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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar dog Guide to Uncle Tom's Cabin by Harriet Beecher Stowe**

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

## About Gramwardog

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

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

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



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

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**UNCLE TOM'S CABIN** by Harriet Beecher Stowe – 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*

*int = interjection*

*conj = conjunction*

- \_\_\_ 1.        Now, it had so happened that, in approaching the door, Eliza had caught enough of the conversation to know that a trader was making offers to her master for somebody.
- \_\_\_ 2.        Still she thought she heard the trader make an offer for her boy.
- \_\_\_ 3.        “A man can’t put his nose into the door, but you think he must be coming to buy him.”
- \_\_\_ 4.        Eliza had been brought up by her mistress, from girlhood, as a petted and indulged favorite.
- \_\_\_ 5.        “I tell you, Eliza, that a sword will pierce through your soul for every good and pleasant thing your child is or has.”
- \_\_\_ 6.        “I won’t be taken, Eliza; I’ll die first! I’ll be free, or I’ll die!”
- \_\_\_ 7.        “I crept into the closet by Mistress’ door tonight, and I heard Master tell Missis that he had sold my Harry, and you, Uncle Tom, both, to a trader.”
- \_\_\_ 8.        One person only, who might have shed some light on the matter, was entirely silent, and that was the head cook, Aunt Chloe.
- \_\_\_ 9.        Right on behind they came and, nerved with strength such as God gives only to the desperate, with one wild cry and flying leap, she vaulted sheer over the turbid current by the shore, on to the raft of ice beyond.
- \_\_\_ 10.       “Bah!” said Tom Loker, who had listened to these stories with ill-repressed disgust, -- “shif’less, both on ye!
- \_\_\_ 11.       The woman was now sitting up on the settle, by the fire.
- \_\_\_ 12.       Mr. Bird strode up and down the room, grumbling to himself. “Pish! pshaw! confounded awkward business!”
- \_\_\_ 13.       Aunt Chloe set a chair for her in a manner decidedly gruff and crusty.

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**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_ 14.        Haley whipped up the horse, and, with a steady mournful look, fixed to the last on the old place, Tom was whirled away.
- \_\_\_ 15.        George drew off his glove, and showed a newly-healed scar in his hand.
- \_\_\_ 16.        Nowhere is conscience so dominant and all-absorbing as with New England women.
- \_\_\_ 17.        The carriage stopped in front of an ancient mansion, built in that odd mixture of Spanish and French style, of which there are specimens in some parts of New Orleans.
- \_\_\_ 18.        Eva, the beautiful Eva, had stood listening to her mother, with that expression of deep and mystic earnestness which was peculiar to her.
- \_\_\_ 19.        “You see, I brought my own property and servants into the connection, when I married St. Clare, and I am legally entitled to manage them my own way.”
- \_\_\_ 20.        Miss Ophelia stopped her knitting, and looked surprised; and St. Clare, apparently enjoying her astonishment, went on.
- \_\_\_ 21.        “The slave-owner can whip his refractory slave to death, -- the capitalist can starve him to death.”
- \_\_\_ 22.        Tom’s letter was written in due form for him that evening, and safely lodged in the post-office.
- \_\_\_ 23.        “Have you ever heard anything about God, Topsy?”
- \_\_\_ 24.        “Whipping and abuse are like laudanum; you have to double the dose as the sensibilities decline.”
- \_\_\_ 25.        The friendship between Tom and Eva had grown with the child’s growth.

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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**

At this time in our story, the whole St Clare  
1  
establishment is, for the time being, removed to  
their villa on lake Pontchartrain. The heats of  
2  
summer had drivven all who were able to leave the  
3  
sultry and unhealthy city, to seek the shores of the  
lake, and its cool sea breezes. St. Clares villa was  
4  
an East indian cottage, surrounded by light verandahs  
5  
of bamboo-work, and opening on all sides into  
6  
gardens and pleasure grounds. (Chapter 22)

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

**PASSAGE 2**

It was sunday afternoon. St. Clare was  
1  
stretched on a bamboo launge in the verandah,  
2  
solacing himself with a cigar Marie lay reclined  
3  
on a sofa, oposite the window opening on the  
4  
verandah, closely secluded, under an awning of  
transparent gauze, from the outrages of the  
5  
mosquitoes, and languidly holding in her hand an  
elegantly bound prayer book (Chapter 25)  
6

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

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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**

tom spoke in a mild voice, but with a decision

1

that could not be mistaken Legree shook with

2

anger; his greenish eyes glared feircely, and his

3

very whiskers seemed to curl with passion; but,

like some ferrocious beast, that plays with its

4

Victim before he devours it, he kept back his

5

strong impulse to proceede to immediate violence,

6

and broke out into bitter raillery. (Chapter 33)

- \_\_\_\_ 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**

George and his wife stoode arm in arm, as the

1

boat neared the small town of amherstberg,

2

in Canada His breath grew thick and short;

3

a mist gathered before his eyes; he silently

pressed the little hand that lay trembling on

4

his arm The bell rang; the boat stopped.

5

Scarcely seeing what he did, He looked out

6

his baggage, and gathered his little party.  
(Chapter 37)

- \_\_\_\_ 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.          Safe under the protecting care of her mistress, Eliza had reached maturity without those temptations which make beauty so fatal in inheritance to a slave.**
- \_\_\_ 2.          He was possessed of a handsome person and pleasing manners, and was a general favorite in the factory.**
- \_\_\_ 3.          Nevertheless, as this young man was in the eye of the law not a man, but a thing, all these superior qualifications were subject to the control of a vulgar, narrow-minded, tyrannical master.**
- \_\_\_ 4.          He was received with great enthusiasm by the employer, who congratulated him on possessing so valuable a slave.**
- \_\_\_ 5.          Surprised and frightened, Eliza sat down, leaned her head on her husband's shoulder, and burst into tears.**
- \_\_\_ 6.          "I'm a better man than he is."**
- \_\_\_ 7.          "I have told her that one soul is worth more than all the money in the world."**
- \_\_\_ 8.          She moved cautiously along the entry, paused one moment at her mistress' door, and raised her hands in mute appeal to Heaven, and then turned and glided into her own room.**
- \_\_\_ 9.          A few minutes brought them to the window of Uncle Tom's cottage, and Eliza, stopping, tapped lightly on the window pane.**
- \_\_\_ 10.          Sam knew exactly what he meant, but he kept on a look of earnest and desperate simplicity.**
- \_\_\_ 11.          The huge green fragment of ice on which she alighted pinched and creaked as her weight came on it, but she stayed there not a moment.**
- \_\_\_ 12.          The conclusion of it appeared to amuse him extremely, for he shook his shoulders and sides in silence, and perked up his thin lips with an air of great internal enjoyment.**

