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grammar, style, and proofreading exercises

The Grammar Dog Guide to The Scarlet Letter

by Nathaniel Hawthorne

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

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

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***THE SCARLET LETTER* by Nathaniel Hawthorne – Grammar and Style**
All exercises use sentences from the novel.

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EXERCISE 1 PARTS OF SPEECH

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

verb = v

noun = n

adjective = adj

adverb = adv

preposition = prep

pronoun = pron

interjection = int

conjunction = conj

- ____ 1. Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil.
- ____ 2. My children have had other birthplaces, and so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth.
- ____ 3. Thus, on taking charge of my department, I found few but aged men.
- ____ 4. Neither the front nor the back entrance of the Custom-House opens on the road to Paradise.
- ____ 5. The greater part of my officers were Whigs.
- ____ 6. The discovery was soon made, I imagine, that the new Surveyor had no great harm in him.
- ____ 7. Sagaciously, under their spectacles, did they peep into the holds of vessels!
- ____ 8. Mighty was their fuss about little matters, and marvelous, sometimes, the obtuseness that allowed greater ones to slip between their fingers!
- ____ 9. Unless people are more than commonly disagreeable, it is my foolish habit to contract a kindness for them.
- ____ 10. The closer you penetrated to the substance of his mind, the sounder it appeared.
- ____ 11. “Ah! – aha! – I conceive you,” said the stranger, with a bitter smile.
- ____ 12. But, one idle and rainy day, it was my fortune to make a discovery of some little interest.
- ____ 13. But the object that most drew my attention, in the mysterious package, was a certain affair of fine red cloth, much worn and faded.
- ____ 14. This rag of scarlet cloth, -- for time, and wear, and a sacrilegious moth, had reduced it to little other than a rag, -- on careful examination, assumed the shape of a letter.
- ____ 15. It was the capital letter A.

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EXERCISE 1 PARTS OF SPEECH

- _____ 16. My eyes fastened themselves upon the old scarlet letter, and would not be turned aside.
- _____ 17. Ghosts might enter here, without affrighting us.
- _____ 18. The somewhat dim coal-fire has an essential influence in producing the effect which I would describe.
- _____ 19. It throws its unobtrusive tinge throughout the room, with a faint ruddiness upon the walls and ceiling, and a reflected gleam from the polish of the furniture.
- _____ 20. This warmer light mingles itself with the cold spirituality of the moonbeams, and communicates, as it were, a heart and sensibilities of human tenderness to the forms which fancy summons up.
- _____ 21. It converts them from snow-images into men and women.
- _____ 22. There are few uglier traits of human nature than this tendency – which I now witnessed in men no worse than their neighbours – to grow cruel, merely because they possessed the power of inflicting harm.
- _____ 23. The life of the Custom-House lies like a dream behind me.
- _____ 24. It is with an effort that I recall the figures and appellations of these few.
- _____ 25. “Never!” replied Hester Prynne, looking, not at Mr. Wilson, but into the deep and troubled eyes of the younger clergyman.

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EXERCISE 2 SPELLING, CAPITALIZATION, AND PUNCTUATION

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

PASSAGE 1

The grass-plot before the jail, in prison Lane,
(1)
on a certain summer mourning, not less than
(2)
two centuries ago was occupied by a pretty large
(3)
number of the inhabitants of Boston; all with
(4)
their eyes intently fastened on the iron-clamped
oaken doorr.
(5)

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

PASSAGE 2

with almost a serene deportment, therefore,
(1)
Hester Prynne passed through this portion of her ordeal
(2)
and came too a sort of scaffold, at the western extremity
(3)
of the market-place. It stood nearly beneath the eaves of
(4)
Bostons earliest church and appeared to be a fixture there.
(5)

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

THE SCARLET LETTER by Nathaniel Hawthorne – Grammar and Style

EXERCISE 3 SPELLING, CAPITALIZATION, AND PUNCTUATION

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

PASSAGE 1

Hester Prynne remisned constant in her resolve to
(1)
make known to Mr Dimmesdale, at whatever risk
(2)
of present pain or ulterior consequences, the True
(3)
character of the man who had crept into his intimacy
(4) (5)

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

PASSAGE 2

“O Hester! cried Arthur Dimmesdale, in whose eyes
(1)
a fitful light, kindled by her enthusaism, flashed up
(2)
and died away, “thou tellest of running a race to a Man
(3)
whose knees are tottering beneath him! I must die here.
(4) (5)

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

***THE SCARLET LETTER* by Nathaniel Hawthorne – 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. “At the very least, they should have put the brand of a hot iron on Hester Prynne’s forehead.”
- _____ 2. What he really did whisper, the minister could never afterwards recollect.
- _____ 3. Preceded by the beadle, and attended by an irregular procession of stern-browed men and unkindly-visaged women, Hester Prynne set forth towards the place appointed for her punishment.
- _____ 4. By the Indian’s side, and evidently sustaining a companionship with him, stood a white man, clad in a strange disarray of civilized and savage costume.
- _____ 5. He was small in stature, with a furrowed visage, which, as, could hardly be termed aged.
- _____ 6. At his arrival in the market-place, and some time before she saw him, the stranger had bent his eyes on Hester Prynne.
- _____ 7. She saw her own face, glowing with girlish beauty, and illuminating all the interior of the dusky mirror in mirror in which she had been wont to gaze at it.
- _____ 8. “Madam Hester absolutely refuseth to speak, and the magistrates have laid their heads together in vain.”
- _____ 9. She fled for refuge, as it were, to the public exposure and dreaded the moment when its protection should be withdrawn from her.
- _____ 10. The trying nature of his position drove the blood from his cheek, and made his lips tremulous.
- _____ 11. Hester Prynne, meanwhile, kept her place upon the pedestal of shame, with glazed eyes, and an air of weary indifference.
- _____ 12. “And so, Hester, I drew thee into my heart, into its innermost chamber, and sought to warm thee by the warmth which thy presence made there!”
- _____ 13. “Let, therefore, thy husband be to the world as one already dead, and of whom no tidings shall ever come.”

