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The Grammar dog Guide to Gulliver's Travels

by Jonathan Swift

**All exercises use sentences from the novel.
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GULLIVER'S TRAVELS by Jonathan Swift – 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:

n = noun

v = verb

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

conj = conjunction

- ___ 1. When the workmen found it was impossible for me to break loose, they cut all the strings that bound me.
- ___ 2. This is an exact inventory of what we found about the body of the Man-Mountain, who used us with great civility, and due respect to your Majesty's commission.
- ___ 3. The next thing he demanded was one of the hollow iron pillars, by which he meant my pocket-pistols.
- ___ 4. The animosities between these two parities run so high, that they will neither eat nor drink, nor talk with each other.
- ___ 5. I kept among other little necessities a pair of spectacles in a private pocket, which, as I observed before, had escaped the Emperor's searchers.
- ___ 6. All crimes against the state are punished here with the utmost severity.
- ___ 7. Wherein although I believed him sincere, yet I resolved never more to put any confidence in princes or ministers, where I could possibly avoid it.
- ___ 8. I now began to be weary, and seeing nothing to entertain my curiosity, I returned gently down towards the creek.
- ___ 9. At length he ventured to take me up behind by the middle between his forefinger and thumb, and brought me within three yards of his eyes, that he might behold my shape more perfectly.
- ___ 10. She carried me on her lap in a box tied about her waist.
- ___ 11. I could now speak the language tolerably well, and perfectly understood every word that was spoken to me.
- ___ 12. But the greatest danger I ever underwent in that kingdom was from a monkey, who belonged to one of the clerks of the kitchen.
- ___ 13. This made me reflect how vain an attempt it is for a man to endeavour doing himself honour among those who are out of all degree of equality or comparison with him.

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EXERCISE 1 PARTS OF SPEECH

- ____ 14. But he may please to consider, that the caprices of womankind are not limited by any climate or nation, and that they are much more uniform than can be easily imagined.
- ____ 15. Although I cannot say that I was ill treated in this island, yet I must confess I thought my self too much neglected, not without some degree of contempt.
- ____ 16. For neither prince nor people appeared to be curious in any part of knowledge, except mathematics and music, wherein I was far their inferior, and upon that account very little regarded.
- ____ 17. He was sure no Houyhnhm alive could make such a vessel, or would trust yahoos to manage it.
- ____ 18. The word *Houyhnhnm*, in their tongue, signifies a *horse*, and in its etymology, *the perfection of nature*.
- ____ 19. Several horses and mares of quality in the neighborhood came often to our house upon the report spread of a wonderful yahoo, that could speak like a Houyhnhnm, and seemed in his words and actions to discover some glimmerings of reason.
- ____ 20. I had hitherto concealed the secret of my dress, in order to distinguish myself as much as possible from that cursed race of yahoos.

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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 nurseries for males of Noble or eminent
1
birth are provided with grave and learned
2
professors, and their several deputys. The
3
clothes and food of the children are plain
4
and simple. they are bred up in the principles
5
of honour, justice courage, modesty, clemency,
6
religion, and love of their country. (*A Voyage*
to Lilliput)

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

PASSAGE 2

i was placed upon a table in the largest
1
room of the inn, which might be neer three
2
hundred foot square My little nurse stood
3
on a low stool close to the table, to take care
of me, and direct what I should do. my master,
4
to avoid a crowd, would suffer only thirty people
5
at a time to see me (*A Voyage to Brobdingnag*)
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

I fell into a beaten road, where I saw many
many tracks of human feet, and some of cows,
but most of horses ¹ At last I beheld several
animals in a field, and one or too of the same
²
kind sitting in trees. their shape was very
³
singular, and deformed, wich a little discomposed
⁴
me, so that I sat down behind a thicket to observe
⁵
them better ⁶ (*A Voyage to the Houyhnhnms*)

- ____ 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 two horses came up close to me, looking
¹
with grate earnestness upon my face and hands.
²
The grey steed rubbed my hat all round with his
³
right fore-hoof, and discomposed it so much, that
i was forced to adjust it better, by taking it off,
⁴
and settling it again; whereat both he and his
companion who was a brown bay) appeared to be
⁵
much surprized. ⁶ (*A Voyage to the Houyhnhnms*)

- ____ 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. I was surgeon successively in two ships, and made several voyages, for six years, to the East and West Indies, by which I got some addition to my fortune.**
- ____ 2. Eighty poles, each of one foot high, were erected for this purpose, and very strong cords of the bigness of packthread were fastened by hooks to many bandages, which the workmen had girt round my neck, my hands, my body, and my legs.**
- ____ 3. All this I was told, for while the whole operation was performing, I lay in a profound sleep, by the force of that soporiferous medicine infused into my liquor.**
- ____ 4. I then took off my spectacles, and waiting about an hour until the tide was a little fallen, I waded through the middle with my cargo, and arrived safe at the royal port of Lilliput.**
- ____ 5. Of their smaller fowl I could take up twenty or thirty at the end of my knife.**
- ____ 6. We then set sail, and had a good voyage till we passed the Straits of Madagascar.**
- ____ 7. We cast anchor within a league of this creek, and our captain sent a dozen of his men well armed in the longboat, with vessels for water if any could be found.**
- ____ 8. When we came to land we saw no river or spring, nor any sign of inhabitants.**
- ____ 9. While I was under these circumstances two rats crept up the curtains, and ran smelling backwards and forwards on the bed.**
- ____ 10. I had a strong hope, which never left me, that I should one day recover my liberty.**
- ____ 11. My master took a lodging in the principal street of the city, not far from the royal palace, and put out bills in the usual form, containing an exact description of my person and parts.**