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

- \_\_\_ 13.      Soon, arrayed in a cloak, bonnet, and shawl, that had belonged to her benefactress, she appeared at the door with her child in her arms.
- \_\_\_ 14.      He took down a candle, and lighting it, set it upon the table, and then addressed himself to Eliza.
- \_\_\_ 15.      In order to appreciate the sufferings of the Negroes sold south, it must be remembered that all the instinctive affections of that race are peculiarly strong.
- \_\_\_ 16.      The simple morning meal now smoked on the table, for Mrs. Shelby had excused Aunt Chloe's attendance at the great house that morning.
- \_\_\_ 17.      His wife took the baby in her arms to go with him to the wagon, and the children, still crying, trailed on behind.
- \_\_\_ 18.      "As I told Aunt Chloe this morning, I'll build your house all over, and you shall have a room for a parlor with a carpet on it, when I'm a man."
- \_\_\_ 19.      "If you hear that I'm taken, you may know that I'm dead!"
- \_\_\_ 20.      "There's a God for you, but is there any for us?"
- \_\_\_ 21.      "She surely couldn't have got off in the night at any of the landings, for I was awake, and on the lookout, whenever the boat stopped."
- \_\_\_ 22.      St. Clare laid down his paper, and set down his coffee cup, and looked at Tom.
- \_\_\_ 23.      Miss Ophelia began with Topsy by taking her into her chamber, the first morning, and solemnly commencing a course of instruction in the art and mystery of bed-making.
- \_\_\_ 24.      Eva's bedroom was a spacious apartment, which, like all the other rooms in the house, opened on to the broad verandah.
- \_\_\_ 25.      By a singular coincidence, on the very night that this vision appeared to Legree, the house door was found open in the morning, and some of the Negroes had seen two white figures gliding down the avenue towards the high road.

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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*

*o.p. = object of preposition*

*p.a. = predicate adjective*

- \_\_\_\_ 1.        Mrs. Shelby was a woman of a high class, both intellectually and morally.
- \_\_\_\_ 2.        Certain it was that he gave her unlimited scope in all her benevolent efforts for the comfort, instruction, and improvement of her servants, though he never took any decided part in them herself.
- \_\_\_\_ 3.        She had been married to a bright and talented young mulatto man, who was a slave on a neighboring estate, and bore the name of George Harris.
- \_\_\_\_ 4.        The tyrant observed the whisper, and conjectured its import, though he could not hear what was said.
- \_\_\_\_ 5.        A cook she certainly was, in the very bone and center of her soul.
- \_\_\_\_ 6.        The words were sometimes the well known and common hymns sung in the churches about, and sometimes of a wilder, more indefinite character, picked up at camp meetings.
- \_\_\_\_ 7.        Uncle Tom was a sort of patriarch in religious matters, in the neighborhood.
- \_\_\_\_ 8.        Haley produced, from a well-worn valise, a parchment, which, after looking over it a moment, he handed to Mr. Shelby, who took it with a gesture of suppressed eagerness.
- \_\_\_\_ 9.        “The fellow made me a high bid on Eliza, if that would suit you any better,” said Mr. Shelby.
- \_\_\_\_ 10.       “Tom is a noble-hearted, faithful fellow, if he is black.”
- \_\_\_\_ 11.       “I have taught them the duties of the family, of parent and child, and husband and wife.”
- \_\_\_\_ 12.       “He’d sell his own mother at a good percentage – not wishing the old woman any harm, either.”

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EXERCISE 5            COMPLEMENTS

- \_\_\_ 13.        It was a sparkling, frosty, star-light night, and the mother wrapped the shawl close round her child, as perfectly quiet with vague terror, he clung round her neck.
- \_\_\_ 14.        But stronger than all was maternal love, wrought into a paroxysm of frenzy by the near approach of a fearful danger.
- \_\_\_ 15.        After a while, they came to a thick patch of woodland, through which murmured a clear brook.
- \_\_\_ 16.        Eliza made her desperate retreat across the river just in the dusk of twilight.
- \_\_\_ 17.        Her husband and children were her entire world, and in these she ruled more by entreaty and persuasion than by command or argument.
- \_\_\_ 18.        The February morning looked gray and drizzling through the window of Uncle Tom's cabin.
- \_\_\_ 19.        The threat that terrifies more than whipping or torture of any kind is the threat of being sent down river.
- \_\_\_ 20.        From one of the proudest families in Kentucky he had inherited a set of fine European features, and a high, indomitable spirit.
- \_\_\_ 21.        The woman who had been advertised by the name of Hagar was a regular African in feature and figure.
- \_\_\_ 22.        There is not on earth a more merciless extractor of love from others than a thoroughly selfish woman.
- \_\_\_ 23.        "We must set our face against all this educating, elevating talk, that is getting about now; the lower class must not be educated."
- \_\_\_ 24.        "Any mind that is capable of a real sorrow is capable of good."
- \_\_\_ 25.        No one is so thoroughly superstitious as the godless man.

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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.        Perhaps the mildest form of the system of slavery is to be seen in the State of Kentucky.
- \_\_\_\_ 2.        It was during the happy period of his employment in the factory that George had seen and married his wife.
- \_\_\_\_ 3.        In one corner of it stood a bed, covered neatly with a snowy spread; and by the side of it was a piece of carpeting, of some considerable size.
- \_\_\_\_ 4.        At this table was seated Uncle Tom, Mr. Shelby's best hand, who, as he is to be the hero of our story, we must daguerreotype for our readers.
- \_\_\_\_ 5.        The baby employed the intervals in pulling Tom's nose, scratching his face, and burying her fat hands in his woolly hair, which last operation seemed to afford her special content.
- \_\_\_\_ 6.        The room was soon filled with a motley assemblage, from the old gray headed patriarch of eighty, to the young girl and lad of fifteen.
- \_\_\_\_ 7.        "Well, I can believe anything now, -- I can believe now that you could sell little Harry, poor Eliza's only child!"
- \_\_\_\_ 8.        "Well, Sam, you are to go with Mr. Haley, to show him the road, and help him."
- \_\_\_\_ 9.        And Sam and Andy laid their heads back on their shoulders, and broke into low, immoderate laugh, snapping their fingers and flourishing their heels with exquisite delight.
- \_\_\_\_ 10.       Standing by the bar, in the corner of the room, was a brawny, muscular man, full six feet in height, and broad in proportion.
- \_\_\_\_ 11.        "Well; but is it true that they have been passing a law forbidding people to give meat and drink to those poor colored folks that come along?"
- \_\_\_\_ 12.        "There has been a law passed forbidding people to help off the slaves that come over from Kentucky, my dear."

