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Treasure Island

by Robert Louis Stevenson

All exercises use sentences from the novel.
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TREASURE ISLAND **by Robert Louis Stevenson – 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. **For me, at least, there was no secret about the matter, <u>for</u> I was, in a way, a sharer in his alarms.**

____2. **How that personage haunted my <u>dreams</u>, I need scarcely tell you.**

____3. **The great sea-chest <u>none</u> of us had ever seen open.**

____4. **In the meantime, the captain <u>gradually</u> brightened up at his own music, and at last flapped his hand upon the table before him in a way we all knew to mean silence.**

____5. **The old fellow's fury was <u>awful</u>.**

____6. **I had always my eye open for seafaring men, with one leg or two, and I <u>remember</u> this one puzzled me.**

____7. **He was not sailorly, and yet he had a <u>smack</u> of the sea about him too.**

____8. **"<u>Ah</u>," said he, "this'll be as good as drink to my mate Bill."**

____9. **When I got back with the basin, the doctor had already ripped up the <u>captain's</u> sleeve and exposed his great sinewy arm.**

____10. **I held out my hand, and the horrible, soft-spoken, eyeless creature gripped <u>it</u> in a moment like a vise.**

____11. **My heart was beating finely when we two set forth in the cold night <u>upon</u> this dangerous venture.**

____12. **In the meantime, we had found <u>nothing</u> of any value but the silver and the trinkets, and neither of these were in our way.**

____13. **But my mother, frightened as she was, would not consent to take a fraction more than was due to her and was obstinately unwilling to be content with <u>less</u>.**

____14. **Instantly the figure <u>reappeared</u>, and making a wide circuit, began to head me off.**

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EXERCISE 1 PARTS OF SPEECH

____15. I could now see that he was a white man <u>like</u> myself and that his features were even pleasing.

____16. At length I thought I might return <u>toward</u> the stockade.

____17. I had <u>soon</u> told my story and began to look about me.

____18. Little had been left besides the framework of the house, but in one corner there was a stone slab laid down by way of hearth and an old rusty <u>iron</u> basket to contain the fire.

____19. Several shots were fired, but such was the <u>hurry</u> of the marksmen that not one appears to have taken effect.

____20. The survivors would soon be back where they had left their muskets, <u>and</u> at any moment the fire might recommence.

____21. As for the scheme I had in my head, it was not a bad one in <u>itself.</u>

____22. When they heard how my mother went to the inn, Dr. Livesey fairly slapped his thigh, and the squire cried "<u>Bravo</u>!" and broke his long pipe against the grate.

____23. <u>Suddenly</u> the _Hispaniola_ came right into the wind.

____24. I was now <u>alone</u> upon the ship; the tide had just turned.

____25. I scrambled <u>forward</u> and looked over.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

"Livesey" said the squire, "you will give up this (1) wretched practice at once. Tomorow I start for (2) Bristol. In three weeks' time – three weeks! – two (3) weeks-ten days – we'l have the best ship, sir, and the (4) choicest crew in england. Hawkins shall come as (5) cabin-boy. Youll make a famous cabin-boy, Hawkins. (6) You, Livesey, are ship's doctor; I am admiral."

____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

"We must none of us go alone till we get to sea. (1) Jim and I shall stick toggether in the meanwhile; (2) youll take Joyce and hunter when you ride to (3) Bristol, and from first to last, not one of us must (4) breathe a word of what weve found. (5) "Livesey, returned the squire, you are always (6) in the right of it. i'll be as silent as the grave"

____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

The *hispaniola* lay some way (1) out, and we went under the figureheads and round the sterns of (2) many other ships, and their cable's sometimes (3) grated underneath our keel, and sometimes swung above us. At last, however, we got alongsid, and (4) were met and saluted as we steped aboard by (5) the mate Mr. Arrow a brown old sailor with (6) earrings in his ears and a squint.

____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

He and the squire were very thick and freindly, (1) But I soon observed that things were not the same (2) between Mr Trelawney and the captain (3) This last was a sharp-looking man who seemed angry with everything on bored and was soon to (4) tell us why, for we had hardly got down into the (5) cabin when a sailor followed us (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. Then he rapped on the door with a bit of stick like a handpike that he carried, and when my father appeared, called roughly for a glass of rum.

____2. Every day when he came back from his stroll he would ask if any seafaring men had gone by along the road.

____3. But though I was so terrified by the idea of the seafaring man with one leg, I was far less afraid of the captain himself than anybody else who knew him.

____4. He was a pale, tallowy creature, wanting two fingers of the left hand, and though he wore a cutlass, he did not look much like a fighter.

____5. So saying, the stranger backed along with me into the parlour and put me behind him in the corner so that we were both hidden by the open door.

____6. Once out upon the road, Black Dog, in spite of his wound, showed a wonderful clean pair of heels and disappeared over the edge of the hill in half a minute.

____7. A great deal of blood was taken before the captain opened his eyes and looked mistily about him.

____8. About noon I stopped at the captain's door with some cooling drinks and medicines.

____9. We both obeyed him to the letter, and I saw him pass something from the hollow of the hand that held his stick into the palm of the captain's, which closed upon it instantly.

____10. I slipped the bolt at once, and we stood and panted for a moment in the dark, alone in the house with the dead captain's body.

____11. Then my mother got a candle in the bar, and holding each other's hands, we advanced into the parlour.

____12. He lay as we had left him, on his back, with his eyes open and one arm stretched out.

____13. On the floor close to his hand there was a little round of paper, blackened on the one side.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____14. A few small coins, a thimble, and some thread and big needles, a piece of pigtail tobacco bitten away at the end, his gully with the crooked handle, a pocket compass, and a tinder box were all that they contained, and I began to despair.

____15. Overcoming a strong repugnance, I tore open his shirt at the neck, and there, sure enough, hanging to a bit of tarry string, which I cut with his own gully, we found the key.

____16. Just then the noise of horses topped the rise, and four or five riders came in sight in the moonlight and swept at full gallop down the slope.

____17. We rode hard all the way till we drew up before Dr. Livesey's door.

____18. There was little else in the volume but a few bearings of places noted in the blank leaves towards the end and a table for reducing French, English, and Spanish moneys to a common value.

____19. The next morning he and I set out on foot for the Admiral Benbow, and there I found my mother in good health and spirits.

