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grammar, style, and proofreading exercises

# The Grammardog Guide to

# The Adventures of Tom Sawyer

## by Mark Twain

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

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***THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style**
***All exercises use sentences from the novel.***

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**EXERCISE 1 PARTS OF SPEECH**

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

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

**____1.** **The old lady pulled her spectacles down and looked over them about the room; then she put them up and looked out <u>under</u> them.**

**____2.** **She resurrected <u>nothing</u> but the cat.**

**____3.** **Tom did play <u>hooky</u>, and he had a very good time.**

**____4.** **The trouble <u>vanished</u> out of Tom's face.**

**____5.** **There was <u>cheer</u> in every face and a spring in every step.**

**____6.** **At this dark and <u>hopeless</u> moment an inspiration burst upon him!**

**____7.** **He tried to steal sugar under his <u>aunt's</u> very nose, and got his knuckles rapped for it.**

**____8.** **When they came to recite their lessons, not one of them knew his verses <u>perfectly</u>, but had to be prompted all along.**

**____9.** **The Judge put his hand on Tom's head and called him a fine little man, <u>and</u> asked him what his name was.**

**____10.** **The choir <u>always</u> tittered and whispered all through the service.**

**____11.** **As the school quieted down Tom made an honest effort to study, <u>but</u> the turmoil within him was too great.**

**____12.** **And <u>now</u> the minister prayed.**

**____13.** **The <u>first</u> thing the beetle did was to take him by the finger.**

**____14.** **Other people uninterested in the sermon, found relief in the beetle, and they eyed <u>it</u> too.**

**____15.** **By this time the whole church was red-faced and suffocating with suppressed laughter, and the sermon had come to a <u>dead</u> standstill.**

**____16.** **"<u>Oh</u>, Tom! Then I ain't the first you've ever been engaged to!"**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – Grammar and Style**

**EXERCISE 1 PARTS OF SPEECH**

**____17. Tom tried to put his arm about her neck, but she <u>pushed</u> him away and turned her face to the wall, and went on crying.**

**____18. Tom tried again, with <u>soothing</u> words in his mouth, and was repulsed again.**

**____19. Then he began to feel badly and fear that he was in the <u>wrong</u>.**

**____20. He <u>soon</u> struck wood that sounded hollow.**

**____21. Then he scraped away the dirt, and exposed a <u>pine</u> shingle.**

**____22. Presently Tom seized his comrade's arm and said "<u>Sh!</u>"**

**____23. Presently, when the moon emerged again, Injun Joe was standing over the two forms contemplating <u>them</u>.**

**____24. Huckleberry's hard pantings were his only <u>reply</u>, and the boys fixed their eyes on the goal of their hopes and bent to their work to win it.**

**____25. Close upon the hour of noon the whole village was suddenly electrified with the <u>ghastly</u> news.**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – 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 harder tom tried to fasten his mind on his** 1
**book, the more his ideas wandered So at last,** 2
**with a sighe and a yawn, he gave it up. It seemed** 3
**to him that the noone recess would never come.** 4
**The air was utterly dead. There was not a** 5
**breath stirring. it was the sleepiest of sleepy days.** 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

**Toms bosom friend sat next him**, suffering just 1
**as tom had been, and now he was deeply and** 2
**gratefully interested in this entertainment in an** 3
**instant. This bosom friend was Joe harper**. The 4
**boys were sworn freinds all the week, and** 5
**embattled enemies on saturdays**. 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

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – 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

**One of the reasons why Toms mind had drifted** (1)
**away from it's secret troubles was, that it had found** (2)
**a new and weighty matter to interest itself about.**

**Becky thatcher had stopped coming to school. Tom** (3)
**had struggled with his pride a few days, and tryed to** (4)
**"whistle her down the wind," but failed. He began**

**to find himself hanging around her fathers house,** (5)
**nights, and feeling very miserable** (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

**She was ill What if she should die! There was** (1)
**distraction in the thought. he no longer took an** (2)
**interest in war, nor even in piracy. The charm**

**of life was gone; there was nuthing but dreariness** (3)
**left. he put his hoop away, and his bat; there was** (4)
**no joy in them any more. His aunt was conserned.** (5)
**She began to try all manner of remedie's on him.** (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**

**_THE ADVENTURES OF TOM SAWYER_ by Mark Twain – 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.**

**____1.** **There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.**

**____2.** **His Aunt Polly stood surprised a moment, and then broke into a gentle laugh.**

**____3.** **Within two minutes, or even less, he had forgotten all his troubles.,**

**____4.** **Saturday morning was come, and all the summer world was bright and fresh, and brimming with life.**

**____5.** **Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush.**

**____6.** **He surveyed the fence, and all gladness left him and deep melancholy settled down upon his spirit.**

**____7.** **If he hadn't run out of whitewash, he would have bankrupted every boy in the village.**

**____8.** **Then he skipped out, and saw Sid just starting up the outside stairway that led to the back rooms on the second floor.**

**____9.** **The minister gave out the hymn, and read it through with a relish, in a peculiar style which was much admired in that part of the country.**

**____10.** **The old lady sank down into a chair and laughed a little, then cried a little, then did both together.**

**____11.** **They pried off the lid with their shovels, got out the body and dumped it rudely on the ground.**

**____12.** **The doctor put the lantern at the head of the grave and came and sat down with his back against one of the elm trees.**

**____13.** **Huckleberry was filled with admiration of Tom's facility in writing, and the sublimity of his language.**

**____14.** **So Tom unwound the thread from one of his needles, and each boy pricked the ball of his thumb and squeezed out a drop of blood.**

**_THE ADVENTURES OF TOM SAWYER_ by Mark Twain – Grammar and Style**

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

**____15. When he stood before the murdered man, he shook as with a palsy, and he put his face in his hands and burst into tears.**

**____16. As twilight drew on, the ferryboat went back to her accustomed business and the skiffs disappeared.**

**____17. And now a drenching rain poured down and the rising hurricane drove it in sheets along the ground.**

**____18. As the sun began to steal in upon the boys, drowsiness came over them and they went out on the sandbar and lay down to sleep.**

**____19. A groan escaped from poor Potter, and he put his face in his hands and rocked his body softly to and fro, while a painful silence reigned in the courtroom.**

**____20. There comes a time in every rightly constructed boy's life when he has a raging desire to go somewhere and dig for hidden treasure.**

