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grammar, style, and proofreading exercises

**The Grammar Dog Guide to  
A Connecticut Yankee  
in King Arthur's Court  
by Mark Twain**

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

## About Gramwardog

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

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

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



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***A CONNECTICUT YANKEE IN KING ARTHUR'S COURT*** by Mark Twain – 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:**

v = verb                      n = noun                      adj = adjective                      adv = adverb  
prep = preposition      pron = pronoun                      int = interjection                      conj = conjunction

- \_\_\_ 1.      It was in Warwick Castle that I came across the curious stranger whom I am going to talk about.
- \_\_\_ 2.      My father was a blacksmith, my uncle was a horse doctor, and I was both, along at first.
- \_\_\_ 3.      Around her head she wore a hoop of flame-red poppies.
- \_\_\_ 4.      I made up my mind to two things; if it was still the nineteenth century and I was among lunatics and couldn't get away, I would presently boss that asylum or know the reason why.
- \_\_\_ 5.      “Oh la, indeed! and is it a dream that you're to be burned tomorrow? Ho-ho – answer me that!”
- \_\_\_ 6.      In the stillness and the darkness, realisation soon began to supplement knowledge.
- \_\_\_ 7.      Merlin hesitated a moment or two, and I was on pins and needles during that little while.
- \_\_\_ 8.      Just as he finished, the call-boy came; so, haw-hawing like a demon, he went rattling and clanking out like a crate of loose castings, and I knew nothing more.
- \_\_\_ 9.      The Round Table soon heard of the challenge, and of course it was a good deal discussed, for such things interested the boys.
- \_\_\_ 10.     His journalistic style was climbing, steadily; it was already up to the back settlement Alabama mark, and couldn't be told from the editorial output of that region either by matter or flavour.
- \_\_\_ 11.     I had made changes, but they were necessarily slight, and they were not noticeable.
- \_\_\_ 12.     She was a comely enough creature, and soft and modest, but if signs went for anything she didn't know as much as a lady's watch.
- \_\_\_ 13.     In fact he was glad to see her, glad to hear her tale; with that adventure of hers to offer, she was as welcome as a corpse is to a coroner.

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EXERCISE 1                      PARTS OF SPEECH

- \_\_\_ 14.     Merlin held his grip, but he was astonished clear down to his corns.
- \_\_\_ 15.     However, it was not good politics to let the king come without any fuss and feathers at all, so I went down and drummed up a procession of pilgrims and smoked out a batch of hermits and started them out at two o'clock to meet him.
- \_\_\_ 16.     He knew somewhat about the warfare of the time – bush-shacking around for ogres, and bullfights in the tournament ring, and such things – but otherwise he was empty and useless.
- \_\_\_ 17.     It was good Arkansas journalism, but this was not Arkansas.
- \_\_\_ 18.     Shucks! Well, of course I hated to give it up.
- \_\_\_ 19.     We tore along at a good gait, and soon left the sounds far behind and modified to a murmur.
- \_\_\_ 20.     Yes, we were sold at auction, like swine.
- \_\_\_ 21.     The slave dealer bought us both, and hitched us onto that long chain of his, and we constituted the rear of his procession.
- \_\_\_ 22.     It shames the average man to be valued below his own estimate of his worth; and the king certainly wasn't anything more than an average man, if he was up that high.
- \_\_\_ 23.     The next moment the rope sprang taut and yanked Sir Sagramour out of the saddle!
- \_\_\_ 24.     Merlin broke in, rubbing his hands and smiling his lowdownest smile of malicious gratification.
- \_\_\_ 25.     The day was mine. Knight-errantry was a doomed institution.

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**EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

**PASSAGE 1**

The moment I got a chance i slipped aside privately  
1  
and touched an anceint common-looking man on the  
2  
shoulder, and said, in an insinuating, confidential way --  
"Friend, do me a kindness Do you belong to the asylum,  
3  
or are you just here on a visit or sumething like that?"  
4  
he looked me over stupidly, and said --  
5  
"Marry, fair sir, me-seemeth --  
6  
"That will do," I said; "I reckon you are a patient." (Chapter 2)

- \_\_\_\_ 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 sent merlin home on a shutter. He had caved in  
1  
and gone down like a landslide when I pronounced  
2  
that fearful name, and had never come to sence. He  
3  
never had heard that name before -- neither had I --  
but to him it was the right one; any jumble would  
have been the right one He admitted, afterward,  
4  
that that spirit s own mother could not have  
5  
pronounced that name better than i did. (Chapter 23)  
6

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

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**EXERCISE 3      PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

*PASSAGE 1*

Education is a great thing. This was the same  
1  
youth who had come to West Point so ignorent  
2  
that when i asked him, "If a general officer  
3  
shuold have a horse shot under him on the field  
4  
of battle, what ought he to do?" answered up  
5  
naively and said:  
Get up and brush himself." (Chapter 25)  
6

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

*PASSAGE 2*

I had a new trade now, and plenty of businesss  
1  
in it. The king was as hungry to find out everything  
that was going to happen during the next thirteen  
2  
Centuries as if he were expecting to live in them.  
3  
From that time out, I prophesied myself bald-headed  
trying to supplie the demand. I have done some  
4  
indiscreet things in my Day, but this thing of playing  
5  
myself for a prophet was the worst (Chapter 27)  
6

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

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

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

- \_\_\_1.      My father was a blacksmith, my uncle was a horse doctor, and I was both, along at first.
- \_\_\_2.      As we approached the town, signs of life began to appear.
- \_\_\_3.      I was shoved into a dark and narrow cell in a dungeon, with some scant remnants for dinner, some mouldy straw for a bed, and no end of rats for company.
- \_\_\_4.      If you went out at night, your servants carried torches.
- \_\_\_5.      Within twenty-four hours the delegations began to arrive, and from that time onward for a fortnight they kept coming.
- \_\_\_6.      Look at the opportunities here for a man of knowledge, brains, pluck, and enterprise to sail in and grow up with the country.
- \_\_\_7.      The way I was looked upon was odd, but it was natural.
- \_\_\_8.      And she slipped down from the horse and ran a little way and stood.
- \_\_\_9.      If knights errant were to be believed, not all castles were desirable places to seek hospitality in.
- \_\_\_10.      They were unspeakably holy, and worked miracles, and everybody stood in awe of them.
- \_\_\_11.      The Boss had been getting along very well, and had amused himself with finishing up his record
- \_\_\_12.      Morgan le Fay hated him with her whole heart, and she never would have softened toward him.
- \_\_\_13.      It was another of my surreptitious schemes for extinguishing knighthood by making it grotesque and absurd.
- \_\_\_14.      We reached the monastery before dark, and there the males were given lodging, but the women were sent over to the nunnery.

