsy. He was quick to see vulnerable places in them all.

Furthermore, he was much afraid that some arrow of scorn might lay him mentally low before he could raise his protecting tale.

He imagined the whole regiment saying: "Where's Henry Fleming? He run, didn't 'e? Oh, my!" He recalled various persons who would be quite sure to leave him no peace about it. They would doubtless question him with sneers, and laugh at his stammering hesitation. In the next engagement they would try to keep watch of him to discover when he would run.

Wherever he went in camp, he would encounter insolent and lingeringly cruel stares. As he imagined himself passing near a crowd of comrades, he could hear some one say, "There he goes!"

Then, as if the heads were moved by one muscle, all the faces were turned toward him with wide, derisive grins. He seemed to hear some one make a humorous remark in a low tone. At it the others all crowed and cackled. He was a slang phrase.

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 When he perceived again that it was not possible for the army to be defeated, he tried to bethink him of

2 a fine tale which he could take back to his regiment, and with it turn the expected shafts of derision.

3 But, as he mortally feared these shafts, it became impossible for him to invent a tale he felt he could

4 trust. He experimented with many schemes, but threw them aside one by one as flimsy. He was quick

5 to see vulnerable places in them all.

6 Furthermore, he was much afraid that some arrow of scorn might lay him mentally low before he

7 could raise his protecting tale.

8 He imagined the whole regiment saying: "Where's Henry Fleming? He run, didn't 'e? Oh, my!"

9 He recalled various persons who would be quite sure to leave him no peace about it. They would

10 doubtless question him with sneers, and laugh at his stammering hesitation. In the next engagement

11 they would try to keep watch of him to discover when he would run.

12 Wherever he went in camp, he would encounter insolent and lingeringly cruel stares. As he imagined

13 himself passing near a crowd of comrades, he could hear some one say, "There he goes!"

14 Then, as if the heads were moved by one muscle, all the faces were turned toward him with wide,

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 derisive grins. He seemed to hear some one make a humorous remark in a low tone. At it the others

16 all crowed and cackled. He was a slang phrase.

- _____ 1. All of the following words describe the tone of the passage EXCEPT . . .
 a. remorse
 b. paranoia
 c. fear
 d. guilt
- _____ 2. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *expected shafts of derision* (Line 2)
 b. *arrow of scorn* (Line 6)
 c. *stammering hesitation* (Line 10)
 d. *cruel stares* (Line 12)
- _____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *humorous remark/derisive grins*
 b. *many schemes/protecting tale*
 c. *vulnerable places/slang phrase*
- _____ 4. Line 16 contains an example of . . .
 a. metaphor b. simile c. personification
- _____ 5. Lines 14 and 15 contain an example of . . .
 a. metaphor b. simile c. personification
- _____ 6. Line 6 contains an example of . . .
 a. metaphor b. simile c. personification

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

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

He heard then the noise of a fire crackling briskly in the cold air, and, turning his head, he saw his friend pottering busily about a small blaze. A few other figures moved in the fog, and he heard the hard cracking of axe blows.

Suddenly there was a hollow rumble of drums. A distant bugle sang faintly. Similar sounds, varying in strength, came from near and far over the forest.

The bugles called to each other like brazen gamecocks. The near thunder of the regimental drums rolled.

The body of men in the woods rustled. There was a general uplifting of heads. A murmuring of voices broke upon the air. In it there was much bass of grumbling oaths. Strange gods were addressed in condemnation of the early hours necessary to correct war. An officer's peremptory tenor rang out and quickened the stiffened movement of the men. The tangled limbs unraveled. The corpse-hued faces were hidden behind fists that twisted slowly in the eye sockets.

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 He heard then the noise of a fire crackling briskly in the cold air, and, turning his head, he saw his friend
- 2 pottering busily about a small blaze. A few other figures moved in the fog, and he heard the hard
- 3 cracking of axe blows.
- 4 Suddenly there was a hollow rumble of drums. A distant bugle sang faintly. Similar sounds, varying
- 5 in strength, came from near and far over the forest.
- 6 The bugles called to each other like brazen gamecocks. The near thunder of the regimental drums rolled.
- 7 The body of men in the woods rustled. There was a general uplifting of heads. A murmuring of voices
- 8 broke upon the air. In it there was much bass of grumbling oaths. Strange gods were addressed in
- 9 condemnation of the early hours necessary to correct war. A officer's peremptory tenor rang out and
- 10 quickened the stiffened movement of the men. The tangled limbs unraveled. The corpse-hued faces were
- 11 hidden behind fists that twisted slowly in the eye sockets.

