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grammar, style, and proofreading exercises

The Grammar Dog Guide to Short Stories by Mark Twain

**The Notorious Jumping Frog of Calaveras County
Luck**

Is He Living Or Is He Dead?

The Man That Corrupted Hadleyburg

The Mysterious Stranger

**All exercises use sentences from the stories.
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.

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



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SHORT STORIES by Mark Twain

All exercises use sentences from the stories.

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EXERCISE 1 PARTS OF SPEECH

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

v = verb

n = noun

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ___ 1. I have a lurking suspicion that Leonidas W. Smiley is a myth.
- ___ 2. If that was the design, it succeeded.
- ___ 3. He roused up and gave me good day.
- ___ 4. “Now, if you’re ready, set him alongside of Dan’l, with his fore paws just even with Dan’l’s, and I’ll give the word.”

LUCK

- ___ 5. What a fascination there is in a renowned name!
- ___ 6. I said to myself, I am responsible to the country for this, and I must go along with him and protect the country against him as far as I can.
- ___ 7. But, you see, nobody was in the fellow’s secret.
- ___ 8. Our regiment occupied a position that was vital; a blunder now must be destruction.

IS HE LIVING OR IS HE DEAD?

- ___ 9. As a rule, I mean, the rich do not come there.
- ___ 10. Now and then a rich man comes, and I presently got acquainted with one of these.
- ___ 11. Carl was soon in Paris, and he worked things with a high hand.
- ___ 12. For once they didn’t starve a genius to death and then put into other pockets the rewards he should have had himself.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. Hadleyburg was the most honest and upright town in all the region around about.
- ___ 14. “Hm. Do they require particulars, or do you reckon a kind of a general answer will do?”
- ___ 15. Richards, sitting there with his chair tilted back against the wall and his chin between his knees, heard something fall.
- ___ 16. “Oh, Edward, the money is ours, and I am so grateful, oh, so grateful . . .”

THE MYSTERIOUS STRANGER

- ___ 17. But Father Peter took no stock in the astrologer.
- ___ 18. We wanted to be friendly with him, but didn’t know how to begin.
- ___ 19. He said it placidly, but it took our breath for a moment and made our hearts beat.
- ___ 20. Baskets were brought, and the unlading of the tree began; and they crowded around Satan and kissed his hand, and praised him, calling him the prince of jugglers.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUAION

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

PASSAGE 1

And away we did go, and were Over the
1
shoulder of the hill before the insain movement
2
could be discovered and stopped. And what did
we find? An entire and unsuspected russian
3
army in reserve! And what happened. We were
4
eaten up? that is necessarily what would have
5
happened in ninety-nine cases out of a hunderd.
6
(From *Luck*)

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

PASSAGE 2

I was spendding the month of March, 1892, at
1
Mentone, in the riviera. At this retired spot
2
one has all the advantages, privately, which are
to be had at Monte carlo and Nice, a few miles
3
farther along, publicly. That is to say, one has
the flooding sunshine the balmy air, and the
4
brilliant blue Sea, without the marring addition of
5
human powwow and fuss and feathers and display
6
(From *Is He Living or Is He Dead?*)

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

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

I am a stranger to you, but no matter: I have

something to tell. I have just arived home from

1

mexico, and learned about that episode. Of course,

2

you do not know who made that remark, but I

3

know, and I am the only person livving who does

4

know. It was Goodson I knew him well, many

5

years ago. I passed through your village that very

6

night, and was his guest till the midnight train

came along. (From *The Man That Corrupted Hadleyburg*)

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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

PASSAGE 2

It was in 1590 – winter. Austria was far away

from the world, and asleep; it was still the

Middle ages in Austria, back centuries upon

1

centurys and said that by the mental and

2

spiritual clock it was still the age of Belief in

3

Austria. But they mint it as a compliment,

4

not a slur, and it was so taken, and we were all

5

proud of it

6

(From *The Mysterious Stranger*)

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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

SHORT STORIES by Mark Twain – 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.

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ___ 1. Simon Wheeler backed me into a corner and blockaded me there with his chair, and then sat down and reeled off the monotonous narrative which follows this paragraph.
- ___ 2. I let him go in his own way, and never interrupted him once.
- ___ 3. If there was a horse-race, you'd find him flush or you'd find him busted at the end of it.
- ___ 4. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

LUCK

- ___ 5. If you'll believe me, he went through with flying colors on examination day!
- ___ 6. Better men grow old and gray in the service before they climb to a sublimity like that.
- ___ 7. So I took my poor little capital that I had saved up through years of work and grinding economy, and went with a sigh and bought a cornetcy in his regiment, and away we went to the field.
- ___ 8. He is just as good and sweet and lovable and unpretending as a man can be, but he doesn't know enough to come in when it rains.