____20. The night passed, and the next day, after dinner, Redruth and I were afoot again and on the road.

____21. One of my last thoughts was of the captain, who had so often strode along the beach with his cocked hat, his sabre-cut cheek, and his old brass telescope.

____22. As I was waiting, a man came out of a side room, and at a glance I was sure he must be Long John.

____23. His left leg was cut off close by the hip, and under the left shoulder he carried a crutch, which he managed with wonderful dexterity, hopping about upon it like a bird.

____24. By this time I had begun to understand the meaning of their terms.

____25. Gray and Ben Gunn came and went with the boat, while the rest during their absences piled treasure on the beach.

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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. He was a very silent <u>man</u> by custom.

____2. All the time he lived with us the captain made no <u>change</u> whatever in his dress but to buy some stockings from a hawker.

____3. I remember the appearance of his <u>coat</u>, which he patched himself upstairs in his room, and which, before the end, was nothing but patches.

____4. He never wrote or received a <u>letter</u>, and he never spoke with any but the neighbours, and with these, for the most part, only when drunk on rum.

____5. The old fellow's fury was <u>awful</u>.

____6. I was very uneasy and alarmed, as you may fancy, and it rather added to my <u>fears</u> to observe that the stranger was certainly frightened himself.

____7. "The man has had a <u>stroke</u>, as I warned him."

____8. "That doctor's a <u>fool</u>, I tell you."

____9. I never saw in my life a more dreadful-looking <u>figure</u>.

____10. At this triumph we were filled with <u>hope</u> and hurried upstairs without delay to the little room where he had slept so long and where his box had stood since the day of his arrival.

____11. The house was all <u>dark</u> in the front.

____12. I had never seen the <u>squire</u> so near at hand.

____13. The doctor opened the <u>seals</u> with great care, and there fell out the map of an island, with latitude and longitude, soundings, names of hills and bays and inlets, and every particular that would be needed to bring a ship to a safe anchorage upon its shores.

____14. "This is the black-hearted hound's <u>account-book</u>."

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EXERCISE 5 COMPLEMENTS

____15. "And first, I'll give <u>you</u> a bit of hope; Silver, If we both get alive out of this wolftrap, I'll do my best to save you, short of perjury."

____16. I saw the most wonderful <u>figureheads</u>, that had all been far over the ocean.

____17. "This land that we have sighted is the <u>place</u> we have been sailing for."

____18. I now felt for the first time the <u>joy</u> of exploration.

____19. The isle was <u>uninhabited</u>; my shipmates I had left behind, and nothing lived in front of me but dumb brutes and fowls.

____20. All hands were called up before <u>him</u>, and he divided us into watches.

____21. As for the captain, his wounds were <u>grievous</u> indeed, but not dangerous.

____22. My own accidental cut across the knuckles was a <u>flea-bite</u>.

____23. O'Brien, though still quite a young man, was very <u>bald</u>.

____24. The red glare of the torch, lighting up the interior of the block house, showed <u>me</u> the worst of my apprehensions realized.

____25. A tall tree was thus the principal <u>mark</u>.

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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. <u>To see him leap and run and pursue me over hedge and ditch</u> was the worst of nightmares.

____2. <u>By his own account</u> he must have lived his life among some of the wickedest men that God ever allowed upon the sea, and the language in which he told these stories shocked our plain country people almost as much as the crimes that he described.

____3. At last in strode the captain, slammed the door behind him, without <u>looking to the right or left</u>, and marched straight across the room to where his breakfast awaited him.

____4. At the same instant my mother, <u>alarmed by the cries and fighting</u>, came running downstairs to help me.

____5. Between us, with much trouble, we managed <u>to hoist him upstairs</u>, and laid him on his bed, where his head fell back on the pillow as if he were almost fainting.

____6. Our natural distress, the visits of the neighbours, <u>the arranging of the funeral</u>, and all the work of the inn to be carried on in the meanwhile kept me so busy that I had scarcely time to think of the captain, far less to be afraid of him.

____7. On the night before the funeral he was as drunk as ever; and it was shocking, in that house of mourning, <u>to hear him singing away</u> at his ugly old sea-song; but weak as he was, we were all in the fear of death for him . . .

____8. He had an alarming way now when he was drunk of <u>drawing his cutlass and laying it bare before him on the table</u>.

____9. He stopped a little from the inn, and <u>raising his voice in an odd sing-song</u>, addressed the air in front of him.

____10. It cowed me more than the pain, and I began to obey him at once, walking straight in at the door and towards the parlour, where our sick old buccaneer was sitting, <u>dazed with rum</u>.

____11. He made a movement <u>to rise</u>, but I do not believe he had enough force left in his body.

____12. "Boy, take his left hand by the wrist and bring it near <u>to my right</u>."

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EXERCISE 6 PHRASES

____13. The captain's order <u>to mount at once and ride</u> for Doctor Livesey would have left my mother alone and unprotected, which was not to be thought of.

____14. For – you would have thought men would have been ashamed of themselves – no soul would consent to return with us <u>to the Admiral Benbow</u>.

____15. It was a story that profoundly interested Silver; and Ben Gunn, <u>the half-idiot maroon</u>, was the hero from beginning to end.

____16. We slipped along the hedges, noiseless and swift, nor did we see or hear anything <u>to increase our terrors</u>, till, to our relief, the door of the Admiral Benbow had closed behind us.

____17. At this triumph we were filled with hope and hurried upstairs without delay <u>to the little room</u> where he had slept so long and where his box had stood since the day of his arrival.

____18. It was like any other seaman's chest on the outside, the initial "B" <u>burned on the top of it with a hot iron</u> and the corners somewhat smashed and broken as by long, rough usage.

____19. At last <u>the tapping</u> recommenced, and, to our indescribable joy and gratitude, died slowly away again until it ceased to be heard.

____20. Next moment we were both groping downstairs, <u>leaving the candle by the empty chest</u>; and the next we had opened the door and were in full retreat.

____21. But the blind man swore at them again <u>for their delay</u>.

____22. The quarrel was <u>the saving of us</u>.

____23. Him they had deserted, whether in sheer panic or out of revenge for his ill words and blows I know not; but there he remained behind, <u>tapping up and down the road</u> in a frenzy, and groping and calling for his comrades.

