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grammar, style, and proofreading exercises

**The Grammar Dog Guide to
Tess of the
D'Urbervilles
by Thomas Hardy**

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

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

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TESS OF THE D'URBERVILLES by Thomas Hardy – Grammar and Style
All sentences are from the novel.

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EXERCISE 1 PARTS OF SPEECH

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

v = verb

n = noun

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

- ___ 1. On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemoor or Blackmoor.
- ___ 2. The lad departed, and Durbeyfield lay waiting on the grass and daisies in the evening sun.
- ___ 3. Phases of her childhood lurked in her aspect still.
- ___ 4. He could see the white figures of the girls in the green enclosure whirling about as they had whirled when he was among them.
- ___ 5. She was so modest, so expressive, she had looked so soft in her thin white gown that he felt he had acted stupidly.
- ___ 6. There was a dreaminess, a preoccupation, an exaltation, in the maternal look which the girl could not understand.
- ___ 7. Meanwhile Tess had hastily dressed herself; and the twain, lighting a lantern, went out to the stable.
- ___ 8. In silence they waited through an interval which seemed endless.
- ___ 9. He worked harder the next day in digging a grave for Prince in the garden than he had worked for months to grow a crop for his family.
- ___ 10. “Well, as I killed the horse, mother,” she said mournfully, “I suppose I ought to do something.”
- ___ 11. Tess Durbeyfield’s route on this memorable morning lay amid the north-eastern undulations of the Vale in which she had been born, and in which her life had unfolded.
- ___ 12. Everything on this snug property was bright, thriving, and well kept; acres of glass-houses stretched down the inclines to the copses at their feet.
- ___ 13. Despite the touches of barbarism in his contours, there was a singular force in the gentleman’s face, and in his bold rolling eye.

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EXERCISE 1 PARTS OF SPEECH

- ___ 14. Meanwhile Tess was walking thoughtfully among the gooseberry bushes in the garden, and over Prince's grave.
- ___ 15. Mrs. Durbeyfield clapped her hands like a child.
- ___ 16. The garden in which the cottage stood was surrounded by a wall, and could only be entered through a door.
- ___ 17. “Ah, you are the young woman come to look after my birds?” said Mrs. D'Urberville, recognizing a new footstep.
- ___ 18. Every village has its idiosyncrasy, its constitution, often its own code of morality.
- ___ 19. “You know you need not work in the fields or the dairies again.”
- ___ 20. “One would think you were a princess from your manner, in addition to a true and original D'Urberville – ha! ha!”
- ___ 21. She said that she did not wish him to drive her further, and they stopped just under the clump of trees.
- ___ 22. “Why didn't you tell me there was danger in men-folk?”
- ___ 23. The bedroom which she shared with some of the children formed her retreat more continually than ever.
- ___ 24. The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that she seemed least solitary.
- ___ 25. She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly.

TESS OF THE D'URBERVILLES by Thomas Hardy – 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

in consternation Tess jumped down, and discovered
1
the dreadful truth The groan had proceeded from
2
her father's poor horse prince. The morning mail-
3
cart, with its two nioseless wheels, speeding along
4
these lanes like an arrow, as it always did, had
5
Driven into her slow and unlighted equipage.
6

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

PASSAGE 2

In her despair tess sprang forward and put
1
her hand upon the hole, with the only result
2
that she became splashed from face to skirt
3
with the crimson drops Then she stood
4
helplessly looking on. prince also stood firm
5
and motionless as long as he could; till he
suddenly sank down in a heap
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

Tess's heart ached ¹ There was no concealing from
herself the fact that she loved Angel clare, perhaps
² all the more passionately from knowing that the
³ others had also lost their heart's to him. There is
⁴ contagion in this sentiment, expecially among
⁵ women. and yet that same hungry heart of hers
⁶ compassionated her friends.

- ___ 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

Poor Little Retty, though by far the lightest weight,
¹ was the most troublesome of Clares burdens.
² Marian had been like a sack of meal, a dead wieght
³ of plumpness under which he had literally
⁴ staggered Izz had ridden sensibly and calmly.
⁵ retty was a bunch of hysterics.
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 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound complex.

- ___ 1. The boy took up the basket, and as he set out the notes of a brass band were heard from the direction of the village.
- ___ 2. The forests have departed, but some old customs of their shades remain.
- ___ 3. In addition to the distinction of a white frock, every woman and girl carried in her right hand a peeled willow wand, and in her left a bunch of white flowers.
- ___ 4. As she looked round Durbeyfield was seen moving along the road in a chaise belonging to The Pure Drop, driven by a frizzle-headed brawny damsel with her gown-sleeves rolled above her elbows.
- ___ 5. By this time the mail-cart man had joined her, and began dragging and unharnessing the hot form of Prince.
- ___ 6. As soon as he had re-lit a cigar and walked away the Trantridge people began to collect themselves from amid those who had come in from other farms, and prepared to leave in a body.
- ___ 7. She was sleeping soundly, and upon her eyelashes there lingered tears.
- ___ 8. The basket was heavy and the bundle was large, but she lugged them along like a person who did not find her especial burden in material things.
- ___ 9. She had no fear of him now, and in the cause of her confidence her sorrow lay.
- ___ 10. Tess had never before visited this part of the country, and yet she felt akin to the landscape.
- ___ 11. The male milkers, with hat-brims turned down, resting flat on their foreheads and gazing on the ground, did not observe her.
- ___ 12. While they stood clinging to the bank they heard a splashing round the bend of the road, and presently appeared Angel Clare, advancing along the lane towards them through the water.
- ___ 13. Hot steaming rains fell frequently, making the grass where the cows fed yet more rank, and hindering the late haymaking in the other meads.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 14. **Midnight came and passed silently, for there was nothing to announce it in the Valley of the Froom.**
- ___ 15. **It was three weeks after the marriage that Clare found himself descending the hill which led to the well-known parsonage of his father.**
- ___ 16. **In the afternoon the farmer made it known that the rick was to be finished that night, since there was a moon by which they could see to work, and the man with the engine was engaged for another farm on the morrow.**
- ___ 17. **He decided to rest her in a clump of trees during the afternoon, and push onward under cover of darkness.**
- ___ 18. **The hot weather of July had crept upon them unawares, and the atmosphere of the flat vale hung heavy as an opiate over the dairy-folk, the cows, and the trees.**
- ___ 19. **Her friends were looking with round, thoughtful eyes at her and him, and she could see that they had been talking of her.**
- ___ 20. **Despite his heterodoxy, faults, and weaknesses, Clare was a man with a conscience.**
- ___ 21. **The dull sky soon began to tell its meaning by sending down herald-drops of rain, and the stagnant air of the day changed into a fitful breeze which played about their faces.**
- ___ 22. **She rose from breakfast before he had finished, and hastened upstairs.**
- ___ 23. **She was soon close at his heels, for Clare walked slowly and without purpose.**
- ___ 24. **Against the north wall was the empty stone coffin of an abbot, in which every tourist with a turn for grim humour was accustomed to stretch himself.**
- ___ 25. **The wind, playing upon the edifice, produced a booming tune, like the note of some gigantic one-stringed harp.**