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EXERCISE 6            PHRASES

- \_\_\_ 13.        Tom rose up meekly, to follow his new master, and raised up his heavy box on his shoulder.
- \_\_\_ 14.        The child, a boy of ten months, was uncommonly large and strong of his age and very vigorous in his limbs.
- \_\_\_ 15.        The boat here stopped at a small landing to take in wood, and Eva, hearing her father's voice, bounded nimbly away.
- \_\_\_ 16.        "You ought to educate your slaves, and treat them like reasonable creatures, -- like immortal creatures, that you've got to stand before the bar of God with."
- \_\_\_ 17.        "I am one of the sort that lives by throwing stones at other people's glass houses, but I never mean to put up one for them to stone."
- \_\_\_ 18.        Hitherto the providing and marketing had been principally done by Adolph, who was, to the full, as careless and extravagant as his master.
- \_\_\_ 19.        Like a certain class of modern philosophers, Dinah perfectly scorned logic and reason in every shape, and always took refuge in intuitive certainty; and here she was perfectly impregnable.
- \_\_\_ 20.        Mrs. Smyth, a respectable woman from the settlement in Canada . . . had consented to appear as the aunt of little Harry.
- \_\_\_ 21.        One night, after all in Tom's cabin were sunk in sleep, he was suddenly aroused by seeing her face at the hole between the logs, that served for a window.
- \_\_\_ 22.        The garret of the house that Legree occupied, like most other garrets, was a great, desolate space, dusty, hung with cobwebs, and littered with cast-off lumber.
- \_\_\_ 23.        The two fugitives glided noiselessly from the house, and flitted, through the gathering shadows of evening, along by the quarters.
- \_\_\_ 24.        When Legree returned, baffled and disappointed, all the long-working hatred of his soul towards his slave began to gather in a deadly and desperate form.
- \_\_\_ 25.        And Legree, foaming with rage, smote his victim to the ground.

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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*

*d.o. = direct object*

*p.n. = predicate nominative*

*adj = adjective*

*adv = adverb*

*o.p. = object of preposition*

Verbal    Usage

- \_\_\_\_\_    \_\_\_\_\_ 1.      “The fact is, sir, I’m a humane man, and I hate to take the boy from his mother, sir.”
- \_\_\_\_\_    \_\_\_\_\_ 2.      “I know how you feel about losing your place in the factory, and you have a hard master.”
- \_\_\_\_\_    \_\_\_\_\_ 3.      Here the boys emerged from under the table, and, with hands and faces well plastered with molasses, began a vigorous kissing of the baby.
- \_\_\_\_\_    \_\_\_\_\_ 4.      After a while the singing commenced, to the evident delight of all present.
- \_\_\_\_\_    \_\_\_\_\_ 5.      The trader and Mr. Shelby were seated together in the dining room afore-named, at a table covered with papers and writing utensils.
- \_\_\_\_\_    \_\_\_\_\_ 6.      Mr. Shelby was busy in counting some bundles of bills, which, as they were counted, he pushed over to the trader, who counted them likewise.
- \_\_\_\_\_    \_\_\_\_\_ 7.      “O, Mr. Shelby, I have tried . . . as a Christian woman should – to do my duty to these poor, simple, dependent creatures.”
- \_\_\_\_\_    \_\_\_\_\_ 8.      A few last words and tears, a few simple adieus and blessings, and, clasping her wondering and affrighted child in her arms, she glided noiselessly away.
- \_\_\_\_\_    \_\_\_\_\_ 9.      “Haley saw that I hesitated about selling this child, and he’ll think I connived at it, to get him out of the way.”
- \_\_\_\_\_    \_\_\_\_\_ 10.      There was great running and ejaculating, and opening and shutting of doors, and appearances of faces in all shades of color in different places, for about a quarter of an hour.
- \_\_\_\_\_    \_\_\_\_\_ 11.      It is impossible to conceive of a human creature more wholly desolate and forlorn than Eliza, when she turned her footsteps from Uncle Tom’s cabin.
- \_\_\_\_\_    \_\_\_\_\_ 12.      “Crossing on floating ice isn’t easily done,” said Mr. Shelby.

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**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

**Verbal Usage**

- \_\_\_\_\_ 13.    **“Obeying God never brings on public evils.”**
- \_\_\_\_\_ 14.    **Mrs. Bird, seeing the defenseless condition of the enemy’s territory, had no more conscience than to push her advantage.**
- \_\_\_\_\_ 15.    **“I’d risk their wanting to run away from me, or you either, John.”**
- \_\_\_\_\_ 16.    **She sat down in her little rocking chair before the fire, swaying thoughtfully to and fro.**
- \_\_\_\_\_ 17.    **“But to quote the Bible to a fellow in my circumstances, is enough to make him give it up altogether.”**
- \_\_\_\_\_ 18.    **“Meanwhile, he is going with me as far as Ohio, to put me among friends that helped him, and then he will come back after her.”**
- \_\_\_\_\_ 19.    **“By tomorrow night I hope to sleep safe in Ohio.”**
- \_\_\_\_\_ 20.    **The men and women to be sold sat in a group apart, talking in a low tone to each other.**
- \_\_\_\_\_ 21.    **Walking up last to the boy, he felt of his arms, straightened his hands, and looked at his fingers, and made him jump, to show his agility.**
- \_\_\_\_\_ 22.    **“I’ve lived many years in Kentucky and Virginia both, and I’ve seen enough to make any one’s heart sick.”**
- \_\_\_\_\_ 23.    **Trading Negroes from Africa, dear reader, is so horrid!**
- \_\_\_\_\_ 24.    **The best we can do is to shut our eyes and ears, and let it alone.”**
- \_\_\_\_\_ 25.    **St. Clare had never pretended to govern himself by any religious obligation.**

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EXERCISE 8            CLAUSES

