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The Grammmardog Guide to Rip Van Winkle by Washington Irving

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

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

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RIP VAN WINKLE by Washington Irving – Grammar and Style
All exercises use sentences from the story

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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. Rip Van Winkle, however, was one of those happy mortals of foolish, well-oiled dispositions who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound.
- ____ 2. Times grew worse and worse with Rip Van Winkle as years of matrimony rolled on.
- ____ 3. When anything that was read or related displeased him, he was observed to smoke his pipe vehemently and to send forth short, frequent, and angry puffs.
- ____ 4. For some time Rip lay musing on this scene.
- ____ 5. Evening was gradually advancing.
- ____ 6. They were dressed in a quaint, outlandish fashion.
- ____ 7. He was a stout old gentlemen, with a weather-beaten countenance.
- ____ 8. “What excuse shall I make to Dame Van Winkle?”
- ____ 9. “With some difficulty he got down into the glen.”
- ____ 10. As he approached the village he met a number of people, but none whom he knew, which somewhat surprised him, for he had thought himself acquainted with every one in the country around.
- ____ 11. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when, to his astonishment, he found his beard had grown a foot long!
- ____ 12. He had now entered the skirts of the village.
- ____ 13. Rip was sorely perplexed.
- ____ 14. Rip called him by name, but the cur snarled, showed his teeth, and passed on.

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EXERCISE 1 PARTS OF SPEECH

- ____ 15. There was, as usual, a crowd of folk about the door, but none that Rip recollected.
- ____ 16. The appearance of Rip, with his long, grizzled beard, his rusty fowling piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians.
- ____ 17. “Alas! Gentlemen,” cried Rip, somewhat dismayed, “I am a poor, quiet man, a native of the place, and a loyal subject of the king, God bless him!”
- ____ 18. The foregoing Tale, one would suspect, had been suggested to Mr. Knickerbocker by a little German superstition about the Emperor Frederick der Rothbart and the Kypphauser mountain.
- ____ 19. The Kaatsberg, or Catskill Mountains, have always been a region full of fable.
- ____ 20. Sometimes he would assume the form of a bear, a panther, or a deer, lead the bewildered hunter a weary chase through tangled forests and among ragged rocks, and then spring off with a loud ho! ho! leaving him aghast on the brink of a beetling precipice or raging torrent.

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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 children of the village, too, would shout with joy
whenever he aproached. He assisted at their sports,
1
made their playthings taught them to fly kites and
2
shoot marbles, and told them long stories of Ghosts,
3
witches, and indians. Whenever he went dodging
4
about the village, he was surrounded by a troop of
5
them, hanging on his skirts, clambering on his back,
and playing a thousand tricks on him with impunity.
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

His children, too, were as ragged and wild as if they
belonged to nobody. His son Rip an urchin begotten
1
in his own likeness, promised to inheritt the habits,
2
with the old clothes of his father. he was generally
3
seen trooping like a colt at his mother's heels,
4
equipped in a pair of his fathers cast-off galligaskins,
5
which he had much ado to hold up with one hand
as a fine Lady does her train in bad weather.
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

There was, as usual, a crowd of folke about the door,
1
but none that rip recollected. The very character of
2
the people seemed changed There was a busy,
3
bustling, disputatious tone about it, instead of the
accustomed phlegm and drowsy tranquility. He
looked in vain for the sage nicholas Vedder, with his
4
broad face double chin, and fair long pipe, uttering
5
clouds of tobacco smoke instead of idle speeches.
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

The appearance of Rip, with his long, grizzled
beard, his rusty fowling piece. his uncouth
1
dress, and an army of woman and children at
2
his heels, soon attracted the attention of the
3
tavern politicians. they crowded around him,
4
eyeing him from head to foot with grate curiosity.
5
The Orator bustled up to him and, drawing him
6
partly aside, inquired “on which side he voted?”