**____21. Tom and Huck rose up, weak but vastly relieved, and stared after them through the chinks between the logs of the house.**

**____22. He took a kite line from his pocket, tied it to a projection, and he and Becky started, Tom in the lead, unwinding the line as he groped along.**

**____23. Three days and nights of toil and hunger in the cave were not to be shaken off at once, as Tom and Becky soon discovered.**

**____24. Within a few minutes the news had spread, and a dozen skiff-loads of men were on their way to McDougal's cave, and the ferryboat, well filled with passengers, soon followed.**

**____25. Tom Sawyer was in the skiff that bore Judge Thatcher.**

***THE ADVENTURES OF TOM SAWYER* by Mark Twain – 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***

**____1. The old lady whirled round, and snatched her <u>skirts</u> out of danger.**

**____2. Diligence and attention soon gave <u>him</u> the knack of it, and he strode down the street with his mouth full of harmony and his soul full of gratitude.**

**____3. The new boy took two broad <u>coppers</u> out of his pocket and held them out with derision.**

**____4. Life to him seemed <u>hollow</u>, and existence but a burden.**

**____5. "Say – I'll give <u>you</u> the core of my apple."**

**____6. Tom gave up the <u>brush</u> with reluctance in his face, but alacrity in his heart.**

**____7. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in <u>wealth</u>.**

**____8. Jim was only <u>human</u> – this attraction was too much for him.**

**____9. By this time, the dental instruments were <u>ready</u>.**

**____10. The old lady made one end of the silk <u>thread</u> fast to Tom's tooth with a loop and tied the other to the bedpost.**

**____11. His hat was a vast <u>ruin</u> with a wide crescent lopped out of its brim; his coat, when he wore one, hung nearly to his heels . . .**

**____12. He released the <u>tick</u> and put him on the long flat desk.**

**____13. Then they sat together, with a slate before them, and Tom gave <u>Becky</u> the pencil and held her hand in his, guiding it, and so created another surprising house.**

**____14. He entered a dense <u>wood</u>, picked his pathless way to the center of it, and sat down on a mossy spot under a spreading oak.**

**____15. He went to a rotten <u>log</u> near at hand and began to dig under one end of it with his Barlow knife.**

**EXERCISE 5 COMPLEMENTS**

**____16. Then he tossed the <u>marble</u> away pettishly, and stood cogitating.**

**____17. Tom's astonishment was <u>boundless</u>!**

**____18. Potter and Injun Joe were carrying a <u>handbarrow</u> with a rope and a couple of shovels on it.**

**____19. Every stump that started up in their path seemed a <u>man</u> and an <u>enemy</u>, and made them catch their breath . . .**

**____20. Huckleberry's hard pantings were his only <u>reply</u>, and the boys fixed their eyes on the goal of their hopes and bent to their work to win it.**

**____21. The poor fellow's face was <u>haggard</u>, and his eyes showed the fear that was upon him.**

**____22. The jail was a trifling little brick <u>den</u> that stood in a marsh at the edge of the village, and no guards were afforded for it; indeed it was seldom occupied.**

**____23. She gave <u>Tom</u> a teaspoonful and watched with the deepest anxiety for the result.**

**____24. Aunt Polly felt a sudden <u>pang</u> of remorse.**

**____25. They parted the bushes on the bank and peered out over the <u>water</u>.**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – 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***

**____1. He got back home barely in season to help Jim, <u>the small colored boy</u>, saw next day's wood and split the kindlings before supper – at least he there in time to tell his adventures to Jim while Jim did three-fourths of the work.**

**____2. Aunt Polly was vexed <u>to think she had overlooked that bit of circumstantial evidence, and missed a trick</u>.**

**____3. He even wore a necktie, <u>a bright bit of ribbon</u>.**

**____4. The boy mused a while <u>over the substantial change</u> which had taken place in his worldly circumstances, and then wended toward headquarters to report.**

**____5. When she found the entire fence whitewashed, and not only whitewashed but elaborately coated and recoated, and even a streak added <u>to the ground</u>, her astonishment was almost unspeakable.**

**____6. There was a gate, but as a general thing he was too crowded for time <u>to make use of it.</u>**

**____7. The new boy went off <u>brushing the dust from his clothes</u>, sobbing, snuffling, and occasionally looking back and shaking his head and threatening what he would do to Tom the "next time he caught him out."**

**____8. He took a good scolding about <u>clodding Sid</u>, and did not seem to mind it in the least.**

**____9. The teacher, <u>a grave, elderly man</u>, interfered; then turned back a moment and Tom pulled a boy's hair in the next bench, and was absorbed in his book when the boy turned around . . .**

**____10. In due course the superintendent stood up in front of the pulpit, with a closed hymnbook in his hand and his forefinger <u>inserted between its leaves</u>, and commanded attention.**

**____11. There was <u>a rustling of dresses</u>, and the standing congregation sat down.**

**____12. Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, <u>son of the town drunkard</u>.**

**EXERCISE 6 PHRASES**

**____13. He stood about, restless and uneasy, for a while, glancing at the door, every now and then, hoping she would repent and come to find him.**

**____14. Tom got out his chiefest jewel, a brass knob from the top of an andiron, and passed it around her so that she could see it . . .**

**____15. The idea of being a clown recurred to him now, only to fill him with disgust.**

**____16. Injun Joe sprang to his feet, his eyes flaming with passion, snatched up Potter's knife, and went creeping, catlike and stooping round and round about the combatants, seeking an opportunity.**

**____17. In time, after many squeezes, Tom managed to sign his initials, using the ball of his little finger for a pen.**

**____18. Close upon the hour of noon the whole village was suddenly electrified with the ghastly news.**

**____19. Potter would have fallen if they had not caught him and eased him to the ground.**

**____20. Injun Joe helped to raise the body of the murdered man and put it in a wagon for removal; and it was whispered through the shuddering crowd that the wound bled a little!**

**____21. She was one of those people who are infatuated with patent medicines and all newfangled methods of producing health or mending it.**

**____22. Tom had become indifferent to persecution by this time.**

**____23. These offerings greatly helped to ease Tom's conscience.**

**____24. All the town was drifting toward the graveyard.**

**____25. They turned and saw the strange dog standing within a few feet of where Potter was lying, and *facing* Potter, with his nose pointing heavenward.**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – 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:**