____24. Then I looked around me, and as the ship was now, in a sense, my own, I began to think of clearing it from its last passenger – <u>the dead man, O'Brien</u>.

____25. The doctor looked it all over, as if his fingers were itching <u>to open it</u>; but instead of doing that, he put it quietly in the pocket of his coat.

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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 p.n. = predicate nominative
adj = adjective adv = adverb o.p. = object of preposition

Verbal	Usage	
_____	_____	**1. At the same instant my mother, alarmed by the cries and fighting, came running downstairs <u>to help me</u>.**
_____	_____	**2. It was on <u>seeing that boy</u> that I understood, for the first time, my situation.**
_____	_____	**3. Mr. Trelawney had taken up his residence at an inn far down the docks <u>to superintend the work</u> upon the schooner.**
_____	_____	**4. In one sailors were singing at their work, in another there were men aloft, high over my head, <u>hanging to threads</u> that seemed no thicker than a spider's.**
_____	_____	**5. I saw, besides, many old sailors, with rings in their ears, and whiskers <u>curled in ringlets</u>, and tarry pigtails, and their swaggering, clumsy sea-walk . . .**
_____	_____	**6. My suspicions had been thoroughly reawakened on <u>finding Black Dog</u> at the Spyglass, and I watched the cook narrowly.**
_____	_____	**7. I deny your right <u>to put words</u> into my mouth.**
_____	_____	**8. "No captain, sir, would be justified in <u>going to sea</u> at all if he had ground enough to say that."**
_____	_____	**9. The quarrel was <u>the saving of us</u>, for while it was still raging, another sound came from the top of the hill on the side of the hamlet – the tramp of horses galloping.**
_____	_____	**10. The six scoundrels were sitting <u>grumbling under a sail in the forecastle</u>; ashore we could see the gigs made fast and a man sitting in each, hard by where the river runs in.**
_____	_____	**11. Redruth retreated from his place in the gallery and dropped into the boat, which we then brought round to the ship's counter, <u>to be handier for Captain Smollett</u>.**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

_____ _____**12. I lay for some time watching the bustle which succeeded the attack.**

_____ _____**13. But our best hope, it was decided, was to kill off the buccaneers until they either hauled down their flag or ran away with the *Hispaniola*.**

_____ _____**14. And at that, up I jumped, and rubbing my eyes, ran to a loophole in the wall.**

_____ _____**15. Growling the foulest imprecations, he crawled along the sand till he got hold of the porch and could hoist himself again upon his crutch.**

_____ _____**16. Gray, following close behind me, had cut down the big boatswain ere he had time to recover from his lost blow.**

_____ _____**17. Another had been shot at a loophole in the very act of firing into the house and now lay in agony, the pistol still smoking in his hand.**

_____ _____**18. I took my way straight for the east coast of the island, for I was determined to go down the sea side of the spit to avoid all chance of observation from the anchorage.**

_____ _____**19. The parrot sat, preening her plumage, on Long John's shoulder.**

_____ _____**20. They would have run away severally had they dared; but fear kept them together, and kept them close by John, as if his daring helped them.**

_____ _____**21. On one of these boards I saw, branded with a hot iron, the name *Walrus* – the name of Flint's ship.**

_____ _____**22. It went to all our hearts, I think, to leave them in that wretched state; but we could not risk another; and to take them home for the gibbet would have been a cruel sort of kindness.**

_____ _____**23. Down I sat to wait for darkness, and made a hearty meal of biscuit.**

_____ _____**24. He had cut through a bulkhead unobserved and had removed one of the sacks of coin, worth perhaps three or four hundred guineas, to help him on his further wanderings.**

_____ _____**25. For my part, as I was not much use at carrying, I was kept busy all day in the cave packing the minted money into bread-bags.**

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EXERCISE 8 CLAUSES

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

____1. His stories were <u>what frightened people</u> worst of all.

____2. The captain, <u>who had so long been a cause of so much discomfort</u>, was gone where the wicked cease from troubling.

____3. I had seen the captain, and Black Dog, and the blind man, Pew, and I thought I knew <u>what a buccaneer was like</u> – a very different creature, according me, from this clean and pleasant-tempered landlord.

____4. Two gentlemen regretted <u>that Black Dog had got away</u>, but we all agreed there was nothing to be done, and after he had been complimented, Long John took up his crutch and departed.

____5. <u>When the gun fired</u>, how should I dare to go down to the boats among those fiends, still smoking from their crime?

____6. "Billy Bones was the mate; Long John, he was quartermaster; and they asked him <u>where the treasure was</u>."

____7. I had not gone a hundred yards <u>when I reached the stockade</u>.

____8. <u>What particularly took my fancy</u> was the spring.

____9. The rest of the arms and powder we dropped overboard in two fathoms and a half of water, <u>so that we could see the bright steel shining far below us in the sun</u>, on the clean, sandy bottom.

____10. We could see the man <u>who carried the flag of truce</u> attempting to hold Silver back.

____11. But Silver laughed at him aloud and slapped him on the back <u>as if the idea of alarm had been absurd</u>.

____12. "And I hope" – raising his voice – "that all hands in this here block house will overhaul my words, for <u>what is spoke to one</u> is spoke to all."

***TREASURE ISLAND* by Robert Louis Stevenson – Grammar and Style**

EXERCISE 8 CLAUSES

____13. Here he was interrupted by a loud report, and a cannonball came tearing through the trees and pitched in the sand not a hundred yards from <u>where we two were talking</u>.

____14. I remembered <u>what Silver had said about the current</u> that sets northward along the whole west coast of Treasure Island . . .

____15. <u>While I was thus turning the business over in my mind</u>, I had not been idle with my body.

____16. Hands lay as I had left him, all fallen together in a bundle and with his eyelids lowered <u>as though he were too weak to bear the light.</u>

____17. Scarcely had we passed the heads <u>before the land closed around us</u>.

____18. This brought me near to <u>where I had encountered Ben Gunn, the maroon</u>; and I walked more circumspectly, keeping an eye on every side.

____19. <u>Why the doctor had given it to him</u> was more than I could fancy.

____20. Indeed, as we found <u>when we also reached the spot</u>, it was something very different.

____21. At the foot of a pretty big pine and involved in a green creeper, <u>which had even partly lifted some of the smaller bones</u>, a human skeleton lay, with a few shreds of clothing, on the ground.