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- _____ 14. Then, she was supported by an unnatural tension of the nerves, and by all the combative energy of her character, which enabled her to convert the scene into a kind of lurid triumph.
- _____ 15. And over her grave, the infamy that she must carry thither would be her only monument.
- _____ 16. The chain that bound her here was of iron links, and galling to her inmost soul, but never could be broken.
- _____ 17. A mystic shadow of suspicion immediately attached itself to the spot.
- _____ 18. These emotions, in fact, and its bitterest scorn besides, seemed to be the sole portion that she retained in the universal heart.
- _____ 19. Her mother, while Pearl was yet an infant, grew acquainted with a certain peculiar look, that warned her when it would be labor thrown away to insist, persuade, or plead.
- _____ 20. The shadow of the curtain fell on Hester Prynne, and partially concealed her.
- _____ 21. She met his eyes for an instant, but was immediately constrained to give all her attention to the scene now going forward.
- _____ 22. For secrets can escape an investigator, who has opportunity and license to undertake such a quest, and skill to follow it up.
- _____ 23. The heart, making itself guilty of such secrets, must perforce hold them, until the day when all hidden things shall be revealed.
- _____ 24. Before Roger Chillingworth could answer, they heard the clear, wild laughter of a young child's voice, proceeding from the adjacent burial-ground.
- _____ 25. As was usually the case wherever Hester stood, a small vacant area – a sort of magic circle – had formed itself about her, into which, though the people were elbowing one another at a little distance, none ventured, or felt disposed to intrude.

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EXERCISE 5 COMPLEMENTS

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

direct object = d.o.

indirect object = i.o.

predicate nominative = p.n.

predicate adjective = p.a.

object of a preposition = o.p.

- _____ 1. Mr. Dimmesdale gently repelled their entreaties.
- _____ 2. “I am a stranger, and have been a wanderer, sorely against my will.”
- _____ 3. Meagre, indeed, and cold, was the sympathy that a transgressor might look for, from such by-standers, at the scaffold.
- _____ 4. He had by this time reached his dwelling, on the edge of the burial-ground, and, hastening up the stairs, took refuge in his study.
- _____ 5. In this manner, the mysterious old Roger Chillingworth became the medical adviser of the Reverend Mr. Dimmesdale.
- _____ 6. And never had Hester Prynne appeared more lady-like, in the antique interpretation of the term, than as she issued from the prison.
- _____ 7. Accordingly, the crowd was somber and grave.
- _____ 8. “Thus she will be a living sermon against sin, until the ignominious letter be engraved upon her tombstone.”
- _____ 9. Very soon, however, his look became keen and penetrative.
- _____ 10. He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath ...
- _____ 11. They were, doubtless, good men, just, and sage.
- _____ 12. The young pastor’s voice was tremulously sweet, rich, deep, and broken.
- _____ 13. Women derive a pleasure, incomprehensible to the other sex, from the delicate toil of the needle.
- _____ 14. Like all other joys, she rejected it as sin.
- _____ 15. Its cool stare of familiarity was intolerable.
- _____ 16. Such loss of faith is ever one of the saddest results of sin.

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EXERCISE 5 COMPLEMENTS

- _____ 17. She was terror-stricken by the revelations that were thus made.
- _____ 18. All this enmity and passion had Pearl inherited, by inalienable right, out of Hester's heart.
- _____ 19. Without further adventure, they reached the dwelling of Governor Bellingham.
- _____ 20. The brilliancy might have befitted Aladdin's palace, rather than the mansion of a grave old Puritan ruler.
- _____ 21. The serf wore the blue coat, which was the customary garb of serving-men at that period, and long before, in the old hereditary halls of England.
- _____ 22. Old Roger Chillingworth, with a smile on his face, whispered something in the young clergyman's ear.
- _____ 23. "Thou wast my pastor, and hadst charge of my soul, and knowest me better than these men can."
- _____ 24. "God gave her the child, and gave her, too, an instinctive knowledge of its nature and requirements, -- both seemingly so peculiar, -- which no other mortal being can possess."
- _____ 25. "Hath she not expressed this thought in the garb of the poor child, so forcibly reminding us of that red symbol which sears her bosom?"

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EXERCISE 6 PHRASES

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

participle = par gerund = ger infinitive = inf appositive = appos preposition = prep

- ____ 1. “People say,” said another, “that the Reverend Master Dimmesdale, her godly pastor, takes it very grievously to heart that such a scandal should have come upon his congregation.”
- ____ 2. On the breast of her gown, in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of gold thread, appeared the letter A.
- ____ 3. By an accurate measurement, each limb proved to be precisely three inches and a quarter in length.
- ____ 4. “But she, -- the naughty baggage, --- little will she care what they put upon the bodice of her gown!”
- ____ 5. Remembering their own former habits, they used to say that the Surveyor was walking the quarter-deck.
- ____ 6. Knowing well her part, she ascended a flight of wooden steps, and was thus displayed to the surrounding multitude, at about the height of a man’s shoulders above the street.
- ____ 7. Then, touching the shoulder of a townsman who stood next to him, he addressed him in a formal and courteous manner.
- ____ 8. “Truly, as I sought to convince him, the shame lay in the commission of the sin, and not in the showing of it forth.”
- ____ 9. He bowed courteously to the communicative townsman, and, whispering a few words to his Indian attendant, they both made their way through the crowd.
- ____ 10. The infant, during the latter portion of her ordeal, pierced the air with its wailings and screams; she strove to hush it, mechanically, but seemed scarcely to sympathize with its trouble.
- ____ 11. It stood on the shore, looking across a basin of the sea at the forest-covered hills, towards the west.
- ____ 12. To say the truth, there was much need of professional assistance, not merely for Hester, herself, but still more urgently for the child . . .