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

*subj* = subject

*adj* = adjective

*p.n.* = predicate nominative

*d.o.* = direct object

*adv* = adverb

*o.p.* = object of preposition

- \_\_\_\_ 1.        Whoever visits some estates there, and witnesses the good-humored indulgence of some masters and mistresses, and the affectionate loyalty of some slaves, might be tempted to dream the oft-fabled poetic legend of a patriarchal institution, and all that.
- \_\_\_\_ 2.        “Mistress says that when all things go wrong to us, we must believe that God is doing the very best.”
- \_\_\_\_ 3.        “If I could only at least save Eliza’s child, I would sacrifice anything I have.”
- \_\_\_\_ 4.        She was many miles past any neighborhood where she was personally known.
- \_\_\_\_ 5.        It was Uncle Tom, who had come in, and stood listening to the conversation at the door.
- \_\_\_\_ 6.        While this scene was going on at the tavern, Sam and Andy, in a state of high felicitation, pursued their way home.
- \_\_\_\_ 7.        And what was worse for him in this particular pinch of the argument was, that his wife knew it, and, of course, was making an assault on rather an indefensible point.
- \_\_\_\_ 8.        He had never thought that a fugitive might be a hapless mother, a defenseless child, -- like that one which was now wearing his lost boy’s little well-known cap.
- \_\_\_\_ 9.        “I never knew what peace or comfort was.”
- \_\_\_\_ 10.        And so, after a transfer of certain bills had passed from the man’s pocket-book to the trader’s, he resumed his cigar.
- \_\_\_\_ 11.        “He really does act as if he set his servants before me, and before himself, too.”
- \_\_\_\_ 12.        “But custom with us does what Christianity ought to do, -- obliterates the feeling of personal prejudice.”

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EXERCISE 8            CLAUSES

- \_\_\_ 13.        “Why, I feel rich and strong, though we have nothing but our bare hands.”
- \_\_\_ 14.        George stood with clenched hands and glowing eyes, and looking as any other man might look, whose wife was to be sold at auction, and son sent to a trader, all under the shelter of a Christian nation’s laws.
- \_\_\_ 15.        “You see, you must not infer, from what I have told you, that Alfred is what is called a hard master; for he isn’t.”
- \_\_\_ 16.        Even Marie declared that it was absolutely fatiguing to see Cousin Ophelia always so busy.
- \_\_\_ 17.        Marie always had a headache on hand for any conversation that did not exactly suit her.
- \_\_\_ 18.        “I tell you,” said Augustine, “if there is anything that is revealed with the strength of a divine law in our times, it is that the masses are to rise, and the under class become the upper one.”
- \_\_\_ 19.        Topsy, who had stood sullenly, holding down her head, now came up and offered her flowers.
- \_\_\_ 20.        As they stood there now by Legree, they seemed an apt illustration of the fact that brutal men are lower even than animals.
- \_\_\_ 21.        Where she came from, or who she was, Tom did not know.
- \_\_\_ 22.        The hand with which George was taking the tickets and change trembled a little.
- \_\_\_ 23.        Cassy stood silent, while large, heavy tears dropped from her downcast eyes.
- \_\_\_ 24.        This may serve as a specimen of the game that Cassy played with Legree, until he would sooner have put his head into a lion’s mouth than to have explored that garret.
- \_\_\_ 25.        “The advantage is that in case of my getting in debt, or dying, -- things that might happen, -- you can not now be taken up and sold.”

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

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

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

- \_\_\_\_ 1.        He folded his arms, tightly pressed in his lips, but a whole volcano of bitter feelings burned in his bosom, and sent streams of fire through his veins.
- \_\_\_\_ 2.        She had never seen her husband in this mood before; and her gentle system of ethics seemed to bend like a reed in the surges of such passions.
- \_\_\_\_ 3.        Then there were last words, and sobs, and bitter weeping, -- such parting as those may make whose hope to meet again is as the spider's web, -- and the husband and wife were parted.
- \_\_\_\_ 4.        "O, Mr. Shelby! -- and you have promised him his freedom, too, -- you and I have spoken to him a hundred times of it."
- \_\_\_\_ 5.        But there, on the bed lay her slumbering boy . . . his rosy mouth half open, his fat hands thrown out over the bedclothes, and a smile spread like a sunbeam over his whole face.
- \_\_\_\_ 6.        "I'm sure I'd rather be sold, ten thousand times over, than to have all that ar poor crittur's got to answer for."
- \_\_\_\_ 7.        "She looked so curis, a leapin' and springin' -- ice a crackin' -- and only to hear her, -- plump! ker chuck! ker splash! Spring! Lord! how she goes it!"
- \_\_\_\_ 8.        Tom, whose great heavy mouth had stood ajar during this communication, now suddenly snapped it together, as a big dog closes on a piece of meat, and seemed to be digesting the idea at his leisure.
- \_\_\_\_ 9.        "The ice went crack! c'wallop! cracking! chunk! and she a boundin' like a buck!"
- \_\_\_\_ 10.       And so, as our poor senator was not stone or steel, -- as he was a man, and a downright noble-hearted one, too, -- he was, as everybody must see, in a sad case for his patriotism.
- \_\_\_\_ 11.       The carriage proceeding along much as follows, -- bump! bump! bump! slush! down in the mud!
- \_\_\_\_ 12.       Add to this picture a jolly, crackling, rollicking fire, going rejoicingly up a great wide chimney . . .

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 13.        Mr. Wilson's mind was one of those that may not unaptly be represented by a bale of cotton, -- downy, soft, benevolently fuzzy and confused.
- \_\_\_ 14.        The bell rung, the steamer whizzed, the engine groaned and coughed, and away swept the boat down the river.
- \_\_\_ 15.        Something black passed quickly by him to the side of the boat, and he heard a splash in the water.
- \_\_\_ 16.        He had seen Death many times, -- met him in the way of trade, and got acquainted with him, and he only thought of him as a hard customer, that embarrassed his property operations very unfairly, and so he only swore that the gal was a baggage.
- \_\_\_ 17.        But, as she gently swung backward and forward, the chair kept up a kind of subdued "creechy crawchy," that would have been intolerable in any other chair.
- \_\_\_ 18.        Had his wife been a whole woman, she might yet have done something – as woman can – to mend the broken threads of life, and weave it again into a tissue of brightness.
- \_\_\_ 19.        In punctuality, she was as inevitable as a clock, and as inexorable as a railroad engine.
- \_\_\_ 20.        "I tell you, he's a regular hearse for blackness and sobriety, and will drive you like a funeral, if you want."
- \_\_\_ 21.        There she stood, so slender, so elegant, so airy and undulating in all her motions, her lace scarf enveloping her like a mist.
- \_\_\_ 22.        If any part of the dinner was a failure, there were fifty indisputably good reasons for it.
- \_\_\_ 23.        . . . I became a piece of driftwood, and have been floating and eddying about, ever since.
- \_\_\_ 24.        "She can't teach her mischief; she might teach it to some children, but evil rolls off Eva's mind like dew off a cabbage leaf, -- not a drop sinks in."
- \_\_\_ 25.        . . . Topsy would hold a perfect carnival of confusion, for some one or two hours.

