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The Grammar dog Guide to Silas Marner

by George Eliot

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

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Their philosophy, that grammar and literature are best understood when learned together, led to the formation of 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.

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SILAS MARNER by George Eliot – 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. The shepherd's dog barked fiercely when one of these alien-looking men appeared on the upland, dark against the early winter sunset.
- ____ 2. In the early years of this century, such a linen-weaver, named Silas Marner, worked at his vocation in a stone cottage that stood among the nutty hedgerows near the village of Raveloe, and not far from the edge of a deserted stone-pit.
- ____ 3. To them pain and mishap present a far wider range of possibilities than gladness and enjoyment.
- ____ 4. Marner was highly thought of in that little hidden world, known to itself as the church assembling in Lantern Yard.
- ____ 5. One of the most frequent topics of conversation between the two friends was Assurance of salvation.
- ____ 6. "But, I say again, search me and my dwelling, for I have been nowhere else."
- ____ 7. About this time an incident happened which seemed to open a possibility of fellowship with his neighbours.
- ____ 8. He had taken up some bricks in his floor underneath his loom, and here he had made a hole in which he set the iron pot that contained his guineas and silver coins, covering the bricks with sand whenever he replaced them.
- ____ 9. "Oh!" said Dunsey, sneeringly, coming nearer to his brother and looking in his face.
- ____ 10. Dunstan felt sure he could worry Godfrey into anything.
- ____ 11. And Dunstan's mind was as dull as the mind of a possible felon usually is.
- ____ 12. "Fooleries! Pshaw! it's time you'd done with fooleries."
- ____ 13. At Squire Cass's family party that day nobody mentioned Dunstan—nobody was sorry for his absence, or feared it would be too long.

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EXERCISE 1 PARTS OF SPEECH

- ___ 14. It was the great dance on New Year's Eve that made the glory of Squire Cass's hospitality, as of his forefathers', time out of mind.
- ___ 15. In another moment Molly had flung something away, but it was not the black remnant – it was an empty phial.
- ___ 16. The heap of gold seemed to glow and get larger beneath his agitated gaze.
- ___ 17. And at this moment his mind leaped away from all restraint toward the sudden prospect of deliverance from his long bondage.
- ___ 18. “Pooh, it was nonsense for you to come out: why didn't you send one of the men?”
- ___ 19. Marner's pale face flushed suddenly under a new anxiety.
- ___ 20. It was Godfrey's custom on a Sunday afternoon to do a little contemplative farming in a leisurely walk.
- ___ 21. Some one opened the door at the other end of the room, and Nancy felt that it was her husband.
- ___ 22. The tears were in Nancy's eyes, but her sympathy with Eppie was, naturally, divided with distress on her husband's account.
- ___ 23. “When a man turns a blessing from his door, it falls to them as takes it in.”
- ___ 24. Nancy and Godfrey walked home under the starlight in silence.
- ___ 25. Eppie had a larger garden than she had ever expected there now.

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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

She sank down agianst a stragglng furze bush,
1
an easy pillow enough; and the bed of snow, too,
was soft She did not feel that the bed was cold,
2
and did not heed weather the child would wake
3
and cry for her. But her Arms had not yet relaxed
4
their instinctive clutch; and the little one slumbered
on as gently as if it had been rockked in a lace-
5
trimmed cradle (Chapter XII)
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

But the complete torpor came at last: the fingers
lost thier tension, the arms unbent; then the little
1
head fell away from the bosom, and the blue eyes
2
opened wide on the cold starlight. at first there
3
was a little peevisch cry of “mammy, and an effort
4
to regain the pillowing arm And bosom; but mammy’s
5
ear was deaf, and the pillow seemed to be sliping
6
away backward. (Chapter XII)

- ____ 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

But where was Silas marner while this strange visitor
1
had come to his hearth. He was in the cottage, but he
2
did not see the child. during the last few weeks, since
3
he had lost his muneŷ, he had contracted the habit of
4
opening his door and looking out from time to time, as
if he thought that his money might be somehow coming
back to him, or that some trace some news of it might
5
be misteriously on the road, and be caught by the
6
listening ear or the straining eye. (Chapter XII)

- ___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

This mornning he had been told by some of his
1
neighbours that it was New Years Eve, and that
2
he must sit up and hear the Old year rung out and
3
the new rung in, because that was good luck, and
might bring his money back again This was only
4
a friendly Raveloe-way of jesting with the half-crazy
odditys of a miser, but it had perhaps helped to
5
throw silas into a more than usually excited state.
6
(Chapter XII)

- ___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. And the years had rolled on without producing any change in the impressions of the neighbours concerning Marner, except the change from novelty to habit.
- ___2. The candle was burning low, and he had to lift it to see the patient's face distinctly.
- ___3. If there is an angel who records the sorrows of men as well as their sins, he knows how many and deep are the sorrows that spring from false ideas for which no man is culpable.
- ___4. But at last Mrs. Osgood's table-linen was finished, and Silas was paid in gold.
- ___5. But what were the guineas to him who saw no vista beyond countless days of weaving.
- ___6. The handsome brown spaniel that lay on the hearth retreated under the chair in the chimney-corner.
- ___7. "The mare's got more blood, but she's a bit too weak in the hind-quarters."
- ___8. Keating rode up now, and the transaction became more complicated.
- ___9. He was still nearly three-quarters of a mile from home, and the lane was becoming unpleasantly slippery, for the mist was passing into rain.
- ___10. But he felt the ground before him cautiously with his whip-handle, and at last arrived safely at the door.
- ___11. If the weaver was dead, who had a right to his money?
- ___12. In an instant Dunstan darted to that spot, swept away the sand with his whip, and, inserting the thin end of the hook between the bricks, found that they were loose.
- ___13. What thief would find his way to the Stone-pits on such a night as this and why should he come on this particular night, when he had never come through all the twelve years before?

