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grammar, style, and proofreading exercises

The Grammardog Guide to

Short Stories

by Nathaniel Hawthorne

The Minister's Black Veil
Dr. Heidegger's Experiment
Young Goodman Brown
Rappaccini's Daughter
Feathertop: A Moralized Legend

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

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Grammardog.com L.L.C.
P.O. Box 299
Christoval, Texas 76935
Phone: 325-896-2479
Fax: 325-896-2676
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SHORT STORIES by Nathaniel Hawthorne – Grammar and Style
All exercises use sentences from the stories.

TABLE OF CONTENTS

TABLE OF CONTENTS

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:

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

THE MINISTER'S BLACK VEIL

____1. The sexton <u>stood</u> in the porch of Milford meeting-house, pulling busily at the bell-rope.

____2. "But what has good Parson Hooper got <u>upon</u> his face?"

____3. "He has changed <u>himself</u> into something awful, only by hiding his face."

____4. The <u>mysterious</u> emblem was never once withdrawn.

DR. HEIDEGGER'S EXPERIMENT

____5. That very singular man, old Dr. Heidegger, <u>once</u> invited four venerable friends to meet him in his study.

____6. Four champagne glasses <u>were</u> also on the table.

____7. "<u>Ahem</u>!" said Colonel Killigrew, who believed not a word of the doctor's story; "and what may be the effect of this fluid on the human frame?"

____8. It was apparently impregnated with an effervescent gas, <u>for</u> little bubbles were continually ascending from the depths of the glasses, and bursting in silvery spray at the surface.

YOUNG GOODMAN BROWN

____9. "What a wretch am I to leave <u>her</u> on such an errand!"

____10. On came the hoof tramps and the voices of the riders, two <u>grave</u> old voices, conversing soberly as they drew near.

____11. In truth, all through the haunted forest there could be <u>nothing</u> more frightful than the figure of Goodman Brown.

____12. In the <u>interval</u> of silence he stole forward until the light glared full upon his eyes.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

RAPPACCINI'S DAUGHTER

____13. Giovanni still found no better occupation than to look down into the garden <u>beneath</u> his window.

____14. "<u>Aha</u>!" cried the professor, with a laugh.

____15. Meanwhile Giovanni had pursued a <u>circuitous</u> route, and at length found himself at the door of his lodgings.

____16. He threw a glance around the garden to discover if Beatrice <u>or</u> her father were present, and, perceiving that he was alone, began a critical observation of the plants.

FEATHERTOP: A MORALIZED LEGEND

____17. The old witch took three or four more <u>whiffs</u> of her pipe and smiled.

____18. And, issuing from the cottage, Feathertop strode <u>manfully</u> towards town.

____19. On the breast of his coat <u>glistened</u> a star.

____20. It so happened that the parlor door was partly of glass, shaded by a <u>silken</u> curtain, the folds of which hung a little awry.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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 next day, the whole village of milford (1)
talked of little else than Parson Hooper s (2)
black veil. That, and the mystery conceeled (3)
behind it, supplied a topic for discussion between acquaintences meeting in the street, (4)
and good women gossiping at their open (5)
windows It was the first item of news that (6)
the tavern-keeper told to his guests.

(From *The Minister's Black Veil*)

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

His guests shivered again. a strange (1) **chillness, wether of the body or spirit they could** (2) **not tell, was creeping gradualy over them all. They** (3) **gazed at one another, and fancied that each fleeting moment snatched away a Charm, and** (4) **left a deeppening furrow where none had been before. Was it an illusion.** (5) (6)

(From *Dr. Heidegger's Experiment*)

____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

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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

Faith!" shouted Goodman Brown, in a (1)
voice of agony and desperation; and the
echoes of the forrest mocked him, crying (2)
"Faith! Faith! as if bewildered wretches (3)
were seeking her through the wildernes. (4)
the cry of grief, rage, and terror was yet (5)
piercing the night, when the unhapy (6)
husband held his breath for a response.

(From *Young Goodman Brown*)

____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

"Signora, said he, "there are pure and (1)
healthful flowers. wear them for the sake (2)
of Giovanni Guasconti" (3)
"Thanks, signor," replyed Beatrice, with (4)
her rich voice, that came fourth as it were like (5)
a gush of music, and with a Mirthful expression (6)
half childish and half woman-like.

(From *Rappaccini's Daughter*)

____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

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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.

THE MINISTER'S BLACK VEIL

____1. A rumor of some unaccountable phenomenon had preceded Mr. Hooper into the meeting-house, and set all the congregation astir.

____2. The sermon which he now delivered was marked by the same characteristics of style and manner as the general series of his pulpit oratory.

____3. The clergyman stepped into the room where the corpse was laid, and bent over the coffin, to take a last farewell of his deceased parishioner.

____4. And thus speaking, the Reverend Mr. Clark bent forward to reveal the mystery of so many years.

DR. HEIDEGGER'S EXPERIMENT

____5. He uncovered the vase and threw the faded rose into the water which it contained.

____6. They drank off the water, and replaced their glasses on the table.

____7. "I am old and rheumatic, and my dancing days were over long ago."

____8. Never was there a livelier picture of youthful rivalship, with bewitching beauty for the prize.

YOUNG GOODMAN BROWN

____9. With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose.

____10. "Being a stranger to you, she might ask whom I was consorting with and whither I was going."

____11. "But now your good worship will lend me your arm, and we shall be there in a twinkling."

____12. Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

RAPPACCINI'S DAUGHTER

____13. "For the love of Heaven, then, put your head out of the window, and you will see as bright sunshine as you have left in Naples."