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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. She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment.
- ___ 2. Tess Durbeyfield at this time of her life was a mere vessel of emotion untinged by experience.
- ___ 3. Left to his reflections, Abraham soon grew drowsy.
- ___ 4. “I killed the old horse, and I suppose I ought to do something to get ye a new one.”
- ___ 5. The garden in which the cottage stood was surrounded by a wall, and could only be entered through a door.
- ___ 6. She searched the curtains every morning after that, but never found anybody within them.
- ___ 7. Her first experience of the journey afforded her more enjoyment than she had expected, the hilariousness of the others being quite contagious after her monotonous attention to the poultry-farm all the week.
- ___ 8. Tess was indignant and ashamed.
- ___ 9. D’Urberville stopped the horse, withdrew his feet from the stirrups, turned sideways on the saddle, and enclosed her waist with his arm to support her.
- ___ 10. She was inexpressibly weary.
- ___ 11. He settled the matter by clasping his arm round her as he desired, and Tess expressed no further negative.
- ___ 12. But for the world’s opinion those experiences would have been simply a liberal education.
- ___ 13. She had held so aloof of late that her trouble, never generally known, was nearly forgotten in Marlott.
- ___ 14. His room was an immense attic which ran the whole length of the dairy-house.

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EXERCISE 5 COMPLEMENTS

- ___ 15. The proprietor of a large old water-mill at Wellbridge – once the mill of an Abbey – had offered him the inspection of his time-honoured mode of procedure, and a hand in the operations for a few days, whenever he should choose to come.
- ___ 16. The deeper-passioned Tess was very far from sleeping even then.
- ___ 17. A farm-woman would be the only sensible kind of wife for him.
- ___ 18. No definite words of love had crossed their lips as yet, and suspension at this point was desirable now.
- ___ 19. She made him a sort of nest in front of the hives, in such a manner that he could not fall, and, taking the reins into her own hands, jogged on as before.
- ___ 20. How very lovable her face was to him.
- ___ 21. He sat on the east gate of the dairy-yard, and knew not what to think of himself.
- ___ 22. Would not a farmer want a wife, and should a farmer's wife be a drawing-room wax figure, or a woman who understood farming?
- ___ 23. Old Mr. Clare was a clergyman of a type which, within the last twenty years, has well-nigh dropped out of contemporary life.
- ___ 24. She was so pale when he saw her again that he felt quite anxious.
- ___ 25. Tears came into her eyes for very pity of herself as she heard him.

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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. **To cheer themselves** as well as they could, they made an artificial morning with the lantern, some bread and butter, and their own conversation, the real morning being far from come.
- ___ 2. Tess went down the hill to Trantridge Cross, and inattentively waited to take her seat in the van **returning from Chaseborough to Shaston**.
- ___ 3. Tess made no reply **to this remark**, of which, indeed, she did not quite comprehend the drift, unheeding the snub she had administered by her instinctive rub upon her cheek.
- ___ 4. In a sitting-room on the ground floor, ensconced in an armchair with her back to the light, was the owner and mistress of the estate, **a white-haired woman of not more than sixty, or even less**, wearing a large cap.
- ___ 5. Tess, though flattered, had never quite got over her original mistrust of him, and, despite their tardiness, she preferred **to walk home with the work-folk**.
- ___ 6. This leading pedestrian was Car the Queen of Spades, who carried a wicker-basket **containing her mother's groceries, her own draperies, and other purchases for the week**.
- ___ 7. "Will you, I ask once more, show your belief in me by **letting me clasp you with my arm?**"
- ___ 8. Tess Durbeyfield had been one of the last **to suspend her labours**.
- ___ 9. Almost at a leap Tess thus changed from simple girl **to complex woman**.
- ___ 10. She waited a long time without **finding opportunity for a new departure**.
- ___ 11. **Ascending by the long white road** that Tess herself had just laboured up, she saw a two-wheeled vehicle, beside which walked a man, who held up his hand to attract her attention.
- ___ 12. Over their heads hung the picture of Angel's sister, **the eldest of the family**, sixteen years his senior, who had married a missionary and gone out to Africa.