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ____ 14. Then he moved his pork nearer to the fire, and sat down to the agreeable business of tending the meat and warming himself at the same time.
- ____ 15. When there was no other place to be searched, he kneeled down again and felt once more all around the hole.
- ____ 16. As he opened it the rain beat in upon him, for it was falling more and more heavily.
- ____ 17. The landlord forced Marner to take off his coat, and then to sit down on a chair aloof from every one else, in the centre of the circle, and in the direct rays of the fire.
- ____ 18. Silas now told his story under frequent questioning, as the mysterious character of the robbery became evident.
- ____ 19. The horse had been dead a pretty good while when he was found.
- ____ 20. “Go and fetch Dunsey, as I tell you, and let him give account of what he wanted the money for, and what he’s done with it.”
- ____ 21. Nobody in this world but himself knew that he was the same Silas Marner who had once loved his fellow with tender love, and trusted in an unseen goodness.
- ____ 22. Bob obeyed, and Solomon walked in, fiddling as he walked, for he would on no account break off in the middle of a tune.
- ____ 23. Silas sank into his chair powerless, under the double presence of an inexplicable surprise and a hurrying influx of memories.
- ____ 24. Marner took her on his lap, trembling with an emotion mysterious to himself, at something unknown dawning on his life.
- ____ 25. Nobody was jealous of the weaver, for he was regarded as an exceptional person, whose claims on neighbourly help were not to be matched in Raveloe.

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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 preposition

- ___ 1. To the peasants of old times, the world outside their own direct experience was a region of vagueness and mystery.
- ___ 2. Experience had bred no fancies in him that could raise the phantasm of appetite.
- ___ 3. And Raveloe was a village where many of the old echoes lingered, undrowned by new voices.
- ___ 4. And the future was all dark, for there was no Unseen Love that cared for him.
- ___ 5. But at night came his revelry: at night he closed his shutters, and made fast his doors, and drew out his gold.
- ___ 6. The greatest man in Raveloe was Squire Cass, who lived in the large red house, with the handsome flight of stone steps in front and the high stables behind it, nearly opposite the church.
- ___ 7. Raveloe was not a place where moral censure was severe, but it was thought a weakness in the Squire that he had kept all his sons at home in idleness.
- ___ 8. The spot looked very dreary at this season, with the moist trodden clay about it, and the red, muddy water high up in the deserted quarry.
- ___ 9. Supper was his favourite meal, because it came at his time of revelry, when his heart warmed over his gold.
- ___ 10. Yet few men could be more harmless than poor Marnier.
- ___ 11. Mr. Dowlas was the negative spirit in the company, and was proud of his position.
- ___ 12. “If it hadn’t been for that, I should have paid you a hundred pounds this morning.”
- ___ 13. But the party on Christmas-day, being a strictly family party, was not the pre-eminently brilliant celebration of the season at the Red House.

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EXERCISE 5 COMPLEMENTS

- ___ 14. It was not the rector's practice to let a charming blush pass without an appropriate compliment.
- ___ 15. He took her on his knee again, but it was some time before it occurred to Silas's dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles.
- ___ 16. "She's dead, I think – dead in the snow at the Stone-pits – not far from my door."
- ___ 17. But no disposition is a security from evil wishes to a man whose happiness hangs on duplicity.
- ___ 18. "Get me a pair of thick boots, Godfrey, will you?"
- ___ 19. He turned immediately towards the hearth where Silas Marner sat lulling the child.
- ___ 20. "My mother's name was Hephzibah," said Silas, "and my little sister was named after her."
- ___ 21. The gold had kept his thoughts in an ever-repeated circle, leading to nothing beyond itself.
- ___ 22. So Eppie was reared without punishment, the burden of her misdeeds being borne vicariously by father Silas.
- ___ 23. Was he very uneasy in the meantime at his inability to give his daughter her birthright?
- ___ 24. The presence of this happy animal life was not the only change which had come over this interior of the stone cottage.
- ___ 25. Adoption was more remote from the ideas and habits of that time than of our won.

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EXERCISE 6 PHRASES

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

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

- ___ 1. In this way it came to pass that those scattered linen-weavers – emigrants from the town into the country – were to the last regarded as aliens by their rustic neighbours . . .
- ___ 2. At this time the senior deacon was taken dangerously ill, and, being a childless widower, he was tended night and day by some of the younger brethren or sisters.
- ___ 3. On their return to the vestry there was further deliberation.
- ___ 4. Marner went home, and for a whole day sat alone, stunned by despair, without any impulse to go to Sarah and attempt to win her belief in his innocence.
- ___ 5. The second day he took refuge from benumbing unbelief, by getting into his loom and working away as usual.
- ___ 6. Silas received the message mutely, and then turned away from the messengers to work at his loom again.
- ___ 7. The other reason was the fact that the morning's meet was near Batherley, the market-town where the unhappy woman lived, whose image became more odious to him everyday.
- ___ 8. He would snatch eagerly at a plan that might save him from parting with Wildfire.
- ___ 9. But now the mist, helped by the evening darkness, was more of a screen than he desired, for it hid the ruts into which his feet were liable to slip . . .
- ___ 10. He rose and placed his candle unsuspectingly on the floor near his loom, swept away the sand without noticing any change, and removed the bricks.
- ___ 11. The butcher, a jolly, smiling, red-haired man, was not disposed to answer rashly.
- ___ 12. “Dunsey took him to the hunt to sell him for me the other day, and after he'd made a bargain for a hundred and twenty with Bryce, he went after the hounds, and took some fool's leap or other, that did for the horse at once.”