***GULLIVER'S TRAVELS* by Jonathan Swift – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 12. Glumdalclitch often carried me into the gardens of the court in my smaller box, and would sometimes take me out of it and hold me in her hand, or set me down to walk.
- ___ 13. At my alighting I was surrounded by a crowd of people, but those who stood nearest seemed to be of better quality.
- ___ 14. By a fundamental law of this realm, neither the King nor either of his two elder sons are permitted to leave the island, nor the Queen, till she is past child-bearing.
- ___ 15. I made him a small present, for my Lord had furnished me with money on purpose, because he knew their practice of begging from all who go to see them.
- ___ 16. I could frequently distinguish the word yahoo, which was repeated by each of them several times.
- ___ 17. The forefeet of the yahoo differed from my hands in nothing else but the length of the nails, the coarseness and brownness of the palms, and the hairiness on the backs.
- ___ 18. He said, if it were possible there could be any country where yahoos alone were endued with reason, they certainly must be the governing animal, because reason will in time always prevail against brutal strength.
- ___ 19. Hence it follows of necessity that vast numbers of our people are compelled to seek their livelihood by begging, robbing, stealing, cheating, pimping, forswearing, flattering, suborning, forging, gaming, lying, fawning, hectoring, voting, scribbling, star-gazing, poisoning, whoring, canting, libeling, tree-thinking, and the like occupations.
- ___ 20. They would howl and grin, and chatter, and reel, and tumble, and then fall asleep in the mud.

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EXERCISE 5 COMPLEMENTS

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

d.o. = direct object

p.n. = predicate nominative

i.o. = indirect object

o.p. = object of preposition

p.a. = predicate adjective

- ___ 1. The last of these voyages not proving very fortunate, I grew weary of the sea, and intended to stay at home with my wife and family.
- ___ 2. When the people observed I was quiet, they discharged no more arrows.
- ___ 3. These people are most excellent mathematicians, and arrived to a great perfection in mechanics by the countenance and encouragement of the Emperor, who is a renowned patron of learning.
- ___ 4. These gentlemen, having pen, ink and paper about them, made an exact inventory of every thing they saw.
- ___ 5. Out of the right fob hung a great silver chain, with a wonderful kind of engine at the bottom.
- ___ 6. The empire of Blesfescu is an island situated to the north-northeast side of Lilliput, from whence it is parted only by a channel of eight hundred yards wide.
- ___ 7. Ingratitude is among them a capital crime, as we read it to have been in some other countries.
- ___ 8. I had three hundred cooks to dress my victuals, in little convenient huts built about my house, where they and their families lived, and prepared me two dishes apiece.
- ___ 9. That minister had always been my secret enemy, although he outwardly caressed me more than was usual to the moroseness of his nature.
- ___ 10. They lent me two guides to direct me to the capital city, which is of the same name.
- ___ 11. The Queen became so fond of my company, that she could not dine without me.
- ___ 12. The boy took me out of my box about half an hour's walk from the palace towards the rocks on the seashore.

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EXERCISE 5 COMPLEMENTS

- ___ 13. The largest of the two pirate ships was commanded by a Japanese captain, who spoke a little Dutch, but very imperfectly.
- ___ 14. When I was at some distance from the pirates, I discovered by my pocket-glass several islands to the southeast.
- ___ 15. He showed me also in one of his books the figures of the sun, moon, and stars, the zodiac, the tropics, and polar circles, together with the denominations of many figures of planes and solids.
- ___ 16. The Flying or Floating Island is exactly circular, its diameter 7,837 yards, or about four miles and an half, and consequently contains ten thousand acres.
- ___ 17. The Luggnaggians are a polite and generous people, and although they are not without some share of that pride which is peculiar to all eastern countries, yet they show themselves courteous to strangers, especially such who are countenanced by the court.
- ___ 18. The Houyhnhnms keep the yahoos for present use in huts not far from the house.
- ___ 19. Friendship and benevolence are the two principal virtues among the Houyhnhnms, and these not confined to particular objects, but universal to the whole race.
- ___ 20. I shall say nothing of those remote nations where yahoos preside, amongst which the least corrupted are the Brobdingnagians, whose wise maxims in morality and government it would be our happiness to observe.

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EXERCISE 6 PHRASES

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

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

- ___ 1. My hours of leisure I spent in reading the best authors ancient and modern, being always provided with a good number of books.
- ___ 2. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin.
- ___ 3. This prince hath several machines fixed on wheels for the carriage of trees and other great weights.
- ___ 4. Nine hundred of the strongest men were employed to draw up these cords by many pulleys fastened on the poles, and thus, in less than three hours, I was raised and slung into the engine, and there tied fast.
- ___ 5. I offered to lie down, that he might the more conveniently reach my ear; but he chose rather to let me hold him in my hand during our conversation.
- ___ 6. We apprehend his Imperial Highness, the heir to the crown, to have some tendency towards the High-Heels.
- ___ 7. I communicated to his Majesty a project I had formed of seizing the enemy's whole fleet.
- ___ 8. In choosing persons for all employments, they have more regard to good morals than to great abilities.
- ___ 9. Five hundred workmen were employed to make two sails to my boat, according to my directions, by quilting thirteen fold of their strongest linen together.
- ___ 10. All I ventured was to raise my eyes towards the sun, and place my hands together in a supplicating posture, and to speak some words in an humble melancholy tone, suitable to the condition I then was in.
- ___ 11. His Majesty, a prince of much gravity, and austere countenance, not well observing my shape at first view, asked the Queen after a cold manner, how long it was since she grew fond of a *splacknuck*.
- ___ 12. I had now been two years in this country; and about the beginning of the third, Glumdalclitch and I attended the King and Queen in progress to the south coast of the kingdom.