- ____ 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. The children of the village, too, would shout with joy whenever he approached.
- ___2. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps and up hill and dale to shoot a few squirrels or wild pigeons.
- ___3. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences.
- ___4. His fences were continually falling to pieces.
- ___5. The rain always made a point of setting in just as he had some outdoor work to do.
- ___6. His children, too, were as ragged and wild as if they belonged to nobody.
- ___7. Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence.
- ___8. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing.
- ___9. There was, as usual, a crowd of folk about the door, but none that Rip recollected.
- ___10. Times grew worse and worse with Rip Van Winkle as years of matrimony rolled on.
- ___11. He saw that it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.
- ___12. By degrees Rip's awe and apprehension subsided.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 13. He recalled the occurrences before he fell asleep.
- ___ 14. Wolf, too, had disappeared, but he might have strayed away after a squirrel or partridge.
- ___ 15. He shook his head, shouldered the rusty firelock, and, with a heart full of trouble and anxiety, turned his steps homeward.
- ___ 16. A half-starved dog that looked like Wolf was skulking about it.
- ___ 17. Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world.
- ___ 18. He doubted his own identity, and whether he was himself or another man.
- ___ 19. Rip's story was soon told, for the whole twenty years had been to him but as one night.
- ___ 20. He recollected Rip at once and corroborated his story in the most satisfactory manner.

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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. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height and lording it over the surrounding country.
- ___ 2. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina.
- ___ 3. He inherited, however, but little of the martial character of his ancestors.
- ___ 4. Certain it is that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles and never failed, whenever they talked those matters over in their evening gossipings, to lay all blame on Dame Van Winkle.
- ___ 5. The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor.
- ___ 6. In a word, Rip was ready to attend to anybody's business but his own.
- ___ 7. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods.
- ___ 8. As he was about to descend, he heard a voice from a distance, hallooing, "Rip Van Winkle! Rip Van Winkle!"
- ___ 9. At the same time Wolf bristled up his back and, giving a low growl, skulked to his master's side, looking fearfully down into the glen.
- ___ 10. Rip now felt a vague apprehension stealing over him.
- ___ 11. He bore on his shoulder a keg that seemed full of liquor, and made signs for Rip to approach and assist him with the load.
- ___ 12. They all had beards, of various shapes and colors.
- ___ 13. He was a stout old gentleman, with a weather-beaten countenance.

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EXERCISE 5 COMPLEMENTS

- ____ 14. His companion now emptied the contents of the keg into large flagons and made signs to him to wait upon the company.
- ____ 15. Surely this was his native village, which he had left but the day before.
- ____ 16. He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order.
- ____ 17. Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall, naked pole, with something on top that looked like a red nightcap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes.
- ____ 18. Rip, in fact, was no politician.
- ____ 19. He used to tell his story to every stranger that arrived at Mr. Doolittle's hotel.
- ____ 20. The old Dutch inhabitants, however almost universally gave it full credit.

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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 = preposition

- ____ 1. The following Tale was found among the papers of the late Diedrich Knickerbocker, an old gentleman of New York, who was very curious in the Dutch history of the province and the manners of the descendants from its primitive settlers.
- ____ 2. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps and up hill and down dale to shoot a few squirrels or wild pigeons.
- ____ 3. The women of the village, too, used to employ him to run their errands and to do such little odd jobs as their less obliging husbands would not do for them.
- ____ 4. But as to doing family duty and keeping his farm in order, he found it impossible.
- ____ 5. If left to himself, he would have whistled life away in perfect contentment.
- ____ 6. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit.
- ____ 7. But it would have been worth any statesman's money to have heard the profound discussions that sometimes took place when by chance an old newspaper fell into their hands from some passing traveler.
- ____ 8. How solemnly they would listen to the contents, as drawled out by Derrick Van Bummel, the schoolmaster, a dapper, learned little man who was not to be daunted by the most gigantic word in the dictionary.
- ____ 9. Nor was that august personage, Nicholas Vedder himself, sacred from the daring tongue of this terrible virago, who charged him outright with encouraging her husband in habits of idleness.
- ____ 10. In a long ramble of the kind of a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains.
- ____ 11. Panting and fatigued, he threw himself late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice.