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EXERCISE 6 PHRASES

- _____ 13. The heart, making itself guilty of such secrets, must perforce hold them, until the day when all hidden things shall be revealed.
- _____ 14. Much of the time, which she might readily have applied to the better efforts of her art, she employed in making coarse garments for the poor.
- _____ 15. Hester sought not to acquire any thing beyond a subsistence, of the plainest and most ascetic description, for herself, and a simple abundance for her child.
- _____ 16. She had in her nature a rich, voluptuous, Oriental characteristic, -- a taste for the gorgeously beautiful, which, save in the exquisite productions of her needle, found nothing else, in all the possibilities of her life, to exercise itself upon.
- _____ 17. This morbid meddling of conscience with an immaterial matter betokened, it is to be feared, no genuine and steadfast penitence, but something doubtful, something that might be deeply wrong, beneath.
- _____ 18. In this manner, Hester Prynne came to have a part to perform in the world.
- _____ 19. After testing both smiles and frowns, and proving that neither mode of treatment possessed any calculable influence, Hester was ultimately compelled to stand aside, and permit the child to be swayed by her own impulses.
- _____ 20. Lifting the iron hammer that hung at the portal, Hester Prynne gave a summons, which was answered by one of the Governor's bondservants; a free-born Englishman, but now a seven years' slave.
- _____ 21. Pearl, seeing the rose-bushes, began to cry for a red rose, and would not be pacified.
- _____ 22. "The point hath been weightily discussed, whether we, that are of authority and influence, do well discharge our consciences by trusting an immortal soul, such as there is in yonder child, to the guidance of one who hath stumbled and fallen, amid the pitfalls of this world."
- _____ 23. He resolved not to be pilloried beside her on her pedestal of shame.
- _____ 24. He deemed it essential, it would seem, to know the man, before attempting to do him good.
- _____ 25. Trusting no man as his friend, he could not recognize his enemy when the latter actually appeared.

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EXERCISE 7 VERBALS – GERUNDS, INFINITIVES, AND PARTICIPLES

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

subject = subj
adjective = adj

direct object = d.o.
adverb = adv

object of a preposition = o.p.

Verbal Usage

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 1. | “This woman has brought shame upon us all, and ought <u>to die</u> .” |
| _____ | _____ | 2. | To this extent and within these limits, an author, methinks, may be autobiographical, without <u>violating either the reader’s rights or his own</u> . |
| _____ | _____ | 3. | Another figure in the scene is the outward-bound sailor, in quest of a protection; or the recently arrived one, pale and feeble, <u>seeking a passport to the hospital</u> . |
| _____ | _____ | 4. | I know not whether these ancestors of mine bethought themselves <u>to repent, and ask pardon of Heaven for their cruelties</u> ; or whether they are now groaning under the heavy consequences of them . . . |
| _____ | _____ | 5. | They were ancient sea-captains, for the most part, who, after <u>being tost on every sea, and standing up sturdily against life’s tempestuous blast</u> , had finally drifted into this quiet nook . . . |
| _____ | _____ | 6. | Then, moreover, the white locks of age were sometimes found <u>to be the thatch of an intellectual tenement in good repair</u> . |
| _____ | _____ | 7. | There was one thing that much aided me in <u>renewing and re-creating the stalwart soldier of the Niagara frontier</u> , -- the man of true and simple energy. |
| _____ | _____ | 8. | <u>Unbending the rigid folds of the parchment cover</u> , I found it to be a commission, under the hand and seal of Governor Shirley, in favor of one Jonathan Pue, as Surveyor of his Majesty’s Customs for the port of Salem . . . |
| _____ | _____ | 9. | In absorbing contemplation of the scarlet letter, I had hitherto neglected <u>to examine a small roll of dingy paper, around which it had been twisted</u> . |
| _____ | _____ | 10. | This I now opened, and had the satisfaction to find, <u>recorded by the old Surveyor’s pen</u> , a reasonably complete explanation of the whole affair. |
| _____ | _____ | 11. | I endeavored <u>to calculate how much longer I could stay in the Custom-House, and yet go forth a man</u> . |
| _____ | _____ | 12. | She looked also at her <u>slumbering</u> child. |

THE SCARLET LETTER by Nathaniel Hawthorne – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. But it is not recorded that in a single instance, her skill was called in aid to embroider the white veil which was to cover the pure blushes of a bride.
- _____ _____ 14. One day, as her mother stooped over the cradle, the infant's eyes had been caught by the glimmering of the gold embroidery about the letter . . .
- _____ _____ 15. About this period, however, the health of Mr. Dimmesdale had evidently begun to fail.
- _____ _____ 16. One day, leaning his forehead on his hand, and his elbow on the sill of the open window, that looked towards the graveyard, he talked with Roger Chillingworth . . .
- _____ _____ 17. He had a ready faculty . . . of escaping from any topic that agitated his too sensitive and nervous temperament . . .
- _____ _____ 18. She now skipped irreverently from one grave to another; until, coming to the broad, flat armorial tombstone of a departed worthy, -- perhaps of Isaac Johnson himself, -- she began to dance upon it.
- _____ _____ 19. In a word, old Roger Chillingworth was a striking evidence of man's faculty of transforming himself into a devil, if he will only, for a reasonable space of time, undertake a devil's office.
- _____ _____ 20. She inherited her mother's gift for devising drapery and costume.
- _____ _____ 21. The minister started to his feet, gasping for breath, and clutching at his heart as if he would have torn it out of his bosom.
- _____ _____ 22. "Thou shalt forgive me!" cried Hester, flinging herself on the fallen leaves beside him.
- _____ _____ 23. Is there not shade enough in all this boundless forest to hide thy heart from the gaze of Roger Chillingworth.
- _____ _____ 24. We have yet to learn again the forgotten art of gayety.
- _____ _____ 25. "There is not the strength or courage left me to venture into the wide, strange, difficult world, alone!"

THE SCARLET LETTER by Nathaniel Hawthorne – Grammar and Style

EXERCISE 8 CLAUSES

Indicate how each of the underlined clauses is used in the sentences below. Label the clause:

subject = subj

direct object = d.o.

adjective = adj

object of a preposition = o.p.

appositive = appos

adverb = adv

predicate nominative = p.n.