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

- \_\_\_15.      **Men write many fine and plausible arguments in support of monarchy, but the fact remains that where every man in a State has a vote, brutal laws are impossible.**
- \_\_\_16.      **King Arthur had hurried up the army business altogether beyond my calculations.**
- \_\_\_17.      **Well, there are times when one would like to hang the whole human race and finish the farce.**
- \_\_\_18.      **We made good time across the open ground, and as we darted into the shelter of the wood, I glanced back and saw a mob of excited peasants swarm into view, with Marco and his wife at their head.**
- \_\_\_19.      **When we were snugly lodged in the tree and curtained with foliage, the king was satisfied, but I was doubtful.**
- \_\_\_20.      **If I won my fight with Sir Sagramour, others would have the right to call me out as long as I might be willing to respond.**
- \_\_\_21.      **I was going to give him a scolding, but Sandy came flying in at that moment, wild with terror, and so choked with sobs that for a minute she could not get her voice.**
- \_\_\_22.      **I called an escort and we galloped five miles to a hill-top overlooking the sea.**
- \_\_\_23.      **Sir Launcelot smote down whoever came in the way of his blind fury, and he killed these without noticing who they were.**
- \_\_\_24.      **At dawn the sentry on watch in the corral came into the cave and reported a moving black mass under the horizon, and a faint sound which he thought to be military music.**
- \_\_\_25.      **Within ten short minutes after we had opened fire, armed resistance was totally annihilated, the campaign was ended, we fifty-four were masters of England!**

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**EXERCISE 5            COMPLEMENTS**

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

**d.o. = direct object**

**i.o. = indirect object**

**p.n. = predicate nominative**

**p.a. = predicate adjective**

**o.p. = object of a preposition**

- \_\_\_ 1.        With that they saw a damsel going upon the lake.
- \_\_\_ 2.        However, to the unconsciously indelicate all things are delicate.
- \_\_\_ 3.        Apparently the whole nation wanted a look at me.
- \_\_\_ 4.        The first thing you want in a new country is a patent office; then work up your school system; and after that, out with your paper.
- \_\_\_ 5.        I was training a crowd of ignorant folks into experts – experts in every sort of handiwork and scientific calling.
- \_\_\_ 6.        Unlimited power is the ideal thing when it is in safe hands.
- \_\_\_ 7.        This noble lady showed no impatience to get to breakfast – and that smacks of the savage, too.
- \_\_\_ 8.        All her ways were wicked, all her instincts devilish.
- \_\_\_ 9.        She was loaded to the eye-lids with cold malice.
- \_\_\_ 10.       When red-headed people are above a certain social grade, their hair is auburn.
- \_\_\_ 11.       For it could not help bringing up the un-get-aroundable fact that, all gentle cant and philosophising to the contrary notwithstanding, no people in the world ever did achieve their freedom by goody-goody talk and moral suasion.
- \_\_\_ 12.       This was lightning from a clear sky, for unexpectedness; and the relief of it was like pardon to a prisoner.
- \_\_\_ 13.       My presence gave the monks hope, and cheered them up a good deal: insomuch that they ate a square meal that night for the first time in ten days.
- \_\_\_ 14.       Many a small thing has been made large by the right kind of advertising.

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EXERCISE 5                      COMPLEMENTS

- \_\_\_ 15.        Their manner and attitudes were the last expression of complacent self-righteousness.
- \_\_\_ 16.        The blunting effects of slavery upon the slaveholder's moral perceptions are known and conceded, the world over; and a privileged class, an aristocracy, is but a band of slaveholders under another name.
- \_\_\_ 17.        Arthur's people were of course poor material for a republic, because they had been debased so long by monarchy.
- \_\_\_ 18.        Long was the list of these royalties, and they were a heavy and steadily increasing burden upon the treasury and a menace to the crown.
- \_\_\_ 19.        His head was an hour-glass; it could stow an idea, but it had to do it a grain at a time, not the whole idea at once.
- \_\_\_ 20.        How wonderful is truth, come it in whatsoever unexpected form it may!
- \_\_\_ 21.        Their home must be these people's grave, for they could not have Christian burial, or be admitted to consecrated ground.
- \_\_\_ 22.        From this hiding place we saw both men and women hunted by the mob.
- \_\_\_ 23.        Unquestionably the popular thing in this world is novelty.
- \_\_\_ 24.        How empty is theory in presence of fact!
- \_\_\_ 25.        There was a sudden rush and roar, and in a minute the mountain brook was raging through the big ditch and creating a river a hundred feet wide and twenty-five deep.

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EXERCISE 6                      PHRASES

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

*par = participle      ger = gerund      inf = infinitive      appos = appositive      prep = prepositional*

- \_\_\_ 1.      Presently a fair slip of a girl, about ten years old, with a cataract of golden hair streaming down over her shoulders, came along.
- \_\_\_ 2.      All of these people stared at me, talked about me, ran into the huts and fetched out their families to gape at me.
- \_\_\_ 3.      So, if I could keep my anxiety and curiosity from eating the heart out of me for forty-eight hours I should then find out for certain whether this boy was telling me the truth or not.
- \_\_\_ 4.      “That is the good knight and great lord Sir Kay the Seneschal, foster-brother to our liege the King.”
- \_\_\_ 5.      The boy nestled himself upon my shoulder and pretended to go to sleep.
- \_\_\_ 6.      When the thirteenth night was come we put up our lightning rod, bedded it in one of the batches of powder, and ran wires from it to the other batches.
- \_\_\_ 7.      Inherited ideas are a curious thing, and interesting to observe and examine.
- \_\_\_ 8.      In these were gathered together the brightest young minds I could find, and I kept agents out raking the country for more, all the time.
- \_\_\_ 9.      We had a gang of men on the road, working mainly by night.
- \_\_\_ 10.      This missionary knight's name was La Cote Male Taile, and he said that this castle was the abode of Morgan le Fay, sister of King Arthur, and wife of King Uriens, monarch of a realm about as big as the district of Columbia.
- \_\_\_ 11.      “The humblest hello-girl along ten thousand miles of wire could teach gentleness, patience, modesty, manners, to the highest duchess in Arthur's land.”
- \_\_\_ 12.      Stretching down the hall from this, was the general table, on the floor.