____14. The distrustful gardener, while plucking away the dead leaves or pruning the too luxuriant growth of the shrubs, defended his hands with a pair of thick gloves.

____15. With these words the beautiful daughter of Rappacci plucked one of the richest blossoms of the shrub, and was about to fasten it in her bosom.

____16. "Many a young man in Padua would give gold to be admitted among those flowers."

FEATHERTOP: A MORALIZED LEGEND

____17. The pipe was in the old dame's mouth when she said these words.

____18. Then the old dame stood the figure up in a corner of her cottage and chuckled to behold its yellow semblance of a visage, with its knobby little nose thrust into the air.

____19. Amid the general admiration excited by the stranger's appearance, there were two dissenting voices.

____20. With a crowd gathering behind his footsteps, he finally reached the mansion-house of the worshipful Justice Gookin, entered the gate, ascended the steps of the front door, and knocked.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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***

THE MINISTER'S BLACK VEIL

____1. All within hearing immediately turned about, and beheld the <u>semblance</u> of Mr. Hooper, pacing slowly his meditative way towards the meeting-house.

____2. The cause of so much amazement may appear sufficiently <u>slight</u>.

____3. Swathed about his forehead, and hanging down over his <u>face</u>, so low as to be shaken by his breath, Mr. Hooper had on a black veil.

____4. Several persons were <u>visible</u> by the shaded candlelight, in the death chamber of the old clergyman.

DR. HEIDEGGER'S EXPERIMENT

____5. They were all melancholy old <u>creatures</u>, who had been unfortunate in life, and whose greatest misfortune it was that they were not long ago in their graves.

____6. "She promised <u>me</u> her hand, fifty years ago!" exclaimed Mr. Medbourne.

____7. He shook off the few drops of <u>moisture</u> which clung to its petals.

____8. The Water of Youth possessed merely a <u>virtue</u> more transient than that of wine.

YOUNG GOODMAN BROWN

____9. He had taken a dreary <u>road</u>, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind.

____10. "That old woman taught me my <u>catechism</u>," said the young man; and there was a world of meaning in this simple comment.

____11. Without more words, he threw his <u>companion</u> the maple stick, and was as speedily out of sight as if he had vanished into the deepening gloom.

____12. A rampant <u>hag</u> was she.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 5 COMPLEMENTS

RAPPACCINI'S DAUGHTER

____13. On his way, happening to pass by a florist's, he bought a fresh <u>bouquet</u> of flowers.

____14. "Give <u>me</u> thy breath, my sister," exclaimed Beatrice; "for I am faint with common air."

____15. Poison was her <u>element</u> of life.

____16. You shall hear the <u>truth</u> in respect to the poisoner Rappaccini and his poisonous daughter; yes, poisonous as she is beautiful.

FEATHERTOP: A MORALIZED LEGEND

____17. While filling her pipe the old woman continued to gaze with almost motherly <u>affection</u> at the figure in the corner.

____18. Beyond all question the pipe was <u>bewitched</u>.

____19. The maiden raised her <u>eyes</u> and suffered them to linger upon her companion with a bashful and admiring gaze.

____20. While thus muttering, the witch filled a fresh pipe of tobacco, and held the stem between her <u>fingers</u>, as doubtful whether to thrust it into her own mouth or Feathertop's.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:
par = participial ger = gerund inf = infinitive appos = appositive prep = prepositional

THE MINISTER'S BLACK VEIL

____1. The first glimpse of the clergyman's figure was the signal for the bell <u>to cease its summons</u>.

____2. Mr. Hooper, <u>a gentlemanly person</u>, of about thirty, though still a bachelor, was dressed with due clerical neatness . . .

____3. Few could refrain from <u>twisting their heads</u> towards the door . . .

____4. But that piece of crape, <u>to their imagination</u>, seemed to hang down before his heart, the symbol of a fearful secret between him and them.

DR. HEIDEGGER'S EXPERIMENT

____5. "My dear old friends," repeated Dr. Heidegger, "may I reckon on your aid in <u>performing an exceedingly curious experiment</u>?"

____6. "For my own part, <u>having had much trouble in growing old</u>, I am in no hurry to grow young again.

____7. But, the next moment, the exhilarating gush of young life shot <u>through their veins</u>.

____8. At last, <u>turning briskly away</u>, she came with a sort of dancing step to the table.

YOUNG GOODMAN BROWN

____9. "What a wretch am I <u>to leave her on such an errand</u>!

____10. His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, <u>seated at the foot of an old tree.</u>

____11. Goody Cloyse, <u>that excellent old Christian</u>, stood in the early sunshine at her own lattice, catechizing a little girl who had brought her a pint of morning's milk.

____12. But Goodman Brown looked sternly and sadly <u>into her face</u>, and passed on without a greeting.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 6 PHRASES

RAPPACCINI'S DAUGHTER

____13. A young man, named Giovanni Guasconti, came, very long ago, from the more southern region of Italy, <u>to pursue his studies at the University of Padua</u>.

____14. "No; that garden is cultivated by the own hands of Signor Giacomo Rappaccini, <u>the famous doctor</u>, who I warrant him, has been heard of as far as Naples.

____15. The young man rejoiced that, in the heart of the barren city, he had the privilege of <u>overlooking this spot of lovely and luxuriant vegetation</u>.

____16. <u>Endeavoring to recover himself</u>, he stared forth wildly from his inner world into the outer one and spoke like a man in a dream.

FEATHERTOP: A MORALIZED LEGEND

____17. She was determined, therefore, <u>to contrive as lifelike a scarecrow as ever was seen</u>, and to finish it immediately, from top to toe, so that it should begin its sentinel's duty that very morning.