____22. His courage had come back <u>as he spoke</u>, and some of the colour to his face along with it.

____23. But it was not its size <u>that now impressed my companions</u>; it was the knowledge that seven hundred thousand pounds in gold lay somewhere buried below its spreading shadow.

____24. This grove <u>that was now so peaceful</u> must then have rung with cries, I thought; and even with the thought I could believe I heard it ringing still.

____25. The doctor sent back Gray for one of the pick-axes deserted, in their flight, by the mutineers, and then as we proceeded leisurely downhill to <u>where the boats were lying</u>, related in a few words what had taken place.

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

____1. Mostly he would not speak when spoken to, only look up sudden and fierce and blow through his nose <u>like a fog-horn</u>; and we and the people who came about our house soon learned to let him be.

____2. The evening breeze had sprung up . . . <u>the cordage had begun to sing a little softly to itself</u> and the idle sails to rattle to and fro.

____3. I remember his breath hanging <u>like smoke</u> in his wake as he strode off, and the last sound I heard of him as he turned the big rock was a loud snort of indignation, as though his mind was still running upon Dr. Livesey.

____4. The stranger kept hanging about just inside the inn door, peering round the corner <u>like a cat waiting for a mouse</u>.

____5. " . . . and I lived on rum, I tell you. <u>It's been meat and drink, and man and wife, to me</u> . . ."

____6. He clambered up and down stairs, and went from the parlour to the bar and back again . . . holding on to the walls a he went for support and breathing hard and fast <u>like a man on a steep mountain</u>.

____7. . . . as I stood motionless, I could hear his stick go <u>tap-tap-tapping</u> into the distance.

____8. <u>A full moon was beginning to rise and peered redly through the upper edges of the fog</u>, and this increased our haste, for it was plain, before we came forth again, that all would be as bright as day, and our departure exposed to the eyes of any watchers.

____9. "And as for riding down that black, atrocious miscreant, I regard it as an act of virtue, sir, <u>like stamping on a cockroach</u>."

____10. . . . <u>I climbed a thousand times to that tall hill they call the Spy-glass</u>, and from the top enjoyed the most wonderful and changing prospects.

____11. On stormy nights, when the wind shook the four corners of the house and the surf roared along the cove and up the cliffs, <u>I would see him in a thousand forms, and with a thousand diabolical expressions.</u>

____12. He was very tall and strong, with a face <u>as big as a ham</u> . . .

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

____13. "He had good schooling in his young days and can speak <u>like a book</u> when so minded; and brave – a lion's nothing alongside of Long John!

____14. <u>The booms were tearing at the blocks</u>, the rudder was banging to and fro, and the whole ship creaking, <u>groaning, and jumping</u> like a manufactory.

____15. I thought this was a very bad sign, for up to that day the men had gone briskly and willingly about their business; but the very sight of the island had relaxed <u>the cords of discipline</u>.

____16. I observed the doctor sniffing and sniffing, <u>like someone tasting a bad egg</u>.

____17. <u>The chill and the vapour taken together told a poor tale of the island</u>.

____18. Mutiny, it was plain, hung over us <u>like a thunder-cloud.</u>

____19. The rocks of the Spy-glass re-echoed it a score of times; the whole troop of marshbirds rose again, darkening heaven, with a simultaneous <u>whirr</u> . . .

____20. . . . and long after that death yell was still ringing in my brain, <u>silence had re-established its empire</u>, and only the rustle of the redescending birds and the boom of the distant surges disturbed the languor of the afternoon.

____21. As soon as I remembered I was not defenceless, <u>courage glowed again in my heart</u> and I set my face resolutely for this man of the island and walked briskly towards him.

____22. But just then – <u>crack! crack! crack</u>! – three musket-shots flashed out of the thicket.

____23. "<u>You're his last card</u>, and by the living thunder, John, he's yours!"

____24. There was sand in our eyes, sand in our teeth, sand in our suppers, <u>sand dancing in the spring at the bottom of the kettle</u>.

____25. And besides that, <u>we had two able allies – rum and the climate.</u>

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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. **There were nights when he took a deal more rum and water than his head would carry; and then he would <u>sometimes</u> <u>sit</u> and <u>sing</u> his wicked, old, wild <u>sea-songs</u> . . .**

____2. **Down went Pew with a <u>cry</u> that rang <u>high</u> into the <u>night</u> . . .**

____3. **Even as he did so, he reeled, put his hand to his throat, stood swaying for a moment, and then, with a peculiar sound, <u>fell</u> <u>from</u> his whole height <u>face foremost</u> to the <u>floor</u>.**

____4. **I <u>leaped</u> to my <u>feet</u> and hailed the riders.**

____5. **The <u>supervisor</u> <u>stood</u> up <u>straight</u> and <u>stiff</u> and told his <u>story</u> like a lesson . . .**

____6. **Sitting by the fire in the housekeeper's room, I approached that island in my fancy from every possible direction; I explored every acre of its surface; I climbed a thousand times to that <u>tall</u> <u>hill</u> they <u>call</u> the Spy-glass . . .**

____7. **And I was going <u>to sea</u> myself, <u>to sea</u> in a schooner, with a piping boatswain and pig-tailed singing seamen, <u>to sea</u>, bound for an unknown island, and to seek for buried treasures!**

____8. **"And a mighty suitable thing, too, and you <u>may</u> <u>lay</u> to that."**

____9. **"He was the <u>flower</u> of the <u>flock</u>, was <u>Flint</u>."**

____10. **Of all the <u>gloomy</u> features of that <u>gloomy</u> afternoon, this obvious anxiety on the part of Long John appeared the worst.**

____11. **The servant led us down a <u>matted</u> <u>passage</u> and showed us at the end into a great library, all lined with bookcases and busts upon the top of them . . .**

____12. **But he was <u>too</u> deep, and <u>too</u> ready, and <u>too</u> clever for me . . .**

____13. **"You mightn't happen to have a <u>piece</u> of <u>cheese</u> about you, now? No? Well, many's the long night I've <u>dreamed</u> of <u>cheese</u> – toasted, mostly. . ."**

____14. **<u>And</u> with that he <u>winked</u> <u>and</u> <u>pinched</u> me <u>hard</u>.**

____15. **"It's a main cold morning, to be <u>sure</u>, <u>sir</u>, to <u>sit</u> outside upon the <u>sand</u>."**

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EXERCISE 10 STYLE: POETIC DEVICES

____16. . . . and the two men sat silently smoking for quite a while, now looking each other in the face, now stopping their tobacco, now leaning forward to spit.