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

**Verbal Usage**

**_____ _____1. <u>Bringing water from the town pump</u> had always been hateful work in Tom's eyes, before, but now it not strike him so.**

**_____ _____2. And such a luxury to him was <u>this petting of his sorrows</u>, that he could not bear to have any worldly cheeriness or any grating delight intrude upon it . . .**

**_____ _____3. The beetle lay there <u>working its helpless legs</u>, unable to turn over.**

**_____ _____4. The minister made a grand and moving picture of <u>the assembling together</u> of the world's hosts at the millennium when the lion and the lamb should lie down together and a little child should lead them.**

**_____ _____5. Tom was like the rest of the respectable boys, in that he envied Huckleberry his gaudy outcast condition, and was under strict orders <u>not to play with him.</u>**

**_____ _____6. Next <u>the ghastly ticking of a deathwatch in the wall at the bed's head</u> made Tom shudder – it meant that somebody's days were numbered.**

**_____ _____7. The master, throned on high in his great splint-bottom armchair, was dozing, <u>lulled by the drowsy hum of study.</u>**

**_____ _____8. As the school quieted down Tom made an honest effort <u>to study</u>, but the turmoil within him was too great.**

**_____ _____9. <u>The raising of a neighboring window</u> disturbed him.**

**_____ _____10. He reeled and fell partly upon Potter, <u>flooding him with his blood</u>, and in the same moment the clouds blotted out the dreadful spectacle and the two frightened boys went speeding away in the dark.**

**_____ _____11. They tiptoed out, through the broken weather-boarding, and stopped at a little distance <u>to exchange a parting word</u>.**

**_____ _____12. Within five minutes he was dressed and downstairs, <u>feeling sore and drowsy.</u>**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – Grammar and Style**

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

**Verbal Usage**

**_____ _____13. The villagers had a strong desire <u>to tar and feather Injun Joe</u> and ride him on a rail, for body snatching, but so formidable was his character that nobody could be found who was willing to take the lead in the matter, so it was dropped.**

**_____ _____14. She was one of those people who are infatuated with patent medicines and all newfangled methods of <u>producing health or mending it.</u>**

**_____ _____15. As the two boys walked sorrowing along, they made a new compact <u>to stand by</u> <u>each other</u> and be brothers and never separate till relieved them of their troubles.**

**_____ _____16. When the last crisp slice of bacon, and the last allowance of corn pone devoured, the boys stretched themselves out on the grass, <u>filled with contentment</u>.**

**_____ _____17. A few minutes later Tom was in the shoal water of the bar, <u>wading toward the Illinois shore</u>.**

**_____ _____18. Huck started sorrowfully away, and Tom stood looking after him, with a strong desire tugging at his heart <u>to yield his pride and go along too</u>.**

**_____ _____19. They sprang away, <u>stumbling over roots and among vines in the dark</u>, no two plunging in the same direction.**

**_____ _____20. It was a wild night for homeless young heads <u>to be out in</u>.**

**_____ _____21. Tom soon found himself tormented with a desire <u>to drink and swear</u>; the desire grew to be so intense that nothing but the hope of a chance to display himself in his red sash kept him from withdrawing from the order.**

**_____ _____22. He found Joe Harper and Huck Finn up an alley <u>eating a stolen melon</u>.**

**_____ _____23. <u>The usual whisperings among the lawyers and gathering together of papers</u> followed.**

**_____ _____24. But the impressiveness of the situation quickly wore off, and <u>the romping</u> began again.**

**_____ _____25. When the boys reached the Welshman's house, they stopped <u>to rest</u>.**

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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 object*** | ***adv = adverb*** | ***p.n. = predicate nominative*** |

**____1. He remembered <u>that there was company at the pump</u>.**

**____2. "Say, Jim, I'll fetch the water <u>if you'll whitewash some</u>."**

**____3. Tom said to himself <u>that it was not such a hollow world, after all</u>.**

**____4. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is obliged to do, and that Play consists of <u>whatever a body is not obliged to do</u>.**

**____5. When Tom reached the little isolated frame schoolhouse, he strode in briskly, with the manner of one <u>who had come with all honest speed</u>.**

**____6. <u>Who were to be the subjects of their piracies</u>, was a matter that did not occur to them.**

**____7. There was a small log raft there <u>which they meant to capture.</u>**

**____8. When Tom awoke in the morning, he wondered <u>where he was.</u>**

**____9. Tom decided <u>that he could be independent of Becky Thatcher now</u>.**

**____10. Every day he took a mysterious book out of his desk and absorbed himself in it at times <u>when no classes were reciting.</u>**

**____11. <u>As the sun began to sink into the west</u> they took their way homeward athwart the long shadows of the trees and soon were buried from sight in the forests of Cardiff Hill.**

**____12. The boys never stopped <u>till they reached the shed of a deserted slaughterhouse at the lower end of the village</u>.**

**____13. <u>When the ferryboat with her wild freight pushed into the stream</u>, nobody cared sixpence for the wasted time but the captain of the craft.**

**____14. He heard no noise on board, for the young people were as subdued and still as people usually are <u>who are nearly tired to death</u>.**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – Grammar and Style**

**EXERCISE 8 CLAUSES**

**____15. He wondered <u>what boat it was</u>, and why she did not stop at the wharf – and then he dropped her out of his mind and put his attention upon his business.**

**____16. They went straight ahead, then, <u>until they came to the path that led up Cardiff Hill</u>; this they took.**

**____17. <u>As the earliest suspicion of dawn appeared on Sunday morning</u>, Huck came groping up the hill and rapped gently at the old Welshman's door.**

**____18. One young man finally blurted out his fear <u>that they were still in the cave</u>!**

**____19. The accidental discovery, just made, <u>that the proprietor of the Temperance Tavern kept liquor on his premises</u>, scarcely fluttered the public pulse, tremendous as the fact was.**

**____20. Tom found a subterranean lake, shortly, which stretched its dim length away <u>until its shape was lost in the shadows</u>.**

**____21. He wanted to explore its borders, but concluded <u>that it would be best to sit down and rest a while, first</u>.**

**____22. "I wonder <u>how long we've been down here</u>, Tom."**

**____23. All that they knew was that after <u>what seemed a mighty stretch of time</u>, both awoke out of a dead stupor of sleep and resumed their miseries once more.**