IS HE LIVING OR IS HE DEAD?

- ___ 9. It was a cozy place, with its comfortable chairs, its cheerful lamps, and its friendly open fire of seasoned olive-wood.
- ___ 10. The remark fell so calmly and so unexpectedly that we almost forgot to jump.
- ___ 11. "I am a fool to sell a picture of Francois Millet's at all, for that man is not going to live three months, and when he dies his pictures can't be had for love or money."
- ___ 12. There's a man in Paris today who owns seventy Millet pictures.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. The old lady was afraid of the mysterious big stranger, and was glad to see him go.
- ___ 14. But her curiosity was roused, and she went straight to the sack and brought away the paper.
- ___ 15. The gold-sack stood on a little table at the front of the platform where all the house could see it.
- ___ 16. “I am a speculator in rarities, and I have dealings with persons interested in numismatics all over the world.”

THE MYSTERIOUS STRANGER

- ___ 17. Father Adolf had actually met Satan face to face more than once, and defied him.
- ___ 18. And we had the run of the castle park, and very few had that.
- ___ 19. He made birds out of clay and set them free, and they flew away, singing.
- ___ 20. He said it in a quite matter-of-course way and without bitterness, just as a person might talk about bricks or manure or any other thing that was of no consequence and hadn't feelings.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 5 COMPLEMENTS

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

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ___ 1. But still he was lucky, uncommon lucky; he most always come out winner.
- ___ 2. He was always ready and laying for a chance.
- ___ 3. Smiley was monstrous proud of his frog, and well he might be, for fellers that traveled and been everywheres all said he laid over any frog that ever they see.
- ___ 4. “Well,” Smiley says, easy and careless, “he’s good enough for *one* thing, I judge – he can outjump any frog in Calaveras County.”

LUCK

- ___ 5. This verdict was a great surprise to me.
- ___ 6. By some strangely lucky accident – an accident not likely to happen twice in a century – he was asked no question outside of the narrow limits of his drill.
- ___ 7. And the thing that kept me always in a sweat of apprehension was the fact that every fresh blunder he made increased the luster of his reputation!
- ___ 8. He has been pursued, day by day and year by year, by a most phenomenal and astonishing luckiness.

IS HE LIVING OR IS HE DEAD?

- ___ 9. “He spent several days here before you came.”
- ___ 10. He is an old, retired, and very rich silk manufacturer from Lyons, they say, and I guess he is alone in the world . . .
- ___ 11. I put down my brush, reached into my satchel, fetched out a Millet, and pointed to the cipher in the corner.
- ___ 12. I sold one picture every day, and never tried to sell two.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 5 COMPLEMENTS

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. Hadleyburg was the most honest and upright town in all the region around about.
- ___ 14. The Wilsons devised a grand new thing – a fancy-dress ball.
- ___ 15. “If Mr. Wilson gave me an envelope – and I remember now that he did – I still have it.”
- ___ 16. They said that this farce was the work of some abandoned joker, and was an insult to the whole community.

THE MYSTERIOUS STRANGER

- ___ 17. Eseldorf was a paradise for us boys.
- ___ 18. But he could also read any man’s life through the stars in a big book he had.
- ___ 19. Wilhelm Meidling asked him some questions, then called us boys, and we told our tale.
- ___ 20. “Strange, indeed, that you should not have suspected that your universe and its contents were only dreams, visions, fiction!”

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 6 PHRASES

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

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

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ____ 1. I told him that a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named Leonidas W. Smiley – Rev. Leonidas W. Smiley, a young minister of the Gospel . . .
- ____ 2. Smiley he went to the swamp and slopped around in the mud for a long time . . .
- ____ 3. He gave Smiley a look, as much as to say his heart was broke, and it was *his* fault, for putting up a dog that hadn't no hind legs . . .
- ____ 4. However, lacking both time and inclination, I did not wait to hear about the afflicted cow, but took my leave

LUCK

- ____ 5. . . he leaned down and muttered confidentially to me – indicating the hero of the banquet with a gesture . . .
- ____ 6. I was touched to the quick with pity, for the rest of the class answered up brightly and handsomely, while he – why, dear me, he didn't know anything, so to speak.
- ____ 7. So I meant to find out, at a convenient moment, how the Reverend, all solitary and alone, had discovered the secret.
- ____ 8. If you'll believe me, he went through with flying colors on examination day!

IS HE LIVING OR IS HE DEAD?