____17. The sun might blaze overhead, the air be without a breath, the surface smooth and blue, but still these great rollers would be running along . . .

____18. As the last rays of daylight dwindled and disappeared, absolute blackness settled down on Treasure Island.

____19. All the lockfast places had been broken open in quest of the chart.

____20. . . . besides that, a grain of derision, a shadow of treachery, in his expression as he craftily watched, and watched, and watched me at my work.

____21. It was my first thought to pluck forth the dirk, but either it stuck too hard or my nerve failed me, and I desisted with a violent shudder.

____22. There he lay, with that bald head across the knees of the man who had killed him and the quick fishes steering to and fro over both.

____23. For the rest, the Hispaniola must trust to luck, like myself.

____24. The sea-cry of the watch, that beautiful "All's well," never fell more reassuringly on my ear.

____25. "Have I lived this many years, and a son of a rum puncheon cock his hat athwart my hawse at the latter end of it?"

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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. All day he hung round the cove or upon the cliffs with a brass telescope; all evening he sat in a corner of the parlour next to the fire and drank rum and water very strong.

____2. . . . the chair and table went over in a lump, a clash of steel followed, and then a cry of pain, and the next instant I saw Black Dog in full flight . . .

____3. But there was no unusual sound – nothing but the low wash of the ripple and the croaking of the inmates of the wood.

____4. I felt in his pockets, one after another.

____5. A strong smell of tobacco and tar rose from the interior, but nothing was to be seen on the top except a suit of very good clothes, carefully brushed and folded.

____6. It was not yet seven, she said, by a long way; she knew her rights and she would have them; and she was still arguing with me when a little low whistle sounded a good way off upon the hill.

____7. The fog was rapidly dispersing, already the moon shone quite clear on the high ground on either side; and it was only in the exact bottom of the dell and round the tavern door that a thin veil still hung unbroken to conceal the first steps . . .

____8. . . . the window of the captain's room was thrown open with a slam and a jingle of broken glass, and a man leaned out into the moonlight, head and shoulders, and addressed the blind beggar on the road below him.

____9. Then there followed a great to-do through all our old inn, heavy feet pounding to and fro, furniture thrown over, doors kicked in, until the very rocks re-echoed and the men came out again, one after another, on the road . . .

____10. A voice replied, telling him to keep out of the moonlight or he would get some lead in him, and at the same time a bullet whistled close by his arm.

____11. So a big pigeon pie was brought in and put on a sidetable, and I made a hearty supper, for I was as hungry as a hawk . . .

____12. The smell of tar and salt was something new.

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EXERCISE 11 STYLE: SENSORY IMAGERY

____13. The sign was newly painted; the windows had neat red curtains; the floor was cleanly sanded.

____14. The man at the helm was watching the luff of the sail and whistling away gently to himself, and that was the only sound excepting the swish of the sea against the bows and around the sides of the ship.

____15. Grey-coloured woods covered a large part of the surface.

____16. The plunge of our anchor sent up clouds of birds wheeling and crying over the woods, but in less than a minute they were down again and all was once more silent.

____17. A peculiar stagnant smell hung over the anchorage – a smell of sodden leaves and rotting tree trunks.

____18. His skin, wherever it was exposed, was burnt by the sun; even his lips were black, and his fair eyes looked quite startling in so dark a face.

____19. The sun had just set, the sea breeze was rustling and tumbling in the woods . . . the air, after the heat of the day, chilled me through my jacket.

____20. Then, when we had eaten our pork and each had a good stiff glass of brandy grog, the three chiefs got together in a corner to discuss our prospects.

____21. . . . I felt the hawser slacken in my grasp, and the hand by which I held it dip for a second under water.

____22. The bulkheads, all painted in clear white and beaded round with gilt, bore a pattern of dirty hands.

____23. It had been a great vessel of three masts but had lain so long exposed to the injuries of the weather that it was hung about with great webs of dripping seaweed, and on the deck of it shore bushes had taken root and now flourished thick with flowers.

____24. "That's for number one," cried the accused, wiping the sweat from his brow . . .

____25. Thickets of green nutmeg-trees were dotted here and there with the red columns and the broad shadow of the pines; and the first mingled their spice with the aroma of the others.

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

____1. The captain spun round on his heel and fronted us; all the brown had gone out of his face, and even his nose was blue; <u>he had the look of a man who sees a ghost, or the evil one</u>, or something worse, if anything can be . . .

____2. Every man on board seemed well content, and they must have been hard to please if they had been otherwise, for it is my belief there was never a ship's company so spoiled since <u>Noah</u> put to sea.

____3. Another pause, and then, not a quarter of a mile in front of me, I beheld the <u>Union Jack</u> flutter in the air above a wood.

____4. He had lain like a <u>Trojan</u> behind his mattress in the gallery . . .

____5. "Why, yes," returned the captain, scratching his head; "and making a large allowance, sir, for all the gifts of <u>Providence</u>, I should say we were pretty close hauled."

____6. "I've flown my sovereign's colours, and I'll see you all to <u>Davy Jones</u>."

____7. The _Hispaniola,_ in that unbroken mirror, was exactly portrayed from the truck to the waterline, the <u>Jolly Roger</u> hanging from her peak.

____8. There were the two watchmen, sure enough: red-cap on his back, as stiff as a handspike, with his arms stretched out like those of a <u>crucifix</u> and his teeth showing through his open lips . . .

____9. "Well," said I, "I'll cut you some tobacco, but if I was you and thought myself so badly, <u>I would go to my prayers like a Christian man</u>."

____10. Once so caught, and nine or ten inches of the blood-stained dirk would be my last experience <u>on this side of eternity</u>.

____11. "P'r'aps you can understand <u>King George's</u> English. I'm cap'n here by 'lection."

____12. One side was blank, for it had been the last leaf; the other contained a verse or two of <u>Revelation</u> – these words among the rest, which struck sharply home upon my mind: "Without are dogs and murderers."