- _____ 1. It might be, too, that a witch, like old Mistress Hibbins, the bitter-tempered widow of the magistrate, was to die upon the gallows.
- _____ 2. ‘Then let the magistrates, who have made it of no effect, thank themselves if their own wives and daughters go astray!’
- _____ 3. Yet those same bleared optics had a strange, penetrating power, when it was their owner’s purpose to read the human soul.
- _____ 4. It irks me, nevertheless, that the partner of her iniquity should not, at least, stand on the scaffold by her side.
- _____ 5. While this passed, Hester Prynne had been standing on her pedestal, still with a fixed gaze towards the stranger . . .
- _____ 6. By degrees, nor very slowly, her handiwork became what would now be termed the fashion.
- _____ 7. Her only real comfort was when the child lay in the placidity of sleep.
- _____ 8. “I can teach my little Pearl what I have learned from this!” answered Hester Prynne, laying her finger on the red token.
- _____ 9. Wherever there is a heart and an intellect, the diseases of the physical frame are tinged with the peculiarities of these.
- _____ 10. What he really did whisper, the minister could never afterwards recollect.
- _____ 11. Scorn, bitterness, unprovoked malignity, gratuitous desire of ill, ridicule of whatever was good and holy, all awoke, to tempt, even while they frightened him.
- _____ 12. He knew that it was himself, the thin and white-cheeked minister, who had done and suffered these things, and written thus far into the Election Sermon!
- _____ 13. While occupied with these reflections, a knock came at the door of the study, and minister said, “Come in!”

THE SCARLET LETTER by Nathaniel Hawthorne – Grammar and Style

EXERCISE 8 CLAUSES

- _____ 14. Betimes in the morning of the day on which the new Governor was to receive his office at the hands of the people, Hester Prynne and little Pearl came into the market-place.
- _____ 15. Her face so long familiar to the townspeople, showed the marble quietude which they were accustomed to behold there.
- _____ 16. There could be little doubt, for instance, that this very ship's crew, though no unfavorable specimens of the nautical brotherhood, had been guilty, as we should phrase it, of depredations on the Spanish commerce . . .
- _____ 17. “Madame, I know not of what you speak,” answered Hester Prynne, feeling Mistress Hibbins to be of infirm mind . . .
- _____ 18. When they were fairly in the market-place, their presence was greeted by a shout.
- _____ 19. “That he now breathes, and creeps about on earth, is owing all to me!”
- _____ 20. The child, with the bird-like motion which was one of her characteristics, flew to him, and clasped her arms about his knees.
- _____ 21. It seemed, at this point, as if the minister must leave the remainder of his secret undisclosed.
- _____ 22. But he fought back the bodily weakness, -- and, still more, the faintness of heart, -- that was striving for the mastery with him.
- _____ 23. But he hid it cunningly from men, and walked among you with the mien of a spirit, mournful, because so pure in a sinful world! – and sad, because he missed his heavenly kindred!
- _____ 24. Old Chillingworth knelt down beside him, with a blank, dull countenance, out of which the life seemed to have departed.
- _____ 25. It is a curious subject of observation and inquiry, whether hatred and love be not the same thing at bottom.

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EXERCISE 9 STYLE – FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label the underlined words or phrases as:
personification = p simile = s metaphor = m onomatopoeia = o

- _____ 1. Before this ugly edifice, and between it and the wheel-track of the street, was a grass-plot, much overgrown with burdock, pig-weed, apple-peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison.
- _____ 2. “But it will calm the swell and heaving of thy passion, like oil thrown on the waves of a tempestuous sea.”
- _____ 3. Her sin, her ignominy, were the roots which she had struck into the soil.
- _____ 4. The very law that condemned her – a giant of stern features, but with vigor to support, as well as to annihilate, in his iron arm – had held her up, through the terrible ordeal of her ignominy.
- _____ 5. For the sake of the minister’s health, and to enable the leech to gather plants with healing balm in them, they took long walks on the sea-shore, or in the forest; mingling various talk with plash and murmur of the waves . . .
- _____ 6. Thus, by an inevitable necessity, as a magnet attracts steel-filings, so did our man of business draw to himself the difficulties which everybody met with.
- _____ 7. . . . although she hid the secret from herself, and grew pale whenever it struggled out of her heart, like a serpent from its hole, -- it might be that another feeling kept her within the scene and pathway that had been so fatal.
- _____ 8. She barely looked the idea in the face, and hastened to bar it in its dungeon.
- _____ 9. She stood apart from mortal interests, yet close beside them, like a ghost that revisits the familiar fireside, and can longer make itself seen or felt; no more smile with the household joy, nor mourn with the kindred sorrow . . .
- _____ 10. . . . it could have caused her no deeper pang, had the leaves of the trees whispered the dark story among themselves, -- had the summer breeze murmured about it, -- had the wintry blast shrieked it aloud!
- _____ 11. The spell of life went forth from her ever creative spirit, and communicated itself to a thousand objects, as a torch kindles a flame wherever it may be applied.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 12. “Pearl keeps me here in life! Pearl punishes me too! Se ye not, she is the scarlet letter, only capable of being loved, and so endowed with a million-fold the power of retribution for my sin?
- _____ 13. The pine trees, aged, black, and solemn, and flinging groans and other melancholy utterances on the breeze, need little transformation to figure as Puritan elders; the ugliest weeds of the garden were their children, whom Pearl smote down and uprooted, most unmercifully.
- _____ 14. So much strength of coloring was . . . admirably adapted to Pearl’s beauty, and made her the very brightest little jet of flame that ever danced upon the earth.
- _____ 15. But the child . . . escaped through the open window and stood on the upper step, looking like a wild, tropical bird, of rich plumage, ready to take flight into the upper air.
- _____ 16. Infamy was babbling around her in the public market-place.
- _____ 17. . . . then, at some inevitable moment, will the soul of the sufferer be dissolved, and flow forth in a dark, but transparent stream, bringing all its mysteries into the daylight.
- _____ 18. He now dug into the poor clergyman’s heart, like a miner searching for gold . . .
- _____ 19. The profound depth of the minister’s repose was the more remarkable; inasmuch as he was one of those persons whose sleep, ordinarily, is as light, as fitful, and as easily scared away, as a small bird hopping on a twig.
- _____ 20. A dusky tumult would flap its wings from one house to another.
- _____ 21. Her breast, with its badge of shame, was but the softer pillow for the head that needed one.
- _____ 22. “It is our fate. Let the black flower blossom as it may!”
- _____ 23. “Mother,” said little Pearl, “the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom.
- _____ 24. She had wandered, without rule or guidance, in a moral wilderness; as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate.
- _____ 25. For many years, though a vague report would now and then find its way across the sea, like a shapeless piece of driftwood tost ashore, with the initials of a name upon it . . .