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EXERCISE 6 PHRASES

- ____ 12. At the same time Wolf bristled up his back and, giving a low growl, skulked to his master's side, looking fearfully down into the glen.
- ____ 13. On nearer approach he was still more surprised at the singularity of the stranger's appearance.
- ____ 14. His dress was of the antique Dutch fashion – a cloth jerkin strapped around the waist and several pairs of breeches, the outer one of ample volume, decorated with rows of buttons down the sides and bunches at the knees.
- ____ 15. During the whole time, Rip and his companion had labored on in silence, for though the former marveled greatly what could be the object of carrying a keg of liquor up this wild mountain, yet there was something strange and incomprehensible about the unknown that inspired awe and checked familiarity.
- ____ 16. There was one who seemed to be the commander.
- ____ 17. He looked around for his gun, but in place of the clean, well-oiled fowling piece he found an old firelock lying by him, the barrel encrusted with rust, the lock falling off, and the stock worm-eaten.
- ____ 18. He determined to revisit the scene of the last evening's gambol, and if he met with any of the party, to demand his dog and gun.
- ____ 19. He now hurried forth and hastened to his old resort, the village inn – but it too was gone.
- ____ 20. As to Rip's son and heir, who was the ditto of himself, seen leaning against the tree, he was employed to work on the farm, but evinced a hereditary disposition to attend to anything else but his business.

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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:

d.o. = direct object

p.n. = predicate nominative

o.p. = object of preposition

adj = adjective

adv = adverb

sub = subject

Verbal Usage

- | | | |
|-------|-----------|--|
| _____ | _____ 1. | He would never refuse <u>to assist a neighbor even in the roughest toil</u> , and was a foremost man at all country frolics for husking Indian corn or building stone fences. |
| _____ | _____ 2. | . . . a curtain lecture is worth all the sermons in the world for <u>teaching the virtues of patience and long-suffering</u> . |
| _____ | _____ 3. | Rip was ready <u>to attend to anybody's business but his own</u> . |
| _____ | _____ 4. | In fact, he declared it was no use <u>to work on his farm</u> . |
| _____ | _____ 5. | Poor Rip was at last reduced almost to despair, and his only alternative, to escape from the labor of the farm and clamor of his wife, was <u>to take gun in hand and stroll away into the woods</u> . |
| _____ | _____ 6. | Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, <u>covered with mountain herbage</u> , that crowned the brow of a precipice. |
| _____ | _____ 7. | He looked around, but could see nothing but a crow <u>winging its solitary flight across the mountain</u> . |
| _____ | _____ 8. | He was surprised to see any human being in this lonely and unfrequented place, but supposing it to be some one of the neighborhood in need of his assistance, he hastened down <u>to yield it</u> . |
| _____ | _____ 9. | On <u>entering the amphitheater</u> , new objects of wonder were to be seen. |
| _____ | _____ 10. | On a level spot in the center was a company of odd-looking personages <u>playing at ninepins</u> . |
| _____ | _____ 11. | His companion now emptied the contents of the keg into large flagons and made signs to him <u>to wait upon the company</u> . |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 12. They crowded around him, eyeing him from head to foot with great curiosity.
- _____ _____ 13. “Some say he was killed at the storming of Stony Point.”
- _____ _____ 14. He had no courage to ask after any more friends, but cried out in despair, “Does nobody here know Rip Van Winkle?”
- _____ _____ 15. “That’s Rip Van Winkle yonder, leaning against the tree.”
- _____ _____ 16. There was a whisper also about securing the gun and keeping the old fellow from doing mischief, at the very suggestion of which the self-important man in the cocked hat retired with some precipitation.
- _____ _____ 17. At this critical moment a fresh, comely woman pressed through the throng to get a peep at the gray-bearded man.
- _____ _____ 18. All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow and, peering under it in his face for a moment, exclaimed, “Sure enough! It is Rip Van Winkle.”
- _____ _____ 19. . . . there was a general shaking of the head throughout the assemblage.
- _____ _____ 20. Some always pretended to doubt the reality of it, and insisted that Rip had been out of his head, and that this was one point on which he always remained flighty.