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EXERCISE 6      PHRASES

- \_\_\_ 13.      Sandy began to show signs of excitement and feverish expectancy.
- \_\_\_ 14.      To doubt that a castle could be turned into a sty, and its occupants into hogs,  
would have been the same as my doubting, among Connecticut people, the  
actuality of the telephone and its wonders.
- \_\_\_ 15.      The bells were close at hand, now, and their solemn booming smote upon the ear  
like a message of doom.
- \_\_\_ 16.      And a privileged class, an aristocracy, is but a band of slaveholders under  
another name.
- \_\_\_ 17.      The bishop of the diocese, an arrogant scion of the great nobility, claimed the  
girl's estate on the ground that she had married privately, and thus had cheated  
the Church out of one of its rights as lord of the signiory.
- \_\_\_ 18.      The king was staggered, from his summit to his foundation.
- \_\_\_ 19.      Conspicuous, both for location and personal outfit, stood Marinel, a hermit of  
the quack-doctor species, to introduce the sick.
- \_\_\_ 20.      Everybody was frantic over this loss, and two brave yeomen sacrificed their  
lives in ransacking the burning house seeking that valuable personage.
- \_\_\_ 21.      We had a rough time for a month, tramping to and fro in the earth, and  
suffering.
- \_\_\_ 22.      I was a champion, it was true, but not the champion of the frivolous black arts,  
I was the champion of hard unsentimental common sense and reason.
- \_\_\_ 23.      I found Clarence, alone in his quarters, drowned in melancholy; and in place of  
the electric light, he had re-instituted the ancient rag-lamp, and sat there in a  
grisly twilight with all curtains drawn tight.
- \_\_\_ 24.      He was bitter about the slaying of his brothers, Gareth and Gaheris, and would  
not be appeased.
- \_\_\_ 25.      Did you think you had educated the superstition out of those people?

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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:

subj = subject  
adv = adverb

d.o. = direct object  
adj = adjective

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

Verbal    Usage

- |       |       |     |  |
|-------|-------|-----|--|
| _____ | _____ | 1.  | He ended by <u>condemning me to die at noon on the 21<sup>st</sup></u> ; and was so little concerned about it that he stopped to yawn before he named the date.  |
| _____ | _____ | 2.  | “Oh, prithee, delay not; to delay at such a time were <u>to double and treble the perils that already compass thee about.</u> ”  |
| _____ | _____ | 3.  | Besides, in a business way it would be <u>the making of me</u> ; I knew that.  |
| _____ | _____ | 4.  | <u>Sending for the clothes</u> gained some delay, but not enough.  |
| _____ | _____ | 5.  | <u>To be able to carry back to their far homes the boast that they had seen the man who could command the sun riding in the heavens, and be obeyed,</u> would make them great in the eyes of their neighbours, and envied by them all. |
| _____ | _____ | 6.  | <u>Working by night</u> , we stowed the powder in the tower – dug stones out, on the inside, and buried the powder in the walls themselves, which were fifteen feet thick at the base.   |
| _____ | _____ | 7.  | <u>To be vested with enormous authority</u> is a fine thing; but to have the on-looking world consent to it is a finer.  |
| _____ | _____ | 8.  | But I confined <u>public religious teaching</u> to the churches and the Sunday-schools, permitting nothing of it in my other educational buildings.  |
| _____ | _____ | 9.  | I meant to work this racket more and more, as time wore on, if nothing occurred <u>to frighten me.</u>   |
| _____ | _____ | 10. | I wanted <u>to think out some way to reform this evil and persuade the people to let the foolish fashion die out.</u>  |
| _____ | _____ | 11. | . . . I could keep perfectly comfortable all the time by <u>pouring a dipper of water into my armour now and then.</u>   |
| _____ | _____ | 12. | Pretty soon, various kinds of bugs and ants and worms and things began to flock in out of the wet and crawl down inside my armour <u>to get warm.</u>  |

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EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal      Usage

- \_\_\_\_\_      \_\_\_\_\_ 13.      Even after I was frozen solid I could still distinguish that tickling, just as a corpse does when he is taking electric treatment.
- \_\_\_\_\_      \_\_\_\_\_ 14.      There were no casualties to report, for nobody had curiosity enough to remain behind to see what would happen.
- \_\_\_\_\_      \_\_\_\_\_ 15.      Training – training is everything; training is all there is to a person.
- \_\_\_\_\_      \_\_\_\_\_ 16.      To kill the page was no crime – it was her right.
- \_\_\_\_\_      \_\_\_\_\_ 17.      Well, to have an interest, of some sort, and half a ray of light, when you are in a dungeon, is a great support to the body and preserver of the intellect.
- \_\_\_\_\_      \_\_\_\_\_ 18.      So, servants were sent out with torches to scour the woods and hills to that end.
- \_\_\_\_\_      \_\_\_\_\_ 19.      The ripping and tearing and squealing of the nobility up and down the halls and corridors was pandemonium come again, and kept me broad awake.
- \_\_\_\_\_      \_\_\_\_\_ 20.      It seemed a pity to have all this power going to waste.
- \_\_\_\_\_      \_\_\_\_\_ 21.      The thought came to me the next morning, and was suggested by my seeing one of my knights who was in the soap line come riding in.
- \_\_\_\_\_      \_\_\_\_\_ 22.      His specialty was to tell you what any individual on the face of the globe was doing at the moment.
- \_\_\_\_\_      \_\_\_\_\_ 23.      About bedtime I took the king to my private quarters, to cut his hair and help him get the hang of the lowly raiment he has to wear.
- \_\_\_\_\_      \_\_\_\_\_ 24.      We covered them with such rags as we could find, and started away, fastening the door behind us.
- \_\_\_\_\_      \_\_\_\_\_ 25.      My idea was to attract the chivalry and nobility, and make them useful and keep them out of mischief.