**____24. And <u>if it had only happened to be night</u> he would not have seen that speck of daylight and would not have explored that passage any more!**

**____25. The Judge and some friends set Tom to talking, and someone asked him ironically <u>if he wouldn't like to go to the cave again</u>.**

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**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***

**____1. Sighing he dipped his brush and passed it along the topmost plank; repeated the operation ; did it again; compared the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box discouraged.**

**____2. There was a whiz as of a missile in the air, mingled with the murmur of a curse, a sound as of shivery glass followed, and a small, vague form went over the fence and shot away in the gloom.**

**____3. The sun rose upon a tranquil world, and beamed down upon the peaceful village like a benediction.**

**____4. Aunt Polly had family worship; it began with a prayer built from the ground up of solid courses of Scriptural quotations, welded together with a thin mortar of originality . . .**

**____5. It is possible that Tom's mental stomach had never really hungered for one of these prizes . . .**

**____6. His exaltation had but one alloy – the memory of his humiliation in this angel's garden – and that record in sand was fast washing out, under the waves of happiness that were sweeping over it now.**

**____7. Then there was a wild yelp of agony and the poodle went sailing up the aisle; . . . he was but a woolly comet moving in its orbit with the gleam and speed of light.**

**____8. The drowsing murmur of the five and twenty studying scholars soothed the soul like the spell that is in the murmur of bees.**

**____9. She had no companions but silence and loneliness.**

**____10. But the elastic heart of youth cannot be compressed into one constrained shape long at a time.**

**____11. How gloriously he would go plowing the dancing seas, in his long, low, black-hulled racer, the Spirit of the Storm, with his grisly flay flying at the fore!**

**____12. A faint wind moaned through the trees, and Tom feared it might be the spirits of the dead, complaining at being disturbed.**

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**EXERCISE 9 STYLE: FIGURATIVE LANGUAGE**

**____13. "Well, when pap's full, you might take and belt him over the head with a church and you couldn't faze him."**

**____14. They buried the shingle close to the wall, with some dismal ceremonies and incantations, and the fetters that bound their tongues were considered to be locked and the key thrown away.**

**____15. The mighty river lay like an ocean at rest.**

**____16. Then conscience granted a truce, and these curiously inconsistent pirates fell peacefully to sleep.**

**____17. . . . then a jay swept down, a flash of blue flame, and stopped on a twig almost within the boy's reach . . .**

**____18. All Nature was wide awake and stirring, now; long lances of sunlight pierced down through the dense foliage far and near . . .**

**____19. By and by they separated into three hostile tribes, and darted upon each other from ambush with dreadful war whoops, and killed and scalped each other by thousands.**

**____20. At last he spied her, but there was a sudden falling of his mercury.**

**____21. A strange sadness rested upon her features, like icy tears upon the robe of December . . .**

**____22. Crash! Quick as lightning the half-breed sprang for a window, tore his way through all opposers, and was gone!**

**____23. Then there was a season of waiting anxiety that weighed upon Huck's spirits like a mountain.**

**____24. Now he turned in his tracks, between the walls of sumac bushes – turned himself as carefully as if he were a ship – and then stepped quickly but cautiously along.**

**____25. He had to eat with knife and fork. . . he had to talk so properly that speech was become insipid in his mouth; whithersoever he turned, the bars and shackles of civilization shut him in and bound him hand and foot.**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – 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 e. rhyme***

**____1. The more Tom stared at the splendid marvel, the higher he turned up his nose at his finery and the <u>shabbier</u> and <u>shabbier</u> his own outfit seemed to him to grow.**

**____2. Tom's mouth watered for the apple, but he <u>stuck</u> to his <u>work</u>.**

**____3. He said to himself that he would not speak a word, even when his aunt came in, but would sit perfectly <u>still</u> <u>till</u> she asked who did the mischief . . .**

**____4. Aunt <u>Polly</u> <u>paused</u>, <u>perplexed</u>, and Tom looked for healing <u>pity</u>.**

**____5. Mary <u>took</u> his <u>book</u> to hear him recite, and he tried to find his way through the fog.**

**____6. Huck said: "Tom, we can <u>slope</u>, if we can find a <u>rope</u>."**

**____7. . . . Tom being placed next the aisle, in order that he might be as far away from the open window and the <u>seductive</u> outside <u>summer</u> <u>scenes</u> as possible.**

**____8. This course worked well, and Tom <u>began</u> to <u>groan</u> <u>again</u>.**

**____9. He still said it was "all right," but there was such a <u>leaden</u> <u>dread</u> at his heart, that the words had lost their ring and sounded just as if he had said, "All is lost!"**

**____10. They gained steadily on <u>it,</u> and <u>at</u> <u>last</u>, <u>breast</u> to <u>breast</u>, they <u>burst</u> through the open door and fell grateful and exhausted in the sheltering shadows beyond.**

**____11. When they got to within five <u>steps</u> of the <u>snorer,</u> Tom <u>stepped</u> on a <u>stick</u>, and it broke with a <u>sharp</u> <u>snap</u>.**

**____12. There was a <u>late</u> <u>look</u> in the <u>light</u>, a <u>late</u> sense in the atmosphere.**

**____13. Then <u>they</u> <u>separated</u>, <u>cogitating</u>.**

**____14. When Tom <u>crept</u> in <u>at</u> his bedroom window the <u>night</u> was <u>almost</u> <u>spent</u>.**

**____15. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms, and never find the <u>end</u> of the cave; and that he might go <u>down</u>, and <u>down</u>, and still <u>down</u>, into the earth, and it was just the same – <u>labyrinth</u> underneath <u>labyrinth</u>, and no <u>end</u> to any of them.**

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**EXERCISE 10 STYLE: POETIC DEVICES**

**____16. She added hot baths, sitz baths, shower baths, and plunges.**

**____17. Could it be possible that she was not aware that he was there?**

**____18. The alarm swept from lip to lip, from group to group, from street to street, and within five minutes the bells were wildly clanging and the whole town was up!**

**____19. He threaded his way back to the ferry landing, found nobody at large there, and walked boldly on board the boat . . .**

**____20. Tom turned upon the back track at once, and hurried his steps.**

**____21. And now and then they stooped in a group and splashed water in each other's faces with their palms . . .**

**____22. Tom was downhearted, but tried hard not to show it.**

**____23. Amy's happy prattle became intolerable.**

**____24. The blackness of darkness reigned, the perfect stillness was interrupted only by occasional mutterings of distant thunder.**