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EXERCISE 8 CLAUSES

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

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

- ____ 1. Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains.
- ____ 2. I have observed that he was a simple, good-natured man.
- ____ 3. But it would have been worth any statesman's money to have heard the profound discussions that sometimes took place when by chance an old newspaper fell into their hands from some passing traveler.
- ____ 4. Here he would sometimes seat himself at the foot of a tree and share the contents of his wallet with Wolf, with whom he sympathized as a fellow sufferer in persecution.
- ____ 5. As they ascended, Rip every now and then heard long rolling peals, like distant thunder, that seemed to issue out of a deep ravine, or rather cleft, between lofty rocks, toward which their rugged path conducted.
- ____ 6. He paused for an instant, but supposing it to be the muttering of one of those transient thunder showers which often take place in mountain heights, he proceeded.
- ____ 7. What seemed particularly odd to Rip was that though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed.
- ____ 8. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands.
- ____ 9. He now suspected that the grave roysters of the mountain had put a trick upon him, and, having dosed him with liquor, had robbed him of his gun.
- ____ 10. As he rose to walk, he found himself stiff in the joints and wanting in his usual activity.
- ____ 11. "These mountain beds do not agree with me," thought Rip, " and if this frolic should lay me up with a fit of the rheumatism, I shall have a blessed time with Dame Van Winkle."

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EXERCISE 8 CLAUSES

- ___ 12. At length he reached to where the ravine had opened through the cliffs to the amphitheater.
- ___ 13. Their dress, too, was of a different fashion from that to which he was accustomed.
- ___ 14. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared.
- ___ 15. A half-starved dog that looked like Wolf was skulking about it.
- ___ 16. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.
- ___ 17. There was a wooden tombstone in the churchyard that used to tell all about him, but that's rotten and gone too."
- ___ 18. He doubted his own identity, and whether he was himself or another man.
- ___ 19. All stood amazed until an old woman, tottering out from among the crowd, put her hand to her brow and peering under it in his face for a moment, claimed, "Sure enough! It is Rip Van Winkle."
- ___ 20. It was determined, however, to take the opinion of old Peter Vanderdonk, who was seen slowly advancing up the road.

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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 h = hyperbole o = onomatopoeia

- ____ 1. Their tempers . . . are rendered pliant and malleable in the fiery furnace of domestic tribulation . . .
- ____ 2. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity.
- ____ 3. . . . for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble.
- ____ 4. The rain always made a point of setting in just as he had some outdoor work to do.
- ____ 5. He was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off galligaskins . . .
- ____ 6. This, however, always provoked a fresh volley from his wife, so that he was fain to draw off his forces . . .
- ____ 7. The moment Wolf entered the house his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a gallows air, casting many a sidelong glance at Dame Van Winkle . . .
- ____ 8. A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use.
- ____ 9. . . . at the door of which he took his seat from morning till night, just moving sufficiently to avoid the sun and keep in the shade of a large tree, so that neighbors could tell the hour by his movements as accurately as by a sundial.
- ____ 10. . . . he threw himself, late in the afternoon, on a green knoll covered with mountain herbage, that crowned the brow of the precipice.
- ____ 11. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom . . .

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EXERCISE 9 FIGURATIVE LANGUAGE

- ____ 12. As he was about to descend, he heard a voice form a distance, hallooing,
 “Rip Van Winkle! Rip Van Winkle!”
- ____ 13. He paused for an instant, but supposing it to be the muttering of one
 of those transient thunder showers which often take place in mountain
 heights, he proceeded.
- ____ 14. Passing through the ravine, they came to a hollow, like a small
 amphitheater, surrounded by perpendicular precipices over the brinks
 of which impending trees shot their branches . . .
- ____ 15. Nothing interrupted the stillness of the scene but the noise of the
 balls, which, whenever they were rolled, echoed along the mountains
 like rumbling peals of thunder.
- ____ 16. . . . a mountain stream was now foaming down it, leaping from rock to
 rock and filling the glen with babbling murmurs.
- ____ 17. He again called and whistled after his dog; he was only answered by the
 cawing of a flock of idle crows, sporting high in air about a dry tree . . .
- ____ 18. There was a drop of comfort, at least, in this intelligence.
- ____ 19. . . . there had been a revolutionary war – that the country had thrown
 off the yoke of old England . . .
- ____ 20. He had got his neck out of the yoke of matrimony and could go in and
 out whenever he pleased, without dreading the tyranny of Dame
 Van Winkle.