____18. Perhaps it may be as well to enumerate the chief of the articles that went <u>to the composition of this figure</u>.

____19. The figure, after a few doubtful attempts, at length blew forth a volley of smoke <u>extending all the way from the obscure corner into the bar of sunshine</u>.

____20. Thus threatened, the unhappy scarecrow had nothing for it but <u>to puff away for dear life</u>.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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:

appos = appositive ***d.o. = direct object*** ***p.n. = predicate nominative***
adj = adjective ***adv = adverb*** ***o.p. = object of preposition***

Verbal	Usage		
			THE MINISTER'S BLACK VEIL
____	____	**1.**	**There was a general bustle, a rustling of the women's gowns and shuffling of the men's feet, greatly at variance with that hushed repose . . .**
____	____	**2.**	**Did he seek to hide it from the dread Being whom he was addressing?**
____	____	**3.**	**Among all its bad influences, the black veil had the one desirable effect, of making its wearer a very efficient clergyman.**
____	____	**4.**	**But many were made to quake ere they departed!**
			DR. HEIDEGGER'S EXPERIMENT
____	____	**5.**	**Between two of the bookcases hung a looking-glass, presenting its high and dusty plate within a tarnished gilt frame.**
____	____	**6.**	**"Surely, you might be content to grow young in half an hour!"**
____	____	**7.**	**She thrust her face close to the glass, to see whether some long-remembered wrinkle or crow's foot had indeed vanished.**
____	____	**8.**	**The most singular effect of their gayety was an impulse to mock the infirmity and decrepitude of which they had so lately been the victims.**
			YOUNG GOODMAN BROWN
____	____	**9.**	**This, of course, must have an ocular deception, assisted by the uncertain light.**
____	____	**10.**	**Goodman Brown heard the tramp of horses along the road, and deemed it advisable to conceal himself within the verge of the forest . . .**
____	____	**11.**	**He looked up to the sky, doubting whether there really was a heaven above him.**
____	____	**12.**	**But he had no power to retreat one step, nor to resist . . .**

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

RAPPACCINI'S DAUGHTER

____ ____**13** **While Giovanni stood at the window he heard a rustling behind a screen of leaves, and became aware that a person was at work in the garden.**

____ ____**14.** **Giovanni's first movement on starting from sleep, was to throw open the window and gaze down into the garden which his dreams had made so fertile of mysteries.**

____ ____**15.** **. . . he heard the rustling of a silken garment, and, turning, beheld Beatrice emerging from beneath the sculptured portal.**

____ ____**16.** **He resolved to institute some decisive test that should satisfy him . . . whether there were those dreadful peculiarities in her physical nature which could not be supposed to exist without some corresponding monstrosity of soul.**

FEATHERTOP: A MORALIZED LEGEND

____ ____**17.** **But the clothes, in this case, were to be the making of the man.**

____ ____**18.** **Hurrying from her chamber to the parlor, she had ever since been viewing herself in the large looking-glass and practicing pretty airs . . .**

____ ____**19.** **. . . had the fair Polly glanced aside at her father instead of devoting herself wholly to the brilliant guest, she might have taken warning of some mischief nigh at hand.**

____ ____**20.** **Snatching the pipe from his mouth, he flung it with all his might against the chimney, and at the same instant sand upon the floor, a medley of straw and tattered garments, with some sticks protruding from the heap, and a shriveled pumpkin in the midst.**

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 8 CLAUSES

Indicate how clauses are used in the sentences below. Label the clauses:
subj = subject ***d.o. = direct object*** ***adj = adjective***
p.n. = predicate nominative ***o.p. = object of preposition***

THE MINISTER'S BLACK VEIL

____1. **<u>When the throng had mostly streamed into the porch</u>, the sexton began to toll the bell, keeping his eye on the Reverend Mr. Hooper's door.**

___2. **There was nothing terrible in <u>what Mr. Hooper said</u>, at least, no violence; and yet, with every tremor of his melancholy voice, the hearers quaked.**

____3. **"First, lay aside your black veil: then tell me <u>why you put it on</u>."**

____4. **"What, but the mystery <u>which it obscurely typifies</u>, has made this piece of crape so awful?**

DR. HEIDEGGER'S EXPERIMENT

____5. **Now Dr. Heidegger was a very strange old gentleman, <u>whose eccentricity had become the nucleus for a thousand fantastic stories</u>.**

____6. **She examined <u>whether the snow had so entirely melted from her hair</u> that the venerable cap could be safely thrown aside.**

____7. **<u>As they struggled to and fro</u>, the table was overturned, and the vase dashed into a thousand fragments.**

____8. **They looked at old Dr. Heidegger, <u>who sat in his carved armchair</u>, holding the rose of half a century, which he had rescued from among the fragments of the shattered vase.**

YOUNG GOODMAN BROWN

____9. **Some affirm <u>that the lady of the governor was there</u>.**

____10. **The fiend in his own shape is less hideous than <u>when he rages in the breast of man</u>.**

____11. **What polluted wretches would the next glance show them to each other, shuddering alike at <u>what they disclosed and what they saw</u>.**

____12. **<u>Whether Faith obeyed</u>, he knew not.**

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 8 CLAUSES

RAPPACCINI'S DAUGHTER

____13. <u>That the signor doctor does less mischief than might be expected with such dangerous substances</u> is undeniable.

____14. "Do people say <u>that I am skilled in my father's science of plants</u>?"

____15. Here Giovanni frowned <u>so</u> darkly upon her <u>that Beatrice paused and trembled.</u>

____16. "Now, <u>if our breath be happily as fatal to ourselves as to all others</u>, let us join our lips in one kiss of unutterable hatred, and so die!"