**____25. Huck sank back, panting gently, but deeply, unutterably grateful.**

***THE ADVENTURES OF TOM SAWYER*** **by Mark Twain – 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***

**____1. The locust trees were in bloom and <u>the fragrance of the blossoms filled the air.</u>**

**____2. As he was passing by the house where Jeff Thatcher lived, he saw a new girl in the garden – <u>a lovely little blue-eyed creature with yellow hair plaited into two long tails, white summer frock and embroidered pantalettes.</u>**

**____3. About half past ten <u>the cracked bell of the small church began to ring</u>, and presently the people began to gather for the morning sermon.**

**____4. By and by attention ceased from him, and <u>the accustomed school murmur rose upon the dull air once more</u>.**

**____5. And <u>she put her small hand upon his</u> and a little scuffle ensued, Tom pretending to resist in earnest but letting his hand slip by degrees till these words were revealed: "*I love you*."**

**____6. <u>The superintendent was a slim creature of thirty-five, with a sandy goatee and short sandy hair</u> . . .**

**____7. Becky hesitating, Tom took silence for consent, and <u>passed his arm about her waist</u> and whispered the tale ever so softly, with his mouth close to her ear.**

**____8. <u>Tom kissed the red lips</u> and said: "Now it's all done, Becky."**

**____9. <u>The ticking of the clock</u> began to bring itself into notice.**

**____10. <u>Grass and weeds grew rank</u> over the whole cemetery.**

**____11. <u>The hooting of a distant owl</u> was all the sound that troubled the dead stillness.**

**____12. Some vague figures approached through the gloom, swinging an old-fashioned tin lantern <u>that freckled the ground with innumerable little spangles of light</u>.**

**____13. For some time there was no noise but <u>the grating sound of the shovels discharging their freight of mould and gravel</u>.**

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**EXERCISE 11 STYLE: SENSORY IMAGERY**

**____14. The climbing fire lit up their faces and threw its ruddy glare upon the pillared tree trunks of their forest temple, and upon the varnished foliage and festooning vines.**

**____15. He had finished gouging out a cob, and now he fitted a weed stem to it, loaded it with tobacco, and was pressing a coal to the charge and blowing a cloud of fragrant smoke – he was in the full bloom of luxurious contentment.**

**____16. Now, far away in the woods a bird called; another answered; presently the hammering of a woodpecker was heard.**

**____17. They were too hungry to stop to fish, but they fared sumptuously upon cold ham, and then threw themselves down in the shade to talk.**

**____18. But at last she was still, only moaning a little in her sleep.**

**____19. A sumptuous breakfast of bacon and fish was shortly provided, and as the boys set to work upon it, Tom recounted (and adorned) his adventures.**

**____20. They went about poking sticks into the sand, and when they found a soft place they went down on their knees and dug with their hands.**

**____21. They had a famous fried egg feast that night, and another on Friday morning.**

**____22. The Spaniard was wrapped in a serape; he had bushy white whiskers; long white hair flowed from under his sombrero, and he wore green goggles.**

**____23. Tom divided the cake and Becky ate with good appetite, while Tom nibbled . . .**

**____24. He was about to spring with winged feet, when a man cleared his throat not four feet from him!**

**____25. They saw a weed-grown, floorless room, unplastered, an ancient fireplace, vacant windows, a ruinous staircase; and here, there, and everywhere, hung ragged and abandoned cobwebs.**

***THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style**

**EXERCISE 12 STYLE: ALLUSIONS**

**Identify the type of allusion in the following sentences. Label the underlined words:**
***a. historical b. mythological c. religious d. folklore/superstition***

**____1. "Spare the rod and spile the child, as the Good Book says."**

**____2. "He's full of the Old Scratch, but law-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him, somehow.**

**____3. "It's Tom Sawyer the Pirate! – the Black Avenger of the Spanish Main!"**

**____4. He well knew the futility of trying to content against witches, so he gave up discouraged.**

**____5. "Well, say, Joe, you can be Friar Tuck or Much the miller's son, and lam me with a quarterstaff; or I'll be the Sheriff of Nottingham and you be Robin Hood a little while and kill me."**

**____6. They said they would rather be outlaws a year in Sherwood Forest than President of the United States forever.**

**____7. "It's the devils, sure enough. Three of 'em! Lordy, Tom, we're goners! Can you pray?"**

**____8. "But she never suspected that she was not an angel of healing and the balm of Gilead in disguise, to the suffering neighbors.**

**____9. "And a hermit's got to sleep on the hardest place he can find, and put sackcloth and ashes on his head, and stand out in the rain . . ."**

**____10. They were prouder and happier in their new acquirement than they would have been in the scalping and skinning of the Six Nations.**

**____11. Then a faint moan came sighing through the branches of the forest and the boys felt a fleeting breath upon their cheeks, and shuddered with the fancy that the Spirit of the Night had gone by.**

**____12. In such delicious fancies time quickly glides by, and the welcome hour arrives for her entrance into the elysian world, of which she has had such bright dreams.**

**____13. ". . . whilst the terrific lightning revelled in angry mood through the cloudy chambers of heaven, seeming to scorn the power exerted over its terror by the illustrious Franklin!"**

**_THE ADVENTURES OF TOM SAWYER_ by Mark Twain – Grammar and Style**

**EXERCISE 12 STYLE: ALLUSIONS**

**____14. "She moved like one of those bright beings pictured in the sunny walks of fancy's Eden by the romantic and young, a queen of beauty unadorned save by her own transcendent loveliness."**

**____15. The mayor of the village, in delivering the prize to the author of it, made a warm speech in which he said that it was by far the most "eloquent" thing he had ever listened to, and that Daniel Webster himself might well be proud of it.**

**____16. When Becky told her father, in strict confidence, how Tom had taken her whipping at school . . . the Judge said with a fine outburst that it was a noble, a generous, a magnanimous lie – a lie that was worthy to hold up its head and march down through history breast to breast with George Washington's lauded Truth about the hatchet!**

**____17. But nothing happened; there seemed to be angels or fairies interested in this luckless captive.**

**____18. "Shucks, I only meant you'd see 'em – not hopping of course – what do they want to hop for! – but I mean you'd just see 'em – scattered around, you know, in a kind of a general way. Like that old humpbacked Richard."**