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EXERCISE 6 PHRASES

- ___ 13. Having finished his text, he picked up her basket, and she mechanically resumed her walk beside him.
- ___ 14. To her sublime trustfulness he was all that goodness could be – knew all that a guide, philosopher, and friend should know.
- ___ 15. Tess wrote a most touching and urgent letter to her mother the very next day, and by the end of the week a response to her communication arrived in Joan Durbeyfield's wandering last-century hand.
- ___ 16. Returning from one of these dark walks they reached a great gravel-cliff immediately over the levels, where they stood still and listened.
- ___ 17. With a feeling of faintness, she withdrew the letter.
- ___ 18. The hurry of dressing and starting left no time for more than this.
- ___ 19. "I don't remember hearing it before," she murmured.
- ___ 20. A knock had come to the door, and, there being nobody else to answer it, Clare went out.
- ___ 21. Influenced by a second thought, she readily obeyed.
- ___ 22. Clare, too, after bidding the girl farewell, was wrought to aching thoughts and quivering lips.
- ___ 23. Mrs. Brooks, the lady who was the householder at The Herons, and owner of all the handsome furniture, was not a person of an unusually curious turn of mind.
- ___ 24. The first floor, containing Mrs. Brooks's best apartments, had been taken by the week by the D'Urbervilles.
- ___ 25. Clare waited, with a dim sense that somebody was trying to overtake him.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

- | | | | |
|-------|-------|-----|---|
| _____ | _____ | 1. | “At first I resolved <u>not to disturb you with such a useless piece of information,</u> ” said he. |
| _____ | _____ | 2. | <u>Returning along the garden path,</u> Tess mused on what her mother could have wished to ascertain from the book on this particular day. |
| _____ | _____ | 3. | Her mother’s <u>fetching</u> simply meant one more to fetch. |
| _____ | _____ | 4. | “But it is so worn that mother uses it <u>to stir the pea-soup.</u> ” |
| _____ | _____ | 5. | Her mother had advised her <u>to stay here for the night,</u> at the house of a cottage-woman they knew, if she should feel too tired to come on; and this Tess did, not descending to her home till the following afternoon. |
| _____ | _____ | 6. | Her idea had been <u>to get together sufficient money during the summer</u> to purchase another horse. |
| _____ | _____ | 7. | <u>This dressing her up so prettily by her mother</u> had apparently been to lamentable purpose. |
| _____ | _____ | 8. | Mrs. D’Urberville slept in a large four-post bedstead <u>hung with heavy damask curtains,</u> and the bullfinches occupied the same apartment, where they flitted about freely at certain hours, and made little white spots on the furniture and upholstery. |
| _____ | _____ | 9. | <u>Changing partners</u> simply meant that a satisfactory choice had not as yet been arrived at by one or other of the pair, and by this time every couple had been suitably matched. |
| _____ | _____ | 10. | <u>Hastily lowering the basket,</u> the dark girl found that the vessel containing the syrup had been smashed within. |
| _____ | _____ | 11. | He settled the matter by <u>clasping his arm round her</u> as he desired, and Tess expressed no further negative. |
| _____ | _____ | 12. | She could hear <u>the rustling of the branches</u> as he ascended the adjoining slope, till his movements were no louder than the hopping of a bird, and finally died away. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. Roaming up and down, round and round, he at length heard a slight movement of the horse close at hand; and the sleeve of his overcoat unexpectedly caught his foot.
- _____ _____ 14. She obeyed the signal to wait for him with unspeculative repose, and in a few minutes man and horse stopped beside her.
- _____ _____ 15. To escape the past and all that appertained thereto was to annihilate it, and to do that she would have to get away.
- _____ _____ 16. For several days after Tess's arrival Clare, sitting abstractedly reading from some book, periodical, or piece of music just come by post, hardly noticed that she was present at table.
- _____ _____ 17. To encounter her daily in the accustomed manner would be to develop what had begun.
- _____ _____ 18. He observed his own inconsistencies in dwelling upon accidents in Tess's life as if they were vital features.
- _____ _____ 19. Hence the twanging and humming and rustling proceeded with even less intermission than usual.
- _____ _____ 20. They were breaking up the masses of curd before putting them into the vats.
- _____ _____ 21. And to leave her in farmland would be to let her slip back again out of accord with him.
- _____ _____ 22. Clare had just returned from the stable-yard, and, confronting the man on the threshold, heard the words, and saw the shrinking of Tess.
- _____ _____ 23. "I don't remember hearing it before," she murmured.
- _____ _____ 24. Tess saw her three chamber-mates in a row against the wall, pensively inclining their heads.
- _____ _____ 25. To fling elaborate sarcasms at Tess, however, was much like flinging them at a dog or cat.

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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

o.p. = object of preposition

d.o. = direct

adv = adverb

p.n. = predicate nominative

- ___ 1. That he was a desultory tentative student of something and everything might only have been predicted of him.
- ___ 2. He asked how far away those twinklers were, and whether God was on the other side of them.
- ___ 3. How to break the news was more than she could think.
- ___ 4. When she entered the house she perceived in a moment from her mother's triumphant manner that something had occurred in the interim.
- ___ 5. "Tell her where the cages are, Elizabeth."
- ___ 6. It was Alec D'Urberville, whom she had not set eyes on since he had conducted her the day before to the door of the gardener's cottage where she had lodgings.
- ___ 7. He pulled off a light overcoat that he had worn, and put it round her tenderly.
- ___ 8. After some miles they came in view of the clump of trees beyond which the village of Marlott stood.
- ___ 9. Her eyes vaguely rested upon the remotest trees in the lane while the kiss was given, as though she were nearly unconscious of what he did.
- ___ 10. She held her tongue about the D'Urberville vault, and the Knight of the Conqueror whose name she bore.
- ___ 11. Each brother candidly recognized that there were a few unimportant scores of millions of outsiders in civilized society, persons who were neither University men nor churchmen; but they were to be tolerated rather than reckoned with and respected.
- ___ 12. Tess's ideas on the views of the parish clergyman, whom she heard every week, seemed to be rather more vague than Clare's, who had never heard him at all.
- ___ 13. What was comedy to them was tragedy to her; and she could hardly bear their mirth.