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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. Every change of season, every change of weather, indeed, every hour of the day produces some change in the magical hues and shapes of these mountains . . .
- ___ 2. . . . they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.
- ___ 3. Certain it is that he was a great favorite among all the good wives . . . and never failed, whenever they talked those matters over in their evening gossipings, to lay all the blame on Dame Van Winkle.
- ___ 4. Everything about it went wrong, and would go wrong, in spite of him.
- ___ 5. Rip Van Winkle, however, was one of those happy mortals . . . who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble . . .
- ___ 6. But his wife kept continually dinning in his ears about the idleness, his carelessness, and the ruin he was bringing on his family.
- ___ 7. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing.
- ___ 8. Here they used to sit in the shade through a long, lazy summer's day, talking listlessly over village gossip or telling endless sleepy stories about nothing.
- ___ 9. Wolf would wag his tail, look wistfully in his master's face, and if dogs can feel pity, I verily believe he reciprocated the sentiment with all his heart.
- ___ 10. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and re-echoed with the reports of his gun.
- ___ 11. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland.
- ___ 12. As Rip and his companion approached them, they suddenly desisted from their play and stared at him with such fixed, statuelike gaze and such strange, uncouth, lackluster countenances that his heart turned within him and his knees smote together.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 13. And he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.
- ____ 14. He looked around for his gun, but in place of the clean, well-oiled fowling piece he found an old firelock lying by him, the barrel encrusted with rust, the lock falling off, and stock worm-eaten.
- ____ 15. The rocks presented a high, impenetrable wall over which the torrent came tumbling in a sheet of feathery foam and fell into a broad, deep basin, black from the shadows of the surrounding forest.
- ____ 16. The morning was passing away, and Rip felt famished for want of his breakfast.
- ____ 17. He grieved to give up his dog and his gun.
- ____ 18. Strange names were over the doors – strange faces at the windows – everything was strange.
- ____ 19. “I was myself last night, but I fell asleep on the mountain, and they’ve changed my gun, and everything’s changed, and I’m changed, and I can’t tell what’s my name, or who I am!”
- ____ 20. And it is a common wish of all henpecked husbands in the neighborhood, when life hangs heavy on their hands, that they might have a quieting draft out of Rip Van Winkle’s flagon.

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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. ... and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.
- ___ 2. Rip Van Winkle, however, was one of those happy mortals of foolish, well-oiled dispositions who take the world easy, eat white bread or brown, whichever can be got with the least thought or trouble . . .
- ___ 3. ... and sometimes taking the pipe from his mouth and letting the fragrant vapor curl about his nose, would gravely nod his head in token of perfect approbation.
- ___ 4. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or sail . . .
- ___ 5. As he was about to descend, he heard a voice from a distance, hallooing, "Rip Van Winkle! Rip Van Winkle!"
- ___ 6. He was a short, square-built old fellow, with thick, bushy hair and a grizzled beard.
- ___ 7. As they ascended, Rip every now and then heard long rolling peals, like distant thunder, that seemed to issue out of a deep ravine, or rather cleft, between lofty rocks, toward which their rugged path conducted.
- ___ 8. Some wore short doublets, others jerkins, with long knives in their belts . . .
- ___ 9. One had a large beard, broad face, and small piggish eyes . . .
- ___ 10. ... the face of another seemed to consist entirely of nose and was surmounted by a white sugarloaf hat set off with a little red cock's tail.
- ___ 11. They quaffed the liquor in profound silence and then returned to their game.
- ___ 12. He rubbed his eyes – it was a bright, sunny morning.
- ___ 13. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft and breasting the pure mountain breeze.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 14. The echoes repeated his whistle and shout, but no dog was to be seen.
- ____ 15. He again called and whistled after his dog; he was only answered by the cawing of a flock of idle crows . . .
- ____ 16. They all stared at him with equal marks of surprise, and whenever they cast their eyes upon him invariably stroked their chins.
- ____ 17. A troop of strange children ran at his heels, hooting after him and pointing at his gray beard.
- ____ 18. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed.
- ____ 19. Rip called him by name, but the cur snarled, showed his teeth, and passed on.
- ____ 20. He caught his daughter and her child in his arms.