**____19. Spirits whispered in the rustling leaves, ghosts lurked in the murky nooks, the deep baying of a hound floated up out of the distance, an owl answered with his sepulchral note.**

**____20. That drop was falling when the Pyramids were new; when Troy fell; when the foundations of Rome were laid; when Christ was crucified; when the Conqueror created the British empire; when Columbus sailed; when the massacre at Lexington was "news."**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style

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

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

**As he was passing by the house where Jeff Thatcher lived, he saw a new girl in the garden – a lovely little blue-eyed creature with yellow hair plaited into two long tails, white summer frock and embroidered pantalettes. The fresh-crowned hero fell without firing a shot. A certain Amy Lawrence vanished out of his heart and left not even a memory of herself behind. He had thought he loved her to distraction, he had regarded his passion as adoration; and behold it was only a poor little evanescent partiality. He had been months winning her; she had confessed hardly a week ago; he had been the happiest and the proudest boy in the world only seven short days, and here in one instant of time she had gone out of his heart like a casual stranger whose visit is done.**

**He worshipped this new angel with furtive eye, till he saw that she had discovered him; then he pretended he did not know she was present, and began to "show off" in all sorts of absurd boyish ways, in order to win her admiration. He kept up this grotesque foolishness for some time; but by and by, while he was in the midst of some dangerous gymnastic performances, he glanced aside and saw that the little girl was wending her way toward the house. Tom came up to the fence and leaned on it, grieving, and hoping she would tarry yet a while longer. She halted a moment on the steps and then moved toward the door. Tom heaved a great sigh as she put her foot on the threshold. But his face lit up, right away, for she tossed a pansy over the fence a moment before she disappeared.**

**The boy ran around and stopped within a foot or two of the flower, and then shaded his eyes with his hand and began to look down street as if he had discovered something of interest going on in that direction. Presently he picked up a straw and began trying to balance it on his nose, with his head tilted far back; and as he moved from side to side, in his efforts, he edged nearer and nearer toward the pansy; finally his bare foot rested upon it, his pliant toes closed upon it, and he hopped away with the treasure and disappeared round the corner. But only for a minute – only while he could button the flower inside his jacket, next to his heart – or next to his stomach, possibly, for he was not much posted in anatomy, and not hypercritical, anyway. (From Chapter 3)**

### 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.

**As he was passing by the house where Jeff Thatcher lived, he saw a new <u>girl</u> in the <u>garden</u> – a lovely little blue-**

**eyed creature with yellow hair plaited into two long tails, white summer frock and embroidered pantalettes. The**

**fresh-crowned hero fell without firing a shot. A certain Amy Lawrence vanished out of his heart and left not**

**even a memory of herself behind. He had thought he loved her to distraction, he had regarded his passion as**

**adoration; and behold it was only a poor little evanescent partiality. He had been months winning her; she had**

**confessed hardly a week ago; he had been the happiest and the proudest boy in the world only seven short days,**

**and here in one instant of time she had gone out of his heart like a casual stranger whose visit is done.**

**He worshipped this new angel with furtive eye, till he saw that she had discovered him; then he pretended he did**

**not know she was present, and began to "show off" in all sorts of absurd boyish ways, in order to win her**

**admiration. He kept up this grotesque foolishness for some time; but by and by, while he was in the midst of**

**some dangerous gymnastic performances, he glanced aside and saw that the little girl was wending her way**

**toward the house. Tom came up to the fence and leaned on it, grieving, and hoping she would tarry yet a while**

*THE ADVENTURES OF TOM SAWYER* **by Mark Twain – Grammar and Style**

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

**13 longer. She halted a moment on the steps and then moved toward the door. Tom heaved a great sigh as she put**
**14 her foot on the threshold. But his face lit up, right away, for she tossed a pansy over the fence a moment before**
**15 she disappeared.**
**16 The boy ran around and stopped within a foot or two of the flower, and then shaded his eyes with his hand and**
**17 began to look down street as if he had discovered something of interest going on in that direction. Presently he**
**18 picked up a straw and began trying to balance it on his nose, with his head tilted far back; and as he moved**
**19 from side to side, in his efforts, he edged nearer and nearer toward the pansy; finally his bare foot rested upon it,**
**20 his pliant toes closed upon it, and he hopped away with the treasure and disappeared round the corner. But only**
**21 for a minute – only while he could button the flower inside his jacket, next to his heart – or next to his stomach,**
**22 possibly, for he was not much posted in anatomy, and not hypercritical, anyway.**

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

**____2. Line 7 contains an example of . . .**
**a. metaphor b. simile c. personification**

**____3. Lines 3 and 4 contain two examples of . . .**
**a. metaphor b. simile c. personification**

**____4. All of the following statements describe the action of the passage EXCEPT . . .**
**a. Tom enjoys the challenge of courtship.**
**b. Children are highly skilled at flirtation.**
**c. Tom is romantic and sentimental.**
**d. Tom enjoys being in love.**

**____5. All of the following descriptions are parallel in meaning EXCEPT . . .**
**a. *"show off " in all sorts of absurd boyish ways* (Line 9)**
**b. *grotesque foolishness* (Line 10)**
**c. *shaded his eyes with his hand* (Line 16)**
**d. *balance it on his nose* (Line 18)**

**____6. Lines 21 and 22 are an example of the author's use of . . .**
**a. humor b. metaphor c. analysis**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style

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

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

**Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, son of the town drunkard. Huckleberry was cordially hated and dreaded by all the mothers of th town, because he was idle and lawless and vulgar and bad – because all their children admired him so, and delighted in his forbidden society, and wished they dared to be like him. TOm was like the rest of the respectable boys, in that he envied Huckleberry his gaudy outcast condition, and was under strict orders not to play with him. So he played with him every time he got a chance. Huckleberry was always dressed in castoff clothes of full-grown men, and they were in perennial bloom and fluttering with rags. His hat was a vast ruin with a wide crescent lopped out of its brim; his coat, when he wore one, hung nearly to his heels and had the rearward buttons far down the back; but one suspender supported his trousers; the seat of the trousers bagged low and contained nothing; the fringed legs dragged in the dirt when not rolled up.**