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EXERCISE 6 PHRASES

- ____ 13. When we came to our journey's end, the King thought proper to pass a few days at a palace he hath near Flanflasnic, a city within eighteen English miles of the seaside.
- ____ 14. As I was on the road, observing the littleness of the houses, the trees, the cattle and the people, I began to think my self in Lilliput.
- ____ 15. Before the throne was a large table filled with globes and spheres, and mathematical instruments of all kinds.
- ____ 16. Upon placing the magnet erect with its attracting end towards the earth, the island descends.
- ____ 17. I expressed my uneasiness at his giving me so often the appellation of *yahoo*, an odious animal, for which I had so utter an hatred and contempt.
- ____ 18. By conversing with the Houyhnhnms, and looking upon them with delight, I fell to imitate their gait and gesture, which is now grown into a habit, and my friends often tell me in a blunt way that I “trot like a horse.”
- ____ 19. But at last my detestation of the yahoo race prevailed, and turning my canoe, I sailed and paddled together to the south, and got into the same creek from whence I set out in the morning, choosing rather to trust myself among these barbarians, than live with European yahoos.
- ____ 20. I asked him, whether it were the custom of his country to say the thing that was not.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 1. | His Excellency, <u>having mounted on the small of my right leg</u> , advanced forwards up to my face, with about a dozen of his retinue. |
| _____ | _____ | 2. | But the principal difficulty was <u>to raise and place me in this vehicle</u> . |
| _____ | _____ | 3. | They apprehended <u>my breaking loose</u> , that my diet would be very expensive, and might cause a famine. |
| _____ | _____ | 4. | I had an answer in about an hour, that his Majesty, <u>attended by the royal family and great officers of the court</u> , was coming out to receive me. |
| _____ | _____ | 5. | I offered <u>to lie down</u> , that he might the more conveniently reach my ear. |
| _____ | _____ | 6. | Two hundred sempstresses were employed <u>to make me shirts, and linen for my bed and table</u> , all of the strongest and coarsest kind they could get. |
| _____ | _____ | 7. | On those occasions, when a servant had given me notice, my custom was <u>to go immediately to the door</u> . |
| _____ | _____ | 8. | And I have often had four coaches and horses at once on my table full of company, while I sat in my chair <u>leaning my face towards them</u> . |
| _____ | _____ | 9. | He blew my hairs aside <u>to take a better view of my face</u> . |
| _____ | _____ | 10. | My master's design was <u>to show me in all the towns by the way</u> , and to step out of the road for fifty or an hundred miles, to any village or person of quality's house where he might expect custom. |
| _____ | _____ | 11. | <u>The learning of this people</u> is very defective, consisting only in morality, history, poetry, and mathematics, wherein they must be allowed to excel. |
| _____ | _____ | 12. | And <u>to write a comment upon any law</u> is a capital crime. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ 13. I got down into the canoe, while the Dutchman, standing upon the deck, loaded me with all the curses and injurious terms his language could afford.
- _____ 14. The King hovered over them several days to deprive them of the sun and the rain.
- _____ 15. He had been eight years upon a project for extracting sunbeams out of cucumbers, which were to be put into vials hermetically sealed, and let out to warm the air in raw inclement summers.
- _____ 16. For they have no words in their language to express lying or falsehood.
- _____ 17. When I asserted that the yahoos were the only governing animals in my country, which my master said was altogether past his conception, he desired to know, whether we had Houyhnhnms among us, and what was their employment.
- _____ 18. He then began to find fault with other parts of my body, the flatness of my face, the prominence of my nose, my eyes placed directly in front, so that I could not look on either said without turning my head.
- _____ 19. Thus they denote the folly of a servant, an omission of a child, a stone that cuts their feet, a continuance of foul or unseasonable weather, and the like, by adding to each the epithet of yahoo.
- _____ 20. In his company my first business was to go to that part of the coast, where my rebellious crew had ordered me to be set on shore.

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EXERCISE 8 CLAUSES

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

adj = adjective

p.n. = predicate nominative

appos = appositive

d.o. = direct object

adv = adverb

o.p. = object of preposition

- ____ 1. Have not I the most reason to complain, when I see these very yahoos carried by Houyhnhnms in a vehicle, as if these were brutes, and those the rational creatures?
- ____ 2. But I have since found that the sea-yahoos are apt, like the land ones to become new-fangled in their words.
- ____ 3. What became of my companions in the boat, as well as those who escaped on the rock, or were left in the vessel, I cannot tell.
- ____ 4. I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner.
- ____ 5. As the news of my arrival spread through the kingdom, it brought prodigious numbers of rich, idle, and curious people to see me.
- ____ 6. Then I took up the knotted end of the cables to which my hooks were tied, and with great ease drew fifty of the enemy's largest men-of-war after me.
- ____ 7. Several of the Emperor's court, making their way through the crowd, entreated me to come immediately to the palace, where her Imperial Majesty's apartment was on fire, by the carelessness of a maid of honour, who fell asleep while she was reading a romance.
- ____ 8. Upon these, and the like reasonings, their opinion is, that parents are the last of all others to be trusted with the education of their own children.
- ____ 9. I remember when I was at Lilliput, the complexions of those diminutive people appeared to me the fairest in the world.
- ____ 10. She apprehended some mischief would happen to me from rude vulgar folks, who might squeeze me to death, or break one of my limbs by taking me in their hands.
- ____ 11. In our journey towards Lagado, the capital city, his Majesty ordered that the island should stop over certain towns and villages, from whence he might receive the petitions of his subjects.