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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. history b. geography c. religion d. unhappy marriage e. folklore/superstition

- ____ 1. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height and lording it over the surrounding country.
- ____ 2. At the foot of these fairy mountains, the voyager may have described the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape.
- ____ 3. It is a little village of great antiquity, having been founded by some of the Dutch colonists in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant . . .
- ____ 4. He was, moreover, a kind neighbor, and an obedient, henpecked husband.
- ____ 5. . . . for those men are most apt to be obsequious and conciliating abroad who are under the discipline of shrews at home.
- ____ 6. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation, and a curtain lecture is worth all the sermons in the world for teaching the virtues of patience and long-suffering.
- ____ 7. A termagant wife may, therefore, in some respects, be considered a tolerable blessing.
- ____ 8. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians.
- ____ 9. . . . for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye as the cause of his master's going so often astray.
- ____ 10. For a long while he used to console himself, when driven from home, by frequenting a kind of perpetual club . . . which held its sessions on a bench before a small inn, designated by a rubicund portrait of His Majesty George the Third.
- ____ 11. Poor Rip was at last reduced almost to despair, and his only alternative, to escape from the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into the woods.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ____ 12. In a long ramble of the kind of a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains.
- ____ 13. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there . . .
- ____ 14. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Shaick, the village parson, and which had been brought over from Holland at the time of the settlement.
- ____ 15. He began to doubt whether both he and the world around him were not bewitched.
- ____ 16. This desolateness overcame all his connubial fears – he called loudly for his wife and children.
- ____ 17. The red coat was changed for one of blue and buff, a sword was held in the hand instead of a scepter, the head was decorated with a cocked hat, and underneath was painted in large characters, GENERAL WASHINGTON.
- ____ 18. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens – elections – members of congress – liberty – Bunker's Hill – heroes of seventy-six . . .
- ____ 19. He had got his neck out of the yoke of matrimony and could go in and out whenever he pleased, without dreading the tyranny of Dame Van Winkle.
- ____ 20. Even to this day they never hear a thunderstorm of a summer afternoon about the Kaatskill but they say Hendrick Hudson and his crew are at their game of ninepins.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Rip Van Winkle, however, was one of those happy mortals of foolish, well-oiled dispositions who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife, so that he was fain to draw off his forces and take to the outside of the house – the only side which, in truth, belongs to a henpecked husband.

Rip's sole domestic adherent was his dog, Wolf, who was as much henpecked as his master, for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye as the cause of his master's going so often astray. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods – but what courage can withstand the ever-during and all-besetting terrors of a woman's tongue? The moment Wolf entered the house his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a gallows air, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle he would fly to the door with yelping precipitation.

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 Rip Van Winkle, however, was one of those happy mortals of foolish, well-oiled dispositions
- 2 who take the world easy, eat white bread or brown, whichever can be got with least thought or
- 3 trouble, and would rather starve on a penny than work for a pound. If left to himself, he would
- 4 have whistled life away in perfect contentment; but his wife kept continually dinning in his ears
- 5 about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon,
- 6 and night, her tongue was incessantly going, and everything he said or did was sure to produce
- 7 a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and
- 8 that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up
- 9 his eyes, but said nothing. This, however, always provoked a fresh volley from his wife, so that he
- 10 was fain to draw off his forces and take to the outside of the house – the only side which, in truth,
- 11 belongs to a henpecked husband.
- 12 Rip's sole domestic adherent was his dog, Wolf, who was as much henpecked as his master, for

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

13 Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an
14 evil eye as the cause of his master's going so often astray. True it is, in all points of spirit befitting
15 an honorable dog, he was as courageous an animal as ever scoured the woods – but what courage
16 can withstand the ever-during and all-besetting terrors of a woman's tongue? The moment Wolf
17 entered the house his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked
18 about with a gallows air, casting many a sidelong glance at Dame Van Winkle, and at the least flourish
19 of a broomstick or ladle he would fly to the door with yelping precipitation.

- ____ 1. The underlined words in Line 2 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The underlined words in Line 8 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. tongue b. idleness c. henpecked d. lectures
- ____ 4. Lines 9 and 10 contain an example of . . .
 a. hyperbole b. personification c. simile d. metaphor
- ____ 5. ALL of the following descriptions are parallel in function EXCEPT . . .
 a. *his wife kept continually dinning in his ears* (Line 4)
 b. *shrugged his shoulders, shook his head, cast up his eyes* (Line 8-9)
 c. *a fresh volley from his wife* (Line 9)
 d. *terrors of a woman's tongue* (Line 16)
- ____ 6. In Line 18 *gallows air* is 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.