**Huckleberry came and went, at his own free will. He slept on doorsteps in fine weather and in empty hogsheads in wet; he did not have to go to school or to church, or call any being master or obey anybody; he could go fishing or swimming when and where he chose, and stay as long as it suited him; nobody forbade him to fight; he could sit up as late as he pleased; he was always the first boy that went barefoot in the spring and the last to resume leather in the fall; he never had to wash, nor put on clean clothes; he could swear wonderfully. In a word, everything that goes to make life precious, that boy had. So thought every harassed, hampered, respectable boy in St Petersburg.**

**Tom hailed the romantic outcast:**

**"Hello, Huckleberry!"**

**"Hello yourself, and see how you like it."**

**"What's that you got?"**

**"Dead cat."**

**"Lemme se him, Huck. My, he's pretty stiff. Where'd you get him?"**

**"Bought him off'n a boy."**

**(From Chapter 6)**

### 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 Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, son of the town drunkard.**

**2 Huckleberry was cordially hated and dreaded by all the mothers of the town, because he was idle and lawless**

**3 and vulgar and bad – because all their children admired him so, and delighted in his forbidden society, and**

**4 wished they dared to be like him. Tom was like the rest of the respectable boys, in that he envied Huckleberry**

**5 his gaudy outcast condition, and was under strict orders not to play with him. So he played with him every**

**6 time he got a chance. Huckleberry was always dressed in castoff clothes of full-grown men, and they were in**

**7 perennial bloom <u>and</u> fluttering with <u>rags</u>. His <u>hat</u> was a <u>vast</u> ruin with a wide crescent lopped out of its brim;**

**8 his coat, when he wore one, hung nearly to his heels and had the rearward buttons far down the back; but one**

**9 suspender supported his trousers; the seat of the trousers bagged low and contained nothing; the fringed legs**

**10 dragged in the dirt when not rolled up.**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style

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

**11 Huckleberry came and went, at his own free will. He slept on doorsteps in fine whether and in empty**

**12 hogsheads in wet; he did not have to go to school or to church, or call any being master or obey anybody; he**

**13 could go fishing or swimming when and where he chose, and stay as long as it suited him; nobody forbade him**

**14 to fight; he could sit up as late as he pleased; he was always the first boy that went barefoot in the spring and**

**15 the last to resume leather in the fall; he never had to wash, nor put on clean clothes; he could swear wonderfully.**

**16 In a word, everything that goes to make life precious, that boy had. So thought every harassed, hampered,**

**17 respectable boy in St. Petersburg.**

**18 Tom hailed the romantic outcast:**

**19 "Hello, Huckleberry!"**

**20 "Hello yourself, and see how you like it."**

**21 "What's that you got?"**

**22 "Dead cat."**

**23 "Lemme see him, Huck. My, he's pretty stiff. Where'd you get him?"**

**24 "Bought him off'n a boy."**

**____1. Lines 19-24 are an example of . . .**
**a. monologue b. dialogue c. internal monologue**

**____2. The words "Lemme" (Line 23) and "off'n" (Line 24) are examples of . . .**
**a. dialect b. slang c. malapropism**

**____3. All of the following descriptions are parallel in meaning EXCEPT . . .**
**a. *juvenile pariah* (Line 1)**
**b. *forbidden society* (Line 3)**
**c. *vast ruin* (Line 7)**
**d. *romantic outcast* (Line 18)**

**____4. All of the following descriptions reflect the author's attitude toward Huckleberry Finn EXCEPT . . .**
**a. *cordially hated and dreaded by all the mothers* (Line 2)**
**b. *wished they dared to be like him* (Line 4)**
**c. *came and went, at his own free will* (Line 11)**
**d. *everything that goes to make life precious* (Line 16)**

**____5. The underlined words in Line 16 are an example of . . .**
**a. metaphor b. simile c. alliteration**

**____6. The underlined words in Line 7 are an example of . . .**
**a. assonance b. consonance c. alliteration**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style

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

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

**About midnight Joe awoke, and called the boys. There was a brooding oppressiveness in the air that seemed to bode something. The boys huddled themselves together and sought the friendly companionship of the fire, though the dull dead heat of the breathless atmosphere was stifling. They sat still, intent and waiting. The solemn hush continued. Beyond the light of the fire everything was swallowed up in the blackness of darkness. Presently there came a quivering glow that vaguely revealed the foliage for a moment and then vanished. By and by another came, a little stronger. Then another. Then a faint moan came sighing through the branches of the forest and the boys felt a fleeting breath upon their cheeks, and shuddered with the fancy that the Spirit of the Night had gone by. There was a pause. Now a weird flash turned night into day and showed every little grass blade, separate and distinct, that grew about their feet. And it showed three white, startled faces, too. A deep peal of thunder went rolling and tumbling down the heavens and lost itself in sullen rumblings in the distance. A sweep of chilly air passed by, rustling all the leaves and snowing the flaky ashes broadcast about the fire. Another fierce glare lit up the forest and an instant crash followed that seemed to rend the treetops right over the boys' heads. They clung together in terror, in the thick gloom that followed. A few big raindrops fell pattering upon the leaves. (From Chapter 16)**

### 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 About midnight Joe awoke, and called the boys. There was a brooding oppressiveness in the air that seemed**

**2 to bode something. The boys huddles themselves together and sought the friendly companionship of the fire,**

**3 though the dull dead heat of the breathless atmosphere was stifling. They sat still, intent and waiting. The**

**4 solemn hush continued. Beyond the light of the fire everything was swallowed up in the blackness of darkness.**

**5 Presently there came a quivering glow that vaguely revealed the foliage for a moment and then vanished. By**

**6 and by another came, a little stronger. Then another. Then a faint moan came sighing through the branches**

**7 of the forest and the boys felt a fleeting breath upon their cheeks, and shuddered with the fancy that the**

**8 Spirit of the Night had gone by. There was a pause. Now a weird flash turned night into day and showed**

**9 every little grass blade, separate and distinct, that grew about their feet. Anf it showed three white, startled**

**10 faces, too. A deep peal of thunder went rolling and tumbling down the heavens and lost itself in sullen**

**11 rumblings in the distance. A sweep of chilly air passed by, rustling all the leaves and snowing the flaky ashes**

**12 broadcast about the fire. Another fierce glare lit up the forest and an instant crash followed that seemed**

**13 to rend the treetops right over the boys' heads. They clung together in terror, in the thick gloom that**

**14 followed. A few big raindrops fell pattering upon the leaves.**

**_THE ADVENTURES OF TOM SAWYER_ by Mark Twain – Grammar and Style**

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

**____1. All of the following descriptions are parallel in meaning EXCEPT . . .**
**a. *brooding oppressiveness* (Line 1)**
**b. *breathless atmosphere* (Line 3)**
**c. *solemn hush* (Line 4)**
**d. *quivering glow* (Line 5)**