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____13. "A Bible with a bit cut out!" returned Silver derisively. "Not it. It don't bind no more'n a ballad-book."

____14. Dreadful stories they were – about hanging, and walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main.

____15. "I seen old Flint in the corner there, behind you; as plain as print, I seen him; and if I get the horrors, I'm a man that has lived rough, and I'll raise Cain."

____16. "Now, if I can't get away no how, and they tip me the black spot, mind you, it's my old sea-chest they're after; you get on a horse – you can, can't you?"

____17. "Heard of him, you say! He was the bloodthirstiest buccaneer that sailed. Blackbeard was a child to Flint."

____18. "I've seen his top-sails with these eyes, off Trinidad, and the cowardly son of a rum-puncheon that I sailed with put back – put back, sir, into Port of Spain."

____19. "She's sailed with England, the great Cap'n England, the pirate."

____20. "She's been at Madagascar, and at Malabar, and Surinam, and Providence, and Portobello."

____21. "Squire," said he, "when Dance has had his ale he must, of course, be off on his Majesty's service . . ."

____22. In a few cases, to be sure, the name of a place would be added, as "Offe Caracas," or a mere entry of latitude and longitude . . .

____23. I had not then seen a coracle, such as the ancient Britons made, but I have seen one since, and I can give you no fairer idea of Ben Gunn's boat than by saying it was like the first and the worst coracle ever made by man.

____24. "I'm poor Ben Gunn, I am; and I haven't spoke with a Christian these three years."

____25. English, French, Spanish, Portuguese, Georges and Louises, doubloons and double guineas and moidores and sequins, the pictures of all the kings of Europe for the last hundred years, strange Oriental pieces stamped with what looked like wisps of string or bits of spider's web . . .

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

He was a very silent man by custom. All day he hung round the cove or upon the cliffs with a brass telescope; all evening he sat in a corner of the parlour next to the fire and drank rum and water very strong. Mostly he would not speak when spoken to, only look up sudden and not speak when spoken to, only look up sudden and fierce and blow through his nose like a fog-horn; and we and the people who came about our house soon learned to let him be. Every day when he came back from his stroll he would ask if any seafaring men had gone by along the road. At first we thought it was the want of company of his own kind that made him ask this question, but at last we began to see he was desirous to avoid them. When a seaman put up at the Admiral Benbow (as now and then some did, making by the coast road for Bristol), he would look in at him through the curtained door before he entered the parlour; and he was always sure to be as silent as a mouse when any such was present. For me, at least, there was no secret about the matter, for I was, in a way, a sharer in his alarms. He had taken me aside one day and promised me a silver fourpenny on the first of every month if I would only keep my "weather-eye open for a seafaring man with one leg" and let him know the moment he appeared. Often enough when the first of the month came round and I applied to him for my wage, he would only blow through his nose at me and stare me down, but before the week was out he was sure to think better of it, bring me my fourpenny piece, and repeat his orders to look out for "the seafaring man with one leg." (From Chapter 1)

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 He was a very silent man by custom. All day he hung round the cove or upon the cliffs with a brass

2 telescope; all evening he sat in a corner of the parlour next to the fire and drank rum and water very strong.

3 Mostly he would not speak when spoken to, only look up sudden and not speak when spoken to, only look

4 up sudden and fierce and blow through his nose <u>like a fog-horn</u>; and we and the people who came about our

5 house soon learned to let him be. Every day when he came back from his stroll he would ask if any seafaring

6 men had gone by along the road. At first we thought it was the want of company of his own kind that made

7 him ask this question, but at last we began to see he was desirous to avoid them. When a seaman put up at

8 the Admiral Benbow (as now and then some did, making by the <u>coast</u> <u>road</u> for Bristol), he would look in at

9 him through the curtained door before he entered the parlour; and he was always sure to be <u>as silent as a</u>

10 <u>mouse</u> when any such was present. For me, at least, there was no secret about the matter, for I was, in a way,

11 a sharer in his alarms. He had taken me aside one day and promised me a silver fourpeeny on the first of

12 every month if I would only keep my "weather-eye open for a seafaring man with one leg" and let him know

13 the moment he appeared. Often enough when the first of the month came round and I applied to him for

14 my wage, he would only blow through his nose at me and stare me down, but before the week was out he

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 was sure to think better of it, bring me my fourpenny piece, and repeat his orders to look out for

16 "the seafaring man with one leg."

____1. All of the following descriptions are used to create suspense EXCEPT . . .
- **a.** ***he sat in a corner of the parlour next to the fire*** **(Line 2)**
- **b.** ***he would ask if any seafaring men had gone by along the road*** **(Lines 5 - 6)**
- **c.** ***he would look in at him through the curtained door before he entered*** **(Lines 8-9)**
- **d.** ***let him know the moment he appeared*** **(Lines 12-13)**

____2. All of the following descriptions are parallel in meaning EXCEPT . . .
- **a.** ***He was a very silent man by custom.*** **(Line 1)**
- **b.** ***he would not speak when spoken to*** **(Line 3)**
- **c.** ***we began to see he was desirous to avoid them*** **(Line 7)**
- **d.** ***he was always sure to be as silent as a mouse*** **(Lines 9-10)**

____3. The underlined words in Line 8 are examples of . . .
a. assonance b. consonance c. alliteration

____4. The underlined words in Line 4 and Lines 9-10 are examples of . . .
a. metaphor b. simile c. personification

____5. The relationship between the narrator and the man described is revealed in all of the following descriptions EXCEPT . . .
- **a.** ***we thought it was the want of company of his own kind*** **(Line 6)**
- **b.** ***for I was, in a way, a sharer in his alarms*** **(Lines 10-11)**
- **c.** ***I applied to him for my wage*** **(Lines 13-14)**
- **d.** ***he would only blow through his nose at me and stare me down*** **(Line 14)**

____6. The tone of the passage is established by the repetition of all of the following words and phrases EXCEPT . . .
- **a.** ***silent*** **(Lines 1 and 9)**
- **b.** ***blow through his nose*** **(Lines 4 and 14)**
- **c.** ***look up . . . look in . . . look out*** **(Lines 3, 8, and 15)**
- **d.** ***seafaring man with one leg*** **(Lines 12 and 16)**

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

But though I was so terrified by the idea of the seafaring man with one leg, I was far less afraid of the captain himself than anybody else who knew him. There were nights when he took a deal more rum and water than his head would carry; and then he would sometimes sit and sing his wicked, old, wild sea-songs, minding nobody; but sometimes he would call for glasses round and force all the trembling company to listen to his stories or bear a chorus to his singing. Often I have heard the house shaking with "Yo-ho-ho, and a bottle of rum," all the neighbours joining in for dear life, with the fear of death upon them, and each singing louder than the other to avoid remark. For in these fits he was the most overriding companion ever known; he would slap his hand on the table for silence all round; he would fly up in a passion of anger at a question, or sometimes because none was put, and so he judged the company was not following his story. Nor would he allow anyone to leave the inn till he had drunk himself sleepy and reeled off to bed.