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EXERCISE 8            CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adv = adverb

adj = adjective

o.p. = object of preposition

- \_\_\_\_ 1.        I knew that the only total eclipse of the sun in the first half of the sixth century occurred on the 21<sup>st</sup> of June, A.D. 528, o.s., and began at 3 minutes after 12 noon.
- \_\_\_\_ 2.        There was presently an incident which centred the general interest upon Sir Launcelot.
- \_\_\_\_ 3.        But Clarence had slumped to his knees before I had half finished, and he was like to go out of his mind with fright.
- \_\_\_\_ 4.        As the soldiers assisted me across the court the stillness was so profound that if I had been blindfold I should have supposed I was in a solitude instead of walled in by four thousand people.
- \_\_\_\_ 5.        That a common man should be shamed before the world is nothing; but it were dishonour to the King if any that saw his minister naked should not also see him delivered from his shame.
- \_\_\_\_ 6.        Next, Clarence found that old Merlin was making himself busy on the sly, among those people.
- \_\_\_\_ 7.        Clandestinely we made a few bushels of first-rate blasting powder, and I superintended my armourers while they constructed a lightning rod and some wires.
- \_\_\_\_ 8.        I was pretty well satisfied with what I had already accomplished.
- \_\_\_\_ 9.        My works showed what a despot could do with the resources of a kingdom at his command.
- \_\_\_\_ 10.       She continued to fetch and pour until I was well soaked and thoroughly comfortable.
- \_\_\_\_ 11.       The priests had told their fathers and themselves that this ironical state of things was ordained by God.
- \_\_\_\_ 12.       But I was obliged to remain in my armour, because I could not get it off by myself, and yet could not allow Alisande to help, because it would have seemed so like undressing before folk.

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EXERCISE 8            CLAUSES

- \_\_\_ 13.        Under that gospel, the citizen who thinks he sees that the commonwealth's political clothes are worn out, and yet holds his peace and does not agitate for a new suit, is disloyal; he is a traitor.
- \_\_\_ 14.        The thing that would have best suited the circus side of my nature would have been to resign the Boss-ship and get up an insurrection and turn it into a revolution.
- \_\_\_ 15.        It was about three in the afternoon when Alisande had begun to tell me who the cowboys were; so she had made pretty good progress with it – for her.
- \_\_\_ 16.        Whenever my missionaries overcame a knight errant on the road they washed him, and when he got well they swore him to go and get a bulletin-board and disseminate soap and civilization the rest of his days.
- \_\_\_ 17.        Yes, here was a curious revelation indeed of the depth to which this people had been sunk in slavery.
- \_\_\_ 18.        What this folk needed, then, was a Reign of Terror and a guillotine, and I was the wrong man for them.
- \_\_\_ 19.        The girl's defence was that the lordship of the seigniorship was vested in the bishop, and the particular right here involved was not transferable, but must be exercised by the lord himself or stand vacated.
- \_\_\_ 20.        When I saw the Board, I did not know whether to cry or to laugh.
- \_\_\_ 21.        Words realize nothing, vivify nothing to you, unless you have suffered in your own person the thing which the words try to describe.
- \_\_\_ 22.        There was a slight noise from the direction of the dim corner where the ladder was.
- \_\_\_ 23.        Even that dull clod of a slave-driver was able to see that there can be such a thing as a slave who will remain a man till he dies; whose bones you can break, but whose manhood you can't.
- \_\_\_ 24.        The journey to Camelot was a repetition of what I had already seen.
- \_\_\_ 25.        He proposed that we two go out and see if any help could be afforded the wounded.

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EXERCISE 9            STYLE -- FIGURATIVE LANGUAGE

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

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

- \_\_\_\_ 1.      At the end of an hour we saw a far-away town sleeping in a valley by a winding river; and beyond it on a hill, a vast grey fortress, with towers and turrets, the first I had ever seen out of a picture.
- \_\_\_\_ 2.      It was a soft, reposeful, summer landscape, as lovely as a dream, and as lonesome as Sunday.
- \_\_\_\_ 3.      I looked at the boy in sorrow; and as I looked I saw the cloud of a deep despondency settle upon his countenance.
- \_\_\_\_ 4.      In half a minute I was as naked as a pair of tongs!
- \_\_\_\_ 5.      I said to myself that my eclipse would be sure to save me, and make me the greatest man in the kingdom besides; and straightway my mercury went up to the top of the tube, and my solitudes all vanished.
- \_\_\_\_ 6.      You could see the shudder sweep the mass like a wave.
- \_\_\_\_ 7.      I stood here, at the very spring and source of the second great period of the world's history; and could see the trickling stream of that history gather, and deepen and broaden and roll its mighty tides down the far centuries.
- \_\_\_\_ 8.      They were the quaintest and simplest and trustingest race – why, they were nothing but rabbits.
- \_\_\_\_ 9.      I had no pedigree, no inherited title; so in the King's and the nobles' eyes I was mere dirt.
- \_\_\_\_ 10.      In two or three little centuries it had converted a nation of men to a nation of worms.
- \_\_\_\_ 11.      For I knew that a country without a patent office and good patent laws was just a crab, and couldn't travel any way but sideways or backwards.
- \_\_\_\_ 12.      That anecdote never saw the day that it was worth the telling; and yet I had sat under the telling of it hundreds and thousands and millions and billions of times . . .
- \_\_\_\_ 13.      Just as he finished, the call-boy came; so, haw-hawing like a demon, he went rattling and clanking out like a crate of loose castings, and I knew nothing more.

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EXERCISE 9          STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 14.      My schools and churches were children four years before; they were grown-up now.
- \_\_\_ 15.      No, they came in a body, they came with a whirr and a rush, they came like a volley from a battery.
- \_\_\_ 16.      And yet I had to interrupt, and interrupt pretty frequently, too, in order to save my life; a person would die if he let her monotony drip on him right along all day.
- \_\_\_ 17.      It was a good deal of a lecture, I thought, but it didn't disturb Sandy, didn't turn a feather; her steam soared steadily up again, the minute I took off the lid.
- \_\_\_ 18.      How the thought of her carries me back over wide seas of memory to a vague dim time, a happy time, so many, many centuries hence, when I used to wake in the soft summer mornings, out of sweet dreams of her, and say, "Hello, Central!" . . .
- \_\_\_ 19.      She clouded up like a storm; she called for her guards . . .
- \_\_\_ 20.      I mean it set her music going – her silver bell of a tongue.
- \_\_\_ 21.      I could have mentioned it to the old King, but what would be the use? – he was but an extinct volcano; he had been active in his time, but his fire was out . . .
- \_\_\_ 22.      . . . anxious as they had before been to see the miraculous fountain, they were as much as forty times as anxious now to see the place where it had used to be.
- \_\_\_ 23.      The next minute the bells were dinning furiously, and the various buildings were vomiting monks and nuns, who went swarming in a rush toward the coming procession.
- \_\_\_ 24.      Click! the king and I were handcuffed together!
- \_\_\_ 25.      Words are only painted fire; a look is the fire itself.