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EXERCISE 8 CLAUSES

- ____ 12. I had fifty hands on board, and my orders were, that I should trade with the Indians in the South Sea, and make what discoveries I could.
- ____ 13. The Houyhnhnms who came to visit my master, out of a design of seeing and talking with me, could hardly believe me to be a right yahoo, because my body had a different covering from others of my kind.
- ____ 14. It is a maxim among these lawyers, that whatever hath been done before may legally be done again.
- ____ 15. I did indeed observe, that the yahoos were the only animals in this country subject to any diseases.
- ____ 16. For now I could no longer deny that I was a real yahoo in every limb and feature, since the females had a natural propensity to me as one of their own species.
- ____ 17. As these noble Houyhnhnms are endowed by nature with a general disposition to all virtues, and have no conceptions or ideas of what is evil in a rational creature, so their grand maxim is, to cultivate reason, and to be wholly governed by it.
- ____ 18. The question to be debated was, whether the yahoos should be exterminated from the face of the earth.
- ____ 19. The reason of his assertion was, that he had now in his possession a certain wonderful yahoo (meaning myself) which most of them had heard of, and many of them had seen.
- ____ 20. They have a notion, that when people are met together, a short silence doth much improve conversation.

GULLIVER'S TRAVELS by Jonathan Swift – Grammar and Style

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 h = hyperbole

- ____ 1. He desired I would stand like a colossus, with my legs as far asunder as I conveniently could.
- ____ 2. Although we usually call reward and punishment the two hinges upon which all government turns, yet I could never observe this maxim to be put in practice by any nation except that of Lilliput.
- ____ 3. He appeared as tall as an ordinary spire-steeple, and took about ten yards at every stride, as near as I could guess.
- ____ 4. There he called his wife, and showed me to her; but she screamed and ran back as women in England do at the sight of a toad or a spider.
- ____ 5. I was very much tired and disposed to sleep, which my mistress perceiving, she put me on her own bed, and covered me with a clean white handkerchief, but larger and coarser than the mainsail of a man of war.
- ____ 6. I could not forbear laughing very heartily, for his eyes appeared like the full moon shining into a chamber at two windows.
- ____ 7. She would crunch the wing of a lark, bones and all, between her teeth, although it were nine times as large as that of a full-grown turkey.
- ____ 8. Her knives were twice as long as a scythe set straight upon the handle.
- ____ 9. Then turning to his first minister, who waited behind him with a white staff, near as tall as the main-mast of the *Royal Sovereign*, he observed how contemptible a thing was human grandeur, which could be mimicked by such diminutive insects as I.
- ____ 10. The Queen would have had me sit upon one of these chairs, but I absolutely refused to obey her, protesting I would rather die a thousand deaths than place a dishonourable part of my body on those precious hairs that once adorned her Majesty's head.
- ____ 11. I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 12. He was strongly bent to get me a woman of my own size, by whom I might propagate the breed: but I think I should rather have died than undergone the disgrace of leaving a posterity to be kept in cages like tame canary birds . . .
- ___ 13. The sailors were all in amazement, and asked me a thousand questions, which I had no inclination to answer.
- ___ 14. That upon coming nearer, and finding his error, he sent out his longboat to discover what I was; that his men came back in a fright, swearing they had seen a swimming house.
- ___ 15. When they meet an acquaintance in the morning, the first question is about the sun's health, how he looked at his setting and rising, and what hopes they have to avoid the stroke of the approaching comet.
- ___ 16. They climbed high trees, as nimbly as a squirrel, for they had strong extended claws before and behind, terminating in sharp points, and hooked.
- ___ 17. When I offered to slacken my pace, he would cry hhuun, hhuun.
- ___ 18. But that Nature, who works all things to perfection, should suffer any pains to breed in our bodies, he thought impossible.
- ___ 19. He is usually governed by a decayed wench or favourite footman, who are the tunnels through which all graces are conveyed, and may properly be called, in the last resort, the governors of the kingdom.
- ___ 20. I assured him I had almost forgot what he meant by falsehood, and if I had lived a thousand years in Houyhnhnmland, I should never have heard a lie from the meanest servant.