- ____ 9. “Cast your eye on the man going out at the door.”
- ____ 10. I supposed that Smith would now proceed to justify the large interest which he had shown in Monsieur Magnan . . .
- ____ 11. I think it is the only way to keep us out of the almshouse, and I believe it to be a perfectly sure way.
- ____ 12. . . the merit of every great unknown and neglected artist must and will be recognized, and his pictures climb to high prices after his death.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 6 PHRASES

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. But at last, in the drift of time, Hadleyburg had the ill luck to offend a passing stranger – possibly without knowing it, certainly without caring.
- ___ 14. Open the sack, and in it you will find a sealed envelope containing that remark.
- ___ 15. In fact, he dimly remembered Goodson's telling him his gratitude once.
- ___ 16. It is an honest town once more, and the man will have to rise early that catches it napping again.

THE MYSTERIOUS STRANGER

- ___ 17. But it was Father Peter, the other priest, that we all loved best and were sorriest for.
- ___ 18. He wasn't charged with saying it in the pulpit, where all the congregation could hear and testify, but only outside, in talk . . .
- ___ 19. Peter had been arrested for stealing a great sum of money from the astrologer.
- ___ 20. The lawyer was saying his last words; and while he was saying them Satan began to melt into Wilhelm.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- _____ 1. "... but anyway, he was the curiosest man about always betting on anything that turned up you ever see . . ."
- _____ 2. "... he 'peared surprised and then he looked sorter discouraged-like, and didn't try no more to win the fight, so he got shucked out bad."
- _____ 3. "... you couldn't fetch nothing for him to bet on but he'd match you."
- _____ 4. "... I did not think that a continuation . . . would be likely to afford me much information concerning the Rev. Leonidas W. Smiley . . .

LUCK

- _____ 5. I resolved to make his death as easy as I could; so I drilled him and crammed him, and crammed him and drilled him . . .
- _____ 6. We couldn't have peace and give this donkey a chance to die before he is found out.
- _____ 7. An order had come to him to fall back and support our right; and, instead, he fell forward and went over the hill to the left.
- _____ 8. "... they are proof that the very best thing in all this world that can befall a man is to be born lucky.

IS HE LIVING OR IS HE DEAD?

- _____ 9. "They refuse to credit us for another centime until all the odds and ends are paid up."
- _____ 10. "Yes, one of us must die, to save the others – and himself."
- _____ 11. "... these we pawned for enough to furnish us a frugal farewell supper and breakfast, and leave us a few francs for travel . . .
- _____ 12. "... we . . . stopped sending back to Millet for additional pictures.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

THE MAN THAT CORRUPTED HADLEYBURG

- _____ _____ 13. She listened awhile for burglars, then surrendered to curiosity and went back to the lamp and finished reading the paper.
- _____ _____ 14. It is merely my way of testifying my gratitude to him.
- _____ _____ 15. Mrs. Richards sat down, gently quivering with excitement, and was soon lost in thinkings . . .
- _____ _____ 16. My project was to corrupt Hadleyburg the Incorruptible.

THE MYSTERIOUS STRANGER

- _____ _____ 17. “I do not mind your trying to tell them.”
- _____ _____ 18. Then he saw poor old Father Peter wandering along back, with his head bent down, searching the ground.
- _____ _____ 19. They even wanted to buy the secret, and pay money for it.
- _____ _____ 20. To produce these effects was usual enough with witches and enchanters -- that part of it was not new.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ___ 1. “Well, I’m only a stranger here, and I ain’t got no frog; but if I had a frog, I’d bet you.”
- ___ 2. Smiley was a good deal surprised, and he was disgusted too, but he didn’t have no idea what the matter was, of course.
- ___ 3. “The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulder – so – at Dan’l . . .”
- ___ 4. . . . I wonder if there ain’t something the matter with him . . .

LUCK

- ___ 5. I said to myself, when he comes to be examined again he will be flung over, of course; so it will be simply a harmless act of charity to ease his fall . . .
- ___ 6. Now, of course, the thing that would expose him and kill him at last was mathematics.
- ___ 7. And the thing that kept me always in a sweat of apprehension was the fact that every fresh blunder he made increased the luster of his reputation!
- ___ 8. . . . what does this immortal fool do but detach the regiment from its place and order a charge over a neighboring hill where there wasn’t a suggestion of an enemy!

IS HE LIVING OR IS HE DEAD?

- ___ 9. We realized that our circumstances were desperate, now.
- ___ 10. Carl struck for Paris, where he would start the work of building up Millet’s fame against the coming great day.
- ___ 11. We always marked these paragraphs, and sent the papers to all the people who had bought pictures of us.
- ___ 12. Then we figured up and found that among us we had sold eighty-five small pictures and studies, and had sixty-nine thousand francs to show for it.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 8 CLAUSES

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. . . . what he wanted was a plan which would comprehend the entire town, and not let so much as one person escape unhurt.
- ___ 14. If the remark mentioned by the candidate tallies with it, give him the money, and ask no further questions, for he is certainly the right man.
- ___ 15. “What troubles me now is, what he thinks of us, Edward.”
- ___ 16. “We shall know in a moment now whether the remark here quoted corresponds with the one concealed in the sack.”