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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.      She turned, and a bright smile lighted up her fine eyes.
- \_\_\_ 2.      “He says he’ll bring me down and humble me, and he puts me to just the hardest, meanest and dirtiest work, on purpose!”
- \_\_\_ 3.      “I’m sure, Aunt Chloe, I understand all my pie and pudding privileges,” said George.
- \_\_\_ 4.      “And how can I bear to have this open acknowledgment that we care for no tie, no duty, no relation, however sacred, compared with money?”
- \_\_\_ 5.      It was a quiet, neat apartment, on the same floor with her mistress.
- \_\_\_ 6.      There was the pleasant sunny window, where she had often sat singing at her sewing.
- \_\_\_ 7.      “Lord bless us, Mas’r,” said Sam, in a tone of the deepest concern, “and me that has been racin’ and chasin’ till the sweat jest pours off me!”
- \_\_\_ 8.      The frosty ground creaked beneath her feet, and she trembled at the sound.
- \_\_\_ 9.      For she felt the weight of her boy as if it had been a feather, and every flutter of fear seemed to increase the supernatural power that bore her on, while from her pale lips burst forth, in frequent ejaculations, the prayer to a Friend above – “Lord, help! Lord, save me!”
- \_\_\_ 10.      “. . . Mas’r Haley was mighty oneasy, and that he couldn’t sit in his cheer no ways, but was a walkin’ and stalkin’ to the winders and through the porch.”
- \_\_\_ 11.      “. . . and here Haley sat him down to meditate on the instability of human hopes and happiness in general.
- \_\_\_ 12.      He drew his breath short, and stood in silence.
- \_\_\_ 13.      “. . . and being gifted by nature with a great, honest, just heart, quite equal to his gigantic frame, he had been for some years witnessing with repressed uneasiness the workings of a system equally bad for oppressor and oppressed.
- \_\_\_ 14.      Tom spoke with a thick utterance, and with a bitter choking in his throat, -- but he spoke brave and strong.

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EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_ 15. Suddenly he heard the quick, short click of a horse's hoof behind him.
- \_\_\_ 16. Now, the reflections of two men sitting side by side are a curious thing, -- seated on the same seat, having the same eyes, ears, hands and organs of all sorts, and having pass before their eyes the same objects . . .
- \_\_\_ 17. The trader searched the boat from stem to stern, among boxes, bales, and barrels, round the machinery, by the chimneys, in vain.
- \_\_\_ 18. The slanting light of the setting sun quivers on the sea-like expanse of river.
- \_\_\_ 19. Her father, scarce knowing what he did, was plunging in after her, but was held back by some behind him, who saw that more efficient aid had followed his child.
- \_\_\_ 20. "The country is almost ruined with pious white people: such pious politicians as we have just before election, -- such pious goings on in all departments of church and state, that a fellow does not know who'll cheat him next."
- \_\_\_ 21. But in real life we do not die when all that makes life bright dies to us.
- \_\_\_ 22. And the wagon drove off, rattling and jolting over the frozen road.
- \_\_\_ 23. And Eva, who had stood a silent spectator of the scene thus far, made a silent sign to Topsy to follow her.
- \_\_\_ 24. On the lower part of a small, mean boat, on the Red river, Tom sat, -- chains on his wrists, chains on his feet, and a weight heavier than chains lay on his heart.
- \_\_\_ 25. Windows were rattling, shutters flapping, the wind carousing, rumbling, and tumbling down the chimney, and every once in a while, puffing out smoke and ashes, as if a legion of spirits were coming after them.

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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.      The child came up, and the master patted the curly head, and chucked him under the chin.
- \_\_\_\_ 2.      Her corn cake, in all its varieties of hoe cake, dodgers, muffins, and other species too numerous to mention was a sublime mystery to all less practiced compounders.
- \_\_\_\_ 3.      He was a large, broad-chested, powerfully-made man, of a fully glossy black, and a face whose truly African features were characterized by an expression of grave and steady good sense, united with much kindness and benevolence.
- \_\_\_\_ 4.      Old Bruno, a great Newfoundland, who slept at the end of the porch, rose, with a low growl, as she came near.
- \_\_\_\_ 5.      Somewhat mollified by certain cups of very good coffee, he came out smiling and talking, in tolerably restored humor.
- \_\_\_\_ 6.      In her little bundle she had provided a store of cakes and apples, which she used as expedients for quickening the speed of the child . . .
- \_\_\_\_ 7.      The bell here rang, and Tom was summoned to the parlor.
- \_\_\_\_ 8.      He was short and slender, lithe and cat-like in his motions, and had a peering, mousing expression about his keen black eyes . . .
- \_\_\_\_ 9.      “. . . tell Aunt Chloe she may get you some of that cold ham that was left of dinner today.”
- \_\_\_\_ 10.      Mrs. Bird was a timid, blushing little woman, of about four feet in height, and with mild blue eyes, and a peach-blow complexion . . .
- \_\_\_\_ 11.      Away he went, and Tom looked, till the clatter of his horse's heels died away, the last sound or sight of his home.
- \_\_\_\_ 12.      He was very tall, with a dark, Spanish complexion, fine, expressive black eyes, and close-curling hair, also of a glossy blackness.
- \_\_\_\_ 13.      So, as he stood carefully stroking his umbrella, and folding and patting down all the creases in it, he proceeded on with his exhortations . . .