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EXERCISE 10 STYLE: POETIC DEVICES

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

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

- ___ 1. I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and, as I reckoned, above nine hours.
- ___ 2. We could not, without difficulty, reach the top of them as we stood at the bottom of his pocket.
- ___ 3. Whoever performs his part with most agility, and holds out the longest in leaping and creeping, is rewarded with the blue-coloured silk.
- ___ 4. I had sent so many memorials and petitions for my liberty, that his Majesty at length mentioned the matter, first in the cabinet, and then in a full council.
- ___ 5. The Emperor's palace is in the center of the city, where the two great streets meet.
- ___ 6. And orders being given to clear the way before me, and it being likewise a moonshine night, I made a shift to get to the palace without trampling on any of the people.
- ___ 7. I might easily have stifled it with my coat, which I unfortunately left behind me for haste, and came away only in my leathern jerkin.
- ___ 8. Those intended for apprentices are dismissed at seven years old, the rest are kept to eleven.
- ___ 9. I was in a terrible fright, and kept as far as I could from the edge for fear of falling.
- ___ 10. After this decisive conclusion, I entreated to be heard a word or two.
- ___ 11. Her Majesty used to put a bit of meat upon one of my dishes, out which I carved for my self.
- ___ 12. And there I had a full prospect of the country on three sides from my three windows.
- ___ 13. Imagination can figure nothing so grand, so surprising and so astonishing.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 14. Perhaps many travelers have not been under greater difficulties and distress than I was at this juncture, expecting every moment to see my box dashed in pieces, or at least overset by the first violent blast, or a rising wave.
- ____ 15. And if the crime deserve it they are at the same time pelted from above with great stones, against which they have no defence but by creeping into cellars of caves, while the roofs of their houses are beaten to pieces.
- ____ 16. The two creatures stood silent while I spoke, seeming to listen with great attention.
- ____ 17. In speaking, they pronounce through the nose and throat, and their language approaches nearest to the High Dutch or German, of any I know in Europe.
- ____ 18. I said, they were fellows of desperate fortunes, forced to fly from the places of their birth, on account of their poverty or their crimes.
- ____ 19. Whereupon I was at much pains to describe to him the use of money, the materials it was made of, and the value of the metals.
- ____ 20. But besides real diseases we are subject to many that are only imaginary, for which the physicians have invented imaginary cures.

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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. After some time, when they observed that I made no more demands for meat, there appeared before me a person of high rank from his Imperial Majesty.
- ____ 2. But before this, they had daubed my face and both my hands with a sort of ointment very pleasant to the smell, which in a few minutes removed all the smart of their arrows.
- ____ 3. Fifteen hundred of the Emperor's largest horses, each about four inches and a half high, were employed to draw me towards the metropolis, which, as I said, was half a mile distant.
- ____ 4. . . . an officer in the guards, put the sharp end of his half-pike a good way up into my left nostril, which tickled my nose like a straw, and made me sneeze violently.
- ____ 5. But he had on his head a light helmet of gold, adorned with jewels, and a plume on the crest.
- ____ 6. But again they considered, that the stench of so large a carcass might produce a plague in the metropolis, and probably spread through the whole kingdom.
- ____ 7. . . . an imperial commission was issued out, obliging all the villages nine hundred yards round the city to deliver in every morning six beeves, forty sheep, and other victuals for my sustenance; together with a proportionable quantity of bread, and wine, and other liquors.
- ____ 8. He then commanded his general . . . to draw up the troops in close order, and march them under me, the foot by twenty-four in a breast, and the horse by sixteen, with drums beating, colours flying, and pikes advanced.
- ____ 9. But when they perceived the whole fleet, moving in order, and saw me pulling at the end, they set up such a scream of grief and despair, that it is almost impossible to describe or conceive.
- ____ 10. Whereupon I took my black cattle and sheep out of my pocket, which, after great astonishment, clearly convinced him of my veracity.
- ____ 11. This liquor tasted like a small cider, and was not pleasant.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ___ 12. I fell on my knees, and begged the honour of kissing her imperial foot.
- ___ 13. But this gracious princess held out her little finger towards me (after I was set on a table) which I embraced in both my arms, and put the tip of it, with utmost respect to my lip.
- ___ 14. . . . I had lifted up one of my sashes, and sat down at my table to eat a piece of sweet cake for my breakfast, above twenty wasps, allured by the smell, came flying into the room, humming louder than the drones of as many bagpipes.
- ___ 15. And, after all I found their natural smell was much more supportable than when they used perfumes, under which I immediately swooned away.
- ___ 16. The hair of both sexes was of several colours, brown, red, black, and yellow.
- ___ 17. He stroked my right hand, seeming to admire the softness and colour.
- ___ 18. He said, a fancy would sometimes take a yahoo to retire into a corner, to lie down and howl, and groan, and spurn away all that came near him, although he were young and fat, and wanted neither food nor water.
- ___ 19. I often got honey out of hollow trees, which I mingled with water, or eat it with my bread.
- ___ 20. But as I was going to prostrate myself to kiss his hoof, he did me the honour to raise it gently to my mouth.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