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EXERCISE 10 STYLE – POETIC DEVICES

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

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

- _____ 1. One brief sigh sufficed to carry off the entire burden of these dismal reminiscences.
- _____ 2. The heat that had formerly pervaded his nature, and which was not yet extinct, was never of the kind that flashes and flickers in a blaze, but rather, a deep red glow, as of iron in a furnace.
- _____ 3. Why should he toil and moil, and be at so much trouble to pick himself up out of the mud, when, in a little while hence, the strong arm of his Uncle will raise and support him?
- _____ 4. He wore a dark feather in his hat, a border of embroidery on his cloak, and a black velvet tunic beneath . . .
- _____ 5. Life had never brought them a gloomier hour . . .
- _____ 6. The door of the jail being flung open from within, there appeared . . . like a black shadow emerging into the sunshine, the grim and grisly presence of the town-beadle, with a sword by his side and his staff of office in his hand.
- _____ 7. But sometimes, once in many days, or perchance in many months, she felt an eye – a human eye – upon the ignominious brand, that seemed to give a momentary relief, as if half of her agony were shared.
- _____ 8. Again, a mystic sisterhood would contumaciously assert itself, as she met the sanctified frown of some matron, according to the rumor of all tongue, had kept cold snow within her bosom throughout life.
- _____ 9. They averred, that the symbol was not mere scarlet cloth, tinged in an earthly dye-pot, but was red-hot with the infernal fire, and could be seen glowing all alight, whenever Hester Prynne walked abroad in the night-time.
- _____ 10. . . . in this one child there were many children, comprehending the full scope between the wild-flower prettiness of a peasant-baby, and the pomp, in little, of an infant princess.
- _____ 11. The very first thing which she had noticed, in her life . . . not the mother's smile, responding to it, as other babies do, by that faint, embryo smile of the little mouth, remembered so doubtfully afterwards, and with such fond discussion whether it were indeed a smile.
- _____ 12. Once, this freakish, elvish cast came into the child's eyes . . .

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EXERCISE 10 **STYLE: POETIC DEVICES**

- _____ 13. “I could be well content, that my labors, and my sorrows, and my sins, and my pains, should shortly end with me, and what is earthly of them be buried in my grave . . .”
- _____ 14. “There goes a woman,” resumed Roger Chillingworth, after a pause, “who, be her demerits what they may, hath none of that mystery of hidden sinfulness which you deem so grievous to be borne.”
- _____ 15. The aged members of his flock, beholding Mr. Dimmesdale’s frame so feeble they were themselves so rugged in their infirmity, believed that he would go heavenward . . .
- _____ 16. “Ghost of a mother, -- thinnest fantasy of a mother, -- methinks she might yet have thrown a pitying glance towards her son!”
- _____ 17. The minister might stand there, if it so pleased him, until morning should redden in the east, without other risk than that the dank and chill night-air would creep into his frame, and stiffen his joints with rheumatism, and clog his throat with catarrh and cough . . .
- _____ 18. The links that united her to the rest of human kind – links of flowers, or silk, or gold, or whatever the material – had all been broken. Here was the iron link of mutual crime, which neither he nor she could break.
- _____ 19. They stood in the noon of that strange and solemn splendor, as if it were the light that is to reveal all secrets. . .
- _____ 20. Let men tremble to win the hand of woman, unless they win along with it the utmost passion of her heart!
- _____ 21. The sportive sunlight – feebly sportive, at best, in the predominant pensiveness of the day and scene – withdrew itself as they came nigh, and left the spots where it had danced the drearier, because they had hoped to find them bright.
- _____ 22. The light lingered about the lonely child, as if glad of such a playmate, until her mother had drawn almost nigh enough to step into the magic circle too.
- _____ 23. He had told his hearers that he was altogether vile, a viler companion of the vilest, the worst of sinners . . .
- _____ 24. The tendency of her fate and fortunes had been to set her free.
- _____ 25. And now, through the chamber...glided Hester Prynne, leading little Pearl, in her scarlet garb, and pointing her forefinger, first at the scarlet letter on her bosom, and then at the clergyman’s own breast.

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EXERCISE 11 **STYLE – SENSORY IMAGERY**

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

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

- _____ 1. His voice and laugh, which perpetually reechoed through the Custom-House, had nothing of the tremulous quaver and cackle of an old man's utterance; they came strutting out of his lungs, like the crow of a cock, or the blast of a clarion.
- _____ 2. His reminiscences of good cheer, however ancient the date of the actual banquet, seemed to bring the savor of pig or turkey under one's nostrils.
- _____ 3. There were flavors on his palate, that had lingered there not less than sixty or seventy years. and were still apparently as fresh as that of the mutton-chop which he had just devoured for his breakfast.
- _____ 4. Moonlight, in a familiar room, falling so white upon the carpet, and showing all its figures so distinctly . . . is a medium the most suitable for a romance-writer to get acquainted with his illusive guests.
- _____ 5. . . . the minister looked round, laid his hand on the child's head, hesitated an instant, and then kissed her brow.
- _____ 6. It was as if a window were thrown open, admitting a freer atmosphere into the close and stifled study . . . and the musty fragrance, be it sensual or moral, that exhales from books.
- _____ 7. In spite of his premeditated carefulness, the floor would now and then creak; his garments would rustle . . .
- _____ 8. Without any effort of his will, or power to restrain himself, he shrieked aloud; an outcry that went pealing through the night, and was beaten back from one house to another, and reverberated from the hills in the background . . .
- _____ 9. The minister felt for the child's other hand, and took it.
- _____ 10. Overhead was a gray expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path.
- _____ 11. With sudden and desperate tenderness, she threw her arms around him, and pressed his head against her bosom; little caring though his cheek rested on the scarlet letter.
- _____ 12. . . . Arthur Dimmesdale put forth his hand, chill as death, and touched the chill hand of Hester Prynne.