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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 14.      Her baby raised himself up against her, and stroked her cheeks with his little hands.
- \_\_\_\_ 15.      A large, roomy, neatly painted kitchen, its yellow floor glossy and smooth, and without a particle of dust; a neat, well-blackened cooking stove; rows of shining tin . . . glossy green wood chairs, old and firm . . .
- \_\_\_\_ 16.      There were low murmurs of talk, gentle tinkling of teaspoons, and musical clatter of cups and saucers, and all mingled in a delightful dream of rest.
- \_\_\_\_ 17.      The shivery canes, and the tall, dark cypress, hung with wreaths of dark, funereal moss, glow in the golden ray, as the heavily-laden steamboat marches onward.
- \_\_\_\_ 18.      Several times she appeared suddenly among them, with her hands full of candy, nuts, and oranges, which she would distribute joyfully to them, and then be gone again.
- \_\_\_\_ 19.      Miss Ophelia, as you now behold her, stands before you, in a very shining brown linen traveling-dress, tall, square-formed, and angular.
- \_\_\_\_ 20.      In the middle of the court, a fountain threw high its silvery water, falling in a never-ceasing spray into a marble basin, fringed with a deep border of fragrant violets.
- \_\_\_\_ 21.      Two large orange-trees, now fragrant with blossoms threw a delicious shade.
- \_\_\_\_ 22.      And now Rachel took Eliza's hand kindly, and led the way to the supper table.
- \_\_\_\_ 23.      He had black, fiery eyes, coal-black hair, and a strong, fine Roman profile, and rich brown complexion.
- \_\_\_\_ 24.      At such times, St. Clare would feel a sudden thrill, and clasp her in his arms, as if that fond clasp could save her.
- \_\_\_\_ 25.      They stood there so still, gazing upon her, that even the ticking of the watch seemed too loud.

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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. mythology      c. religion      d. literature      e. folklore/superstition*

- \_\_\_\_ 1. Her first glance was at the river, which lay, like Jordan, between her and the Canaan of liberty on the other side.
- \_\_\_\_ 2. Tom received the compliment with becoming modesty, and began to look as affable as was consistent, as John Bunyan says, “with his doggish nature.”
- \_\_\_\_ 3. And if he had been the prodigal son himself, he could not have been overwhelmed with more maternal bountifulness.
- \_\_\_\_ 4. The various hats, in fact, were quite a Shakespearean study.
- \_\_\_\_ 5. “It’s undoubtedly the intention of Providence that the African race should be servants, -- kept in a low condition,” said a grave-looking gentleman in black, a clergyman, seated by the cabin door.
- \_\_\_\_ 6. Bards have written of the cestus of Venus, that turned the heads of all the world in successive generations.
- \_\_\_\_ 7. Cicero, when he buried his darling and only daughter, had a heart as full of honest grief as poor Tom’s . . .
- \_\_\_\_ 8. And there was not a corner or nook, above or below, where those fairy footsteps had not glided, and that visionary golden head, with its deep blue eyes, fledged along.
- \_\_\_\_ 9. He could cut cunning little baskets out of cherry stones . . . and he was a very Pan in the manufacture of whistles of all sizes and sorts.
- \_\_\_\_ 10. . . . he will remember the staid, respectable old bookcase, with its glass doors, where Rollin’s History, Milton’s Paradise Lost, Bunyan’s Pilgrim’s Progress, and Scott’s Family Bible, stand side by side . . .
- \_\_\_\_ 11. . . . here and there a mystic old aloe, with its strange, massive leaves, sat looking like some hoary old enchanter, sitting in weird grandeur among the more perishable bloom and fragrance around it.
- \_\_\_\_ 12. He looked wistfully on the velvet carpets, and the before unimagined splendors of mirrors, pictures, statues, and curtains, and, like the Queen of Sheba before Solomon, there was no more spirit in him.

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EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_\_ 13.      And he did enjoy with a quiet joy the birds, the flowers, the fountains, the perfume, and light and beauty of the court, the silken hangings, and pictures . . . that made the parlors within a kind of Aladdin's palace to him.
- \_\_\_\_ 14.      Our friend Tom, in his own simple musings, often compared his more fortunate lot, in the bondage into which he was cast, with that of Joseph in Egypt.
- \_\_\_\_ 15.      No feudal baron in Magna Charta times could have more thoroughly resented some incursion of the crown.
- \_\_\_\_ 16.      It was Dinah's mode of invoking the domestic Muses.
- \_\_\_\_ 17.      But her labors in all departments that depended on the cooperation of servants were like those of Sisysphus or the Danaides.
- \_\_\_\_ 18.      "Come, cousin, don't stand there looking like one of the Fates."
- \_\_\_\_ 19.      And the only reason why the land don't sink under it, like Sodom and Gomorrah, is because it is used in a way infinitely better than it is.
- \_\_\_\_ 20.      "Never was born!" persisted Topsy, with another grin, that looked so goblin-like, that, if Miss Ophelia had been at all nervous, she might have fancied that she had got hold of some sooty gnome . . .
- \_\_\_\_ 21.      "Well, you are always heroic and transcendental," said Mr. Shelby, "but I think you had better think before you undertake such a piece of Quixotism."
- \_\_\_\_ 22.      "The nobles in Louis XVI's time thought just so; and Austria and Pius IX think so now."
- \_\_\_\_ 23.      "Why, if your Gospel is not strong enough to save one heathen child, that you can have at home here, all to yourself, what's the use of sending one or two poor missionaries off with it among thousands of just such?
- \_\_\_\_ 24.      Hence Moore, Byron, Goethe, often speak words more wisely descriptive of the true religious sentiment, than another man, whose whole life is governed by it.
- \_\_\_\_ 25.      For some remarkable reason, ghostly legends were uncommonly rife, about this time, among the servants on Legree's place.

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**EXERCISE 13            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

**Read the following passage the first time through for meaning.**

Know, then, innocent eastern friend, that in benighted regions of the west, where the mud is of unfathomable and sublime depth, roads are made of round rough logs, arranged transversely side by side, and coated over in their pristine freshness with earth, turf, and whatsoever may come to hand, and then the rejoicing native calleth it a road, and straightway essayeth to ride thereupon. In process of time, the rains wash off all the turf and grass aforesaid, move the logs hither and thither, in picturesque positions, up, down and crosswise, with divers chasms and ruts of black mud intervening.