His stories were what frightened people worst of all. Dreadful stories they were – about hanging, and walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main. By his own account he must have lived his life among some of the wickedest men that God ever allowed upon the sea and the language in which he told these stories shocked our plain country people almost as much as the crimes that he described. My father was always saying the inn would be ruined, for people would soon cease coming there to be tyrannized over and put down, and sent shivering to their beds; but I really believe his presence did us good. People were frightened at the time, but on looking back they rather liked it; it was a fine excitement in a quiet country life, and there was even a party of the younger men who pretended to admire him, calling him a "true sea-dog" and a "real old salt" and such like names, and saying there was the sort of man that made England terrible at sea. (From Chapter 1)

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

1 But though I was so terrified by the idea of the seafaring man with one leg, I was far less afraid of the

2 captain himself than anybody else who knew him. There were nights when he took a deal more rum and

3 water than his head would carry; and then he would <u>sometimes</u> <u>sit</u> and <u>sing</u> his wicked, old, wild <u>sea-songs</u>,

4 minding nobody; but sometimes he would call for glasses round and force all the trembling company to

5 listen to his stories or bear a chorus to his singing. Often I have heard the house shaking with "Yo-ho-ho,

6 and a bottle of rum," all the neighbours joining in for dear life, with the fear of death upon them, and each

7 singing louder than the other to avoid remark. For in these fits he was the most overriding companion ever

8 known; he would slap his hand on the table for silence all round; he would fly up in a passion of anger at a

9 question, or sometimes because none was put, and so he judged the company was not following his story.

10 Nor would he allow anyone to leave the inn till he had drunk himself sleepy and reeled off to bed.

11 His stories were what frightened people worst of all. Dreadful stories they were – about hanging, and

12 walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main.

TREASURE ISLAND by Robert Louis Stevenson – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 By his own account he must have lived life among some of the wickedest men that God ever allowed upon
14 the sea and the language in which he told these stories shocked our plain country people almost as much as
15 the crimes that he described. My father was always saying the inn would be ruined, for people would soon
16 cease coming there to be tyrannized over and put down, and sent shivering to their beds; but I really believe
17 his presence did us good. People were <u>frightened</u> at the <u>time</u>, but on looking back they rather <u>liked</u> it; it was
18 a <u>fine</u> <u>excitement</u> in a <u>quiet</u> country <u>life</u>, and there was even a party of the younger men who pretended to
19 admire him, calling him a "true sea-dog" and a "real old salt" and such like names, and saying there was the
20 sort of man that made England terrible at sea.

____1. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration

____2. The description, _he took a deal more rum and water than his head would carry_ (Lines 2-3), is an example of . . .
a. euphemism b. metaphor c. personification

____3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. _force all the trembling company to listen_ (Lines 4-5)
b. _slap his hand on the table_ (Line 8)
c. _fly up in a passion of anger_ (Line 8)
d. _people would soon cease coming there_ (Lines 15-16)

____4. The underlined words in Lines 17-18 are examples of . . .
a. assonance b. consonance c. alliteration

_____5. All of the following contrasts are described in the passage EXCEPT . . .
a. drunkenness and sobriety
b. noise and silence
c. fear and excitement
d. order and lawlessness

____6. In Line 20, _the sort of man that made England terrible at sea_ is an example of . . .
a. sarcasm b. analogy c. irony

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

There was a great, smooth swell upon the sea. The wind blowing steady and gentle from the south, there was no contriety between that and the current, and the billows rose and fell unbroken.

Had it been otherwise, I must long ago have perished; but as it was, it is surprising how easily and securely my little and light boat could ride. Often, as I still lay at the bottom and kept no more than an eye above the gunwale, I would see a big blue summit heaving close above me; yet the coracle would but bounce a little, dance as if on springs, and subside on the other side into the trough as lightly as a bird.

I began after a little to grow very bold and sat up to try my skill at paddling. But even a small change in the disposition of the weight will produce violent changes in the behaviour of a coracle. And I had hardly moved before the boat, giving up at once her gentle dancing movement, ran straight down a slope of water so steep that it made me giddy, and struck her nose, with a spout of spray, deep into the side of the next wave.

I was drenched and terrified, and fell instantly back into my old position, whereupon the coracle seemed to find her head again and led me as softly as before among the billows. It was plain she was not to be interfered with, and at that rate, since I could in no way influence her course, what hope had I left of reaching land?

I began to be horribly frightened, but I kept my head, for all that. First, moving with all care, I gradually baled out the coracle with my sea-cap; then, getting my eye once more above the gunwale, I set myself to study how it was she managed to slip so quietly through the rollers.

I found each wave, instead of the big, smooth, glossy mountain it looks from shore or from a vessel's deck, was for all the world like any range of hills on the day land, full of peaks and smooth places and valleys. The coracle, left to herself, turning from side to side, threaded, so to speak, her way through these lower parts and avoided the steep slopes and higher, toppling summits of the wave. (From Chapter 24)

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

1 There was a great, <u>smooth</u> <u>swell</u> upon the <u>sea</u>. The wind blowing <u>steady</u> and gentle from the <u>south</u>, there was

2 no contriety between that and the current, and the billows rose and fell unbroken.

3 Had it been otherwise, I must long ago have perished; but as it was, it is surprising how easily and securely

4 my little and light boat could ride. Often, as I still lay at the bottom and kept no more than an eye above the

5 gunwale, I would see a big blue summit heaving close above me; yet the coracle would but bounce a little,

6 dance as if on springs, and subside on the other side into the trough <u>as lightly as a bird</u>.