FEATHERTOP: A MORALIZED LEGEND

____17. Forthwith, however, <u>as soon as the order was given</u>, there was an intense red glow out of the bowl of the pipe, and a whiff of smoke from Mother Rigby's lips.

____18. It was settled, therefore, in her own mind, <u>that the scarecrow should represent a fine gentleman of the period, so far as the materials at hand would allow</u>.

____19. There are thousands upon thousands of coxcombs and charlatans in the world, made up of just such a jumble of worn-out, forgotten, and good-for-nothing trash <u>as he was</u>!

____20. "Yet they live in fair repute, and never see themselves for <u>what they are</u>."

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words:
p = personification s = simile m = metaphor o = onomatopoeia h = hyperbole

THE MINISTER'S BLACK VEIL

____1. For the Earth, too, had on her Black Veil.

____2. . . . her eyes were fixed insensibly on the black veil, when, like a sudden twilight in the air, its terrors fell around her.

____3. Even the lawless wind, it was believed, respected his dreadful secret, and never blew aside the veil.

____4. . . . that piece of crape . . . had separated him from cheerful brotherhood and woman's love, and kept him in that saddest of all prisons, his own heart . . .

DR. HEIDEGGER'S EXPERIMENT

____5. On the summer afternoon of our tale, a small round table, as black as ebony, stood in the center of the room . . .

____6. . . . so very ridiculous was the idea that, knowing how closely repentance treads behind the steps of error, they should ever go astray again.

____7. "My dear widow, you are charming!" cried Colonel Killigrew, whose eyes had been fixed upon her face, while the shadows of age were flitting from it like darkness from the crimson daybreak.

____8. The fresh gloss of the soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures, again threw enchantment over all their prospects.

YOUNG GOODMAN BROWN

____9. "Ah, your worship knows the recipe," cried the old lady, cackling aloud.

____10. The hoofs clattered again; and the voices, talking so strangely in the empty air, passed on through the forest . . .

____11. . . . he doubted whether he had heard aught but the murmur of the old forest, whispering without a wind.

____12. . . . sometimes the wind tolled like a distant church bell, and sometimes gave a roar around the traveler, as if Nature were laughing him to scorn.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE

RAPPACCINI'S DAUGHTER

____13. Giovanni knew not what to dread; still less did he know what to hope; yet hope and dread kept a continual warfare in his breast, alternately vanquishing one another and starting up afresh to renew the contest.

____14. Passion will choose his own time to rush upon the scene, and lingers sluggishly behind when a appropriate adjustment of events would seem to summon his appearance.

____15. A faintness passed like a shadow over Giovanni and flitted away . . .

____16. . . . and yet the intimation of a view of her character, opposite to his own, gave instantaneous distinctness to a thousand dim suspicions, which now grinned at him like so many demons.

FEATHERTOP: A MORALIZED LEGEND

____17. "Thou shalt say a thousand things, and saying them a thousand times over, thou shalt have said nothing!"

____18. But the fierce old hag began to get angry and show a glimpse of her diabolic nature (like a snake's head, peeping with a hiss out of her bosom) . . .

____19. "Those settlers in Peru and Mexico have skins as yellow as the gold they dig out of their mines."

____20. Yet it did not seem so much the tramp of human footsteps as the clatter of sticks or the rattling of dry bones.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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

THE MINISTER'S BLACK VEIL

____1. He even <u>smiled</u> again – that <u>same</u> <u>sad</u> <u>smile</u>, which always appeared like a faint glimmering of light, proceeding from the obscurity beneath the veil.

____2. It shook with his <u>measured</u> <u>breath</u>, as he gave out the psalm . . .

____3. . . . he caught hold of life, and held it <u>back</u> till he should <u>speak</u>.

____4. Still <u>veiled</u>, they laid him in his coffin, and a <u>veiled</u> corpse they bore bore him to the grave.

DR. HEIDEGGER'S EXPERIMENT

____5. The opposite side of the chamber was ornamented with the full-length portrait of a young <u>lady</u>, <u>arrayed</u> in the <u>faded</u> magnificence of silk . . .

____6. They felt like <u>new-created</u> beings in a <u>new-created</u> universe.

____7. "I love it as well thus as in its dewy freshness," observed he, pressing the <u>withered</u> rose to his <u>withered</u> lips.

____8. "Are we <u>grown</u> old <u>again</u>, so <u>soon</u>?" cried they dolefully.

YOUNG GOODMAN BROWN

____9. It was now <u>deep</u> <u>dusk</u> in the forest, and <u>deepest</u> in that part of it where these two were journeying.

____10. Still they might have <u>been</u> <u>taken</u> for father and <u>son</u>.

____11. And, <u>maddened</u> with despair, so that he <u>laughed</u> loud and long, did Goodman Brown <u>grasp</u> his <u>staff</u> . . .

____12. They turned; and <u>flashing</u> <u>forth</u>, as it were, in a sheet of <u>flame</u>, the <u>fiend</u> worshippers were seen; the smile of welcome gleamed darkly on every visage.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

RAPPACCINI'S DAUGHTER

____13. Be that as it might, he fancied that, while Beatrice was gazing at the insect with childish delight, it grew faint and fell at her feet . . .

____14. Besides, it is too insufferable an impertinence in Rappaccini, thus to snatch the lad out of my own hands . . .

____15. She came lightly along the path and met him near the broken fountain.

____16. Oh, how stubbornly does love . . . hold its faith until the moment comes when it is doomed to vanish into thin mist!

FEATHERTOP: A MORALIZED LEGEND

____17. "Puff away, my pet! puff away, my pretty one!"

____18. . . . for the two or three next whiffs were fainter, although the coal still glowed and threw a gleam over the scarecrow's visage.