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EXERCISE 6 PHRASES

- ___ 13. The evening had no phantasm of delight to still the poor soul's craving.
- ___ 14. And one Sunday afternoon she took her little boy Aaron with her, and went to call on Silas, carrying in her hand some small lard-cakes, flat paste-like articles, much esteemed in Raveloe.
- ___ 15. "She saves a little pepper to sprinkle over her talk – that's the reason why she never puts too much into her pies."
- ___ 16. And little curly-minded Eppie, the weaver's child, became an object of interest at several out-lying homesteads, as well as in the village.
- ___ 17. The disposition to hoard had been utterly crushed at the very first by the loss of his long-stored gold.
- ___ 18. But at last Eppie, glancing at the clock, checked the play, and said, "O daddy, you're wanting to go into the sunshine to smoke your pipe."
- ___ 19. For many moments he was mute, struggling for the self-conquest necessary to the uttering of the difficult words.
- ___ 20. So on the fourth day from that time, Silas and Eppie, in their Sunday clothes, with a small bundle tied in a blue linen handkerchief, were making their way through the streets of a great manufacturing town.
- ___ 21. With some difficulty, after many turnings and new inquiries, they reached Prison Street.
- ___ 22. They had come to keep Nancy company today, because Mr. Cass had had to go away to Lytherly, for special reasons.
- ___ 23. And the wedding group had passed on beyond the Red House to the humbler part of the village.
- ___ 24. So they turned aside to shake hands with the old man.
- ___ 25. For he and Eppie had declared that they would rather stay at the Stone-pits than go to any new home.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

Verbal Usage

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 1. | <u>To have sought a medical explanation for this phenomenon</u> would have been held . . . a willful self-exclusion from the spiritual significance that might lie therein. |
| _____ | _____ | 2. | “I don’t remember <u>putting it in my pocket again.</u> ” |
| _____ | _____ | 3. | The second day he took refuge from benumbing unbelief, by <u>getting into his loom and working away as usual.</u> |
| _____ | _____ | 4. | His first movement after the shock had been <u>to work in his loom.</u> |
| _____ | _____ | 5. | That will help us to understand how the love of <u>accumulating money</u> grows an absorbing passion in men whose imaginations, even in the very beginning of their hoard, showed them no purpose beyond it. |
| _____ | _____ | 6. | <u>Hoarding</u> was common in country districts in those days. |
| _____ | _____ | 7. | How could they have spent the money in their own village without <u>betraying themselves?</u> |
| _____ | _____ | 8. | He didn’t want <u>to give Godfrey that pleasure;</u> he preferred that Master Godfrey should be vexed. |
| _____ | _____ | 9. | His first intention was <u>to hire a horse there and ride home forthwith</u> . . . |
| _____ | _____ | 10. | Dunstan’s own recent difficulty in making his way suggested to him that the weaver had perhaps gone outside his cottage <u>to fetch in fuel</u> . . . |
| _____ | _____ | 11. | A man <u>falling into dark water</u> seeks a momentary footing even on sliding stones. |
| _____ | _____ | 12. | <u>To connect the fact of Dunsey’s disappearance with that of the robbery occurring on the same day,</u> lay quite away from the track of every one’s thought. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. “But money is wanted in another quarter,” said Anxiety, in a louder voice, “and how will you get it without selling your mother’s diamond pin?”
- _____ _____ 14. “It’ll be fine fun to see how you’ll master your husband and never raise your voice above the singing o’ the kettle all the while.”
- _____ _____ 15. “I like to see the men mastered!”
- _____ _____ 16. And Nancy was capable of keeping her word to herself under very trying conditions.
- _____ _____ 17. It was his own child, carried in Silas Marner’s arms.
- _____ _____ 18. But it is impossible to mistake Silas Marner.
- _____ _____ 19. Silas did not enjoy smoking, and often wondered how his neighbours could be so fond of it.
- _____ _____ 20. . . . Silas showed her the wedding-ring which had been taken from the wasted finger, and had been carefully preserved by him in a little lackered box shaped like a shoe.
- _____ _____ 21. To adopt a child, because children of your own had been denied you, was to try and choose your lot in spite of Providence.
- _____ _____ 22. “With your pride and your father’s, you’d have hated having anything to do with me after the talk there’d have been.”
- _____ _____ 23. At that moment there was a knocking at the door; and Eppie was obliged to rise without answering Silas.
- _____ _____ 24. “I remember seeing him with her and Marner going away from church.”
- _____ _____ 25. “She couldn’t bear to think of not looking on Marner as her father,” said Nancy, not wishing to confirm her husband’s painful impression.

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EXERCISE 8 CLAUSES

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

subj. = subject d.o. = direct object p.n. = predicate nominative adj = adjective
adv = adverb o.p. = object of preposition

- ____ 1. No one knew where wandering men had their homes or their origin.
- ____ 2. It had seemed to the unsuspecting Silas that the friendship had suffered no chill even from his formation of another attachment of a closer kind.
- ____ 3. He asked her if she wished to break off their engagement.
- ____ 4. “The last time I remember using my knife was when I took it out to cut a strap for you.”
- ____ 5. At one time everybody was saying what a handsome couple he and Miss Nancy Lammeter would make!
- ____ 6. That was Dunstan’s first thought as he approached it; the second was that the old fool of a weaver, whose loom he heard rattling already, had a great deal of money hidden somewhere.
- ____ 7. He would hasten out into the darkness, and then consider what he should do with the bags.
- ____ 8. The conversation which was at a high pitch of animation when Silas approached the door of the Rainbow, had, as usual, been slow and intermittent when the company first assembled.
- ____ 9. Why this preternatural felon should be obliged to wait till the door was unlocked, was a question which did not present itself.
- ____ 10. Moreover he had a swarthy foreignness of complexion which boded little honesty.
- ____ 11. Mr. Snell was correct in his surmise, that somebody else would remember the pedlar’s earrings.
- ____ 12. “And Dunsey bothered me for the money, and I let him have it, because I hoped I should be able to pay it you before this.”
- ____ 13. “I heard ‘em,” said Silas, to whom Sunday bells were a mere accident of the day, and not part of its sacredness.