THE MYSTERIOUS STRANGER

- ___ 17. But we couldn’t smoke, because we had been heedless and left our flint and steel behind.
- ___ 18. “With us what you call time is a spacious thing; it takes a long stretch of it to grow an angel to full age.”
- ___ 19. He had a private talk with us, and we told him what we could, for we were mightily in dread of him.
- ___ 20. So the money could speak, after all, though that lawyer thought it couldn’t.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ____ 1. “. . . his under-jaw’d begin to stick out like the fo’castle of a steamboat, and his teeth would uncover and shine like the furnaces.”
- ____ 2. “He’d give him a little punch behind, and the next minute you’d see that frog whirling in the air like a doughnut . . .”
- ____ 3. “. . . he’d spring straight up and snake a fly off’n the counter there, and flop down on the floor ag’in as solid as a gob of mud . . .”
- ____ 4. “. . . he was planted as solid as a church, and he couldn’t no more stir than if he was anchored out.”

LUCK

- ____ 5. He was evidently good, sweet, and lovable, and guileless; and so it was exceedingly painful to see him stand there, as serene as a graven image . . .
- ____ 6. He went through on that purely superficial “cram,” and got compliments too, while others, who knew a thousand times more than he, got plucked.
- ____ 7. I kept saying to myself, he’ll get so high that when discovery does finally come it will be like the sun falling out of the sky.
- ____ 8. . . . down went our colonel, and my heart jumped into my mouth, for Scoresby was next in rank!

IS HE LIVING OR IS HE DEAD?

- ____ 9. “During the next three months the one who is to die shall paint with all his might, enlarge his stock . . . we’ll have a ton of them ready – a ton!”
- ____ 10. . . . Carl walked only half a day, the bright, conscienceless rascal, and after that he traveled like a duke.
- ____ 11. He made friends with the correspondents, and got Millet’s condition reported to England and all over the continent, and America, and everywhere.
- ____ 12. And as for the bushels of sketches and studies which Millet shoveled out during the six weeks that we were on the road . . .

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. . . . Richards began to imagine that he had heard the swish of a gown in there at that time; next, he was sure he had heard it.
- ___ 14. Of course there was a buzz of conversation going on – there always is.
- ___ 15. The house had gotten itself all ready to burst into the proper tornado of applause.
- ___ 16. Suspicion flamed up into conviction, now, and the town's pride in the purity of its one undiscredited important citizen began to dim down and flicker toward extinction.

THE MYSTERIOUS STRANGER

- ___ 17. . . . from the top of the precipice frowned a vast castle, its long stretch of towers and bastions mailed in vines . . .
- ___ 18. . . . she and her uncle were sad and forlorn in their neglect and disgrace, and the sunshine was gone out of their lives.
- ___ 19. Man is a museum of diseases, a home of impurities . . .
- ___ 20. “I have examined his billion of possible careers, and in only one of them occurs the discovery of America.”

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

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

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ____ 1. ... if there was a dog-fight, he'd bet on it; it there was a cat-fight, he'd bet on it; if there was a chicken-fight, he'd bet on it ...
- ____ 2. They used to give her two or three hundred yards' start, and then pass her under way ...
- ____ 3. But as soon as money was on him he was a different dog.
- ____ 4. ... and finally he ketched a frog, and fetched him in, and give him to this feller ...

LUCK

- ____ 5. It was food and drink to me to look, and look, and look at that demi-god ...
- ____ 6. There was no more sleep for me for a week.
- ____ 7. His mildest blunders were enough to make a man in his right mind cry ...
- ____ 8. He has been a shining soldier in all our wars for a generation ...

IS HE LIVING OR IS HE DEAD?

- ____ 9. About ten that evening I ran across Smith, and he asked me up to his parlor to help him smoke and drink hot Scotch.
- ____ 10. "Now we are properly primed – I to tell a curious history, and you to listen to it."
- ____ 11. We four became fast friends, doting friends, inseparables.
- ____ 12. We painted away together with all our might, piling up stock, piling up stock, but very seldom getting rid of any of it.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. . . . it began to teach the principles of honest dealing to its babies in the cradle, and made the like teachings the staple of their culture thenceforward through all the years devoted to their education.
- ___ 14. . . . nobody talked now, nobody read, nobody visited – the whole village sat at home, sighing, worrying, silent.
- ___ 15. They met, panting at the foot of the printing-office stairs; by the night light there they read each other's face.
- ___ 16. Both had strong appetites for money; each had bought a great tract of land, with a purpose . . .