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EXERCISE 10      STYLE: POETIC DEVICES

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

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

- \_\_\_ 1.      And then they all three cried, Sir Knight, we yield us unto you as man of might matchless.
- \_\_\_ 2.      In the town were some substantial windowless houses of stone scattered among a wilderness of thatched cabins.
- \_\_\_ 3.      Surprise and astonishment flashed from face to face all over the house.
- \_\_\_ 4.      Well, it was touching to see the queen blush and smile, and look embarrassed and happy, and fling furtive glances at Sir Launcelot that would have got him shot in Arkansas . . .
- \_\_\_ 5.      “Marry, we shall have it again,” sighed the boy; “that same old weary tale that he hath told a thousand times in the same words, and that he will tell till he dieth . . .”
- \_\_\_ 6.      “Merlin, the mighty liar and magician, perdition singe him for the weariness he worketh with his one tale!”
- \_\_\_ 7.      . . . and one of them sat up like a squirrel on the King’s head and held a bit of cheese in its hands and nibbled it, and dribbled the crumbs in the King’s face . . .
- \_\_\_ 8.      So Sir Arthur and Merlin alight, and tied their horses to two trees, and so they went into the ship, when they came to the sword that the hand held, Sir Arthur took it up by the handles and took it with him.
- \_\_\_ 9.      There was no soap, no matches, no looking-glass – except a metal one, about as powerful as a pail of water.
- \_\_\_ 10.      Merlin arrived in a gloomy mood.
- \_\_\_ 11.      He couldn’t comprehend it; couldn’t take it in; couldn’t in any remote way conceive of it.
- \_\_\_ 12.      The boy was eager to know all about this tender matter.
- \_\_\_ 13.      . . . these are made of small steel links woven together, and they form a fabric so flexible that if you toss your shirt on to the floor, it slumps into a pile like a peck of wet fish-net.

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EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_ 14.      How stately he looked; and tall and broad and grand.
- \_\_\_ 15.      Only a little while back, when I was riding and suffering, what a heaven this peace, this rest, this sweet serenity seemed, where I could keep perfectly comfortable all the time . . .
- \_\_\_ 16.      . . . yet already I was getting dissatisfied; partly because I could not light my pipe . . .
- \_\_\_ 17.      Measured by modern standards, they were merely modified savages, those people.
- \_\_\_ 18.      A city cemetery could contain the coffins filled by that brief Terror which we have all been so diligently taught to shiver at and mourn over.
- \_\_\_ 19.      Sir Launcelot will give battle to dragons, and will abide by them, and will assail them again, and yet again and still again, until he do conquer and destroy them.
- \_\_\_ 20.      “And so I’m proprietor of some knights,” said I, as we rode off.
- \_\_\_ 21.      It being my conviction that any Established Church is an established crime, and established slave-pen, I had no scruples, but was willing to assail it in any way or with any weapon that promised to hurt it.
- \_\_\_ 22.      . . . for the queen, all in a collapse, made no show of resistance, but gave a countermanding sign and sunk into her seat.
- \_\_\_ 23.      So I braced up and placed my matter before her royal Highness.
- \_\_\_ 24.      He was never long in a stranger’s presence without finding some pretext or other to let out that great fact.
- \_\_\_ 25.      For in attempting a disenchantment without the true key, you are liable to err, and turn your hogs into dogs, and the dogs into cats, the cats into rats, and so on, and end by reducing your materials to nothing, finally, or to an odourless gas which you can’t follow . . .

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EXERCISE 11

STYLE: SENSORY IMAGERY

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

*a. sight*

*b. sound*

*c. touch*

*d. taste*

*e. smell*

- \_\_\_ 1. All that evening I sat by my fire at the Warwick Arms, steeped in a dream of the olden time, while the rain beat upon the windows, and the wind roared about the eaves and corners.
- \_\_\_ 2. I also comforted him with a hot Scotch whisky; gave him another one; then still another . . .
- \_\_\_ 3. . . . and his horse had armour on, too, and a steel horn projecting from his forehead, and gorgeous red and green silk trappings that hung down all around him like a bed-quilt . . .
- \_\_\_ 4. The air was full of the smell of flowers, and the buzzing of insects, and the twittering of birds, and there were no people, no wagons, there was no stir of life, nothing going on.
- \_\_\_ 5. Presently there was a distant blare of military music.
- \_\_\_ 6. This was an airy slim boy in shrimp-coloured tights that made him look like a forked carrot.
- \_\_\_ 7. Mainly they were drinking – from entire ox-horns; but a few were still munching bread or gnawing beef bones.
- \_\_\_ 8. . . . and the storm of howlings and barkings deafened all speech for the time; but that was no matter, for the dog-fight was always a bigger interest anyway . . .
- \_\_\_ 9. The droning voice droned on; a soft snoring arose on all sides and supported it like a deep and subdued accompaniment of wind instruments.
- \_\_\_ 10. But just then I heard the harsh music of rusty chains and bolts, a light flashed in my eyes . . .
- \_\_\_ 11. My raiment was of silks and velvets and cloth of gold, and by consequence was very showy, also uncomfortable.
- \_\_\_ 12. But perhaps the worst of all was, that there wasn't any sugar, coffee, tea, or tobacco.
- \_\_\_ 13. There was nothing more to do, now, but for that damsel to get up behind me on a pillion, which she did, and put an arm or so around to hold on.

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EXERCISE 11

STYLE: SENSORY IMAGERY

- \_\_\_\_ 14. So I did not talk blood and insurrection to that man there who sat munching black bread with that abused and mistaught herd of human sheep, but took him aside and talked matter of another sort to him.
- \_\_\_\_ 15. When the first blast of smoke shot out through the bars of my helmet, all those people broke for the woods, and Sandy went over backwards and struck the ground with a dull thud.
- \_\_\_\_ 16. We were approaching a castle which stood on high ground; a huge, strong, venerable structure, whose grey towers and battlements were charmingly draped with ivy . . .
- \_\_\_\_ 17. Gallon after gallon of wine and mead disappeared, and everybody got comfortable . . .
- \_\_\_\_ 18. Conducted by mailed guards bearing flaring torches, we tramped along echoing corridors, and down stone stairways dank and dripping, and smelling of mould and ages of imprisoned night . . .
- \_\_\_\_ 19. I had the prisoner taken from the rack and placed upon his bed, and medicaments applied to his hurts, and wine given him to drink.
- \_\_\_\_ 20. The baby was out of her way and she had her cheek against the man's in a minute, and her hands fondling his hair, and her happy tears running down.
- \_\_\_\_ 21. It was so good to open up one's lungs and take in whole luscious barrellfuls of the blessed God's untainted, dew-freshened, woodland-scented air once more . . .
- \_\_\_\_ 22. And when I saw her fling herself upon those hogs, with tears of joy running down her cheeks, and strain them to her heart, and kiss them, and caress them, and call them reverently by grand princely names, I was ashamed of her, ashamed of the human race.
- \_\_\_\_ 23. All these faces were gray with a coating of dust.
- \_\_\_\_ 24. There they were, all going at once, red, blue, green, purple! – four furious volcanoes pouring vast clouds of radiant smoke aloft . . .
- \_\_\_\_ 25. Back in the gloom of the cavern I heard the clink of a little bell, and then this exclamation: "Hello, Central! Is this you, Camelot?"