a. history b. geography/landmarks c. religion d. folklore/superstition

- ___ 1. In like manner, the disbelief of a divine Providence renders a man incapable of holding any public station.
- ___ 2. But my good star would have it, that he appeared pleased with my voice and gestures, and began to look upon me as a curiosity, much wondering to hear me pronounce articulate words, although he could not understand them.
- ___ 3. We passed over five or six rivers many degrees broader and deeper than the Nile or the Ganges.
- ___ 4. From whence I cannot but conclude that our geographers of Europe are in a great error, by supposing nothing but sea between Japan and California.
- ___ 5. The veins and arteries spouted up such a prodigious quantity of blood, and so high in the air, that the great *jet d'eau* at Versailles was not equal for the time it lasted.
- ___ 6. Imagine with thy self, courteous reader, how often I then wished for the tongue of Demosthenes or Cicero, that might have enabled me to celebrate the praise of my own dear native country . . .
- ___ 7. To these were joined several holy persons, as part of that assembly, under the title of bishops, whose peculiar business it is to take care of religion, and of those who instruct the people therein.
- ___ 8. My fall was stopped by a terrible squash, that sounded louder to my ears than the cataract of Niagara.
- ___ 9. I told him who we were, and begged him in consideration of our being Christians and Protestants, of neighbouring countries, in strict alliance, that he would move the captains to take some pity on us.
- ___ 10. This conversation they are apt to run into with the same temper that boys discover in delighting to hear terrible stories of sprites and hobgoblins, which they greedily listen to, and dare not go to bed for fear.
- ___ 11. The continent of which this kingdom is a part extends itself, as I have reason to believe, eastward to that unknown tract of America, westward of California and north to the Pacific Ocean . . .

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ___ 12. Glubbdubdrib, as nearly as I can interpret the word, signifies The Island of Sorcerers or Magicians.
- ___ 13. Next I saw Hannibal passing the Alps, who told me he had not a drop of vinegar in his camp.
- ___ 14. I saw Caesar and Pompey at the head of their troops, just ready to engage.
- ___ 15. And I had a whisper from a ghost who shall be nameless, that these commentators always kept in the most distant quarters from their principals in the lower world . . .
- ___ 16. To this I added another petition, that for the sake of my patron the King of Luggnagg, his Majesty would condescend to excuse my performing the ceremony imposed on my countrymen of trampling upon the crucifix, because I had been thrown into his kingdom by my misfortunes without any intention of trading.
- ___ 17. I then absolutely concluded, that all these appearances could be nothing else but necromancy and magic.
- ___ 18. Wherein he agreed entirely with the sentiments of Socrates, as Plato delivers them; which I mention as the highest honour I can do that prince of philosophers.
- ___ 19. I conjured him to conceal from all persons what I had told him of the Houyhnhnms, because the least hint of such a story would not only draw numbers of people to see me, but probably put me in danger of being imprisoned, or burnt by the Inquisition.
- ___ 20. But I doubt whether our conquests in the countries I treat of would be as easy as those of Ferdinando Cortez over the naked Americans.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and, as I reckoned, above nine hours; for when I awaked, it was just daylight. I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body, from my armpits to my thighs. I could only look upwards, the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me, but, in the posture I lay, could see nothing except the sky. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the mean time, I felt at least forty more of the same kind (as I conjectured) following the first. I was in the utmost astonishment, and roared so loud, that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill, but distinct voice, *Hekinah degul*: the others repeated the same words several times, but I then knew not what they meant. I lay all this while, as the reader may believe, in great uneasiness: at length, struggling to get loose, I had the fortune to break the strings and wrench out the pegs that fastened my left arm to the ground; for, by lifting it up to my face, I discovered the methods they had taken to bind me; and at the same time, with a violent pull, which gave me excessive pain, I a little loosened the strings that tied down my hair on the left side, so that I was just able to turn my head about two inches. But the creatures ran off a second time, before I could seize them; whereupon there was a great shout in a very shrill accent, and after it ceased, I heard one of them cry aloud, *Tolgo phonac*; when in an instant I felt above an hundred arrows discharged on my left hand, which pricked me like so many needles. (From *A Voyage to Lilliput*)

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 I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember
- 2 to have done in my life, and, as I reckoned, above nine hours; for when I awaked, it was just daylight.
- 3 I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and
- 4 legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied
- 5 down in the same manner. I likewise felt several slender ligatures across my body, from my armpits
- 6 to my thighs. I could only look upwards, the sun began to grow hot, and the light offended my eyes.
- 7 I heard a confused noise about me, but, in the posture I lay, could see nothing except the sky. In a little
- 8 time I felt something alive moving on my left leg, which advancing gently forward over my breast, came
- 9 almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human
- 10 creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the mean time,

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

11 I felt at least forty more of the same kind (as I conjectured) following the first. I was in the utmost
12 astonishment, and roared so loud, that they all ran back in a fright; and some of them, as I was afterwards
13 told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon
14 returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes
15 by way of admiration, cried out in a shrill, but distinct voice, *Hekinah degul*: the others repeated the same
16 words several times, but I then knew not what they meant. I lay all this while, as the reader may believe,
17 in great uneasiness: at length, struggling to get loose, I had the fortune to break the strings and wrench out
18 the pegs that fastened my left arm to the ground; for, by lifting it up to my face, I discovered the methods
19 they had taken to bind me; and at the same time, with a violent pull, which gave me excessive pain, I a
20 little loosened the strings that tied down my hair on the left side, so that I was just able to turn my head about
21 two inches. But the creatures ran off a second time, before I could seize them; whereupon there was a great
22 shout in a very shrill accent, and after it ceased, I heard one of them cry aloud, *Tolgo phonac*; when in an
23 instant I felt above an hundred arrows discharged on my left hand, which pricked me like so many needles.