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EXERCISE 8 CLAUSES

- ____ 14. As Solomon uttered the last words, he bowed in all directions solicitously, lest he should be wanting in due respect.
- ____ 15. The reason why Godfrey and Nancy had left the dance was not so tender as Ben imagined.
- ____ 16. Aaron turned back up the village, while Silas and Eppie went on up the lonely sheltered lane.
- ____ 17. On the contray, who her mother was, and how she came to die in that forlornness, were questions that often pressed on Eppie's mind.
- ____ 18. Silas paused, and resting his wrists on his knees, lifted his hands up and down meditatively as he looked on the ground.
- ____ 19. "When God Almighty wills it, our secrets are found out."
- ____ 20. "I must do what I can for her in the state of life she chooses."
- ____ 21. "I must see who it is she's thinking of marrying."
- ____ 22. They were before an opening in front of a large factory, from which men and women were streaming for their mid-day meal.
- ____ 23. But she had to speak again and again before Silas could answer her.
- ____ 24. But neither from the brush-maker, who had come to Shoe Lane only ten years ago, when the factory was already built, nor from any other source within his reach, could Silas learn anything of the old Lantern Yard friends, or of Mr. Paston, the minister.
- ____ 25. There was one time of the year which was held in Raveloe to be especially suitable for a wedding.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

- ___ 1. Their imagination is almost barren of the images that feed desire and hope, but is all overgrown by recollections that are a perpetual pasture to fear.
- ___ 2. He seemed to weave, like the spider, from pure impulse, without reflection.
- ___ 3. . . . and the Red House was without that presence of the wife and mother which is the fountain of wholesome love and fear in parlour and kitchen.
- ___ 4. The disinherited son of a small squire, equally disinclined to dig and to beg, was almost as helpless as an uprooted tree, which, by the favour of earth and sky, has grown to a handsome bulk on the spot where it first shot upward.
- ___ 5. And if Godfrey could have felt himself simply a victim, the iron bit that destiny had put into his mouth would have chafed him less intolerably.
- ___ 6. Godfrey's was an essentially domestic nature, bred up in a home where the hearth had no smiles . . .
- ___ 7. For joy is the best of wine, and Silas's guineas were a golden wine of that sort.
- ___ 8. Marner did not want to punish him, but only to get back his gold which had gone from him, and left his soul like a forlorn traveler on an unknown desert.
- ___ 9. “. . . though some folks are so wise, they'll find you fifty reasons straight off, and all the while the real reason's winking at 'em in the corner . . .”
- ___ 10. The long pipes gave a simultaneous movement, like the antennae of startled insects . . .
- ___ 11. The old Squire was an implacable man: he made resolutions in violent anger, but he was not to be moved from them after his anger had subsided – as fiery volcanic matters cool and harden into rock.
- ___ 12. . . . there was no pleasant morning greeting between them; not because of any unfriendliness, but because the sweet flower of courtesy is not a growth of such homes as the Red House.
- ___ 13. We can send black puddings and pettitoes without giving them a flavour of our own egoism; but language is a stream that is almost sure to smack of a mingled soil.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ____ 14. . . . the kindness fell on him as sunshine falls on the wretched – he had no heart to taste it, and felt that it was very far off him.
- ____ 15. Godfrey Cass was looking forward to this New Year’s Eve with a foolish reckless longing, that made him half deaf to his importunate companion, Anxiety.
- ____ 16. There was a buzz of voices through the house, as Miss Nancy entered . . .
- ____ 17. The thoughts were strange to him now, like old friendships impossible to revive.
- ____ 18. . . . baby came out in new beauty . . . chuckling and patting her palms together with an air of having made several discoveries about herself, which she communicated by alternate sounds of “gug-gug-gug,” and “mammy.”
- ____ 19. The gold had asked that he should sit weaving longer and longer, deafened and blinded more and more to all things except the monotony of his loom . . .
- ____ 20. These scissors . . . had been kept carefully out of Eppie’s reach; but the click of them had had a peculiar attraction for her ear . . .
- ____ 21. The stone hut was made a soft nest for her, lined with downy patience.
- ____ 22. The coins he earned afterwards seemed as irrelevant as stones brought to complete a house suddenly buried by an earthquake.
- ____ 23. Foremost among these advancing groups of well-clad people, there are some whom we shall recognize, in spite of Time, who has laid his hand on them all.
- ____ 24. She carried these decided judgments within her in the most unobtrusive way; they rooted themselves in her mind, and grew there as quietly as grass.
- ____ 25. Before such calm external beauty the presence of a vague fear is more distinctly felt – like a raven flapping its slow wing across the sunny air.

SILAS MARANER by George Eliot – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