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EXERCISE 11 **STYLE: SENSORY IMAGERY**

- _____ 13. The forest was obscure around them, and creaked with a blast that was passing through it.
- _____ 14. They sat down again, side by side, and hand clasped in hand, on the mossy trunk of the fallen tree.
- _____ 15. The child turned her eyes to the point indicated; and there lay the scarlet letter, so close upon the margin of the stream, that the gold embroidery was reflected in it.
- _____ 16. In a mood of tenderness that was not usual with her, she drew down her mother's head, and kissed her brow and both her cheeks.
- _____ 17. But then – by a kind of necessity that always impelled this child to alloy whatever comfort she might chance to give with a throb of anguish – Pearl put up her mouth, and kissed the scarlet letter too!
- _____ 18. Hereupon, Pearl broke away from her mother, and, running to the brook, stooped over it, and bathed her forehead, until the unwelcome kiss was quite washed off, and diffused through a long lapse of the gliding water.
- _____ 19. The dell was to be left a solitude among its dark, old trees, which, with their multitudinous tongues, would whisper long of what had passed there, and no mortal be the wiser.
- _____ 20. The pathway among the woods seemed wilder, more uncouth with its rude natural obstacles, and less trodden by the foot of man, than he remembered it on his outward journey.
- _____ 21. She broke continually into shouts of a wild, inarticulate, and sometimes piercing music.
- _____ 22. The picture of human life in the market-place, though its general tint was the sad gray, brown, or black of the English emigrants, was yet enlivened by some diversity of hue.
- _____ 23. A party of Indians – in their savage finery of curiously embroidered deer-skin robes, wampum-belts, red and yellow ochre, and feathers, and armed with the bow and arrow and stone-headed spear – stood apart, with countenances of inflexible gravity, beyond what even the Puritan aspect could attain.
- _____ 24. They were rough-looking desperadoes, with sun-blackened faces, and an immensity of beard; their wide, short trousers were confined about the waist by belts, often clasped with a rough plate of gold, and sustaining always a long knife, and, in some instances, a sword.
- _____ 25. Hester partly raised him, and supported his head against her bosom.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the allusions and symbols in the following sentences. Label the underlined words:

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

- ___ 1. From the loftiest point of its roof . . . floats or droops . . . the banner of the republic; but with the thirteen stripes turned vertically . . . thus indicating that a civil, not a military post of Uncle Sam's government, is here established.
- ___ 2. . . . every remedy contained a multitude of far-fetched and heterogeneous ingredients . . . as if the proposed result had been the Elixir of Life.
- ___ 3. These old gentlemen –seated, like Matthew . . . but not very liable to be summoned thence, like him, for apostolic errands – were Custom-House officers.
- ___ 4. All that they lacked was the gift that descended upon the chosen disciples, at Pentecost, in tongues of flame . . .
- ___ 5. An old soldier might be supposed to prize only the bloody laurel on his brow; but here was one, who seemed to have a young girl's appreciation of the floral tribe.
- ___ 6. After my fellowship of toil and impracticable schemes, with the dreamy brethren of Brook Farm . . . within the subtile influence of an intellect like Emerson's . . .
- ___ 7. . . . after talking with Thoreau about pine-trees and Indian relics, in his hermitage at Walden . . .
- ___ 8. Its ranks were filled with gentlemen, who felt the stirrings of martial impulse, and sought to establish a kind of College of Arms, where, as in an association of Knights Templars, they might learn the science, and . . . the practices of war.
- ___ 9. As was usually the case wherever Hester stood, a small, vacant area – a sort of magic circle – had formed itself about her . . .
- ___ 10. . . . nor would it have mended the matter, in the least, had those same unprofitable pages been written with a pen like that of Burns or of Chaucer, each of whom was a Custom-House officer in his day, as well as I.
- ___ 11. In the way of literary talk, it is true, the Naval Officer . . . would often engage me in a discussion about one or the other of his favorite topics, Napoleon or Shakespeare.
- ___ 12. Meanwhile, the press had taken up my affair, and kept me, for a week or two, careering through the public prints, in my decapitated state, like Irving's Headless Horseman . . .

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ____ 13. Two women, who were now standing about the prison-door, stood within less than half a century of the period when the man-like Elizabeth had been the not altogether unsuitable representative of the sex.
- ____ 14. In fact, this scaffold constituted a portion of a penal machine, which . . . was held, in the old time, to be as effectual an agent in the promotion of good citizenship, as ever was the guillotine among the terrorists of France.
- ____ 15. Had there been a Papist among the crowd of Puritans, he might have seen in this beautiful woman . . . with the infant . . . the image of Divine Maternity . . .
- ____ 16. So forcible did he dwell upon this symbol . . . that it assumed new terrors in their imagination, and seemed to derive its scarlet hue from the flames of the infernal pit.
- ____ 17. “I know not Lethe nor Nepenthe,” remarked he . . .
- ____ 18. “Or is she an elfish spirit, who, as the legends of our childhood taught us, is for bidden to cross a running stream?”
- ____ 19. . . . the infant was worthy to have been brought forth in Eden; worthy to have been left there, to be the plaything of the angels, after the world’s first parents were driven out.
- ____ 20. She never created a friend, but seemed always to be sowing broadcast the dragon’s teeth, whence sprung a harvest of armed enemies, against whom she rushed to battle.
- ____ 21. “It is as if one of the fairies, whom we left in our dear old England, had decked her out to meet us.”
- ____ 22. The wide circumference of an elaborate ruff, beneath his gray beard, caused his head to look not a little like that of John the Baptist in a charger.
- ____ 23. With these she decorated her hair, and her young waist, and became a nymph-child, or an infant dryad . . .
- ____ 24. The town did not awake; or, if it did, the drowsy slumberers mistook the cry either for something frightful in a dream, or for the noise of witches . . .
- ____ 25. As at the waving of a magician’s wand, uprose a grisly phantom, -- uprose a thousand phantoms, -- in many shapes, of death, or more awful shame, all flocking round about the clergyman, and pointing with their fingers at his breast!

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter V *Hester at Her Needle*).