**____2. The PREDOMINANT device used to develop the tone of the passage is . . .**
**a. omission b. personification c. irony**

**____3. All of the following descriptions are parallel in meaning EXCEPT . . .**
**a. *The boys huddled themselves together* (Line 2)**
**b. *sought the friendly companionship of the fire* (Line 2)**
**c. *three white startled faces* (Line 9)**
**d. *They clung together in terror* (Line 13)**

**____4. All of the following contrasts are described in the passage EXCEPT . . .**
**a. danger and security**
**b. light and dark**
**c. fear and courage**
**d. motion and stillness**

**____5. The PREDOMINANT conflict described in the passage is . . .**
**a. man versus man b. man versus nature c. man versus himself**

**____6. All of the following types of sensory imagery are used in the passage EXCEPT . . .**
**a. sight b. sound c. touch d. smell**

## *THE ADVENTURES OF TOM SAWYER* by Mark Twain – Grammar and Style

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

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

**"Who's ready for the cave?"**

**Everybody was. Bundles of candles were procured, and straightway there was a general scamper up the hill. The mouth of the cave was up the hillside – an opening like a letter A. Its massive oaken door stood unbarred. Within was a small chamber, chilly as an icehouse, and walled by Nature with solid limestone that was dewy with a cold sweat. It was romantic and mysterious to stand here in the deep gloom and look out upon the green valley shining in the sun. But the impressiveness of the situation quickly wore off, and the romping began again. The moment a candle was lighted there was a general rush upon the owner of it; a struggle and a gallant defense followed, but the candle was soon knocked down or blown out, and then there was a glad clamor of laughter and a new chase. But all things have to end. By and by the procession went filing down the steep descent of the main avenue, the flickering rank of lights dimly revealing the lofty walls of rock almost to their point of junction sixty feet overhead. This main avenue was not more than eight or ten feet wide. Every few steps other lofty and still narrower crevices branched from it on either hand – for McDougal's cave was but a vast labyrinth of crooked aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms, and never find the end of the cave; and that he might go down, and down, and still down, into the earth, and it was just the same – labyrinth underneath labyrinth, and no end to any of them. No man "knew" the cave. That was an impossible thing. Most of the young men knew a portion of it, and it was not customary to venture much beyond this known portion. Tom Sawyer knew as much of the cave as any one. (From Chapter 29)**

### 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 "Who's ready for the cave?"**

**2 Everybody was. Bundles of candles were procured, and straightway there was a general scamper up the hill**

**3 The mouth of the cave was up the hillside – an opening like a letter A. Its massive oaken door stood unbarred.**

**4 Within was a small chamber, <u>chilly as an icehouse</u>, and walled by Nature with solid limestone that was dewy**

**5 with a cold sweat. It was romantic and mysterious to stand here in the deep gloom and look out upon the green**

**6 valley shining in the sun. But the impressiveness of the situation quickly wore off, and the romping began again.**

**7 The moment a candle was lighted there was a general rush up on the owner of it; a struggle and a gallant defense**

**8 followed, but the candle was soon knocked down or blown out, and then there was a glad clamor of laughter and**

**9 a new chase. But all things have to end. By and by the procession went filing down the steep descent of the**

**10 main avenue, the flickering rank of lights dimly revealing the lofty walls of rock almost to their point of junction**

**11 sixty feet overhead. This main avenue was not more than eight or ten feet wide. Every few steps other lofty and**

**12 still narrower crevices branched from it on either – for McDougal's cave was but a vast labyrinth of crooked**

**13 aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights**

**_THE ADVENTURES OF TOM SAWYER_ by Mark Twain – Grammar and Style**

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

**14 together through its intricate tangle of rifts and chasms, and never find the end of the cave; and that he might**
**15 go down, and down, and still down, into the earth, and it was just the same – labyrinth underneath labyrinth,**
**16 and no end to any of them. No man "knew" the cave. That was an impossible thing. Most of the young men**
**17 knew a portion of it, and it was not customary to venture much beyond this known portion. Tom Sawyer knew**
**18 as much of the cave as any one.**

**____1. All of the following word pairs are examples of consonance EXCEPT . . .**
- **a. *bundles, candles* (Line 1)**
- **b. *small, walled* (Line 4)**
- **c. *began, again* (Line 6)**
- **d. *clamor, laughter* (Line 8)**

**____2. All of the following descriptions are parallel in meaning EXCEPT . . .**
- **a. *lofty walls of rock* (Line 10)**
- **b. *crooked aisles that ran into each other and out again* (Lines 12-13)**
- **c. *intricate tangle of rifts and chasms* (Line 14)**
- **d. *labyrinth underneath labyrinth* (Line 15**

**____3. All of the following descriptions are parallel in meaning EXCEPT . . .**
- **a. *But all things have to end* (Line 9)**
- **b. *aisles that ran into each other and out again and led nowhere* (Line 13)**
- **c. *and never find the end of the cave* (Line 14)**
- **d. *and no end to any of them* (Line 16)**

**____4. All of the following grammatical devices contribute to the tone of the passage EXCEPT . . .**
- **a. directional adverbs**
- **b. pronouns**
- **c. gerund phrases**
- **d. passive voice**

**____5. All of the following word pairs are examples of assonance EXCEPT . . .**
- **a. *glad, clamor* (Line 8)**
- **b. *lofty walls* (Line 10)**
- **c. *vast labyrinth* (Line 12)**
- **d. *aisles, ran* (Line 13)**

**____6. The underlined words in Line 4 are an example of . . .**
**a. metaphor b. simile c. personification**

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**ANSWER KEY EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

***THE ADVENTURES OF TOM SAWYER*** **by Mark Twain – Grammar and Style**

**ANSWER KEY EXERCISES 1-16**

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

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

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

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

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

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

**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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- ☐ ***A Midsummer Night's Dream** by W. Shakespeare
- ☐ **Moby Dick** by Herman Melville
- ☐ ***O. Henry Short Stories** by O. Henry
- ☐ ***Poe Short Stories** by Edgar Allan Poe
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