THE MYSTERIOUS STRANGER

- ___ 17. I said, "Nothing, only it seemed a strange name for an angel."
- ___ 18. You know that kind of quiver that trembles around through you when you are seeing something so strange and enchanting and wonderful . . .
- ___ 19. "This is fat; mine was flat; mine was light; this is heavy."
- ___ 20. He opened it; it was stuffed as full as it could hold with gold coins.

SHORT STORIES by Mark Twain – 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

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ____ 1. “. . . he would grab that other dog just by the j'int of his hind leg and freeze to it – not chaw, you understand, but only just grip and hang on . . .”
- ____ 2. “Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, ‘I do wonder what in the nation that frog throw'd off for – I wonder if there ain't something the matter with him . . .’”
- ____ 3. “And he ketched Dan'l by the nap of the neck, and hefted him, and says, ‘Why blame my cats if he don't weigh five pound!’”
- ____ 4. “Well, thish-yer Smiley had a valler one-eyed cow that didn't have no tail, only just a short stump like a bannanner, and –“

LUCK

- ____ 5. Just at the moment I have been talking about a veiled and singular light glimmered in his eyes and he leaned down and muttered confidentially to me – indicating the hero of the banquet with a gesture.
- ____ 6. He was evidently good, and sweet, and lovable, and guileless; and so it was exceedingly painful to see him stand there, as serene as a graven image . . .
- ____ 7. Marshal Canrobert looked on . . . sent right off for Scoresby, and hugged him, and decorated him on the field in the presence of all the armies!
- ____ 8. Look at his breast; why, he is just clothed in domestic and foreign decorations.

IS HE LIVING OR IS HE DEAD?

- ____ 9. Now and then he passed his fingers through his flossy white hair, to assist his thinking . . .
- ____ 10. To make everything perfect, there was the muffled booming of the surf outside.
- ____ 11. Everybody broke out into a rousing hurrah of applause.
- ____ 12. We had a wind-up champagne supper that night, and next day Claude and I packed up and went off to nurse Millet through his last days . . .

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

THE MAN THAT CORRUPTED HADLEYBURG

- ____ 13. He tapped his old wife on the cheek, and said, humorously, “Why, we’re rich, Mary, rich . . .”
- ____ 14. She rose and stood thinking, nervously clasping and unclasping her hands.
- ____ 15. The platform at the end of it was backed by a showy draping of flags; at intervals along the walls were festoons of flags; the gallery fronts were clothed in flags; the supporting columns were swathed in flags . . .
- ____ 16. A storm of derisive applause broke out.

THE MYSTERIOUS STRANGER

- ____ 17. . . . often we went there, nights, to hear him talk about old times and strange things, and to smoke with him (he taught us that) and to drink coffee . . .
- ____ 18. Bread, cakes, sweets, nuts – whatever one wanted, it was there.
- ____ 19. Father Peter came slowly along with his head down . . . and got out his silk handkerchief, and stood there mopping his face . . .
- ____ 20. She snuggled closer to the fire, and put out her hands to warm them, the snowflakes descending soft and still on her old gray head and making it whiter and whiter.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

a. history b. geography c. religion d. literature e. folklore/superstition

THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

- ___ 1. I told him that a friend of mine had commissioned me to make some inquiries about . . . a young minister of the Gospel . . .
- ___ 2. “. . . thank the Lord for his inf’nite mercy – and coming on so smart that with the blessing of Prov’dence she’d get well . . .”
- ___ 3. “And a dog might tackle him and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson – which was the name of the pup . . . would never let on . . .”
- ___ 4. “Why, I’ve seen him set Dan’l Webster down here on this floor – Dan’l Webster was the name of the frog . . .”

LUCK

- ___ 5. If its subject had been Napoleon, or Socrates, or Solomon, my astonishment could not have been greater.
- ___ 6. “. . . and as he didn’t know anything else, I went to work and drilled him like a galley-slave on a certain line of stock questions concerning Caesar which I knew would be used.
- ___ 7. I felt as guilty and miserable as Frankenstein.
- ___ 8. The Crimean War had just broken out.

IS HE LIVING OR IS HE DEAD?

- ___ 9. At this retired spot one has all the advantages, privately, which are to be held at Monte Carlo and Nice, a few miles farther along, publicly.
- ___ 10. “It’s one of Hans Andersen’s beautiful little stories.”
- ___ 11. Carl was soon in Paris, and he worked things with a high hand.
- ___ 12. He made friends with the correspondents, and got Millet’s condition reported to England and all over the continent, and America . . .

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

THE MAN THAT CORRUPTED HADLEYBURG

- ___ 13. “Why, it’s a romance; it’s like the impossible things one reads about in books, and never sees in life.”
- ___ 14. “The open sesame – what could it have been?”
- ___ 15. She lost her voice for a moment, then said, brokenly, “Lead us not into temptation . . . I think you made the promise, Edward.”
- ___ 16. “Oh, and him a Baptist!”