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EXERCISE 8 CLAUSES

- ___ 14. She walked in brightness, but she knew that in the background those shapes of darkness were always spread.
- ___ 15. It was Christmas Eve, with its loads of holly and mistletoe, and the town was very full of strangers who had come in from all parts of the country on account of the day.
- ___ 16. In the evening they returned to the inn at which they had put up, and Tess waited in the entry while Angel went to see the horse and gig brought to the door.
- ___ 17. Hastily flinging her cloak around her, she opened the door and followed, putting out the candles as if she were never coming back.
- ___ 18. He now handed her a packet containing a fairly good sum of money, which he had obtained from his bankers for the purpose.
- ___ 19. When Tess had passed over the crest of the hill he turned to go his own way, and hardly knew that he loved her still.
- ___ 20. At sight of her father's chimney she asked herself how she could possibly enter the house!
- ___ 21. With the local banker he deposited the jewels till happier days should arise.
- ___ 22. Till this moment she had never seen or heard from D'Urberville since her departure from Trantridge.
- ___ 23. In the night the dull sky cleared, and the result was that the old caretaker at the cottage awoke early.
- ___ 24. Though the sky was dense with cloud, a diffused light from some fragment of a moon had hitherto helped them a little.
- ___ 25. As soon as they had strength they arose, joined hands again, and went on.

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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. All these young souls were passengers in the Durbeyfield ship – entirely dependent on the judgment of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence.
- ___ 2. Far behind the corner of the house – which rose like a geranium bloom against the subdued colours around – stretched the soft azure landscape of The Chase . . .
- ___ 3. Her mother's pride in the girl's appearance led her to step back, like a painter from his easel, and survey her work as a whole.
- ___ 4. Sad October and her sadder self seemed the only two existences haunting that lane.
- ___ 5. Hate him she did not quite; but he was dust and ashes to her, and even for her name's sake she scarcely wished to marry him.
- ___ 6. All the while she wondered if any strange good thing might come of her being in her ancestral land; and some spirit within her rose automatically as the sap in the twigs.
- ___ 7. The river had stolen from the higher tracts and brought in particles to the vale all this horizontal land; and now, exhausted, aged, and attenuated, lay serpentine along through the midst of its former spoils.
- ___ 8. The University as a step to anything but ordination seemed, to this man of fixed ideas, a preface without a volume.
- ___ 9. He looked at the fire of logs, with its one flame pirouetting on the top in a dying dance after the breakfast-cooking and boiling . . .
- ___ 10. Or perhaps the summer fog was more general, and the meadows lay like a white sea, out of which the scattered trees rose like dangerous rocks.
- ___ 11. Squish, squash, echoed the milk in the great cylinder, but never arose the sound they awaited for.
- ___ 12. Fortunately for her the milk in the revolving churn at that moment changed its squashing for a decided flick-flack.
- ___ 13. The evening sun was now ugly to her, like a great inflamed wound in the sky.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 14. Four hearts gave a big throb simultaneously.
- ___ 15. The rosy-cheeked, bright-eyed quartet looked so charming in their light summer attire, clinging to the roadside bank like pigeons on a roof slope, that he stopped a moment to regard them before coming close.
- ___ 16. Amid the oozing fatness and warm ferments of the Froom Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate.
- ___ 17. Resolutions, reticences, prudences, fears, fell back like a defeated battalion.
- ___ 18. The large-leaved rhubarb and cabbage plants slept too, their broad limp surfaces hanging in the sun like half-closed umbrellas.
- ___ 19. She was yawning, and he saw the red interior of her mouth as if it had been a snake's.
- ___ 20. Having been lying down in her clothes, she was warm as a sunned cat.
- ___ 21. The only reply that he could hear for a little while was the smack of the horse's hoofs on the moistening road, and cluck of the milk in the cans behind them.
- ___ 22. These and other of his words were nothing but the perfunctory babble of the surface while the depths remained paralyzed.
- ___ 23. When sorrow ceases to be speculative sleep sees her opportunity.
- ___ 24. The pair were, in truth, but the ashes of their former fires.
- ___ 25. Clare had given his parents no warning of his visit, and his arrival stirred the atmosphere of the Vicarage as the dive of the kingfisher stirs a quiet pool.

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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. Among these on-lookers were three young men of a superior class, carrying small knapsacks strapped to their shoulders, and stout sticks in their hands.
- ___ 2. He unstrapped his knapsack, put it, with his stick, on the hedge-bank, and opened the gate.
- ___ 3. The church clock struck, when suddenly the student said that he must leave – he had been forgetting himself – he had to join his companions.
- ___ 4. Her strategic silence confirmed his suspicion.
- ___ 5. Tess was quite serious, painfully serious by this time; and she tried – ultimately and unexpectedly emitting a real round sound.
- ___ 6. They coughed as they danced, and laughed as they coughed.
- ___ 7. He beckoned to her, and she reluctantly retreated towards him.
- ___ 8. They were as sublime as the moon and stars above them, and the moon and stars were as ardent as they.
- ___ 9. No sooner did the dark queen hear the soberer richer note of Tess among those of the other work-people than a long smouldering sense of rivalry inflamed her to madness.
- ___ 10. The pair were speeding away into the distant gray by the time that the contentious revelers became aware of what had happened.
- ___ 11. He was obliged to advance with outstretched hands to avoid contact with the boughs, and discovered that to hit the exact spot from which he had started was at first entirely beyond him.
- ___ 12. If I had gone for love o' you, if I had ever sincerely loved you, if I loved you still, I should not so loathe and hate myself for my weakness as I do now!
- ___ 13. I was born bad, and I have lived bad, and I shall die bad in all probability.
- ___ 14. The ascent was gradual on this side, and the soil and scenery differed much from those within Blakemore Vale.