____19. The pair were now promenading the room: Feathertop with his dainty stride and no less dainty grimace . . .

____20. No sooner did the images therein reflected meet Polly's eye than she shrieked, shrank from the stranger's side, gazed at him for a moment in the wildest dismay, and sank insensible upon the floor.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

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

THE MINISTER'S BLACK VEIL

____1. There was a general bustle, a rustling of the women's gowns and shuffling of the men's feet . . .

____2. At the conclusion, the bell tolled for the funeral of a young lady.

____3. . . . he paid true reverence to the hoary heads, saluted the middle aged . . . and laid his hands on the little children's heads to bless them.

____4. She withdrew her arm from his grasp, and slowly departed, pausing at the door, to give one long shuddering gaze . . .

DR. HEIDEGGER'S EXPERIMENT

____5. It was a dim, old-fashioned chamber, festooned with cobwebs, and besprinkled with antique dust.

____6. As the liquor diffused a pleasant perfume, the old people doubted not that it possessed cordial and comfortable properties . . .

____7. They drank off the water, and replaced their glasses on the table.

____8. One caught both her hands in his passionate grasp – another threw his arm about her waist – the third buried his hand among the glossy curls that clustered beneath the widow's cap.

YOUNG GOODMAN BROWN

____9. Young Goodman Brown came forth at sunset into the street . . . but put his head back . . . to exchange a parting kiss with his young wife.

____10. "The clock of the Old South was striking as I came through Boston . . ."

____11. The whole forest was peopled with frightful sounds – the creaking of the the trees, the howling of wild beasts, and the yell of Indians . . .

____12. He staggered against the rock, and felt it chill and damp; while a hanging twig, that had been all on fire, besprinkled his cheek with the coldest dew.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

RAPPACCINI'S DAUGHTER

____13. . . . and Giovanni, at his lofty window, rubbed his eyes and almost doubted whether it were a girl tending her favorite flower . . .

____14. Giovanni returned to his lodgings somewhat heated with the wine he had quaffed, and which caused his brain to swim with strange fantasies . . .

____15. . . . you likewise are deeply skilled in the virtues indicated by these rich blossoms and these spicy perfumes.

____16. On the back of that hand there was now a purple print like that of four small fingers, and the likeness of a slender thumb upon his wrist.

FEATHERTOP: A MORALIZED LEGEND

____17. So the good woman took down from a peg an ancient plum-colored coat of London make, and with relics of embroidery on it seams, cuffs, pocketflaps, and button-holes, but lamentable worn and faded, patched . . .

____18. There must have been a spell either in the tobacco or in the fiercely-glowing coal that so mysteriously burned on top of it, or in the pungently-aromatic smoke extending all the way from the obscure corner . . .

____19. He wore a richly-embroidered plum-colored coat, a waistcoat of costly velvet, magnificently adorned with golden foliage . . .

____20. No sooner did Polly hear her father's gouty footsteps approaching the parlor door. . . than she seated herself bolt upright and innocently began warbling a song.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

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

THE MINISTER'S BLACK VEIL

____1. It shook with his measured breath, as he gave out the psalm; it threw its obscurity between him and the holy page, as he read the Scriptures; and while he prayed, the veil lay heavily on his uplifted countenance.

____2. Such was always his custom on the Sabbath day.

____3. The black veil, though it covers only our pastor's face, throws its influence over his whole person, and makes him ghostlike from head to foot.

____4. . . . when man does not vainly shrink from the eye of his Creator, loathsomely treasuring up the secret of his sin; then deem me a monster, for the symbol beneath which I have lived, and die!

DR. HEIDEGGER'S EXPERIMENT

____5. Over the central bookcase was a bronze bust of Hippocrates . . .

____6. But it was well known to be a book of magic; and once, when a chambermaid had lifted it, merely to brush away the dust, the skeleton had rattled . . .

____7. "Did you never hear of the 'Fountain of Youth?' asked Dr. Heidegger . . .

____8. "But did Ponce De Leon ever find it?" asked the Widow Wycherly.

YOUNG GOODMAN BROWN

____9. "We have been a race of honest men and good Christians since the days of the martyrs . . ."

____10. . . . my broomstick hath strangely disappeared, stolen, as I suspect, by that unhanged witch, Goody Cory . . .

____11. Scattered also among their pale-faced enemies were the Indian priests, or powwows, who had often scared their native forest with more hideous incantations than any known to English witchcraft.

____12. The good old minister was taking a walk along the graveyard to get an appetite for breakfast and meditate his sermon, and bestowed a blessing . . .

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

RAPPACCINI'S DAUGHTER

____13. . . . perhaps an occupant of this very mansion, had been pictured by Dante as a partaker of the immortal agonies of his Inferno.

____14. Was this garden, then the Eden of the present world?

____15. No sooner was Guasconti alone in his chamber than the image of Beatrice came back to his passionate musings, invested with all the witchery that had been gathering around it ever since his first glimpse of her . . .

____16. It is of an Indian prince, who sent a beautiful woman as a present to Alexander the Great.

FEATHERTOP: A MORALIZED LEGEND

____17. The most important item of all, probably, although it made so little show, was a certain broomstick, on which Mother Rigby had taken many an airy gallop at midnight . . .

____18. At its present point of vivification, the scarecrow reminds me of some of the lukewarm and abortive characters, composed of heterogeneous materials, used for the thousandth time, and never worth using, with which romance writers . . . have so over-peopled the world of fiction.

____19. It consisted partly of a gold mine in Eldorado, and of ten thousand shares in a broken bubble, and of half a million acres of vineyard at the North Pole. . .