THE RED BADGE OF COURAGE by Stephen Crane – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- _____ 1. Line 4 contains an example of . . .
 a. metaphor b. simile c. euphemism
- _____ 2. Line 6 contains an example of . . .
 a. metaphor b. simile c. personification
- _____ 3. The underlined words in Line 3 are an example of . . .
 a. assonance b. consonance c. alliteration
- _____ 4. Lines 8 and 9 contain an example of . . .
 a. allusion b. euphemism c. inference
- _____ 5. All of the following imagery is parallel EXCEPT . . .
 a. *bugle sang* (Line 4)
 b. *bass of grumbling oaths* (Line 8)
 c. *peremptory tenor rang out* (Line 9)
 d. *the woods rustled* (Line 7)
- _____ 6. The PREDOMINANT sensory imagery in the passage is . . .
 a. sight b. sound c. touch

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

ANSWER KEY – EXERCISES 1-16

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

***THE RED BADGE OF COURAGE* by Stephen Crane – Grammar and Style**

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

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

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

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

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

ANSWER KEY EXERCISES 1-16

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

ANTIPHHRASIS – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare’s Julius Caesar, Antony’s use of “. . . but Brutus is an honorable man . . .” to convey the opposite meaning*).

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

ASYNDETON – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.

BATHOS – sentimentality.

BILDUNGSROMAN - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

CACOPHONY – the unharmonious combination of words that sound harsh together.

CARICATURE – writing that exaggerates or distorts personal qualities of an individual.

CHIAROSCURO – the contrasting of light and darkness.

CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.

COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.

CONCEIT – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*.)

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

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

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

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

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

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

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

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

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

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

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

EPILOGUE – A concluding statement.

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

ETHOS – moral nature or beliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

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

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

LOOSE SENTENCE – an independent clause followed

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

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

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

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

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

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

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

NARRATOR – the person telling the story.

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

NOVELLA – a tale or short story.

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

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

PARABLE – a story that teaches a lesson.

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

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

PARODY – writing that imitates another author’s style.

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

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

PERSONA – the voice in a work of literature.

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

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

POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include

assonance, consonance, alliteration, repetition, and rhyme.

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

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

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

PROTAGONIST – the main character.

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

REALISM – writing that is characterized by details of actual life.

REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

RHYME – words with identical sounds such as *cat* and *hat* or *glare* and *air*.

ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

SARCASM – a bitter remark intending to hurt and express disapproval.

SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.

SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

SETTING – the time and place where a story takes place.

SIMILE – a figure of speech that compares two things that are not alike, using the words *like* or *as*. (eyes gleaming *like live coals*; as delicate *as a snowflake*).

SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

STATIC CHARACTER – a character who changes little in the course of the story.

STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.

STYLE – the individual way an author writes, how it is recognized and imitated.

SUBPLOT – a minor or secondary plot that complicates a story.

SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck*, or *I've got some new wheels*).

SYNTAX – word order, the way in which words are put together.

THEME – a central idea.

TONE – the attitude toward a subject or audience implied by a literary work.

TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

UNDERSTATEMENT – saying less than is actually called for. (*Referring to an Olympic sprinter as being "pretty fast"*).

UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest*, or *Victor Frankenstein*).

UTOPIA – a perfect or ideal world.



Grammar dog Order Form

We accept cash, checks, credit cards, money orders and school purchase orders.

Visit our website www.grammardog.com for the newest titles.

All titles \$12.95, Paperback or CD - Multiple titles may be burned on CD

Website Download via Internet (Allows you to print exercises of your choice) - *Credit Card Only*

School Purchase Order - Attach this order form to Purchase Order. Invoice will be sent with shipment.