Over such a road as this our senator went stumbling along, making moral reflections as continuously as under the circumstances could be expected, -- the carriage proceeding along much as follows, -- bump! bump! bump! slush! down in the mud! -- the senator, woman and child, reversing their positions so suddenly as to come, without any very accurate adjustment, against the windows of the downhill side. Carriage sticks fast, while Cudjoe on the outside is heard making a great muster among the horses. After various ineffectual pullings and twitchings, just as the senator is losing all patience, the carriage suddenly rights itself with a bounce, -- two front wheels go down into another abyss, and senator, woman, and child, all tumble promiscuously on to the front seat, -- senator's hat is jammed over his eyes and nose quite uncereemoniously, and he considers himself fairly extinguished; -- child cries, and Cudjoe on the outside delivers animated addresses to the horses, who are kicking, and floundering, and straining, under repeated cracks of the whip. Carriage springs up, with another bounce, -- down go the hind wheels, -- senator, woman, and child, fly over on to the back seat, his elbows encountering her bonnet, and both her feet being jammed into his hat, which flies off in the concussion. After a few moments the "slough" is passed, and the horses stop, panting; -- the senator finds his hat, the woman straightens her bonnet and hushes her child, and they brace themselves firmly for what is yet to come. (From Chapter 9)

**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 Know, then, innocent eastern friend, that in benighted regions of the west, where the mud is of
- 2 unfathomable and sublime depth, roads are made of round rough logs, arranged transversely
- 3 side by side, and coated over in their pristine freshness with earth, turf, and whatsoever may
- 4 come to hand, and then the rejoicing native calleth it a road, and straightway essayeth to ride
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- 6 hither and thither, in picturesque positions, up, down and crosswise, with divers chasms and
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**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

12 against the windows of the downhill side. Carriage sticks fast, while Cudjoe on the outside is  
13 heard making a great muster among the horses. After various ineffectual pullings and twitchings,  
14 just as the senator is losing all patience, the carriage suddenly rights itself with a bounce, -- two  
15 front wheels go down into another abyss, and senator, woman, and child, all tumble promiscuously  
16 on to the front seat, -- senator's hat is jammed over his eyes and nose quite unceremoniously, and  
17 he considers himself fairly extinguished; -- child cries, and Cudjoe on the outside delivers animated  
18 addresses to the horses, who are kicking, and floundering, and straining, under repeated cracks  
19 of the whip. Carriage springs up, with another bounce, -- down go the hind wheels, -- senator,  
20 woman, and child, fly over on to the back seat, his elbows encountering her bonnet, and both her  
21 feet being jammed into his hat, which flies off in the concussion. After a few moments the "slough"  
22 is passed, and the horses stop, panting; -- the senator finds his hat, the woman straightens her  
23 bonnet and hushes her child, and they brace themselves firmly for what is yet to come.

- \_\_\_\_ 1.      A shift occurs in Line . . .  
              a. 4    b. 8    c. 10    d. 16
- \_\_\_\_ 2.      The underlined words in Line 2 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      The underlined words in Line 3 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      The author uses ALL of the following words to develop tone EXCEPT . . .  
              a. benighted    b. essayeth    c. aforesaid    d. crosswise
- \_\_\_\_ 5.      In Line 15 the word *promiscuously* most likely means . . .  
              a. sensuously    b. quickly    c. haphazardly    d. noisily
- \_\_\_\_ 6.      ALL of the following devices are used to develop tone EXCEPT . . .  
              a. punctuation  
              b. sensory imagery  
              c. figurative language  
              d. dramatic irony

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**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

**Read the following passage the first time through for meaning.**

Mine host, who stood behind the bar, like most of his countrymen, was great of stature, good-natured, and loose-jointed, with an enormous shock of hair on his head, and a great tall hat on top of that. In fact, everybody in the room bore on his head this characteristic emblem of man's sovereignty; whether it were felt hat, palm leaf, greasy beaver, or fine new chapeau, there it reposed with true republican independence. In truth, it appeared to be the characteristic mark of every individual. Some wore them tipped rakishly to one side – these were your men of humor, jolly, free-and-easy dogs; some had them jammed independently down over their noses – these were your hard characters, thorough men, who, when they wore their hats, wanted to wear them, and to wear them just as they had a mind to; there were those who had them set far over back – wide-awake men, who wanted a clear prospect; while careless men, who did not know, or care, how their hats sat, had them shaking about in all directions. The various hats, in fact, were quite a Shakespearean study. Divers Negroes, in very free-and-easy pantaloons, and with no redundancy in the shirt line, were scuttling about, hither and thither, without bringing to pass any very particular results, except expressing a generic willingness to turn over everything in creation generally for the benefit of Mas'r and his guests. Add to this picture a jolly, crackling, rollicking fire, going rejoicingly up a great wide chimney, -- the outer door and every window being set wide open, and the calico window curtain flopping and snapping in a good stiff breeze of damp raw air, -- and you have an idea of a Kentucky tavern. (From Chapter 11)

**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 Mine host, who stood behind the bar, like most of his countrymen, was great of stature, good-natured,
- 2 and loose-jointed, with an enormous shock of hair on his head, and a great tall hat on top of that.
- 3 In fact, everybody in the room bore on his head this characteristic emblem of man's sovereignty;
- 4 whether it were felt hat, palm leaf, greasy beaver, or fine new chapeau, there it reposed with true
- 5 republican independence. In truth, it appeared to be the characteristic mark of every individual.
- 6 Some wore them tipped rakishly to one side – these were your men of humor, jolly, free-and-easy dogs;
- 7 some had them jammed independently down over their noses – these were your hard characters,
- 8 thorough men, who, when they wore their hats, wanted to wear them, and to wear them just as they
- 9 had a mind to; there were those who had them set far over back – wide-awake men, who wanted a
- 10 clear prospect; while careless men, who did not know, or care, how their hats sat, had them shaking
- 11 about in all directions. The various hats, in fact, were quite a Shakespearean study.
- 12 Divers Negroes, in very free-and-easy pantaloons, and with no redundancy in the shirt line, were
- 13 scuttling about, hither and thither, without bringing to pass any very particular results, except

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**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

14 expressing a generic willingness to turn over everything in creation generally for the benefit of  
15 Mas'r and his guests. Add to this picture a jolly, crackling, rollicking fire, going rejoicingly up a  
16 great wide chimney, -- the outer door and every window being set wide open, and the calico window  
17 curtain flopping and snapping in a good stiff breeze of damp raw air, -- and you have an idea of  
18 a Kentucky tavern.

- \_\_\_ 1.      The underlined words in Line 2 are examples of . . .  
            a. consonance    b. alliteration    c. repetition    d. rhyme
  
- \_\_\_ 2.      Line 11 contains an example of . . .  
            a. allusion    b. allegory    c. anecdote    d. anaphora
  
- \_\_\_ 3.      Line 14 contains an example of . . .  
            a. metaphor    b. simile    c. hyperbole    d. personification
  
- \_\_\_ 4.      Line 15 contains an example of . . .  
            a. metaphor    b. personification    c. simile    d. hyperbole
  
- \_\_\_ 5.      The underlined words in Line 4 are examples of . . .  
            a. assonance    b. consonance    c. alliteration    d. rhyme
  
- \_\_\_ 6.      The author uses ALL of the following devices to develop tone EXCEPT . . .  
            a. sensory imagery  
            b. repetition  
            c. dialogue  
            d. figurative language

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**EXERCISE 15            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

**Read the following passage the first time through for meaning.**

His very soul bled within him for what seemed to him the wrongs of the poor suffering thing that lay like a crushed reed on the boxes; the feeling, living, bleeding yet immortal thing, which American state law coolly classes with the bundles, and bales, and boxes, among which she is lying.