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EXERCISE 10 STYLE: POETIC DEVICES

- ___ 15. In place of the excitement of her return, and the interest it had inspired, she saw before her a long and stony highway which she had to tread, without aid, and with little sympathy.
- ___ 16. This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely drawn figure of them all.
- ___ 17. The gray half-tones of daybreak are not the gray half-tones of the day's close, though the degree of their shade may be the same.
- ___ 18. One sighed, and another sighed, and Marian's plump figure sighed biggest of all.
- ___ 19. They milked entirely in the meads for coolness and convenience, without driving in the cows.
- ___ 20. There was no coolness after dark unless on the grass.
- ___ 21. Angel sat down, and the place felt like home; yet he did not so much as formerly feel himself one of the family gathered there.
- ___ 22. But having once decided to try the higher and drier levels, she pressed back eastward, marching afoot towards the village of Chalk-Newton, where she meant to pass the night.
- ___ 23. Tess guessed at once the meaning of this.
- ___ 24. Mere yellow skeleton that he was now he felt the contrast between them, and thought his appearance distasteful to her.
- ___ 25. He went out, and on his way to the mill stood still, and wished for a moment that he had responded yet more kindly, and kissed her once at least.

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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. Some had beautiful eyes, others a beautiful nose, others a beautiful mouth and figure: few, if any had all.
- ___ 2. Nick-knock, nick-knock, went the cradle; the candle-flame stretched itself tall, and began jiggling up and down . . .
- ___ 3. It was a three-mile walk, along a dry white road, made whiter tonight by the light of the moon.
- ___ 4. While the old lady had been speaking Tess and the other maid, in obedience to her gestures, had placed the fowls severally in her lap, and she had felt them over from head to tail, examining their beaks, their combs, the manes of the cocks, their wings, and their claws.
- ___ 5. “How could you be so treacherous!” said Tess, between archness and real dismay, and getting rid of his arm by pulling open his fingers one by one, though at the risk of slipping off herself.
- ___ 6. A plume of smoke soared up suddenly from her father’s chimney, the sight of which made her heart ache.
- ___ 7. Here she dipped her hand into the basin, and fervently drew an immense cross upon the baby with her forefinger . . .
- ___ 8. After Tess had settled down to her cow there was for a time no talk in the barton, and not a sound interfered with the purr of the milk-jets into the numerous pails, except a momentary exclamation to one or other of the beasts . . .
- ___ 9. Under his linen milking-pinner he wore a dark velveteen jacket, cord breeches and gaiters, and a starched white shirt.
- ___ 10. The outskirts of the garden in which Tess found herself had been left uncultivated for some years, and was now damp and rank with juicy grass which sent up mists of pollen at a touch; and with tall blooming weeds emitting offensive smells . . .
- ___ 11. They crept and crept, the hem of her petticoat just touching his gaiter, and his elbow sometimes brushing hers.
- ___ 12. She quietly and dreamily lowered herself into his arms, and Angel methodically marched off with her.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ___ 13. Soon the sound of Old Pretty's milk fizzing into the pail came through the hedge, and then Angel felt inclined to go round the corner also . . .
- ___ 14. . . . the atmosphere grew heavier; the languid perfume of the summer fruits, the mists, the hay, the flowers, formed therein a vast pool of odour . . .
- ___ 15. He unbridled and fed his horse, and as he re-entered the house the clock struck three.
- ___ 16. Her sleeves were rolled far above the elbow, and bending lower he kissed the inside vein of her soft arm.
- ___ 17. He sat on by the cheerful firelight thrown from a bundle of green ash-sticks laid across the dogs; the sticks snapped pleasantly, and hissed out bubbles of sap from their ends.
- ___ 18. . . . the lonely Tess forgot existence, surrounded by the aromatic stillness of the chamber that had once, possibly, been the bride-chamber of her own ancestry.
- ___ 19. . . . and hardly was a reproachful flash from Tess's dark eyes needed to make her father and mother rise from their seats, hastily finish their ale . . .
- ___ 20. Tess . . . gradually fell asleep again, the words of her informant coming to her along with the smell of the cheeses . . .
- ___ 21. She was loosely wrapped in a cashmere dressing-gown of gray-white, embroidered in half-mourning tints, and she wore slippers of the same hue.
- ___ 22. Often . . . had he said gaily that her mouth and breath tasted of the butter and eggs and milk and honey on which she mainly lived . . .
- ___ 23. Not long after one o'clock there was a slight creak in the darkened farmhouse once the mansion of the D'Urbervilles.
- ___ 24. Owing to the action of the sun during the preceding day, the stone was warm and dry, in comforting contrast to the rough and chill grass around, which had damped her skirts and shoes.
- ___ 25. He heard something behind him, the brush of feet.

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EXERCISE 12 STYLE: ALLUSIONS

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

a. historical b. mythological c. religious d. literary e. folklore/superstition

- ___ 1. When they were together the Jacobean and the Victorian ages were juxtaposed.
- ___ 2. Of the rushing couples there could barely be discerned more than the high lights – the indistinctness shaping them to satyrs clasping nymphs – a multiplicity of Pans whirling a multiplicity of Syrinxes . . .
- ___ 3. But, might some say, where was Tess's guardian angel?
- ___ 4. Thus it threw shadows of these obscure and homely figures every evening with as much care . . . copied them as diligently as it had copied Olympian shapes on marble facades long ago, or the outline of Alexander, Caesar, and the Pharaohs.
- ___ 5. He had been disintegrated into a number of varied fellow-creatures . . . some happy, many serene . . . some mutely Miltonic, some potentially Cromwellian . . .
- ___ 6. But she knew that was only because, like Peter the Great in a shipwright's yard, he was studying what he wanted to know.
- ___ 7. He would become an American or Australian Abraham, commanding like a monarch his flocks and his herds, his spotted and ring-straked, his men-servants and his maids.
- ___ 8. "I feel what a nothing I am! I'm like the poor Queen of Sheba who lived in the Bible. There is no more spirit in me."
- ___ 9. He called her Artemis, Demeter, and other fanciful names half teasingly, which she did not like because she did not understand them.
- ___ 10. As they crept along, stooping low to discern the plant, a soft yellow gleam was reflected from the buttercups into their shaded faces, giving them an elfish, moonlit aspect, though the sun was pouring upon their backs . . .
- ___ 11. "Three Leahs to get one Rachel," he whispered.
- ___ 12. Angel had come as a pupil to this dairy . . . he had come as to a place from which as from a screened alcove he could calmly view the absorbing world without, and apostrophizing it with Walt Whitman – "Crowds of men and women attired in the usual costumes, How curious you are to me!" . . .