It might be, too, -- doubtless it was so, although she hid the secret from herself, and grew pale whenever it struggled out of her heart, like a serpent from its hole, -- it might be that another feeling kept her within the scene and pathway that had been so fatal. There dwelt, there trode the feet of one with whom she deemed herself connected in a union, that, unrecognized on earth, would bring them together before the bar of final judgment, and make that their marriage-altar, for a joint futurity of endless retribution. Over and over again, the tempter of souls had thrust this idea upon Hester's contemplation, and laughed at the passionate and desperate joy with which she seized, and then strove to cast it from her. She barely looked the idea in the face, and hastened to bar it in its dungeon. What she compelled herself to believe, -- what, finally, she reasoned upon, as her motive for continuing a resident of New England, -- was half a truth, and half a self-delusion. Here, she said to herself, had been the scene of her guilt, and here should be the scene of her earthly punishment; and so, perchance, the torture of her daily shame would at length purge her soul, and work out another purity than that which she had lost; more saint-like, because the result of martyrdom.

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

- 1 It might be, too, -- doubtless it was so, although she hid the secret from herself, and grew pale whenever
- 2 it struggled out of her heart, like a serpent from its hole, -- it might be that another feeling kept her within
- 3 the scene and pathway that had been so fatal. There dwelt, there trode the feet of one with whom she
- 4 deemed herself connected in a union, that, unrecognized on earth, would bring them together before
- 5 the bar of final judgment, and make that their marriage-altar, for a joint futurity of endless retribution.
- 6 Over and over again, the tempter of souls had thrust this idea upon Hester's contemplation, and
- 7 laughed at the passionate and desperate joy with which she seized, and then strove to cast it from her.
- 8 She barely looked the idea in the face, and hastened to bar it in its dungeon. What she compelled
- 9 herself to believe, -- what, finally, she reasoned upon, as her motive for continuing a resident of
- 10 New England, -- was half a truth, and half a self-delusion. Here, she said to herself, had been the
- 11 scene of her guilt, and here should be the scene of her earthly punishment; and so, perchance,
- 12 the torture of her daily shame would at length purge her soul, and work out another purity than
- 13 that which she had lost; more saint-like, because the result of martyrdom.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. The underlined words in Line 2 are an example of . . .
a. metaphor b. simile c. personification
- ____ 2. The underlined words in Line 3 are an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 3. Line 6 contains an example of . . .
a. euphemism b. inference c. allusion
- ____ 4. The antecedent of the word “it” in Line 7 is . . .
a. tempter b. idea c. joy
- ____ 5. The passage infers that Hester has all of the following motives for remaining in New England EXCEPT . . .
a. She wants to be near the father of her child.
b. She wants to redeem herself.
c. She wants to marry the father of her child before she dies.
d. She wants to do penance for her sin.
- ____ 6. All of the following lines convey parallel imagery EXCEPT . . .
a. *like a serpent from its hole* (Line 2)
b. *futurity of endless retribution* (Line 5)
c. *to bar it in its dungeon* (Line 8)
d. *continuing a resident of New England* (Lines 9 and 10)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter VII *The Governor's Hall*).

Full of concern, therefore, -- but so conscious of her own right, that it seemed scarcely an unequal match between the public, on the one side, and a lonely woman, backed by the sympathies of nature, on the other, -- Hester Prynne set forth from her solitary cottage. Little Pearl, of course, was her companion. She was now of an age to run lightly along by her mother's side, and, constantly in motion from morn til sunset, could have accomplished a much longer journey than that before her. Often, nevertheless, more from caprice than necessity, she demanded to be taken up in arms, but was soon as imperious to be set down again, and frisked onward before Hester on the grassy pathway, with many a harmless trip and tumble. We have spoken of Pearl's rich and luxuriant beauty; a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly akin to black. There was fire in her and throughout her; she seemed the unpremeditated offshoot of a passionate moment. Her mother, in contriving the child's garb, had allowed the gorgeous tendencies of her imagination their full play; arraying her in a crimson velvet tunic, of a peculiar cut, abundantly embroidered with fantasies and flourishes of gold thread. So much strength of coloring, which must have given a wan and pallid aspect to cheeks of a fainter bloom, was admirably adapted to Pearl's beauty, and made her the very brightest little jet of flame that ever danced upon the earth.

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 Full of concern, therefore, -- but so conscious of her own right, that it seemed scarcely an
- 2 unequal match between the public, on the one side, and a lonely woman, backed by the sympathies
- 3 of nature, on the other, -- Hester Prynne set forth from her solitary cottage. Little Pearl, of course,
- 4 was her companion. She was now of an age to run lightly along by her mother's side, and constantly
- 5 in motion from morn til sunset, could have accomplished a much longer journey than that before her.
- 6 Often, nevertheless, more from caprice than necessity, she demanded to be taken up in arms, but was
- 7 soon as imperious to be set down again, and frisked onward before Hester on the grassy pathway,
- 8 with many a harmless trip and tumble. We have spoken of Pearl's rich and luxuriant beauty;
- 9 a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both
- 10 of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly
- 11 akin black. There was fire in her and throughout her; she seemed the unpremeditated offshoot of a
- 12 passionate moment. Her mother, in contriving the child's garb, had allowed the gorgeous

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 tendencies of her imagination their full play; arraying her in a crimson velvet tunic, of a peculiar cut,
14 abundantly embroidered with fantasies and flourishes of gold thread. So much strength of coloring,
15 which must have given a wan and pallid aspect to cheeks of a fainter bloom, was admirably adapted
16 to Pearl's beauty, and made her the very brightest little jet of flame that ever danced upon the earth.

___ 1. All of the following lines characterize Pearl as an active child EXCEPT . . .

- a. *run lightly along by her mother's side* (Line 4)
- b. *constantly in motion from morn till sunset* (Lines 4 and 5)
- c. *gorgeous tendencies of her imagination* (Lines 12 and 13)
- d. *frisked onward before Hester* (Line 7)

___ 2. Based on the diction in the passage, Hester can be characterized as . . .

- a. a strict parent b. an indulgent parent c. a disinterested parent

___ 3. The underlined words in Line 7 are an example of . . .

- a. assonance b. consonance c. alliteration

___ 4. The underlined words in Line 8 are an example of . . .

- a. assonance b. consonance c. alliteration

___ 5. The underlined words in Line 9 are an example of . . .

- a. assonance b. consonance c. alliteration

___ 6. The underlined words in Line 16 are an example of . . .

- a. metaphor b. simile c. personification

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter XVI *The Forest Walk*).