____20. She watched him until out of sight, and threw a witch benediction after her darling, when a turn of the road snatched him from her view.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

There, in fact, stood the four glasses, brimful of this wonderful water, the delicate spray of which, as it effervesced from the surface, resembled the tremulous glitter of diamonds. It was now so nearly sunset that the chamber had grown duskier than ever; but a mild and moonlike splendor gleamed from within the vase, and rested alike on the four guests and on the doctor's venerable figure. He sat in a high-backed, elaborately carved, oaken armchair, with a gray dignity of aspect that might have well befitted that very Father Time, whose power had never been disputed, save by this fortunate company. Even while quaffing the third draught of the Fountain of Youth, they were almost awed by the expression of his mysterious visage. But, the next moment, the exhilarating gush of young life shot through their veins. They were now in the happy prime of youth. Age, with its miserable train of cares and sorrows and diseases, was remembered only as the trouble of a dream, from which they had joyously awoke. The fresh gloss of the soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures, again threw its enchantment over all their prospects. They felt like new-created beings in a new-created universe.
(From *Dr. Heidegger's Experiment*)

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 There, in fact, stood the four glasses, brimful of this wonderful water, the delicate spray of which, as it

2 effervesced from the surface, resembled the tremulous glitter of diamonds. It was now so nearly sunset

3 that the chamber had grown duskier than ever; but a mild and moonlike splendor gleamed from within

4 the vase, and rested alike on the four guests and on the doctor's venerable figure. He sat in a high-backed,

5 elaborately carved, oaken armchair, with a gray dignity of aspect that might have well befitted that very

6 Father Time, whose power had never been disputed, save by this fortunate company. Even while quaffing

7 the third draught of the Fountain of Youth, they were almost awed by the expression of his mysterious

8 visage. But, the next moment, the exhilarating gush of young life shot through their veins. They were now

9 in the happy prime of youth. Age, with its miserable train of cares and sorrows and diseases, was

10 remembered only as the trouble of a dream, from which they had joyously awoke. The fresh gloss of the

11 soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures,

12 again threw its enchantment over all their prospects. They felt like new-created beings in a new-created

13 universe.

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

____1. The underlined words in Line 1 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. The underlined words in Line 3 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. The underlined words in Lines 6 and 7 are examples of . . .
a. allusion b. simile c. metaphor d. personification

____4. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *glitter of diamonds* (Line 2)
b. *now so nearly sunset* (Line 2)
c. *moonlike splendor gleamed* (Line 3)
d. *young life shot through their veins* (Line 8)

____5. In Lines 10-11, beginning with *The fresh gloss* and ending with *gallery of faded pictures* is an example of . . .
a. metaphor b. simile c. personification d. allusion

____6. ALL of the following contrasts are described in the passage EXCEPT . . .
a. youth – old age
b. light – dark
c. death – life
d. sleep – waking

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds – the creaking of the trees, the howling of the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveler, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors.
"Ha! ha! ha!" roared Goodman Brown when the wind laughed at him. "Let us hear which will laugh the loudest. Think not to frighten me with your deviltry. Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he fear you."
In truth, all through the haunted forest there could be nothing more frightful than the figure of Goodman Brown. On he flew among the black pines, brandishing his staff with frenzied gestures, now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous than when he rages in the breast of man. (From *Young Goodman Brown*)

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

1 And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff

2 and set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run.

3 The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in

4 the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil.

5 The whole forest was peopled with frightful sounds – the creaking of the trees, the howling of the wind

6 tolled <u>like a distant church bell</u>, and sometimes gave a broad roar around the traveler, as if all Nature

7 were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from

8 its other horrors.

9 "Ha! ha! ha!" roared Goodman Brown when the wind laughed at him. "Let us hear which will laugh

10 the loudest. Think not to frighten me with your deviltry. Come witch, come wizard, come Indian powwow,

11 come devil himself, and here comes Goodman Brown. You may as well fear him as he fear you."

12 In truth, all through the haunted forest there could be nothing more frightful than the figure of

13 Goodman Brown. On he flew among the black pines, brandishing his staff with frenzied gestures, now

14 giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

15 echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous than

16 when he rages in the breast of man.

____1. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. touch d. taste e. smell

____2. Line 1 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. Line 4 contains ALL of the following poetic devices EXCEPT . . .
a. rhyme b. alliteration c. consonance d. assonance

____4. The underlined words in Line 6 are an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____5. Line 9 contains examples of . . .
a. metaphor and personification
b. simile and personification
c. personification and onomatopoeia
d. metaphor and onomatopoeia

____6. Line 10 contains examples of . . .
a. allusion b. metaphor c. simile d. personification

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Nothing could exceed the intentness with which this scientific gardener examined every shrub which grew in his path: it seemed as if he was looking into their inmost nature, making observations in regard to their creative essence, and discovering why one leaf grew in this shape and another in that, and wherefore such and such flowers differed among themselves in hue and perfume. Nevertheless, in spite of this deep intelligence on his part, there was no approach to intimacy between himself and these vegetable existences. On the contrary, he avoided their actual touch or the direct inhaling of their odors with a caution that impressed Giovanni most disagreeably; for the man's demeanor was that of one walking among malignant influences, such as savage beasts, or deadly snakes, or evil spirits, which, should he allow them one moment of license, would wreak upon him some terrible fatality. It was strangely frightful to the young man's imagination to see this air of insecurity in a person cultivating a garden, that most simple and innocent of human toils, and which had been alike the joy and labor of the unfallen parents of the race. Was this garden, then, the Eden of the present world? And this man, with such a perception of harm in what his own hands caused to grow, -- was he the Adam?
The distrustful gardener, while plucking away the dead leaves or pruning the too luxuriant growth of the shrubs, defended his hands with a pair of thick gloves. Nor were these his only armor. When, in his walk through the garden he came to the magnificent plant that hung its purple gems beside the marble fountain, he placed a kind of mask over his mouth and nostrils, as if all this beauty did but conceal a deadlier malice; but, finding his task still too dangerous, he drew back, removed the mask and called loudly, but in the infirm voice of a person affected with inward disease, -- "Beatrice! Beatrice!" (From *Rappaccini's Daughter*).