- | | |
|--|--|
| <input type="checkbox"/> Anthem by Ayn Rand | <input type="checkbox"/> *Macbeth by William Shakespeare |
| <input type="checkbox"/> The Awakening by Kate Chopin | <input type="checkbox"/> *The Mayor of Casterbridge by Thomas Hardy |
| <input type="checkbox"/> Bartleby the Scrivener by Herman Melville | <input type="checkbox"/> *The Merchant of Venice by William Shakespeare |
| <input type="checkbox"/> Benito Cereno by Herman Melville | <input type="checkbox"/> *A Midsummer Night's Dream by W. Shakespeare |
| <input type="checkbox"/> Billy Budd by Herman Melville | <input type="checkbox"/> Moby Dick by Herman Melville |
| <input type="checkbox"/> The Call of the Wild by Jack London | <input type="checkbox"/> *O. Henry Short Stories by O. Henry |
| <input type="checkbox"/> A Christmas Carol by Charles Dickens | <input type="checkbox"/> *Poe Short Stories by Edgar Allan Poe |
| <input type="checkbox"/> *Conrad Short Stories by Joseph Conrad | <input type="checkbox"/> Pride and Prejudice by Jane Austen |
| <input type="checkbox"/> *Crane Short Stories by Stephen Crane | <input type="checkbox"/> The Prince and the Pauper by Mark Twain |
| <input type="checkbox"/> *Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson | <input type="checkbox"/> The Red Badge of Courage by Stephen Crane |
| <input type="checkbox"/> Frankenstein by Mary Shelley | <input type="checkbox"/> *Romeo and Juliet by William Shakespeare |
| <input type="checkbox"/> Great Expectations by Charles Dickens | <input type="checkbox"/> The Scarlet Letter by Nathaniel Hawthorne |
| <input type="checkbox"/> *Hamlet by William Shakespeare | <input type="checkbox"/> *Sherlock Holmes Stories by Arthur C. Doyle |
| <input type="checkbox"/> *Hawthorne Short Stories by N. Hawthorne | <input type="checkbox"/> *A Tale of Two Cities by Charles Dickens |
| <input type="checkbox"/> Heart of Darkness by Joseph Conrad | <input type="checkbox"/> Tess of the D'Urbervilles by Thomas Hardy |
| <input type="checkbox"/> The Hound of the Baskervilles by Arthur C. Doyle | <input type="checkbox"/> **To Kill A Mockingbird by Harper Lee |
| <input type="checkbox"/> *Huckleberry Finn by Mark Twain | <input type="checkbox"/> Tom Sawyer by Mark Twain |
| <input type="checkbox"/> Jane Eyre by Charlotte Bronte | <input type="checkbox"/> Treasure Island by Robert Louis Stevenson |
| <input type="checkbox"/> *Julius Caesar by William Shakespeare | <input type="checkbox"/> *Twain Short Stories by Mark Twain |
| <input type="checkbox"/> Lord of the Flies by William Golding | <input type="checkbox"/> White Fang by Jack London |
| * Title available on CD or website download only | |
| ** Title available in paperback only | |

Diagram Posters (13"x 19") \$11.00	The Awakening ____ Poster ____ Trans	Frankenstein ____ Poster ____ Trans	Heart of Darkness ____ Poster ____ Trans	Masque of the Red Death ____ Poster ____ Trans
Transparencies \$5.00	The Call of the Wild ____ Poster ____ Trans	Gift of the Magi ____ Poster ____ Trans	Huckleberry Finn ____ Poster ____ Trans	The Red Badge of Courage ____ Poster ____ Trans
<i>Please indicate quantity if ordering multiples.</i>	A Christmas Carol ____ Poster ____ Trans	Great Expectations ____ Poster ____ Trans	Hound of the Baskervilles ____ Poster ____ Trans	The Scarlet Letter ____ Poster ____ Trans

Titles _____ x **\$12.95** ☐ Paperback ☐ Individual CD-Roms ☐ All titles on one CD-Rom

Posters _____ x **\$11.00** **Transparencies** _____ x **\$5.00**

SUBTOTAL

Shipping & Handling (10% of Subtotal)

TOTAL AMOUNT ENCLOSED

Mail completed form to:

Grammar dog.com

P.O. Box 299

Christoval, TX 76935

Fax: 325-896-2676

Name: _____

Address: _____

City: _____ **State** _____ **Zip** _____

Email: _____