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EXERCISE 12

STYLE: ALLUSIONS

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

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

- \_\_\_ 1. One thing at a time, is my motto – and just play that thing for all it is worth, even if it's only two pair and a jack.
- \_\_\_ 2. We should have had talk from Rachel and Ivanhoe and the soft Lady Rowena which would embarrass a tramp in our day.
- \_\_\_ 3. It came into my mind, in the nick of time how Columbus, or Cortez, or one of those people, played an eclipse as a saving trump once, on some savages, and I saw my chance.
- \_\_\_ 4. I saw that I was just another Robinson Crusoe cast away on an uninhabited island, with no society but some more or less tame animals, and if I wanted to make life bearable I must do as he did – invent, contrive, create; reorganize things; set brain and hand to work . . .
- \_\_\_ 5. But then the Church came to the front . . . she invented “divine right of Kings,” and propped it all around, brick by brick, with the Beatitudes – wrenching them from their good purpose to make them fortify an evil one . . .
- \_\_\_ 6. The boys all took a flier at the Holy Grail now and then . . . You see, it was just the North-west Passage of that day, as you may say; that was all.
- \_\_\_ 7. Hardly a month went by without one of these tramps arriving; and generally loaded with a tale about some princess or other wanting help to get her out of some far-away castle where she was held in captivity by a lawless scoundrel, usually a giant.
- \_\_\_ 8. “Now as to this castle, with forty-five princesses in it, and three ogres at the head of it, tell me – where is this harem?”
- \_\_\_ 9. And they gave me no end of points about how to scout for giants, and how to scoop them in; and they told me all sorts of charms against enchancements, and gave me salves and other rubbish to put on my wounds.
- \_\_\_ 10. I ought not to need . . . charms against enchantments, and least of all, arms and armour, on a foray of any kind – even against fire-spouting dragons . . .
- \_\_\_ 11. . . . they “sass” me in the holy gloom of the Middle Ages; and I had seen them act the same way in Buchanan's administration.

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EXERCISE 12

STYLE: ALLUSIONS

- \_\_\_ 12. “Kings” and “Kingdoms” were as thick in Britain as they had been in little Palestine in Joshua’s time, when people had to sleep with their knees pulled up . . .
- \_\_\_ 13. In a gallery a band with cymbals, horns, harps, and other horrors opened the proceedings with what seemed to be the crude first-draft or original agony of the wail known to later centuries as “In the Sweet By-and-By.”
- \_\_\_ 14. All that is original in us, and therefore fairly creditable or discreditable to us, can be covered up and hidden by the point of a cambric needle, all the rest being atoms contributed by, and inherited from, a procession of ancestors that stretches back a billion years to the Adam-clan or grasshopper or monkey from our race . . .
- \_\_\_ 15. This company of pilgrims resembled Chaucer’s in this: that it had in it a sample of about all the upper occupations and professions the country could show . . .
- \_\_\_ 16. A mob of people came tearing after her, some with torches, and they said she was a witch who had caused several cows to die by a strange disease, and practiced her arts by help of a devil in the form of a black cat.
- \_\_\_ 17. Now old Merlin stepped into view and cast a dainty web of gossamer threads over Sir Sagramour which turned him into Hamlet’s ghost.
- \_\_\_ 18. Why, he hadn’t any show in the world at that; it was a game of tag, with all the advantage on my side.
- \_\_\_ 19. At such a time it is sound judgment to put on a bold face and play your hand for a hundred times what it is worth; forty-nine times out of fifty nobody dares to “call,” and you rake in the chips.
- \_\_\_ 20. You know that, yourself, if you’ve watched your child through the Valley of the Shadow and seen it come back to life . . .

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EXERCISE 13

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Straight off, we were in the country. It was most lovely and pleasant in those sylvan solitudes in the early cool morning in the first freshness of autumn. From hilltops we saw fair green valleys lying spread out below, with streams winding through them, and island groves of trees here and there, and huge lonely oaks scattered about and casting black blots of shade; and beyond the valleys we saw the ranges of hills, blue with haze, stretching away in billowy perspective to the horizon, with at wide intervals a dim fleck of white or grey on a wave-summit, which we knew was a castle. We crossed broad natural lawns sparkling with dew, and we moved like spirits, the cushioned turf giving out no sound of footfall; we dreamed along through glades in a mist of green light that got its tint from the sun-drenched roof of leaves overhead, and by our feet the clearest and coldest of runlets went frisking and gossiping over its reefs and making a sort of whispering music comfortable to hear; and at times we left the world behind and entered into the solemn great deeps and rich gloom of the forest, where furtive wild things whisked and scurried by and were gone before you could even get your eye on the place where the noise was; and where only the earliest birds were turning out and getting to business with a song here and a quarrel yonder and a mysterious far-off hammering and drumming for worms on a tree-trunk away somewhere in the impenetrable remotenesses of the woods. And by-and-by out we would swing again into the glare. (From Chapter 12)

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 Straight off, we were in the country. It was most lovely and pleasant in those sylvan solitudes in the early
- 2 cool morning in the first freshness of autumn. From hilltops we saw fair green valleys lying spread out
- 3 below, with streams winding through them, and island groves of trees here and there, and huge lonely oaks
- 4 scattered about and casting black blots of shade; and beyond the valleys we saw the ranges of hills, blue
- 5 with haze, stretching away in billowy perspective to the horizon, with at wide intervals a dim fleck of white
- 6 or grey on a wave-summit, which we knew was a castle. We crossed broad natural lawns sparkling with
- 7 dew, and we moved like spirits, the cushioned turf giving out no sound of footfall; we dreamed along
- 8 through glades in a mist of green light that got its tint from the sun-drenched roof of leaves overhead,
- 9 and by our feet the clearest and coldest of runlets went frisking and gossiping over its reefs and making
- 10 a sort of whispering music comfortable to hear; and at times we left the world behind and entered into
- 11 the solemn great deeps and rich gloom of the forest, where furtive wild things whisked and scurried by
- 12 and were gone before you could even get your eye on the place where the noise was; and where only the
- 13 earliest birds were turning out and getting to business with a song here and a quarrel yonder and a
- 14 mysterious far-off hammering and drumming for worms on a tree-trunk away somewhere in the
- 15 impenetrable remotenesses of the woods. And by-and-by out we would swing again into the glare.