- ____ 1. The underlined words in Line 1 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. Line 23 contains an example of . . .
 a. metaphor b. simile c. personification d. onomatopoeia
- ____ 3. The underlined words in Line 16 are examples of . . .
 a. rhyme b. alliteration c. consonance d. assonance
- ____ 4. The PREDOMINANT poetic devices in Line 11 are . . .
 a. assonance and consonance
 b. consonance and alliteration
 c. assonance and alliteration
 d. alliteration and rhyme
- ____ 5. The word *ligatures* in Line 5 most likely means . . .
 a. swords b. strings c. wounds d. ropes
- ____ 6. The author uses ALL of the following sensory imagery EXCEPT . . .
 a. smell and taste b. sight and touch c. sound and touch d. sight and sound

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

I remember one morning when Glumdalclitch had set me in my box upon a window, as she usually did in fair days to give me air (for I durst not venture to let the box be hung on a nail out of the window, as we do with cages in England) after I had lifted up one of my sashes, and sat down at my table to eat a piece of sweet cake for my breakfast, above twenty wasps, allured by the smell, came flying into the room, humming louder than the drones of as many bagpipes. Some of them seized my cake, and carried it piecemeal away, others flew about my head and face, confounding me with the noise, putting me in the utmost terror of their stings. However I had the courage to rise and draw my hanger, and attack them in the air. I dispatched four of them, but the rest got away, and I presently shut my window. These insects were as large as partridges: I took out their stings, found them an inch and a half long, and as sharp as needles. I carefully preserved them all, and having since shown them with some other curiosities in several parts of Europe, upon my return to England I gave three of them to Gresham College, and kept the fourth for my self. (From *A Voyage to Brobdingnag*)

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 I remember one morning when Glumdalclitch had set me in my box upon a window, as she usually
- 2 did in fair days to give me air (for I durst not venture to let the box be hung on a nail out of the window,
- 3 as we do with cages in England) after I had lifted up one of my sashes, and sat down at my table to
- 4 eat a piece of sweet cake for my breakfast, above twenty wasps, allured by the smell, came flying
- 5 into the room, humming louder than the drones of as many bagpipes. Some of them seized my cake,
- 6 and carried it piecemeal away, others flew about my head and face, confounding me with the noise,
- 7 putting me in the utmost terror of their stings. However I had the courage to rise and draw my
- 8 hanger, and attack them in the air. I dispatched four of them, but the rest got away, and I presently
- 9 shut my window. These insects were as large as partridges: I took out their stings, found them an
- 10 inch and a half long, and as sharp as needles. I carefully preserved them all, and having since shown
- 11 them with some other curiosities in several parts of Europe, upon my return to England I gave three
- 12 of them to Gresham College, and kept the fourth for my self.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Lines 5, 9, and 10 contain examples of . . .
a. metaphor b. simile c. personification d. onomatopoeia
- ____ 2. The word *hanger* in Line 8 most likely means . . .
a. rifle b. hook c. sword d. pin
- ____ 3. ALL of the following devices are used to create tone EXCEPT . . .
a. rhetorical questions
b. poetic devices
c. figurative language
d. sensory imagery
- ____ 4. The underlined words in Line 4 are examples of . . .
a. rhyme b. alliteration c. consonance d. assonance
- ____ 5. Line 3 contains an example of . . .
a. analogy b. allegory c. anecdote d. anaphora
- ____ 6. ALL of the following descriptions are used to create tone EXCEPT . . .
a. *hung on a nail out of the window, as we do cages in England* (Lines 2-3)
b. *I had the courage to rise and draw my hanger, and attack them* (Lines 7-8)
c. *I presently shut my window* (Lines 8-9)
d. *upon my return to England I gave three of them to Gresham College*
(Lines 11-12)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Sometimes the quarrel between two princes is to decide which of them shall dispossess a third of his dominions, where neither of them pretend to any right. Sometimes one prince quarrelleth with another, for fear the other should quarrel with him. Sometimes a war is entered upon, because the enemy is too strong, and sometimes because he is too weak. Sometimes our neighbours want the things which we have, or have the things which we want; and we both fight, till they take ours or give us theirs. It is a very justifiable cause of war to invade a country after the people have been wasted by famine, destroyed by pestilence, or embroiled by factions amongst themselves. It is justifiable to enter into a war against our nearest ally, when one of his towns lies convenient for us, or a territory of land, that would render our dominions round and compact. If a prince send forces into a nation where the people are poor and ignorant, he may lawfully civilize and reduce them from their barbarous way of living. It is a very kingly, honourable, and frequent practice, when one prince desires the assistance of another to secure him against an invasion, that the assistant, when he hath driven out the invader, should seize on the dominions himself, and kill, imprison or banish the prince he came to relieve. Alliance by blood or marriage is a sufficient cause of war between princes, and the nearer the kindred is, the greater is their disposition to quarrel: poor nations are hungry, and rich nations are proud, and pride and hunger will ever be at variance. For these reasons, the trade of a soldier is held the most honourable of all other: because a soldier is a yahoo hired to kill in cold blood as many of his own species, who have never offended him, as possibly he can. (From A Voyage to the Houyhnhnms)

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 Sometimes the quarrel between two princes is to decide which of them shall dispossess a third of his
- 2 dominions, where neither of them pretend to any right. Sometimes one prince quarrelleth with another,
- 3 for fear the other should quarrel with him. Sometimes a war is entered upon, because the enemy is too
- 4 strong, and sometimes because he is too weak. Sometimes our neighbours want the things which we have,
- 5 or have the things which we want; and we both fight, till they take ours or give us theirs. It is a very
- 6 justifiable cause of war to invade a country after the people have been wasted by famine, destroyed by
- 7 pestilence, or embroiled by factions amongst themselves. It is justifiable to enter into a war against our
- 8 nearest ally, when one of his towns lies convenient for us, or a territory of land, that would render our
- 9 dominions round and compact. If a prince send forces into a nation where the people are poor and
- 10 ignorant, he may lawfully civilize and reduce them from their barbarous way of living. It is a very
- 11 kingly, honourable, and frequent practice, when one prince desires the assistance of another to secure
- 12 him against an invasion, that the assistant, when he hath driven out the invader, should seize on the
- 13 dominions himself, and kill, imprison or banish the prince he came to relieve. Alliance by blood or