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

- ___ 1. “The money was taken in the night last past, and no man was with our departed brother but you . . .”
- ___ 2. Now, for the first time in his life, he had five bright guineas put into his hand.
- ___ 3. The Wise Woman had words that she muttered to herself, so that you couldn’t hear what they were, and if she tied a bit of red thread round the child’s toe the while, it would keep off the water in the head.
- ___ 4. Godfrey bit his lips and clenched his fist.
- ___ 5. For four years he had thought of Nancy Lammeter, and wooed her with tacit patient worship, as the woman who made him think of the future with joy.
- ___ 6. . . . poor Wildfire, unconscious of his price, turned on his flank, and painfully panted his last.
- ___ 7. This influence of habit was necessarily strong in a man whose life was so monotonous as Marner’s.
- ___ 8. . . . he remembered that a piece of very fine twine was indispensable to his “setting up” a new piece of work in his loom early in the morning.
- ___ 9. Yet few men could be more harmless than poor Marner.
- ___ 10. In his truthful simple soul, not even the growing greed and worship of gold could beget any vice directly injurious to others.
- ___ 11. His loom . . . had in its turn wrought on him, and confirmed more and more the monotonous craving for its monotonous response.
- ___ 12. His gold, as he hung over it and saw it grow, gathered his power of loving together into a hard isolation like its own.
- ___ 13. After this feeble delusive thaw, the silence set in as severely as before.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 14. Let him live outside his income . . . and he will presently find himself dreaming of a possible benefactor, a possible simpleton who may be cajoled into using his interest, a possible state of mind in some possible person not yet forthcoming.
- ____ 15. As he sat weaving, he every now and then moaned low, like one in pain.
- ____ 16. “Dunsey will be coming home soon: there will be a great blow-up, and how will you bribe his spite to silence?” said Anxiety.
- ____ 17. Mrs. Kimble was the Squire’s sister, as well as the doctor’s wife – a double dignity, with which her diameter was in direct proportion.
- ____ 18. Nothing but a becoming blush betrayed the moving thoughts that urged themselves upon her as she accepted the seat next to Mr. Cackenthorp.
- ____ 19. “Would you never forgive me, then Nancy – never think well of me, let what would happen – would you never think the present made amends for the past?”
- ____ 20. She did not feel that the bed was cold, and did not heed whether the child would wake and cry for her.
- ____ 21. The child, no longer distracted by the bright light and the smiling women’s faces, began to cry and call for “mammy” . . .
- ____ 22. “The mother’s dead, and I reckon it’s got no father: it’s a lone thing – and I’m a lone thing.
- ____ 23. Baby had been used to utter it without expecting either tender sound or touch to follow.
- ____ 24. Thought and feeling were so confused within him, that if he had tried to give them utterance, he could only have said that the child was come instead of the gold – that the gold had turned into the child.
- ____ 25. Since he had married her with that secret on his heart, he must keep it there to the last.

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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. In the days when the spinning-wheels hummed busily in the farmhouses . . . there might be seen . . . certain pallid undersized men, who, by the side of the brawny country-folk, look like the remnants of a disinherited race.
- ____ 2. And he was so withered and yellow, that, though he was not yet forty, the children always called him “Old Master Marner.”
- ____ 3. For the Raveloe feasts were like the rounds of beef and the barrels of ale – they were on a large scale, and lasted a good while . . .
- ____ 4. . . . they found hams and chines uncut, pork-pies with the scent of the fire in them, spun butter in all its freshness . . .
- ____ 5. . . . and presently the sound of a heavy step, with an accompanying whistle, was heard across the large empty entrance-hall.
- ____ 6. People had always said he lived on mouldy bread, on purpose to check his appetite.
- ____ 7. While the beer-drinkers . . . kept their eyelids down and rubbed their hands across their mouths, as if their draughts of beer were a funereal duty attended with embarrassing sadness.
- ____ 8. The Squire was purple with anger before his son had done speaking, and found utterance difficult.
- ____ 9. The Squire ate his bread and meat hastily, took a deep draught of ale, then turned his chair from the table, and began to speak again.
- ____ 10. . . . an inquiry was set on foot concerning a pedlar, name unknown, with curly black hair and a foreign complexion, carrying a box of cutlery and jewellery, and wearing large rings in his ears.
- ____ 11. The odour of Christmas cooking being on the wind, it was the season when superfluous pork and black puddings are suggestive of charity in well-to-do families.
- ____ 12. “But you didn’t hear the church-bells this morning, Master Marner?”
- ____ 13. Aaron replied by rubbing his forehead against his mother’s shoulder.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 14. “I can see Nancy’s eyes, just as they will look at me, and feel her hand in mine already.”
- ____ 15. And it was really a pleasure – from the first opening of the bandbox, where everything smelt of lavender and rose-leaves . . .
- ____ 16. He was not in the least lofty or aristocratic, but simply a merry-eyed, small-featured, grey-haired man, with his chin propped by an ample many-creased white neckcloth . . .
- ____ 17. Old Solomon, in his seedy clothes and long white locks, seemed to be luring that decent company by the magic scream of his fiddle . . .
- ____ 18. . . . instead of the hard coin with the familiar resisting outline, his fingers encountered soft warm curls.
- ____ 19. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one . . .
- ____ 20. Then she would turn her ear to some sudden bird-note, and Silas learned to please her by making signs of hushed stillness . . .
- ____ 21. The tall blond man of forty is not much changed in feature from the Godfrey Cass of six-and-twenty.
- ____ 22. “O daddy!” she began, when they were in privacy, clasping and squeezing Silas’s arm, and skipping round to give him an energetic kiss.
- ____ 23. Silas sat down and watched Eppie with a satisfied gaze as she spread the clean cloth, and set on it the potato-pie . . .
- ____ 24. The family party (of four only) were seated round the table in the dark wainscoted parlour, with the Sunday dessert before them, of fresh filberts, apples, and pears . . .
- ____ 25. She laid her hand on his arm, not daring to speak again; but he left the touch unnoticed, and threw himself into his chair.