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EXERCISE 12 STYLE: ALLUSIONS

- ___ 13. The spectral, half-compounded aqueous light which pervaded the open mead impressed them with a feeling of isolation, as if they were Adam and Eve.
- ___ 14. When Wordsworth was enthroned they carried pocket copies; and when Shelley was belittled they allowed him to grow dusty on their shelves.
- ___ 15. Far behind the corner of the house . . . stretched the soft azure landscape of The Chase – a truly venerable tract of forest land, one of the few remaining woodlands in England of undoubted primeval date, wherein Druidical mistletoe was still found on aged oaks . . .
- ___ 16. “Some of the wise even among themselves ‘exclaim against their own succession,’ as Hamlet puts it . . .”
- ___ 17. Though not cold-natured, he was rather bright than hot – less Byronic than Shelleyan; could love desperately, but with a love more especially inclined to the imaginative and ethereal . . .
- ___ 18. Suppose this robe should betray her by changing colour, as her robe had betrayed Queen Guenever.
- ___ 19. She was conscious of the notion expressed by Friar Laurence: “These violent delights have violent ends.”
- ___ 20. In addition to Tess, Marian, and Izz, there were two women from a neighbouring village; two Amazonian sisters whom Tess with a start remembered . . .
- ___ 21. “I believe in the spirit of the Sermon on the Mount, and so did my dear husband . . .”
- ___ 22. The fashionable watering-place, with its promenades, and its covered gardens, was, to Angel Clare, like a fairy place suddenly created by the stroke of a wand . . .
- ___ 23. He was still her Antinous, her Apollo even; his sickly face was beautiful . . .
- ___ 24. “It is Stonehenge!” said Clare.
- ___ 25. The groundwork of the arrangement was the family dresser, which . . . stood importantly in front . . . like some Ark of the Covenant . . .

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that she seemed least solitary. She knew how to hit to a hair's-breadth that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night neutralized each other, leaving absolute mental liberty. It is then that the plight of being alive becomes attenuated to its least possible dimensions. She had no fear of shadows; her sole idea seemed to be to shun mankind – or rather that cold accretion called the world, which, so terrible in the mass, is so unformidable, even pitiable, in its units.

On these lonely hills and dales her quiescent glide was of a piece with the element she moved in. Her flexuous and stealthy figure became an integral part of the scene. At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were. The midnight airs and gusts, moaning amongst the tightly wrapped buds and bark of the winter twigs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at her weakness in the mind of some vague ethical being whom she could not class definitely as the God of her childhood, and could not comprehend as any other.

But this encompassment of her own characterization, based on shreds of convention, peopled by phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy – a cloud of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she. Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a distinction where there was no difference. Feeling herself in antagonism, she was quite in accord. She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly. (From Chapter XIII)

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 The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that
- 2 she seemed least solitary. She knew how to hit to a hair's-breadth that moment of evening when the
- 3 light and the darkness are so evenly balanced that the constraint of day and the suspense of night
- 4 neutralized each other, leaving absolute mental liberty. It is then that the plight of being alive
- 5 becomes attenuated to its least possible dimensions. She had no fear of the shadows; her sole idea
- 6 seemed to be to shun mankind – or rather that cold accretion called the world, which, so terrible in
- 7 the mass, is so unformidable, even pitiable, in its units.
- 8 On these lonely hills and dales her quiescent glide was of a piece with the element she moved in. Her
- 9 flexuous and stealthy figure became an integral part of the scene. At times her whimsical fancy
- 10 would intensify natural processes around her till they seemed a part of her own story. Rather they
- 11 became a part of it; for the world is only a psychological phenomenon, and what they seemed they

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

12 were. The midnight airs and gusts, moaning amongst the tightly-wrapped buds and bark of the
13 winter twigs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at
14 her weakness in the mind of some vague ethical being whom she could not class definitely as the God
15 of her childhood, and could not comprehend as any other.

16 But this encompassment of her own characterization, based on shreds of convention, peopled by
17 phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy – a cloud
18 of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony
19 with the actual world, not she. Walking among the sleeping birds in the hedges, watching the
20 skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon
21 herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a
22 distinction where there was no difference. Feeling herself in antagonism, she was quite in accord.
23 She had been made to break an accepted social law, but no law known to the environment in which
24 she fancied herself such an anomaly.