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 marriage is a sufficient cause of war between princes, and the nearer the kindred is, the greater is
15 their disposition to quarrel: poor nations are hungry, and rich nations are proud, and pride and hunger
16 will ever be at variance. For these reasons, the trade of a soldier is held the most honourable of all other:
17 because a soldier is a yahoo hired to kill in cold blood as many of his own species, who have never
18 offended him, as possibly he can.

- ____ 1. The word *sometimes* in Lines 1-5 is an example of
 a. anaphora b. antimetabole c. antiphrasis d. assonance
- ____ 2. Lines 4 and 5 contain an example of . . .
 a. antiphrasis b. antimetabole c. analogy d. asyndeton
- ____ 3. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. war b. proud c. justifiable d. honourable
- ____ 4. The underlined words in Line 9 and 15 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 5. The underlined words in Line 17 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. Lines 17 and 18 are an example of . . .
 a. anecdote b. analogy c. inference d. irony

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

My master likewise mentioned another quality which his servants had discovered in several yahoos, and to him was wholly unaccountable. He said, a fancy would sometimes take a yahoo to retire into a corner, to lie down and howl, and groan, and spurn away all that came near him, although he were young and fat, and wanted neither food nor water; nor did the servants imagine what could possibly ail him. And the only remedy they found was to set him to hard work, after which he would infallibly come to himself. To this I was silent out of partiality to my own kind; yet here I could plainly discover the true seeds of spleen, which only seizeth on the lazy, the luxurious, and the rich; who, if they were forced to undergo the same regimen, I would undertake for the cure.

His Honour had farther observed, that a female yahoo would often stand behind a bank or a bush, to gaze on the young males passing by, and then appear, and hide, using many antic gestures and grimaces at which time it was observed, that she had a most offensive smell; and when any of the males advanced, would slowly retire, looking often back, and with a counterfeit show of fear, run off into some convenient place where she knew the male would follow her.

At other times if a female stranger came among them, three or four of her own sex would get about her, and stare and chatter, and grin, and smell her all over, and then turn off with gestures that seemed to express contempt and disdain.

Perhaps my master might refine a little in these speculations, which he had drawn from what he observed himself, or had been told him by others: however, I could not reflect without some amazement, and much sorrow, that the rudiments of lewdness, coquetry, censure, and scandal, should have place by instinct in womankind.

I expected every moment that my master would accuse the yahoos of those unnatural appetites in both sexes so common among us. But Nature, if seems, hath not been so expert a school-mistress; and these politer pleasures are entirely the productions of art and reason, on our side of the globe. (From *A Voyage to the Houyhnhnms*)

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 My master likewise mentioned another quality which his servants had discovered in several yahoos,
- 2 and to him was wholly unaccountable. He said, a fancy would sometimes take a yahoo to retire into
- 3 a corner, to lie down and howl, and groan, and spurn away all that came near him, although he were
- 4 young and fat, and wanted neither food nor water; nor did the servants imagine what could possibly
- 5 ail him. And the only remedy they found was to set him to hard work, after which he would infallibly
- 6 come to himself. To this I was silent out of partiality to my own kind; yet here I could plainly discover
- 7 the true seeds of spleen, which only seizeth on the lazy, the luxurious, and the rich; who, if they were
- 8 forced to undergo the same regimen, I would undertake for the cure.
- 9 His Honour had farther observed, that a female yahoo would often stand behind a bank or a bush,
- 10 to gaze on the young males passing by, and then appear, and hide, using many antic gestures and

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

11 grimaces at which time it was observed, that she had a most offensive smell; and when any of the males
12 advanced, would slowly retire, looking often back, and with a counterfeit show of fear, run off into
13 some convenient place where she knew the male would follow her.

14 At other times if a female stranger came among them, three or four of her own sex would get about her,
15 and stare and chatter, and grin, and smell her all over, and then turn off with gestures that seemed
16 to express contempt and disdain.

17 Perhaps my master might refine a little in these speculations, which he had drawn from what he
18 observed himself, or had been told him by others: however, I could not reflect without some amazement,
19 and much sorrow, that the rudiments of lewdness, coquetry, censure, and scandal, should have place by
20 instinct in womankind.

21 I expected every moment that my master would accuse the yahoos of those unnatural appetites in both
22 sexes so common among us. But Nature, if seems, hath not been so expert a school-mistress; and these
23 politer pleasures are entirely the productions of art and reason, on our side of the globe.

- ____ 1. The underlined words in Line 13 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. Line 7 contains examples of ALL of the following poetic devices EXCEPT . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. The underlined words in Lines 9 and 23 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 4. Line 22 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. yahoo b. instinct c. female d. smell
- ____ 6. The word *counterfeit* in Line 12 means ALL of the following EXCEPT . . .
 a. false b. faked c. mild d. pretend

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ANSWER KEY EXERCISES 1-16

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

***GULLIVER'S TRAVELS* by Jonathan Swift – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. 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, 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 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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