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EXERCISE 12

STYLE: ALLUSIONS AND SYMBOLS

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

a. mythology b. religion c. insanity d. folklore/superstition e. fatalism/chance

- ____ 1. Among the members of his church there was one young man, a little older than himself, with whom he had long lived in such close friendship that it was the custom . . . to call them David and Jonathan.
- ____ 2. Poor Marner went out with that despair in his soul – that shaken trust in God and man, which is little short of madness to a loving nature.
- ____ 3. Minds that have been unhinged from their old faith and love have perhaps sought this Lethean influence of exile in which the past becomes dreamy because its symbols have all vanished . . .
- ____ 4. Raveloe lay low among the bushy trees and the rutted lanes, aloof from the currents of industrial energy and Puritan earnestness.
- ____ 5. Anybody might know – and only look at him – that the weaver was a half-crazy miser.
- ____ 6. He fled to his usual refuge, that of hoping for some unforeseen turn of fortune, some favourable chance which would save him from unpleasant consequences . . .
- ____ 7. And in this point of trusting to some throw of fortune's dice, Godfrey can hardly be called specially old-fashioned.
- ____ 8. Favourable Chance, I fancy, is the god of all men who follow their own devices instead of obeying a law they believe in.
- ____ 9. . . . he looked like a cherubic head untroubled with a body . . .
- ____ 10. He was arrested, as he had been already since his loss, by the invisible wand of catalepsy, and stood like a graven image, with wide but sightless eyes, holding open his door, powerless to resist either the good or evil that might enter there.
- ____ 11. But when Godfrey was lifting his eyes from one of those long glances, they encountered an object as startling to him at that moment as if it had been an apparition from the dead.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ___ 12. When we are treated well, we naturally begin to think that we are not altogether unmeritorious, and that it is only just we should treat ourselves well, and not mar our own good fortune.
- ___ 13. That softening of feeling towards him which dated from his misfortune, that merging of suspicion and dislike in a rather contemptuous pity for him as lone and crazy, was now accompanied with a more active sympathy . . .
- ___ 14. He had only heard of baptism, and had only seen the baptism of grown-up men and women.
- ___ 15. Let even an affectionate Goliath get himself tied to a small tender thing, dreading to hurt it by pulling, and dreading still more to snap the cord . . .
- ___ 16. Hitherto he had been treated very much as if he had been a useful gnome or brownie – a queer and unaccountable creature . . .
- ___ 17. In old days there were angels who came and took men by the hand and led them away from the city of destruction.
- ___ 18. He felt a reformed man, delivered from temptation; and the vision of his future life seemed to him as a promised land for which he had no cause to fight.
- ___ 19. The gods of the hearth exist for us still; and let all new faith be tolerant of that fetishism, lest it bruise its own roots.
- ___ 20. To adopt a child, because children of your own had been denied you, was to try and choose your lot in spite of Providence.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

He seemed to weave, like the spider, from pure impulse, without reflection. Every man's work, pursued steadily, tends in this way to become an end in itself, and so to bridge over the loveless chasms of his life. Silas's hand satisfied itself with throwing the shuttle, and his eye with seeing the little squares in the cloth complete themselves under his effort. Then there were the calls of hunger; and Silas, in his solitude, had to provide his own breakfast, dinner, and supper, to fetch his own water from the well, and put his own kettle on the fire; and all these immediate promptings helped, along with the weaving, to reduce his life to the unquestioning activity of a spinning insect. He hated the thought of the past; there was nothing that called out his love and fellowship toward the strangers he had come amongst; and the future was all dark, for there was no Unseen Love that cared for him. Thought was arrested by utter bewilderment, now its old narrow pathway was closed, and affection seemed to have died under the bruise that had fallen on its keenest nerves. But at last Mrs. Osgood's table-linen was finished, and Silas was paid in gold. His earnings in his native town, where he worked for a wholesale dealer, had been after a lower rate; he had been paid weekly, and of his weekly earnings a large proportion had gone to objects of piety and charity. Now, for the first time in his life, he had five bright guineas put into his hand; no man expected a share of them, and he loved no man that he should offer him a share. But what were the guineas to him who saw no vista beyond countless days of weaving? (Chapter II)

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 seemed to weave, like the spider, from pure impulse, without reflection. Every man's
- 2 work, pursued steadily, tends in this way to become an end in itself, and so to bridge over
- 3 the loveless chasms of his life. Silas's hand satisfied itself with throwing the shuttle, and
- 4 his eye with seeing the little squares in the cloth complete themselves under his effort.
- 5 Then there were the calls of hunger; and Silas, in his solitude, had to provide his own
- 6 breakfast, dinner, and supper, to fetch his own water from the well, and put his own kettle
- 7 on the fire; and all these immediate promptings helped, along with the weaving, to reduce
- 8 his life to the unquestioning activity of a spinning insect. He hated the thought of the past;
- 9 there was nothing that called out his love and fellowship toward the strangers he had come
- 10 amongst; and the future was all dark, for there was no Unseen Love that cared for him.
- 11 Thought was arrested by utter bewilderment, now its old narrow pathway was closed,
- 12 and affection seemed to have died under the bruise that had fallen on its keenest nerves.
- 13 But at last Mrs. Osgood's table-linen was finished, and Silas was paid in gold. His earnings

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 in his native town, where he worked for a wholesale dealer, had been after a lower rate;
15 he had been paid weekly, and of his weekly earnings a large proportion had gone to
16 objects of piety and charity. Now, for the first time in his life, he had five bright guineas
17 put into his hand; no man expected a share of them, and he loved no man that he should
18 offer him a share. But what were the guineas to him who saw no vista beyond countless
19 days of weaving? (Chapter II)

- ____ 1. Line 1 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 2. In Lines 1-3 work, the description of *work as a bridge over the loveless chasms of his life* is an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 3. Lines 7- 8 contain an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 4. Line 12 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 5. A shift occurs in Line . . .
 a. 7 b. 9 c. 11 d. 13
- ____ 6. The underlined words in Line 16 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Any one who had looked at him as the red light shone upon his pale face, strange straining eyes, and meager form, would perhaps have understood the mixture of contemptuous pity, dread, and suspicion with which he was regarded by his neighbours in Raveloe. Yet few men could be more harmless than poor Marner. In his truthful simple soul, not even the growing greed and worship of gold could beget any vice directly injurious to others. The light of his faith quite put out, and his affections made desolate, he had clung with all the force of his nature to his work and his money; and like all objects to which a man devotes himself, they had fashioned him into correspondence with themselves. His loom, as he wrought in it without ceasing, had in its turn wrought on him, and confirmed more and more the monotonous craving for its monotonous response. His gold, as he hung over it and saw it grow, gathered his power of loving together into a hard isolation like its own.