THE MYSTERIOUS STRANGER

- ___ 17. Mainly we were trained to be good Christians; to revere the Virgin, the Church, and the saints above everything.
- ___ 18. He had seen many ghosts in his time, and witches and enchanters . . .
- ___ 19. Also he had seen an incubus once, and several times he had seen the great bat that sucks the blood from the necks of people while they are asleep, fanning them softly with its wings and so keeping them drowsy till they die.
- ___ 20. That was the gold coin; we were afraid it would crumble and turn to dust like fairy money.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

“He ketched a frog one day, and took him home, and said he cal’lated to educated him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he did learn him, too. He’d give him a little punch behind, and the next minute you’d see that frog whirling in the air like a doughnut – see him turn one summerset, or maybe a couple, if he got a good start, and come down flat-footed and all right like a cat. He got him up so in the matter of ketching flies, and kep’ him in practice so constant, that he’d nail a fly every time as fur as he could see him. Smiley said all a frog wanted was education, and he could do ‘most anything – and I believe him. Why, I’ve seen him set Dan’l Webster down here on this floor – Dan’l Webster was the name of the frog – and sing out, ‘Flies, Dan’l, flies!’ and quicker’n you could wink he’d spring straight up and snake a fly off’n the counter there, and flop down on the floor ag’in as solid as a gob of mud, and fall to scratchin g the side of his head with his hind foot as indifferent as if he hadn’t no idea he’d been doin’ any more’n any frog might do. You never see a frog so modest and straightfor’ard as he was, for all he was so gifted. And when it come to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley was monstrous proud of his frog, and well he might be, for fellers that had traveled and been everywhere all said he laid any frog that ever they see.”
(From *The Notorious Jumping Frog of Calaveras County*)

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 ketched a frog one day, and took him home, and said he cal’lated to educated him; and so he never
- 2 done nothing for three months but set in his back yard and learn that frog to jump. And you bet you
- 3 he did learn him, too. He’d give him a little punch behind, and the next minute you’d see that frog
- 4 whirling in the air like a doughnut – see him turn one summerset, or maybe a couple, if he got a good
- 5 start, and come down flat-footed and all right like a cat. He got him up so in the matter of ketching
- 6 flies, and kep’ him in practice so constant, that he’d nail a fly every time as fur as he could see him.
- 7 Smiley said all a frog wanted was education, and he could do ‘most anything – and I believe him. Why,
- 8 I’ve seen him set Dan’l Webster down here on this floor – Dan’l Webster was the name of the frog –
- 10 and sing out, ‘Flies, Dan’l, flies!’ and quicker’n you could wink he’d spring straight up and snake a fly
- 11 off’n the counter there, and flop down on the floor ag’in as solid as a gob of mud, and fall to scratchin g
- 12 the side of his head with his hind foot as indifferent as if he hadn’t no idea he’d been doin’ any more’n
- 13 any frog might do. You never see a frog so modest and straightfor’ard as he was, for all he was so gifted.
- 14 And when it come to fair and square jumping on a dead level, he could get over more ground at one
- 15 straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

16 understand; and when it come to that, Smiley was monstrous proud of his frog, and well he might be,

17 for fellers that had traveled and been everywheres all said he laid any frog that ever they see.”

- ____ 1. The target of satire in the passage is . . .
a. the narrator b. Smiley c. the frog d. the reader
- ____ 2. ALL of the following characterize the dialect in the passage EXCEPT . . .
a. incorrect spelling
b. incorrect subject and verb agreement
c. slang
d. sarcasm
- ____ 3. Lines 4 and 5 both contain examples of . . .
a. metaphor b. simile c. personification d. onomatopoeia
- ____ 4. The underlined words in Line 10 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. The underlined words in Line 11 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. ALL of the following descriptions are part of the satire in the passage EXCEPT . . .
a. *whirling in the air* (Line 4)
b. *learn that frog to jump* (Line 2)
c. *all a frog wanted was an education* (Line 7)
d. *he was so gifted* (Line 13)

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

About forty years ago I was an instructor in the military academy at Woolwich. I was present in one of the sections when young Scoresby underwent his preliminary examination. I was touched to the quick and pity, for the rest of the class answered up brightly and handsomely, while he – why, dear me, he didn't know anything, so to speak. He was evidently good, and sweet, and lovable, and guileless; and so it was exceedingly painful to see him stand there, as serene as a graven image, and deliver himself of answers which were veritably miraculous for stupidity and ignorance. All the compassion in me was aroused in his behalf. I said to my self, when he comes to be examined again he will be flung over, of course; so it will be simply a harmless act of charity to ease his fall as much as I can. I took him aside and found that he knew a little of Caesar's history; and as he didn't know anything else, I went to work and drilled him like a galley-slave on a certain line of stock questions concerning Caesar which I knew would be used. If you'll believe me, he went through with flying colors on examination day! He went through on that purely superficial "cram," and got compliments too, while others, who knew a thousand times more than he, got plucked. By some strangely lucky accident -- an accident not likely to happen twice in a century -- he was asked no question outside of the narrow limits of his drill.