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 Nothing could exceed the intentness with which this scientific gardener examined every shrub which

2 grew in his path: it seemed as if he was looking into their inmost nature, making observations in

3 regard to their creative essence, and discovering why one leaf grew in this shape and another in that,

4 and wherefore such and such flowers differed among themselves in hue and perfume. Nevertheless,

5 in spite of this deep intelligence on his part, there was no approach to intimacy between himself and

6 these vegetable existences. On the contrary, he avoided their actual touch or the direct inhaling of

7 their odors with a caution that impressed Giovanni most disagreeably; for the man's demeanor was

8 that of one walking among malignant influences, such as savage beasts, or deadly snakes, or evil

9 spirits, which, should he allow them one moment of license, would wreak upon him some terrible

10 fatality. It was strangely frightful to the young man's imagination to see this air of insecurity in a

11 person cultivating a garden, that most simple and innocent of human toils, and which had been

12 alike the joy and labor of the unfallen parents of the race. Was this garden, then, the Eden of

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 the present world? And this man, with such a perception of harm in what his own hands caused

14 to grow, -- was he the Adam?

15 The distrustful gardener, while plucking away the dead leaves or pruning the too luxuriant growth

16 of the shrubs, defended his hands with a pair of thick gloves. Nor were these his only armor. When,

17 in his walk through the garden he came to the magnificent plant that hung <u>its purple gems</u> beside

18 the marble fountain, he placed a kind of mask over his mouth and nostrils, as if all this beauty did

19 but conceal a deadlier malice; but, finding his task still too dangerous, he drew back, removed the

20 mask and called loudly, but in the infirm voice of a person affected with inward disease, --

21"Beatrice! Beatrice!"

____1. ALL of the following words describe the tone of the passage EXCEPT . . .
a. suspicion b. dread c. curiosity d. danger

____2. In Line 12 *unfallen parents* is an allusion that is . . .
a. historical b. religious c. mythological d. literary

____3. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *deep intelligence* (Line 5)
b. *malignant influences* (Line 8)
c. *terrible fatality* (Line 9-10)
d. *inward disease* (Line 20)

____4. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *with a caution* (Line 7)
b. *air of insecurity* (Line 10)
c. *distrustful gardener* (Line 15)
d. *deadlier malice* (Line 19)

____5. ALL of the following statements are inferred in the passage EXCEPT . . .
a. The garden is a dangerous place.
b. The gardener is aware of the danger.
c. The narrator thinks that the scientific gardener is evil.
d. The plants interest the scientific gardener.

____6. The underlined words in Line 17 are an example of . . .
a. metaphor b. simile c. personification d. allusion

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

But the clothes in this case, were to be the making of the man. So the good old woman took down from a peg an ancient plum-colored coat of London make, and with relics of embroidery on its seams, cuffs, pocketflaps, and buttonholes, but lamentably worn and faded, patched at the elbows, tattered at the skirts, and threadbare all over. On the left breast was a round hole, whence either a star of nobility had been rent away, or else the hot heart of some former wearer had scorched it through and through. The neighbors said that this rich garment belonged to the Black Man's wardrobe, and that he kept it at Mother Rigby's cottage for the convenience of slipping it on whenever he wished to make a grand appearance at the governor's table. To match the coat there was a velvet waistcoat of very ample size, and formerly embroidered with foliage that had been as brightly golden as the maple leaves in October, but which had now quite vanished out of the substance of the velvet. Next came a pair of scarlet breeches, once worn by the French governor of Louisbourg, and the knees of which had touched the lower step of the throne of Louis le Grand. The Frenchman had given these smallclothes to an Indian powwow, who parted with them to the old witch for a gill of strong waters, at one of their dances in the forest. Furthermore, Mother Rigby produced a pair of silk stockings and put them on the figure's legs, where they showed as unsubstantial as a dream, with the wooden reality of the two sticks making itself miserably apparent through the holes. Lastly, she put her dead husband's wig on the bare scalp of the pumpkin, and surmounted the whole with a dusty three-cornered hat, in which was stuck the longest tail feather of a rooster. (From *Feathertop: A Moralized Legend*)

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 But the clothes in this case, were to be the making of the man. So the good old woman took down

2 from a peg an ancient plum-colored coat of London make, and with relics of embroidery on its seams,

3 cuffs, pocketflaps, and buttonholes, but lamentably worn and faded, patched at the elbows, tattered

4 at the skirts, and threadbare all over. On the left breast was a round hole, whence either a star of nobility

5 had been rent away, or else the hot heart of some former wearer had scorched it through and through.