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**EXERCISE 13**

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

- \_\_\_\_ 1. The underlined words in Lines 1 and 4 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 2. The underlined words in Line 3 are an example of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 3. ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. island-groves of trees  
b. stretching away in billowy perspective to the horizon  
c. a dim fleck of white or grey on a wave-summit  
d. great deeps and rich gloom of the forest
- \_\_\_\_ 4. Line 7 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 5. Sound is generated by ALL of the following EXCEPT . . .  
a. insects   b. water   c. birds   d. wild animals
- \_\_\_\_ 6. Line 9 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole

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EXERCISE 14

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Gradually, as the time wore along, one annoying fact was borne in upon my understanding – that we were weather-bound. An armed novice cannot mount his horse without help and plenty of it. Sandy was not enough – not enough for me, anyway. We had to wait until somebody should come along. Waiting, in silence, would have been agreeable enough, for I was full of matter for reflection, and wanted to give it a chance to work. I wanted to try and think out how it was that rational or even half-rational men could ever have learned to wear armour, considering its inconveniences; and how they had managed to keep up such a fashion for generations when it was plain that what I had suffered today they had had to suffer all the days of their lives. I wanted to think that out; and moreover I wanted to think out some way to reform this evil and persuade people to let the foolish fashion die out; but thinking was out of the question in the circumstances. You couldn't think, where Sandy was. She was a quite biddable creature and good-hearted, but she had a flow of talk that was as steady as a mill, and made your head sore like the drays and wagons in a city. If she had had a cork she would have been a comfort. But you can't cork that kind; they would die. Her clack was going all day, and you would think something would surely happen to her works, by-and-by; but no, they never got out of order; and she never had to slack up for words. She could grind, and pump, and churn and buzz by the week, and never stop to oil up or blow out. And yet the result was just nothing but wind. She never had any ideas, any more than a fog has. She was a perfect blatherskite; I mean for jaw, jaw, jaw, talk, talk, talk, jabber, jabber, jabber; but just as good as she could be. I hadn't minded her mill that morning, on account of having that hornet's nest of other troubles; but more than once in the afternoon I had to say –

"Take a rest, child; the way you are using up all the domestic air, the Kingdom will have to go to importing it by tomorrow, and it's a low enough treasury without that." (Chapter 12)

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 Gradually, as the time wore along, one annoying fact was borne in upon my understanding – that we were
- 2 weather-bound. An armed novice cannot mount his horse without help and plenty of it. Sandy was not
- 3 enough – not enough for me, anyway. We had to wait until somebody should come along. Waiting, in silence,
- 4 would have been agreeable enough, for I was full of matter for reflection, and wanted to give it a chance to
- 5 work. I wanted to try and think out how it was that rational or even half-rational men could ever have
- 6 learned to wear armour, considering its inconveniences; and how they had managed to keep up such a fashion
- 7 for generations when it was plain that what I had suffered today they had had to suffer all the days of their
- 8 lives. I wanted to think that out; and moreover I wanted to think out some way to reform this evil and persuade
- 9 people to let the foolish fashion die out; but thinking was out of the question in the circumstances. You couldn't
- 10 think, where Sandy was. She was a quite biddable creature and good-hearted, but she had a flow of talk that
- 11 was as steady as a mill, and made your head sore like the drays and wagons in a city. If she had had a cork she
- 12 would have been a comfort. But you can't cork that kind; they would die. Her clack was going all day, and you

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EXERCISE 14

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 would think something would surely happen to her works, by-and-by; but no, they never got out of order; and  
14 she never had to slack up for words. She could grind, and pump, and churn and buzz by the week, and never  
15 stop to oil up or blow out. And yet the result was just nothing but wind. She never had any ideas, any more  
16 than a fog has. She was a perfect blatherskite; I mean for jaw, jaw, jaw, talk, talk, talk, jabber, jabber, jabber;  
17 but just as good as she could be. I hadn't minded her mill that morning, on account of having that hornet's nest  
18 of other troubles; but more than once in the afternoon I had to say –  
19 "Take a rest, child; the way you are using up all the domestic air, the Kingdom will have to go to importing it  
20 by tomorrow, and it's a low enough treasury without that."

- \_\_\_\_ 1. The underlined words in Line 9 are an example of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 2. Line 11 contains two examples of . . .  
a. metaphor   b. simile   c. personification   d. allusion
- \_\_\_\_ 3. In Line 12, the word *clack* most likely means ALL of the following EXCEPT . . .  
a. voice   b. mouth   c. conversation   d. face
- \_\_\_\_ 4. The words *mill* and *hornet's nest* in Line 17 are examples of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 5. The repetition of *jaw*, *talk*, and *jabber* in Line 16 is an example of . . .  
a. metaphor   b. simile   c. personification   d. onomatopoeia
- \_\_\_\_ 6. The author uses ALL of the following devices to achieve humor EXCEPT . . .  
a. figurative language  
b. repetition  
c. allusions  
d. sensory imagery

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EXERCISE 15

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

You see my kind of loyalty was loyalty to one's country, not to its institutions or its office-holders. The country is the real thing, the substantial thing, the eternal thing; it is the thing to watch over, and care for, and be loyal to; institutions are extraneous, they are its mere clothing, and clothing can wear out, become ragged, cease to be comfortable, cease to protect the body from winter, disease, and death. To be loyal to rags, to shout for rags, to worship rags, to die for rags – that is a loyalty of unreason, it is pure animal; it belongs to monarchy, was invented by monarchy; let monarchy keep it. I was from Connecticut, whose Constitution declares "that all political power is inherent in the people, and all free governments are founded on their authority and instituted for their benefit; and that they have at all times an undeniable and indefeasible right to alter their form of government in such a manner as they may think expedient."