It was stupefying. Well, all through his course I stood by him, with something of the sentiment which a mother feels for a crippled child; and he always saved himself – just by miracle, apparently.

(From *Luck*)

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 About forty years ago I was an instructor in the military academy at Woolwich. I was present in one
- 2 of the sections when young Scoresby underwent his preliminary examination. I was touched to the
- 3 quick with pity, for the rest of the class answered up brightly and handsomely, while he – why, dear me,
- 4 he didn't know anything, so to speak. He was evidently good, and sweet, and lovable, and guileless;
- 5 and so it was exceedingly painful to see him stand there, as serene as a graven image, and deliver
- 6 himself of answers which were veritably miraculous for stupidity and ignorance. All the compassion
- 7 in me was aroused in his behalf. I said to my self, when he comes to be examined again he will be
- 8 flung over, of course; so it will be simply a harmless act of charity to ease his fall as much as I can.
- 9 I took him aside and found that he knew a little of Caesar's history; and as he didn't know anything
- 10 else, I went to work and drilled him like a galley-slave on a certain line of stock questions concerning
- 11 Caesar which I knew would be used. If you'll believe me, he went through with flying colors on
- 12 examination day! He went through on that purely superficial "cram," and got compliments too,
- 13 while others, who knew a thousand times more than he, got plucked. By some strangely lucky

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 accident -- an accident not likely to happen twice in a century – he was asked no question outside of
15 the narrow limits of his drill.

16 It was stupefying. Well, all through his course I stood by him, with something of the sentiment which
17 a mother feels for a crippled child; and he always saved himself – just by miracle, apparently.

- ____ 1. The underlined words in Line 3 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. Lines 5 and 10 contain examples of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 3. Line 13 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 4. The references to *Caesar* in Lines 9 and 11 are examples of . . .
 a. allusion b. analogy c. dramatic irony d. metaphor
- ____ 5. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *I was touched to the quick with pity* (Line 3)
 b. *simply a harmless act of charity* (Line 8)
 c. *I went to work and drilled him* (Line 10)
 d. *something of the sentiment a mother feels* (Lines 16-17)
- ____ 6. ALL of the following are targets of satire in the passage EXCEPT . . .
 a. mothers b. students c. teachers d. schools

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

“But, after all, Mary, it must be for the best – it must be; we know that. And we must remember that it was so ordered –“

“Ordered! Oh, everything’s ordered, when a person has to find some way out when he has been stupid. Just the same, it was ordered that the money should come to us in this special way, and it was you that must take it on yourself to go meddling with designs of Providence – and who gave you the right? It was wicked, that is what it was – just blasphemous presumption, and no more becoming to a meek and humble professor of –“

“But, Mary, you know how we have been trained all our lives long, like the whole village, till it is absolutely second nature to us to stop not a single moment to think when there’s an honest thing to be done –“

“Oh, I know it, I know it – it’s been one everlasting training and training and training in honesty – honesty shielded, from the very cradle, against every possible temptation, and so it’s artificial honesty, and weak as water when temptation comes, as we have seen this night. God knows I never had shade nor shadow of a doubt of my petrified and indestructible honesty until now – and now, under the very first big and real temptation, I – Edward, it is my belief that this town’s honesty is as rotten as mine is; as rotten as yours is. It is a mean, hard, stingy town, and hasn’t a virtue in the world but this honesty it is so celebrated for and so conceited about; and so help me, I do believe that if ever the day comes that its honesty falls under great temptation, its grand reputation will go to ruin like a house of cards. There, I’ve made confession, and I feel better; I am a humbug, and I’ve been one all my life, without knowing it. Let no man call me honest again – I will not have it.”

(From *The Man That Corrupted Hadleyburg*)

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, after all, Mary, it must be for the best – it must be; we know that. And we must remember that

2 it was so ordered –“

3 “Ordered! Oh, everything’s ordered, when a person has to find some way out when he has been stupid.