The road, after the two wayfarers had crossed from the peninsula to the mainland, was no other than a footpath. It straggled onward into the mystery of the primeval forest. This hemmed it in so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses of the sky above, that, to Hester's mind, it imaged not amiss the moral wilderness in which she had so long been wandering. The day was chill and somber. Overhead was a gray expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path. This flitting cheerfulness was always at the farther extremity of some long vista through the forest. The sportive sunlight – feebly sportive, at best, in the predominant pensiveness of the day and scene – withdrew itself as they came nigh, and left the spots where it had danced the drearier, because they had hoped to find them bright.

“Mother,” said little Pearl, “the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom. Now, see! There it is, playing, a good way off. Stand you here, and let me run and catch it. I am but a child. It will not flee from me; for I wear nothing on my bosom yet!”

“Nor ever will, my child, I hope,” said Hester.

“And why not, mother?” asked Pearl, stopping short, just at the beginning of her race. “Will not it come of its own accord, when I am a woman grown?”

“Run away, child,” answered her mother, “and catch the sunshine! It will soon be gone.”

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 road, after the two wayfarers had crossed from the peninsula to the mainland, was no other
- 2 than a footpath. It straggled onward into the mystery of the primeval forest. This hemmed it in
- 3 so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses
- 4 of the sky above, that, to Hester's mind, it imaged not amiss the moral wilderness in which she had
- 5 so long been wandering. The day was chill and somber. Overhead was a gray expanse of cloud,
- 6 slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then
- 7 be seen at its solitary play along the path. This flitting cheerfulness was always at the farther
- 8 extremity of some long vista through the forest. The sportive sunlight – feebly sportive, at best,
- 9 in the predominant pensiveness of the day and scene – withdrew itself as they came nigh, and
- 10 left the spots where it had danced the drearier, because they had hoped to find them bright.
- 11 “Mother,” said little Pearl, “the sunshine does not love you. It runs away and hides itself,
- 12 because it is afraid of something on your bosom. Now, see! There it is , playing, a good way

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 off. Stand you here, and let me run and catch it. I am but a child. It will not flee from me,

14 for I wear nothing on my bosom yet!”

15 “Nor ever will, my child, I hope,” said Hester.

16 “And why not, mother?” asked Pearl, stopping short, just at the beginning of her race. “Will not it

17 come of its own accord, when I am a woman grown?”

18 “Run away, child,” answered her mother, “and catch the sunshine! It will soon be gone.”

- ___ 1. Line 2 contains an example of . . .
a. allusion b. archetypal symbol c. analogy
- ___ 2. The underlined words in Line 4 are an example of . . .
a. assonance b. consonance c. alliteration
- ___ 3. Lines 4 and 5 contain an example of . . .
a. metaphor b. simile c. personification
- ___ 4. Lines 8 through 10 contain an example of . . .
a. metaphor b. simile c. personification
- ___ 5. Lines 11 and 12 contain an example of . . .
a. metaphor b. simile c. personification
- ___ 6. Lines 13 and 14 exemplify the spirit of . . .
a. Transcendentalism b. Romanticism c. Naturalism

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter XVIII *A Flood of Sunshine*).

But Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed, from society, had habituated herself to such latitude of speculation as was altogether foreign to the clergyman. She had wandered, without rule or guidance, in a moral wilderness; as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate. Her intellect and heart had their home, as it were, in desert places, where she roamed as freely as the wild Indian in his woods. For years past she had looked from this estranged point of view at human institutions, and whatever priests or legislators had established; criticizing all with hardly more reverence than the Indian would feel for the clerical band, the judicial robe, the pillory, the gallows, the fireside, or the church. The tendency of her fate and fortunes had been to set her free. The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers, -- stern and wild ones, -- and they had made her strong, but taught her much amiss.

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 But Hester Prynne, with a mind of native courage and activity, and for so long a period not merely
- 2 estranged, but outlawed, from society, had habituated herself to such latitude of speculation as was
- 3 altogether foreign to the clergyman. She had wandered, without rule or guidance, in a moral wilderness
- 4 as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now
- 5 holding a colloquy that was to decide their fate. Her intellect and heart had their home, as it were,
- 6 in desert places, where she roamed as freely as the wild Indian in his woods. For years past she had
- 7 looked from this estranged point of view at human institutions, and whatever priests or legislators
- 8 had established; criticizing all with hardly more reverence than the Indian would feel for the clerical
- 9 band, the judicial robe, the pillory, the gallows, the fireside, or the church. The tendency of her fate
- 10 and fortunes had been to set her free. The scarlet letter was her passport into regions where other
- 11 women dared not tread. Shame, Despair, Solitude! These had been her teachers, -- stern and wild
- 12 ones, -- and they had made her strong, but taught her much amiss.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. All of the following lines are parallel in meaning EXCEPT . . .
- a. *with a mind of native courage and activity* (Line 1)
 - b. *not merely estranged, but outlawed, from society* (Line 1 and 2)
 - c. *roamed as freely as the wild Indian in the woods* (Line 6)
 - d. *Her intellect and heart had their home . . . in desert places.* (Line 5 and 6)
- ____ 2. The passage addresses all of the following contradictions EXCEPT . . .
- a. captivity versus freedom
 - b. community versus alienation
 - c. moral versus immoral
 - d. civilized versus uncivilized
- ____ 3. The underlined words in Line 11 are examples of . . .
- a. assonance b. consonance c. alliteration
- ____ 4. Lines 5 and 6 contain examples of . . .
- a. metaphor and euphemism
 - b. simile and paradox
 - c. metaphor and simile
- ____ 5. The underlined words in Lines 9 and 10 are examples of . . .
- a. assonance b. consonance c. alliteration
- ____ 6. Lines 10 through 12 contain examples of . . .
- a. metaphor and simile
 - b. metaphor and personification
 - c. analogy and simile

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ANSWER KEY – EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY ANSWERS TO EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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, clon, 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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