Under that gospel, the citizen who thinks he sees that the commonwealth's political clothes are worn out, and yet holds his peace and does not agitate for a new suit, is disloyal; he is a traitor. That he may be the only one who thinks he sees this decay, does not excuse him; it is his duty to agitate any way, and it is the duty of the others to vote him down if they do not see the matter as he does. (Chapter 13)

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 You see my kind of loyalty was loyalty to one's country, not to its institutions or its office-holders.
- 2 The country is the real thing, the substantial thing, the eternal thing; it is the thing to watch over,
- 3 and care for, and be loyal to; institutions are extraneous, they are its mere clothing, and clothing
- 4 can wear out, become ragged, cease to be comfortable, cease to protect the body from winter, disease,
- 5 and death. To be loyal to rags, to shout for rags, to worship rags, to die for rags – that is a loyalty of
- 6 unreason, it is pure animal; it belongs to monarchy, was invented by monarchy; let monarchy keep it.
- 7 I was from Connecticut, whose Constitution declares "that all political power is inherent in the people,
- 8 and all free governments are founded on their authority and instituted for their benefit; and that they
- 9 have at all times an undeniable and indefeasible right to alter their form of government in such a
- 10 manner as they may think expedient."
- 11 Under that gospel, the citizen who thinks he sees that the commonwealth's political clothes are worn out,
- 12 and yet holds his peace and does not agitate for a new suit, is disloyal; he is a traitor. That he may be the
- 13 only one who thinks he sees this decay, does not excuse him; it is his duty to agitate any way, and it is the
- 14 duty of the others to vote him down if they do not see the matter as he does.

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EXERCISE 15

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

- \_\_\_\_ 1. The **PREDOMINANT** rhetorical device used in the passage is . . .  
a. allegory   b. repetition   c. asyndeton   d. parataxis
- \_\_\_\_ 2. The word *rags* in Line 5 is an example of . . .  
a. metonymy   b. antimetabole   c. understatement   d. synecdoche
- \_\_\_\_ 3. The author's use of clothing imagery is an example of . . .  
a. pathos   b. paradox   c. extended metaphor   d. oxymoron
- \_\_\_\_ 4. **ALL** of the following contrasts are described **EXCEPT** . . .  
a. poverty – affluence  
b. capitalism – socialism  
c. democracy – dictatorship  
d. peasants -- aristocrats
- \_\_\_\_ 5. The underlined words in Line 7 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6. The author holds **ALL** of the following opinions **EXCEPT** . . .  
a. Dissenters are patriots.  
b. To find fault with government and say nothing is traitorous.  
c. Poverty was invented by monarchs.  
d. To be disloyal to politicians and government is to be disloyal to one's country.

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EXERCISE 16

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

And she slipped down from the horse and ran a little way and stood. I looked up, and saw, far off in the shade of a tree, half-a-dozen armed knights and their squires; straightway there was bustle among them and tightening of saddle-girths for the mount. My pipe was ready, and would have been lit, if I had not been lost in thinking about how to banish oppression from this land and restore to all its people their stolen rights and manhood without disobliging anybody. I lit up at once, and by the time I had got a good head of reserved steam on, here they came. All together too; none of those chivalrous magnanimities which one reads so much about – one courtly rascal at a time, and the rest standing by to see fair play. No, they came in a body, they came with a whirr and a rush, they came like a volley from a battery; came with heads low down, plumes streaming out behind, lances advanced at a level. It was a handsome sight, a beautiful sight – for a man up a tree. I laid my lance in rest and waited, with my heart beating, till the iron wave was just ready to break over me, then spouted a column of white smoke through the bars of my helmet. You should have seen the wave go to pieces and scatter! This was a finer sight than the other one. (Chapter 14)

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 And she slipped down from the horse and ran a little way and stood. I looked up, and saw, far off in the  
2 shade of a tree, half-a-dozen armed knights and their squires; straightway there was bustle among them  
3 and tightening of saddle-girths for the mount. My pipe was ready, and would have been lit, if I had not  
4 been lost in thinking about how to banish oppression from this land and restore to all its people their  
5 stolen rights and manhood without disobliging anybody. I lit up at once, and by the time I had got a good  
6 head of reserved steam on, here they came. All together too; none of those chivalrous magnanimities  
7 which one reads so much about – one courtly rascal at a time, and the rest standing by to see fair play.  
8 No, they came in a body, they came with a whirr and a rush, they came like a volley from a battery;  
9 came with heads low down, plumes streaming out behind, lances advanced at a level. It was a handsome  
10 sight, a beautiful sight – for a man up a tree. I laid my lance in rest and waited, with my heart beating,  
11 till the iron wave was just ready to break over me, then spouted a column of white smoke through the  
12 bars of my helmet. You should have seen the wave go to pieces and scatter! This was a finer sight than  
13 the other one.

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EXERCISE 16

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 16

- \_\_\_ 1. The underlined words in Lines 9 and 12 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_ 2. Line 8 contains examples of . . .  
a. metaphor and personification  
b. rhyme and hyperbole  
c. onomatopoeia and simile  
d. analogy and polysyndeton
- \_\_\_ 3. The underlined words in Line 10 are an example of . . .  
a. cacophony   b. idiom   c. malapropism   d. pun
- \_\_\_ 4. Line 11 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_ 5. In Line 7 *courtly rascal* is an example of . . .  
a. metaphor   b. personification   c. analogy   d. oxymoron
- \_\_\_ 6. The words *they came* in Line 8 is an example of . . .  
a. anaphora   b. antimetabole   c. antiphrasis   d. anadiplosis

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ANSWER KEY

EXERCISES 1-16

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

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**ANSWER KEY**

**EXERCISES 1-16**

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

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

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

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

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

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

## 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.

**DOPPELGANGER** – a double or twin.

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

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

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

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

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

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

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

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

**EPILOGUE** – A concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

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

**NARRATOR** – the person telling the story.

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

**NOVELLA** – a tale or short story.

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

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

**PARABLE** – a story that teaches a lesson.

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

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

**PARODY** – writing that imitates another author's style.

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

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

**PERSONA** – the voice in a work of literature.

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

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

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

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

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

**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 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

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

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

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

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

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as.

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

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

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

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

**SUBPLOT** -- a minor or secondary plot that complicates a story.

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

**SUSPENSE** – anticipation of the outcome.

**SYMBOL** – something that stands for something else.

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

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

**THEME** – a central idea.

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

**TRANSCENDENTALISM** – a 19<sup>th</sup> century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses.

Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

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

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

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

**UTOPIA** – a perfect or ideal world.



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