As soon as he was warm he began to think it would be a long while to wait till after supper before he drew out his guineas, and it would be pleasant to see them on the table before him as he ate his unwonted feast. For joy is the best wine, and Silas's guineas were a golden wine of that sort. (Chapter V)

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 Any one who had looked at him as the red light shone upon his pale face, strange straining eyes,
- 2 and meager form, would perhaps have understood the mixture of contemptuous pity, dread, and
- 3 suspicion with which he was regarded by his neighbours in Raveloe. Yet few men could be more
- 4 harmless than poor Marner. In his truthful simple soul, not even the growing greed and worship
- 5 of gold could beget any vice directly injurious to others. The light of his faith quite put out, and
- 6 his affections made desolate, he had clung with all the force of his nature to his work and his money;
- 7 and like all objects to which a man devotes himself, they had fashioned him into correspondence
- 8 with themselves. His loom, as he wrought in it without ceasing, had in its turn wrought on him,
- 9 and confirmed more and more the monotonous craving for its monotonous response. His gold,
- 10 as he hung over it and saw it grow, gathered his power of loving together into a hard isolation
- 11 like its own.
- 12 As soon as he was warm he began to think it would be a long while to wait till after supper before
- 13 he drew out his guineas, and it would be pleasant to see them on the table before him as he ate
- 14 his unwonted feast. For joy is the best wine, and Silas's guineas were a golden wine of that sort.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Line 1 contains ALL of the following poetic devices EXCEPT ...
a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. ALL of the following descriptions are parallel in meaning EXCEPT ...
a. *strange straining eyes, and meager form* (Line 1-2)
b. *The light of his faith quite put out* (Line 5)
c. *his affections made desolate* (Line 6)
d. *gathered his power of loving into a hard isolation* (Line 10-11)
- ____ 3. The PREDOMINANT poetic devices in Line 9 are ...
a. assonance and repetition
b. rhyme and repetition
c. alliteration and repetition
d. assonance and alliteration
- ____ 4. Line 4 contains ALL of the following devices EXCEPT ...
a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. ALL of the following words are part of the pattern of repetition EXCEPT ...
a. gold b. wrought c. guineas d. monotonous
- ____ 6. Line 14 contains an example of ...
a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Again he put his trembling hands to his head, and gave a wild ringing scream, the cry of desolation. For a few moments after, he stood motionless; but the cry had relieved him from the first maddening pressure of the truth. He turned, and tottered towards his loom, and got into the seat where he worked, instinctively seeking this as the strongest assurance of reality.

And now that all the false hopes had vanished, and the first shock of certainty was past, the idea of a thief began to present itself, and he entertained it eagerly, because a thief might be caught and made to restore the gold. The thought brought some new strength with it, and he started from his loom to the door. As he opened it the rain beat in upon him, for it was falling more and more heavily. There were no footsteps to be tracked on such a night – footsteps? When had the thief come? During Silas's absence in the daytime the door had been locked, and there had been no marks of any inroad on his return by daylight. And in the evening, too, he said to himself, everything was the same as when he had left it. The sand and bricks looked as if they had not been moved. Was it a thief who had taken the bags? or was it a cruel power that no hands could reach, which had delighted in making him a second time desolate? He shrank from this vaguer dread, and fixed his mind with struggling effort on the robber with hands, who could be reached by hands. His thoughts glanced at all the neighbours who had made any remarks, or asked any questions which he might now regard as a ground of suspicion. There was Jem Rodney, a known poacher and otherwise disreputable: he had often met Marner in his journeys across the fields, and had said something jestingly about the weaver's money; nay, he had once irritated Marner, by lingering at the fire when he called to light his pipe, instead of going about his business. Jem Rodney was the man – there was ease in the thought. Jem could be found and made to restore the money: Marner did not want to punish him, but only to get back his gold which had gone from him, and left his soul like a forlorn traveler on an unknown desert. (Chapter V)

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 Again he put his trembling hands to his head, and gave a wild ringing scream, the cry of desolation.
- 2 For a few moments after, he stood motionless; but the cry had relieved him from the first maddening
- 3 pressure of the truth. He turned, and tottered towards his loom, and got into the seat where he worked,
- 4 instinctively seeking this as the strongest assurance of reality.
- 5 And now that all the false hopes had vanished, and the first shock of certainty was past, the idea of a
- 6 thief began to present itself, and he entertained it eagerly, because a thief might be caught and made
- 7 to restore the gold. The thought brought some new strength with it, and he started from his loom
- 8 to the door. As he opened it the rain beat in upon him, for it was falling more and more heavily.
- 9 There were no footsteps to be tracked on such a night – footsteps? When had the thief come? During
- 10 Silas's absence in the daytime the door had been locked, and there had been no marks of any inroad
- 11 on his return by daylight. And in the evening, too, he said to himself, everything was the same as

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

12 when he had left it. The sand and bricks looked as if they had not been moved. Was it a thief who
13 had taken the bags? or was it a cruel power that no hands could reach, which had delighted in making
14 him a second time desolate? He shrank from this vaguer dread, and fixed his mind with struggling
15 effort on the robber with hands, who could be reached by hands. His thoughts glanced at all the
16 neighbours who had made any remarks, or asked any questions which he might now regard as a
17 ground of suspicion. There was Jem Rodney, a known poacher and otherwise disreputable: he had
18 often met Marner in his journeys across the fields, and had said something jestingly about the weaver's
19 money; nay, he had once irritated Marner, by lingering at the fire when he called to light his pipe,
20 instead of going about his business. Jem Rodney was the man – there was ease in the thought. Jem
21 could be found and made to restore the money: Marner did not want to punish him, but only to get
22 back his gold which had gone from him, and left his soul like a forlorn traveler on an unknown desert.