6 The neighbors said that this rich garment belonged to the Black Man's wardrobe, and that he kept it

7 at Mother Rigby's cottage for the convenience of slipping it on whenever he wished to make a grand

8 appearance at the governor's table. To match the coat there was a velvet waistcoat of very ample size,

9 and formerly embroidered with foliage that had been as brightly golden as the maple leaves in October,

10 but which had now quite vanished out of the substance of the velvet. Next came a pair of scarlet breeches,

11 once worn by the French governor of Louisbourg, and the knees of which had touched the lower step of

12 the throne of Louis le Grand. The Frenchman had given these smallclothes to an Indian powwow, who

13 parted with them to the old witch for a gill of strong waters, at one of their dances in the forest.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 Furthermore, Mother Rigby produced a pair of silk stockings and put them on the figure's legs, where
15 they showed as unsubstantial as a dream, with the wooden reality of the two sticks making itself
16 miserably apparent through the holes. Lastly, she put her dead husband's wig on the bare scalp of the
17 pumpkin, and surmounted the whole with a dusty three-cornered hat, in which was stuck the longest
18 tail feather of a rooster.

____1. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. touch d. taste e. smell

____2. The underlined words in Line 1 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. The underlined words in Line 4 are examples of both . . .
a. alliteration and assonance
b. assonance and consonance
c. consonance and alliteration
d. consonance and rhyme

____4. Line 5 contains examples of ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. Line 9 contains an example of . . .
a. metaphor b. simile c. personification d. allusion

____6. Line 15 contains an example of . . .
a. allusion b. personification c. simile d. metaphor

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

SHORT STORIES by Nathaniel Hawthorne – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

EXERCISE 16: **1. a 2. c 3. b 4. d 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).
ANTIPHRASIS – the use of a word or phrase to mean the opposite of the intended meaning. (In Shakespeare's Julius Caesar, Antony's use of ". . . but Brutus is an honorable man . . ." to convey the opposite meaning).
ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.
ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (The black cat scratched the saddle).
ASYNDETON – the omission of conjunctions in a series. (I came, I saw, I conquered).
ATMOSPHERE – the way that setting or landscape affects he 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
BURLESQUE – low comedy, ridiculous exaggeration, nonsense.
CACOPHONY – the unharmonious combination of words that sound harsh together.
CARICATURE – writing that exaggerates or distorts personal qualities of an individual.
CHIAROSCURO – the contrasting of light and darkness.
CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.
COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.
CONCEIT – in poetry, an unusual, elaborate comparison (John Donne compares separated lovers to the legs of a drawing compass.)
CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.
CONNOTATION – the universal associations a word has apart from its definition. (Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell).
CONSONANCE – the repetition of a consonant at the end of two or more words. (Hop up the step).
CONTEXT – the words and phrases surrounding a word.
CRISIS – the point at which the protagonist experiences change, the turning point.
DENOTATION – the definition or meaning of a word.
DENOUEMENT – the falling action or final revelations in the plot.
DIALECT – regional speech that identifies a character's social status.
DIALOGUE – conversation between two or more characters.
DICTION – word choice.
DOPPELGANGER – a double or twin.
DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.
DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.
DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.
DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.
DYSPHEMISM – A coarse or rude way

of saying something; the opposite of euphemism. A euphemism for "die" would be "pass away." A dysphemism would be "croak."
DYSTOPIA – The opposite of utopia. Literally "bad place."
ELISION – The omission of part of a word as in "o'er" for over and "e're" for ever.
ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
EPILOGUE – A concluding statement.
EPIPHANY – A sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . (passed away instead of died, senior citizens instead of old people).
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.
FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.
FLAT CHARACTER – a one-dimensional character who is not developed in the plot.
FOIL – a character who, through contrast, reveals the characteristics of another character.
FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.
HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.
HYPERBOLE – exaggeration (I'll love you until all the seas run dry).
IDIOM – a saying or expression that cannot be translated literally (jump down someone's throat, jump the gun, smell a rat, bite the dust).
INFERENCE – information or action that is hinted at or suggested, but not stated outright.
INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character's mind.
IRONY – a reality different from appearance. (Brutus is an honorable man).
LITOTES – understatement that makes a positive statement by using a negative opposite. (not a bad actor).
LOOSE SENTENCE – an independent clause followed by a dependent clause. (I didn't go shopping because it was raining). A periodic sentence is the reverse: a dependent clause followed by an independent clause . (Because it was raining, I didn't go to shopping).
MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.
MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (the use of diseased rather than deceased in Huckleberry Finn)
METAPHOR – a figure of speech in which one thing is said to be another thing. (The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak).
METONYMY – the use of an object closely associated with a word for the word itself. (Using crown to mean king, or oval office to mean president).
MONOLOGUE – a speech given by one person.
MOOD – synonymous with atmosphere and tone.
MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.
NARRATOR – the person telling the story.
NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.
NOVELLA – a tale or short story.
ONOMATOPOEIA – the use of words to imitate sound. (clink, buzz, clop, hiss).
OXYMORON – a figure of speech that combines words that are opposites. (sweet sorrow, dark victory).
PARABLE – a story that teaches a lesson.
PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.
PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.
PARODY – writing that imitates another author's style.

PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature
PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. (When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence.
PERSONA – the voice in a work of literature.
PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. (The wind sighed. The moon hid behind a cloud).
PICARESQUE – episodic adventures of a protagonist who is usually a rascal.
POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.
POINT OF VIEW – the perspective from which a story is told.
POLYSYNDETON – the overuse of conjunctions
in a sentence, especially and and or.
POSTMODERN – contemporary fiction, may include an antihero and experimental style.
PROTAGONIST – the main character.
PUN – a play on words (He wanted to be a chef, but he didn't have thyme).
REALISM – writing that is characterized by details of actual life.
REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.
REPARTEE – a comeback, a quick response.
REPETITION – the reiteration of words, sounds, phrases.
RHYME – words with identical sounds such as cat and hat or glare and air.
ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.
SARCASM – a bitter remark intending to hurt and express disapproval.
SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.
SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.
SETTING – the time and place where a story takes place.
SIMILE – a figure of speech that compares two things that are not alike, using the words like or as. (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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