Poor Rip was at last reduced almost to despair, and his only alternative, to escape from the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into the woods. Here he would sometimes seat himself at the foot of a tree and share the contents of his wallet with Wolf, with whom he sympathized as a fellow sufferer in persecution. “Poor Wolf,” he would say, “thy mistress leads thee a dog’s life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!” Wolf would wag his tail, look wistfully in his master’s face, and if dogs can feel pity, I verily believe he reciprocated the sentiment with all his heart.

In a long ramble of the kind of a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

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 Poor Rip was at last reduced almost to despair, and his only alternative, to escape from
- 2 the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into
- 3 the woods. Here he would sometimes seat himself at the foot of a tree and share the contents
- 4 of his wallet with Wolf, with whom he sympathized as a fellow sufferer in persecution. “Poor
- 5 Wolf,” he would say, “thy mistress leads thee a dog’s life of it; but never mind, my lad, whilst
- 6 I live thou shalt never want a friend to stand by thee!” Wolf would wag his tail, look wistfully
- 7 in his master’s face, and if dogs can feel pity, I verily believe he reciprocated the sentiment with
- 8 all his heart.
- 9 In a long ramble of the kind of a fine autumnal day, Rip had unconsciously scrambled to one
- 10 of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel shooting,
- 11 and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued,
- 12 he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that
- 13 crowned the brow of a precipice. From an opening between the trees he could overlook all the

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson,
15 far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud
16 or the sail of a lagging bark here and there sleeping on its glassy bosom, and at last losing itself
17 in the blue highlands.

- ____ 1. The underlined words in Lines 4 and 6 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. ALL of the following devices are used to develop tone EXCEPT . . .
 a. flashback b. sensory imagery c. figurative language d. dialogue
- ____ 3. ALL of the following phrases contain examples of personification EXCEPT . . .
 a. *sleeping on its glassy bosom* (Line 16)
 b. *the lordly Hudson, far, far below him* (Lines 14-15)
 c. *crowned the brow of the precipice* (Line 13)
 d. *Wolf would wag his tail* (Line 6)
- ____ 4. The underlined words in Line 13 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. A shift occurs in Line . . .
 a. 3 b. 5 c. 7 d. 9
- ____ 6. The pronoun *I* in Line 7 refers to . . .
 a. Rip b. Dame Van Winkle c. the narrator d. Wolf

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

What seemed particularly odd to Rip was that though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed along the mountains like rumbling peals of thunder.

As Rip and his companion approached them, they suddenly desisted from their play and stared at him with such fixed, statuelike gaze and such strange, uncouth, lackluster countenances that his heart turned within him and his knees smote together. His companion now emptied the contents of the keg into large flagons and made signs to him to wait upon the company. He obeyed with fear and trembling; they quaffed the liquor in profound silence and then returned to their game.

By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally a thirsty soul and was soon tempted to repeat the draft. One taste provoked another; and he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep.

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 What seemed particularly odd to Rip was that though these folks were evidently amusing
- 2 themselves, yet they maintained the gravest faces, the most mysterious silence, and were,
- 3 withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted
- 4 the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed
- 5 along the mountains like rumbling peals of thunder.
- 6 As Rip and his companion approached them, they suddenly desisted from their play and
- 7 stared at him with such fixed, statuelike gaze and such strange, uncouth, lackluster
- 8 countenances that his heart turned within him and his knees smote together. His companion
- 9 now emptied the contents of the keg into large flagons and made signs to him to wait upon the
- 10 company. He obeyed with fear and trembling; they quaffed the liquor in profound silence and
- 11 then returned to their game.
- 12 By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed
- 13 upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands.
- 14 He was naturally a thirsty soul and was soon tempted to repeat the draft. One taste provoked

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 another; and he reiterated his visits to the flagon so often that at length his senses were
16 overpowered, his eyes swam in his head, his head gradually declined, and he fell into a
17 deep sleep.