- ____ 1. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *the cry of desolation* (Line 1)
b. *the strongest assurance of reality* (Line 4)
c. *all the false hopes had vanished* (Line 5)
d. *a forlorn traveler on an unknown desert* (Line 22)
- ____ 2. The underlined words in Line 7 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. loom b. thief c. gold d. hands
- ____ 4. ALL of the following literary devices contribute to the tone EXCEPT . . .
a. repetition
b. supernatural imagery
c. passive voice
d. rhetorical question
- ____ 5. Line 22 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
- ____ 6. The underlined words in Line 19 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Godfrey left the room, hardly knowing whether he were more relieved by the sense that the interview was ended without having made any change in his position, or more uneasy that he had entangled himself still further in prevarication and deceit. What had passed about his proposing to Nancy had raised a new alarm, lest by some after-dinner words of his father's to Mr. Lammeter he should be thrown into the embarrassment of being obliged absolutely to decline her when she seemed to be within his reach. He fled to his usual refuge, that of hoping for some unforeseen turn of fortune, some favourable chance which would save him from unpleasant consequences – perhaps even justify his insincerity by manifesting its prudence. And in this point of trusting to some throw of fortune's dice, Godfrey can hardly be called specially old-fashioned. Favourable Chance, I fancy, is the god of all men who follow their own devices instead of obeying a law they believe in. Let even a polished man of these days get into a position he is ashamed to avow, and his mind will be bent on all the possible issues that may deliver him from the calculable results of that position. Let him live outside his income, or shirk the resolute honest work that brings wages, and he will presently find himself dreaming of a possible benefactor, a possible simpleton who may be cajoled into using his interest, a possible state of mind in some possible person not yet forthcoming. Let him neglect the responsibilities of his office, and he will inevitably anchor himself on the chance, that the thing left undone may turn out not to be of the supposed importance. Let him betray his friend's confidence, and he will adore that same cunning complexity called Chance, which gives him the hope that his friend will never know; let him forsake a decent craft that he may pursue the gentilities of a profession to which nature never called him, and his religion will infallibly be the worship of blessed Chance, which he will believe in as the mighty creator of success. The evil principle deprecated in that religion, is the orderly sequence by which the seed brings forth a crop after its kind. (Chapter IX)

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 Godfrey left the room, hardly knowing whether he were more relieved by the sense that the interview
- 2 was ended without having made any change in his position, or more uneasy that he had entangled
- 3 himself still further in prevarication and deceit. What had passed about his proposing to Nancy had
- 4 raised a new alarm, lest by some after-dinner words of his father's to Mr. Lammeter he should be
- 5 thrown into the embarrassment of being obliged absolutely to decline her when she seemed to be within
- 6 his reach. He fled to his usual refuge, that of hoping for some unforeseen turn of fortune, some favourable
- 7 chance which would save him from unpleasant consequences – perhaps even justify his insincerity by
- 8 manifesting its prudence. And in this point of trusting to some throw of fortune's dice, Godfrey can hardly
- 9 be called specially old-fashioned. Favourable Chance, I fancy, is the god of all men who follow their own
- 10 devices instead of obeying a law they believe in. Let even a polished man of these days get into a position
- 11 he is ashamed to avow, and his mind will be bent on all the possible issues that may deliver him from the
- 12 calculable results of that position. Let him live outside his income, or shirk the resolute honest work that

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 brings wages, and he will presently find himself dreaming of a possible benefactor, a possible simpleton who
14 may be cajoled into using his interest, a possible state of mind in some possible person not yet forthcoming.
15 Let him neglect the responsibilities of his office, and he will inevitably anchor himself on the chance, that the
16 thing left undone may turn out not to be of the supposed importance. Let him betray his friend's confidence,
17 and he will adore that same cunning complexity called Chance, which gives him the hope that his friend will
18 never know; let him forsake a decent craft that he may pursue the gentilities of a profession to which nature
19 never called him, and his religion will infallibly be the worship of blessed Chance, which he will believe in as
20 the mighty creator of success. The evil principle deprecated in that religion, is the orderly sequence by which
21 the seed brings forth a crop after its kind.

- ____ 1. In Line 9 the pronoun *I* refers to . . .
 a. the narrator b. Mr. Lammeter c. Godfrey d. Nancy
- ____ 2. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *some unforeseen turn of fortune* (Line 6)
 b. *some throw of fortune's dice* (Line 8)
 c. *dreaming of a possible benefactor* (Line 13)
 d. *worship of blessed Chance* (Line 19)
- ____ 3. The underlined words in Line 17 are an example of . . .
 a. rhyme b. alliteration c. consonance d. assonance
- ____ 4. The words *Let him* in Lines 12, 15, and 16 are examples of . . .
 a. anaphora b. antimetabole c. antiphrasis d. anadiplosis
- ____ 5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. favourable b. chance c. possible d. success
- ____ 6. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *the god of all men who follow their own devices* (Line 9)
 b. *some possible person not yet forthcoming* (Line 14)
 c. *adore that same cunning complexity* (Line 17)
 d. *worship of blessed Chance* (Line 19)

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISE 1-16

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

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BATHOS – sentimentality.

BILDUNGSROMAN - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to

maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense..

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

CONNOTATION – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

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

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

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

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

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

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

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

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

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

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

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

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

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

INTERIOR MONOLOGUE – a device associated with stream of consciousness where

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

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

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

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

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

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

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

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

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

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

NARRATOR – the person telling the story.

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

NOVELLA – a tale or short story.

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

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

PARABLE – a story that teaches a lesson.

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

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

PARODY – writing that imitates another author’s style.

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

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

PERSONA – the voice in a work of literature.

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

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

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

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

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

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

PROTAGONIST – the main character.

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

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

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

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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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