- ___ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *the world is only a psychological phenomenon* (Line 11)
b. *the expression of irremediable grief* (Line 13)
c. *peopled by phantoms and voices antipathetic to her* (Line 17)
d. *a sorry and mistaken creation of Tess's fancy* (Line 17)
- ___ 2. In Lines 17-18 *a cloud of moral hobgoblins* is an example of . . .
a. metaphor b. simile c. personification
- ___ 3. A shift occurs in . . .
a. Line 4 b. Line 9 c. Line 13 d. Line 18
- ___ 4. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *It was they that were out of harmony* (Line 18)
b. *she was making a distinction where there was no difference* (Line 21-22)
c. *Feeling herself in antagonism, she was quite in accord* (Line 22)
d. *She had been made to break an accepted social law* (Line 23)
- ___ 5. Line 12 contains an example of . . .
a. metaphor b. simile c. personification
- ___ 6. The underlined words in Line 2 are examples of . . .
a. assonance b. consonance c. alliteration

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

The mixed singular, luminous gloom in which they walked along together to the spot where the cows lay often made him think of the Resurrection hour. He little thought that the Magdalen might be at his side. Whilst all the landscape was in neutral shade his companion's face, which was the focus of his eyes, rising above the mist stratum, seemed to have a sort of phosphorescence upon it. She looked ghostly, as if she were merely a soul at large. In reality her face, without appearing to do so, had caught the cold gleam of day from the north-east; his own face, though he did not think of it, wore the same aspect to her. It was then, as has been said, that she impressed him most deeply. She was no longer the milkmaid, but a visionary essence of women – a whole sex condensed into one typical form. He called her Artemis, Demeter, and other fanciful names half teasingly, which she did not like because she did not understand them. "Call me Tess," she would say askance; and he did.

Then it would grow lighter, and her features would become simply feminine; they had changed from those of a divinity who could confer bliss to those of a being who craved it. (From Chapter XX)

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 The mixed singular, luminous gloom in which they walked along together to the spot where the cows lay
- 2 often made him think of the Resurrection hour. He little thought that the Magdalen might be at this side.
- 3 Whilst all the landscape was in neutral shade his companion's face, which was the focus of his eyes,
- 4 rising above the mist stratum, seemed to have a sort of phosphorescence upon it. She looked ghostly, as
- 5 if she were merely a soul at large. In reality her face, without appearing to do so, had caught the cold
- 6 gleam of day from the north-east; his own face, though he did not think of it, wore the same aspect to her.
- 7 It was then, as has been said, that she impressed him most deeply. She was no longer the milkmaid, but
- 8 a visionary essence of women – a whole sex condensed into one typical form. He called her Artemis,
- 9 Demeter, and other fanciful names half teasingly, which she did not like because she did not understand them.
- 10 "Call me Tess," she would say askance; and he did.
- 11 Then it would grow lighter, and her features would become simply feminine; they had changed from those
- 12 of a divinity who could confer bliss to those of a being who craved it.

- ____ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
- a. *luminous gloom* (Line 1)
 - b. *neutral shade* (Line 3)
 - c. *phosphorescence* (Line 4)
 - d. *gleam of day* (Line 6)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ___ 2. The underlined words in Line 1 are examples of . . .
a. assonance b. consonance c. alliteration
- ___ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. Magdalen
b. Artemis
c. Demeter
d. a divinity
- ___ 4. The underlined words in Line 2 are examples of . . .
a. analogy b. allusion c. metaphor
- ___ 5. All of the following contrasts are described in the passage EXCEPT . . .
a. human and divine
b. dark and light
c. wet and dry
d. real and imagined
- ___ 6. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *as if she were merely a soul at large* (Line 5)
b. *a whole sex condensed into one typical form* (Line 8)
c. *a visionary essence of woman* (Line 8)
d. *her features would become simply feminine* (Line 11)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Not a human being was out-of-doors at the dairy. The denizens were all enjoying the usual afternoon nap of an hour or so which the exceedingly early hours kept in summer-time rendered a necessity. At the door wood-hooped pails, sodden and bleached by infinite scrubblings, hung like hats on a stand upon the forked and peeled limb of an oak fixed there for that purpose; all of them ready and dry for the evening milking. Angel entered, and went through the silent passages of the house to the back quarters, where he listened for a moment. Sustained snores came from the cart-house, where some of the men were lying down; the grunt and squeal of sweltering pigs arose from the still further distance. The large-leaved rhubarb and cabbage plants slept too, their broad limp surfaces hanging in the sun like half-closed umbrellas. He unbridled and fed his horse, and as he re-entered the house the clock struck three. Three was the afternoon skimming-hour; and, with the stroke, Clare heard the creaking of the floor-boards above, and then the touch of a descending foot on the stairs. It was Tess's, who in another moment came down before his eyes.

She had not heard him enter, and hardly realized his presence there. She was yawning, and he saw the red interior of her mouth as if it had been a snake's. She had stretched one arm so high above her coiled-up cable of hair that he could see its satin delicacy above the sunburn; her face was flushed with sleep, and her eyelids hung heavy over their pupils. The brim-fulness of her nature breathed from her. It was a moment when a woman's soul is more incarnate than at any other time; when the most spiritual beauty bespeaks itself flesh; and sex takes the outside place in the presentation. (From Chapter XXVII)

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 Not a human being was out-of-doors at the dairy. The denizens were all enjoying the usual afternoon nap
- 2 of an hour or so which the exceedingly early hours kept in summer-time rendered a necessity. At the door
- 3 wood-hooped pails, sodden and bleached by infinite scrubblings, hung like hats on a stand upon the forked
- 4 and peeled limb of an oak fixed there for that purpose; all of them ready and dry for the evening milking.
- 5 Angel entered, and went through the silent passages of the house to the back quarters, where he listened
- 6 for a moment. Sustained snores came from the cart-house, where some of the men were lying down; the
- 7 grunt and squeal of sweltering pigs arose from the still further distance. The large-leaved rhubarb and
- 8 cabbage plants slept too, their broad limp surfaces hanging in the sun like half-closed umbrellas.
- 9 He unbridled and fed his horse, and as he re-entered the house the clock struck three. Three was the
- 10 afternoon skimming-hour; and, with the stroke, Clare heard the creaking of the floor-boards
- 11 above, and then the touch of a descending foot on the stairs. It was Tess's, who in another moment came
- 12 down before his eyes.
- 13 She had not heard him enter, and hardly realized his presence there. She was yawning, and he saw the

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 red interior of her mouth as if it had been a snake's. She had stretched one arm so high above her
15 coiled-up cable of hair that he could see its satin delicacy above the sunburn; her face was flushed with
16 sleep, and her eyelids hung heavy over their pupils. The brim-fulness of her nature breathed from her.
17 It was a moment when a woman's soul is more incarnate than at any other time; when the most spiritual
18 beauty bespeaks itself flesh; and sex takes the outside place in the presentation.