4 Just the same, it was ordered that the money should come to us in this special way, and it was you that

5 must take it on yourself to go meddling with designs of Providence – and who gave you the right? It

6 was wicked, that is what it was – just blasphemous presumption, and no more becoming to a meek and

7 humble professor of –“

8 “But, Mary, you know how we have been trained all our lives long, like the whole village, till it is

9 absolutely second nature to us to stop not a single moment to think when there’s an honest thing to be done –“

10 “Oh, I know it, I know it – it’s been one everlasting training and training and training in honesty – honesty

11 shielded, from the very cradle, against every possible temptation, and so it’s artificial honesty, and

12 weak as water when temptation comes, as we have seen this night. God knows I never had shade nor

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 shadow of a doubt of my petrified and indestructible honesty until now – and now, under the very first
14 big and real temptation, I – Edward, it is my belief that this town’s honesty is as rotten as mine is;
15 as rotten as yours is. It is a mean, hard, stingy town, and hasn’t a virtue in the world but this honesty
16 it is so celebrated for and so conceited about; and so help me, I do believe that if ever the day comes
17 that its honesty falls under great temptation, its grand reputation will go to ruin like a house of cards.
18 There, I’ve made confession, and I feel better; I am a humbug, and I’ve been one all my life, without
19 knowing it. Let no man call me honest again – I will not have it.”

- ____ 1. Lines 12 and 17 contain examples of . . .
 a. metaphor b. simile c. personification d. onomatopoeia
- ____ 2. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. money b. ordered c. training d. honesty
- ____ 3. The passage is an example of . . .
 a. soliloquy b. dramatic irony c. dialogue d. monologue
- ____ 4. Line 5 contains an example of . . .
 a. metaphor b. allusion c. personification d. simile
- ____ 5. Line 9 contains ALL of the following poetic devices EXCEPT . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. *I am a humbug* in Line 18 most likely means ALL of the following
 EXCEPT . . .
 a. I am a dreamer.
 b. I am a pretender.
 c. I am an imposter.
 d. I am a deceiver.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Yes, Austria was far from the world, and asleep, and our village was in the middle of that sleep, being in the middle of Austria. It drowsed in peace in the deep privacy of a hilly and woodsy solitude where news from the world hardly ever came to disturb its dreams, and was infinitely content. At its front flowed the tranquil river, its surface painted with cloud-forms and the reflections of drifting arks and stoneboats; behind it rose the woody steeps to the base of the lofty precipice; from the top of the precipice frowned a vast castle, its long stretch of towers and bastions mailed in vines; beyond the river, a league to the left, was a tumbled expanse of forest-clothed hills cloven by winding gorges where the sun never penetrated; and to the right a precipice overlooked the river, and between it and the hills just spoken of lay a far-reaching plain dotted with little homesteads nested among orchards and shade trees. The whole region for leagues around was the hereditary property of a prince, whose servants kept the castle always in perfect condition for occupancy, but neither he nor his family came there oftener than once in five years. When they came it was as if the lord of the world had arrived, and had brought all the glories of its kingdom along; and when they went they left a calm behind which was like the deep sleep which follows an orgy. (From *The Mysterious Stranger*)

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 Yes, Austria was far from the world, and asleep, and our village was in the middle of that sleep,
- 2 being in the middle of Austria. It drowsed in peace in the deep privacy of a hilly and woodsy
- 3 solitude where news from the world hardly ever came to disturb its dreams, and was infinitely
- 4 content. At its front flowed the tranquil river, its surface painted with cloud-forms and the
- 5 reflections of drifting arks and stoneboats; behind it rose the woody steeps to the base of the
- 6 lofty precipice; from the top of the precipice frowned a vast castle, its long stretch of towers
- 7 and bastions mailed in vines; beyond the river, a league to the left, was a tumbled expanse
- 8 of forest-clothed hills cloven by winding gorges where the sun never penetrated; and to the
- 9 right a precipice overlooked the river, and between it and the hills just spoken of lay a
- 10 far-reaching plain dotted with little homesteads nested among orchards and shade trees.
- 11 The whole region for leagues around was the hereditary property of a prince, whose servants
- 12 kept the castle always in perfect condition for occupancy, but neither he nor his family came
- 13 there oftener than once in five years. When they came it was as if the lord of the world had
- 14 arrived, and had brought all the glories of its kingdom along; and when they went they left
- 15 a calm behind which was like the deep sleep which follows an orgy.

SHORT STORIES by Mark Twain – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. The **PREDOMINANT** sensory imagery in the passage is . . .
a. sight b. sound c. touch d. taste e. smell
- ____ 2. The **PREDOMINANT** figurative language in the passage is . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 3. The underlined words in Lines 13-14 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. The underlined words in Lines 3 and 11 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. The word *It* in Line 2 refers to . . .
a. Austria b. world c. village d. sleep
- ____ 6. The underlined words in Line 15 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

SHORT STORIES by Mark Twain – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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

SHORT STORIES by Mark Twain – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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.



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