Night came on, -- night calm, unmoved, and glorious, shining down with her innumerable and solemn angel eyes, twinkling, beautiful, but silent. There was no speech nor language, no pitying voice nor helping hand, from that distant sky. One after another, the voices of business or pleasure died away; all on the boat were sleeping, and the ripples at the prow were plainly heard. Tom stretched himself out on a box, and there as he lay, he heard, ever and anon, a smothered sob or cry from the prostrate creature, -- "O! what shall I do? O Lord! O good Lord, do help me!" and so, ever and anon, until the murmur died away in silence.

At midnight, Tom waked, with a sudden start. Something black passed quickly by him to the side of the boat, and he heard a splash in the water. No one else saw or heard anything. He raised his head, -- the woman's place was vacant! he got up, and sought about him in vain. The poor bleeding heart was still, at last, and the river rippled and dimpled just as brightly as if it had not closed above it.

(From Chapter 12)

**Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.**

- 1 His very soul bled within him for what seemed to him the wrongs of the poor suffering thing that lay
- 2 like a crushed reed on the boxes; the feeling, living, bleeding yet immortal thing, which American
- 3 state law coolly classes with the bundles, and bales, and boxes, among which she is lying.
- 4 Night came on, -- night calm, unmoved, and glorious, shining down with her innumerable and
- 5 solemn angel eyes, twinkling, beautiful, but silent. There was no speech nor language, no pitying
- 6 voice nor helping hand, from that distant sky. One after another, the voices of business or
- 7 pleasure died away; all on the boat were sleeping, and the ripples at the prow were plainly heard.
- 8 Tom stretched himself out on a box, and there as he lay, he heard, ever and anon, a smothered sob or
- 9 cry from the prostrate creature, -- "O! what shall I do? O Lord! O good Lord, do help me!" and so,
- 10 ever and anon, until the murmur died away in silence.
- 11 At midnight, Tom waked, with a sudden start. Something black passed quickly by him to the side of
- 12 the boat, and he heard a splash in the water. No one else saw or heard anything. He raised his head,
- 13 -- the woman's place was vacant! he got up, and sought about him in vain. The poor bleeding heart
- 14 was still, at last, and the river rippled and dimpled just as brightly as if it had not closed above it.

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**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

- \_\_\_\_ 1.      The **PREDOMINANT** poetic device in Line 3 is . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
  
- \_\_\_\_ 2.      Lines 4-5 contain examples of . . .  
a. personification and allusion  
b. simile and allusion  
c. metaphor and personification  
d. hyperbole and personification
  
- \_\_\_\_ 3.      Line 11 contains **ALL** of the following poetic devices **EXCEPT** . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
  
- \_\_\_\_ 4.      Line 12 contains an example of . . .  
a. metaphor   b. onomatopoeia   c. personification   d. simile
  
- \_\_\_\_ 5.      Lines 13-14 are an example of . . .  
a. inference   b. sarcasm   c. allegory   d. denouement
  
- \_\_\_\_ 6.      The author uses **ALL** of the following devices to develop tone **EXCEPT** . . .  
a. dialogue  
b. repetition  
c. flashback  
d. sensory imagery

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**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

**Read the following passage the first time through for meaning.**

Tom watched the little lady a great deal, before he ventured on any overtures towards acquaintanceship. He knew an abundance of simple acts to propitiate and invite the approaches of the little people, and he resolved to play his part right skillfully. He could cut cunning little baskets out of cherry stones, could make grotesque faces on hickory nuts, or odd jumping figures out of elder pith, and he was a very Pan in the manufacture of whistles of all sizes and sorts. His pockets were full of miscellaneous articles of attraction, which he had hoarded in days of old for his master's children, and which he now produced, with commendable prudence and economy, one by one, as overtures for acquaintance and friendship.

The little one was shy, for all her busy interest in everything going on, and it was not easy to tame her. For a while, she would perch like a canary bird on some box or package near Tom, while busy in the little arts aforementioned, and take from him, with a kind of grave bashfulness, the little articles he offered. But at last they got on quite confidential terms. (From Chapter 14)

**Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.**

- 1 Tom watched the little lady a great deal, before he ventured on any overtures towards
- 2 acquaintanceship. He knew an abundance of simple acts to propitiate and invite the approaches
- 3 of the little people, and he resolved to play his part right skillfully. He could cut cunning little
- 4 baskets out of cherry stones, could make grotesque faces on hickory nuts, or odd jumping figures
- 5 out of elder pith, and he was a very Pan in the manufacture of whistles of all sizes and sorts. His
- 6 pockets were full of miscellaneous articles of attraction, which he had hoarded in days of old for
- 7 his master's children, and which he now produced, with commendable prudence and economy,
- 8 one by one, as overtures for acquaintance and friendship.
- 9 The little one was shy, for all her busy interest in everything going on, and it was not easy to tame
- 10 her. For a while, she would perch like a canary bird on some box or package near Tom, while
- 11 busy in the little arts aforementioned, and take from him, with a kind of grave bashfulness, the little
- 12 articles he offered. But at last they got on quite confidential terms.

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**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

- \_\_\_\_ 1.      Line 3 contains ALL of the following poetic devices EXCEPT . . .  
a. rhyme    b. consonance    c. alliteration    d. repetition
- \_\_\_\_ 2.      Line 5 contains an example of . . .  
a. metaphor    b. allusion    c. simile    d. personification
- \_\_\_\_ 3.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
a. lady    b. articles    c. little    d. overtures
- \_\_\_\_ 4.      Line 10 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 5.      The word *propitiate* in Line 2 most likely means . . .  
a. allow    b. prevent    c. start    d. thank
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in function EXCEPT . . .  
a. *overtures towards acquaintanceship* (Line 1-2)  
b. *invite the approaches of the little people* (Line 2-3)  
c. *articles of attraction* (Line 6)  
d. *they got on quite confidential terms* (Line 12)

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

## GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, 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 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

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

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

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

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

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as. (*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** – 20<sup>th</sup> century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

**SUSPENSE** – anticipation of the outcome.

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

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

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

**THEME** – a central idea.

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

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

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

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

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

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



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