- ___ 1. **Line 8 contains examples of . . .**
 a. personification and simile b. personification and metaphor c. simile

- ___ 2. **The underlined words in Line 3 are examples of . . .**
 a. assonance and simile
 b. consonance and metaphor
 c. alliteration and simile
 d. assonance and metaphor

- ___ 3. **The underlined words in Line 9 are examples of . . .**
 a. assonance b. consonance c. alliteration

- ___ 4. **Line 14 contains an example of . . .**
 a. metaphor b. simile c. personification

- ___ 5. **The PREDOMINANT sensory imagery used in the passage is . . .**
 a. sight and sound b. sound and touch c. sight and touch

- ___ 6. **All of the following devices are used in the passage EXCEPT . . .**
 a. sensory imagery
 b. animal imagery
 c. mythological symbols
 d. archetypal symbols

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

They crept along towards a point in the expanse of shade just at hand at which a feeble light was beginning to assert its presence, a spot where, by day, a fitful white streak of steam at intervals upon the dark green background denoted intermittent moments of contact between their secluded world and modern life. Modern life stretched out its steam feeler to this point three or four times a day, touched the native existences, and quickly withdrew its feeler again, as if what it touched had been uncongenial. They reached the feeble light, which came from the smoky lamp of a little railway station; a poor enough terrestrial star, yet in one sense of more importance to Talbothays Dairy and mankind than the celestial ones to which it stood in such humiliating contrast. The cans of new milk were unladen in the rain, Tess getting a little shelter from a neighbouring holly-tree. Then there was the hissing of a train, which drew up almost silently upon the wet rails, and the milk was rapidly swung can by can into the truck. The light of the engine flashed for a second upon Tess Durbeyfield's figure, motionless under the great holly-tree. No object could have looked more foreign to the gleaming cranks and wheels than this unsophisticated girl, with the round bare arms, the rainy face and hair, the suspended attitude of a friendly leopard at pause, the print gown of no date or fashion, and the cotton bonnet drooping on her brow. She mounted again beside her lover, with a mute obedience characteristic of impassioned natures at times, and when they had wrapped themselves up over head and ears in the sail-cloth again, they plunged back into the now thick night. Tess was so receptive that the few minutes of contact with the whirl of material progress lingered in her thought. (From Chapter XXX)

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 They crept along towards a point in the expanse of shade just at hand at which a feeble light was beginning
- 2 to assert its presence, a spot where, by day, a fitful white streak of steam at intervals upon the dark green
- 3 background denoted intermittent moments of contact between their secluded world and modern life.
- 4 Modern life stretched out its steam feeler to this point three or four times a day, touched the native
- 5 existences, and quickly withdrew its feeler again, as if what it touched had been uncongenial.
- 6 They reached the feeble light, which came from the smoky lamp of a little railway station; a poor enough
- 7 terrestrial star, yet in one sense of more importance to Talbothays Dairy and mankind than the celestial
- 8 ones to which it stood in such humiliating contrast. The cans of new milk were unladen in the rain, Tess
- 9 getting a little shelter from a neighbouring holly-tree.
- 10 Then there was the hissing of a train, which drew up almost silently upon the wet rails, and the milk was
- 11 rapidly swung can by can into the truck. The light of the engine flashed for a second upon Tess Durbeyfield's
- 12 figure, motionless under the great holly-tree. No object could have looked more foreign to the gleaming
- 13 cranks and wheels than this unsophisticated girl, with the round bare arms, the rainy face and hair, the

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 suspended attitude of a friendly leopard at pause, the print gown of no date or fashion, and the cotton
15 bonnet drooping on her brow.

16 She mounted again beside her lover, with a mute obedience characteristic of impassioned natures at times,
17 and when they had wrapped themselves up over head and ears in the sail-cloth again, they plunged back
18 into the now thick night. Tess was so receptive that the few minutes of contact with the whirl of material
19 progress lingered in her thought.

- ___ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *Modern life stretched out its steam feeler* (Line 4)
b. *a poor enough terrestrial star* (6-7)
c. *gleaming cranks and wheels* (Line 12-13)
d. *whirl of material progress* (Lines 18-19)
- ___ 2. Line 13-14 contains an example of . . .
a. metaphor b. simile c. personification
- ___ 3. Line 10 contains an example of . . .
a. assonance b. rhyme c. onomatopoeia
- ___ 4. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *their secluded world* (Line 3)
b. *a fitful white streak of steam* (Line 2)
c. *this unsophisticated girl* (Line 13)
d. *the print gown of no date or fashion* (Line 14)
- ___ 5. All of the following contrasts are described in the passage EXCEPT . . .
a. secluded world/modern life
b. terrestrial/celestial
c. machine/nature
d. silence/noise
- ___ 6. The underlined words in Lines 3 and 4 are an example of . . .
a. polysyndeton b. asyndeton c. anadiplosis

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BATHOS – sentimentality.

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

BURLESQUE – low comedy, ridiculous exaggeration, nonsense..

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

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

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

CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).

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

CONTEXT – the words and phrases surrounding a word.

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

DENOTATION – the definition or meaning of a word.

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

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

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

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

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

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

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

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

DYSTOPIA – The opposite of utopia. Literally “bad place.”

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

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

EPILOGUE – A concluding statement.

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

ETHOS – moral nature or beliefs.

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

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

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

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

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

FIGURES OF SPEECH – include metaphor, simile, hyperbole, 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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