- ____ 1. The underlined words in Line 2 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The PREDOMINANT poetic device in Line 3 is . . .
 a. simile b. metaphor c. alliteration d. rhyme
- ____ 3. ALL of the following descriptions are parallel in function EXCEPT . . .
 a. *folks were evidently amusing themselves* (Line 1-2)
 b. *they maintained the gravest faces* (Line 2)
 c. *the most melancholy party of pleasure* (Line 3)
 d. *uncouth, lackluster countenances* (Line 7-8)
- ____ 4. Line 5 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 5. Line 7 contains ALL of the following poetic devices EXCEPT . . .
 a. repetition b. consonance c. rhyme d. alliteration
- ____ 6. The underlined words in Line 17 are an example 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.

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been familiar haunts had disappeared. Strange names were over the doors – strange faces at the windows – everything was strange. His mind now misgave him; he began to doubt whether both he and the world around him were not bewitched. Surely this was his native village, which he had left but the day before. There stood the Kaatskill Mountains – there ran the silver Hudson at a distance – there was every hill and dale precisely as it had always been. Rip was sorely perplexed. “That flagon last night,” thought he, “has addled my poor head sadly!”

It was with some difficulty that he found the way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay – the roof fallen in, the windows shattered, and the doors off the hinges. A half-starved dog that looked like Wolf was skulking about it. Rip called him by name, but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed. “My very dog,” sighed poor Rip, “has forgotten me!”

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 had now entered the skirts of the village. A troop of strange children ran at
- 2 his heels, hooting after him and pointing at his gray beard. The dogs, too, not one
- 3 of which he recognized for an old acquaintance, barked at him as he passed. The
- 4 very village was altered; it was larger and more populous. There were rows of houses
- 5 which he had never seen before, and those which had been familiar haunts had disappeared.
- 6 Strange names were over the doors – strange faces at the windows – everything was strange.
- 7 His mind now misgave him; he began to doubt whether both he and the world around him
- 8 were not bewitched. Surely this was his native village, which he had left but the day before.
- 9 There stood the Kaatskill Mountains – there ran the silver Hudson at a distance – there was
- 10 every hill and dale precisely as it had always been. Rip was sorely perplexed. “That flagon
- 11 last night,” thought he, “has addled my poor head sadly!”
- 12 It was with some difficulty that he found the way to his own house, which he approached with
- 13 silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found
- 14 the house gone to decay – the roof fallen in, the windows shattered, and the doors off the hinges.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

15 A half-starved dog that looked like Wolf was skulking about it. Rip called him by name, but
16 the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed. “My very
17 dog,” sighed poor Rip, “has forgotten me!”

- ____ 1. **ALL of the following words are part of the pattern of repetition EXCEPT . . .**
 a. strange b. faces c. village d. house
- ____ 2. **ALL of the following descriptions are parallel in function EXCEPT . . .**
 a. *children ran at his heels, hooting after him* (Line 1-2)
 b. *barked at him as he passed* (Line 3)
 c. *he approached with silent awe* (Line 12-13)
 d. *the cur snarled, showed its teeth, and passed on* (Line 16)
- ____ 3. **The underlined words in Line 11 are examples of . . .**
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. **Line 6 contains ALL of the following poetic devices EXCEPT . . .**
 a. assonance b. consonance c. alliteration d. repetition
- ____ 5. **The PREDOMINANT sensory imagery in the passage is . . .**
 a. sound and touch
 b. sight and sound
 c. taste and touch
 d. sound and taste
- ____ 6. **ALL of the following devices are used to create tone EXCEPT . . .**
 a. sensory imagery
 b. dialogue
 c. poetic devices
 d. anecdote

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ANSWER KEY

EXERCISES 1-16

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

***RIP VAN WINKLE* by Washington Irving – Grammar and Style**

ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

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

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

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

BATHOS – sentimentality.

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

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

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

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

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

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

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

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

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

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

DYSTOPIA – the opposite of utopia.

Literally “bad place.”

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

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

EPILOGUE – a concluding statement.

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

ETHOS – moral nature or beliefs.

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

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

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

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

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

FIGURES OF SPEECH – include metaphor, simile, hyperbole, person-ification.

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.

HOMOPHONE – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

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 – the opposite of what is expected, 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: (*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 become a chef, but he didn't have the thyme*).

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

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

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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

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

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

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

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

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

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

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

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

THEME – a central idea.

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

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

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

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

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

UTOPIA – a perfect or ideal world.



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