7 I began after a little to grow very bold and sat up to try my skill at paddling. But even a small change in the

8 disposition of the weight will produce violent changes in the behaviour of a coracle. And I had hardly moved

9 before the boat, giving up at once her gentle dancing movement, ran straight down a slope of water so steep

10 that it made me giddy, and struck her nose, with a spout of spray, deep into the side of the next wave.

11 I was drenched and terrified, and fell instantly back into my old position, whereupon the coracle seemed to

12 <u>find</u> her <u>head</u> again <u>and</u> <u>led</u> me as softly as before among the billows. It was plain she was not to be

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 interfered with, and at that rate, since I could in no way influence her course, what hope had I left of

14 reaching land?

15 I began to be horribly frightened, but I kept my head, for all that. First, moving with all care, I gradually

16 baled out the coracle with my sea-cap; then, getting my eye once more above the gunwale, I set myself to

17 study how it was she managed to slip so quietly through the rollers.

18 I found each wave, instead of the big, smooth, glossy mountain it looks from shore or from a vessel's deck,

19 was for all the world like any range of hills on the day land, full of peaks and smooth places and valleys. The

20 coracle, left to herself, turning from side to side, threaded so to speak, her way through these lower parts and

21 avoided the steep slopes and higher, toppling summits of the wave.

____1. All of the following descriptions are parallel in meaning EXCEPT . . .
a. _the coracle seemed to find her head again_ (Lines 11-12)
b. _It was plain she was not to be interfered with_ (Lines 12-13)
c. _I gradually baled out the coracle with my sea-cap_ (Lines 15-16)
d. _she managed to slip so quietly through the rollers_ (Line 17)

____2. The comparison of ocean waves with mountain peaks in Lines 1-3 and Lines 18-21 is an example of . . .
a. extended metaphor b. analogy c. conceit

____3. The underlined words in Line 1 are examples of . . .
a. assonance b. consonance c. alliteration

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

____5. The underlined words in Line 12 are an example of . . .
a. assonance b. consonance c. alliteration

____6. All of the following descriptions are parallel in meaning EXCEPT . . .
a. _smooth swell upon the sea_ (Line 1)
b. _a big blue summit heaving close_ (Line 5)
c. _a slope of water so steep_ (Line 9)
d. _through these lower parts_ (Line 20)

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

Then I lashed the tiller and went below to my own chest, where I got a soft silk handkerchief of my mother's. With this, and with my aid, Hands bound up the great bleeding stab he had received in the thigh and after he had eaten a little and had a swallow or two more of the brandy, he began to pick up visibly, sat straighter up, spoke louder and clearer, and looked in every way another man.

The breeze served us admirably. We skimmed before it like a bird, the coast of the island flashing by and the view changing every minute. Soon we were past the high lands and bowling beside low, sandy country, sparsely dotted with dwarf pines, and soon we were beyond that again and had turned the corner of the rocky hill that ends the island on the north.

I was greatly elated with my new command, and pleased with the bright, sunshiny weather and these different prospects of the coast. I had now plenty of water and good things to eat, and my conscience, which had smitten me hard for my desertion, was quieted by the great conquest I had made. I should, I think, have had nothing left me to desire but for the eyes of the coxswain as they followed me derisively about the deck and the odd smile that appeared continually on his face. It was a smile that had in it something both of pain and weakness – a haggard old man's smile; but there was, besides that, a grain of derision, a shadow of treachery, in his expression as he craftily watched, and watched, and watched me at my work. (From Chapter 25)

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

1 Then I lashed the tiller and went below to my own chest, where I got a soft silk handkerchief of my mother's.

2 With this, and with my aid, Hands bound up the great bleeding stab he had received in the thigh and after he

3 had eaten a little and had a swallow or two more of the brandy, he began to pick up visibly, sat straighter up,

4 spoke louder and clearer, and looked in every way another man.

5 The breeze served us admirably. We skimmed before it like a bird, the coast of the island flashing by and

6 the view changing every minute. Soon we were past the high lands and bowling beside low, sandy country,

7 sparsely dotted with dwarf pines, and soon we were beyond that again and had turned the corner of the

8 rocky hill that ends the island on the north.

9 I was greatly elated with my new command, and pleased with the bright, sunshiny weather and these

10 different prospects of the coast. I had now plenty of water and good things to eat, and my conscience, which

11 had smitten me hard for my desertion, was quieted by the great conquest I had made. I should, I think, have

12 had nothing left me to desire but for the eyes of the coxswain as they followed me derisively about the deck

13 and the odd smile that appeared continually on his face. It was a smile that had in it something both of pain

14 and weakness – a haggard old man's smile; but there was, besides that, a grain of decision, a shadow of

15 treachery, in his expression as he craftily watched, and watched, and watched me at my work.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

____1. All of the following sensory imagery is contained in Lines 1-4 EXCEPT . . .
a. sight b. sound c. touch d. taste e. smell

____2. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *my conscience, which had smitten me hard for my desertion* (Line 10-11)
b. *the eyes of the coxswain as they followed me derisively* (Line 12)
c. *the odd smile that appeared continually* (Line 13)
d. *a shadow of treachery, in his expression* (Line 14-15)

____3. A shift occurs in Line . . .
a. 2 b. 6 c. 8 d. 12

____4. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration

_____5. The underlined words in Line 14 are an example of . . .
a. assonance b. consonance c. alliteration

____6. The antecedent of the word "they" in Line 12 is
a. conscience and desertion
b. eyes
c. desire and conquest

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

EXERCISE 16: **1. e 2. a 3. d 4. a 5. b 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 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.
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
- ☐ **Pride and Prejudice** by Jane Austen
- ☐ **The Prince and the Pauper** by Mark Twain
- ☐ **The Red Badge of Courage** by Stephen Crane
- ☐ ***Romeo and Juliet** by William Shakespeare
- ☐ **The Scarlet Letter** by Nathaniel Hawthorne
- ☐ ***Sherlock Holmes Stories** by Arthur C. Doyle
- ☐ ***A Tale of Two Cities** by Charles Dickens
- ☐ **Tess of the D'Urbervilles** by Thomas Hardy
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