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grammar, style, and proofreading exercises

**The Grammar dog Guide to  
Sense and Sensibility  
by Jane Austen**

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

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

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

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



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*SENSE AND SENSIBILITY* by Jane Austen – 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*

*pron = pronoun*  
*int = interjection*

*conj = conjunction*  
*prep = preposition*

- \_\_\_ 1.          The family of Dashwood had been long settled in Sussex.
- \_\_\_ 2.          Their mother had nothing, and their father only seven thousand pounds in his own disposal.
- \_\_\_ 3.          The old gentleman died; his will was read, and like almost every other will, gave as much disappointment as pleasure.
- \_\_\_ 4.          Elinor saw, with concern, the excess of her sister's sensibility; but by Mrs. Dashwood it was valued and cherished.
- \_\_\_ 5.          "But if you observe, people always live for ever when there is any annuity to be paid them; and she is very stout and healthy and hardly forty."
- \_\_\_ 6.          Edward had been staying several weeks in the house before he engaged much of Mrs. Dashwood's attention.
- \_\_\_ 7.          "Oh! if he should be so far stimulated by your genius as to learn to draw himself, how delightful it would be!"
- \_\_\_ 8.          "No leaf will decay because we are removed, nor any branch become motionless although we can observe you no longer!"
- \_\_\_ 9.          A narrow passage led directly through the house into the garden behind.
- \_\_\_ 10.          One morning, about a week after his leaving the country, Marianne was prevailed on to join her sisters in their usual walk, instead of wandering away by herself.
- \_\_\_ 11.          Never had Marianne been so unwilling to dance in her life as she was that evening, and never so much fatigued by the exercise.
- \_\_\_ 12.          "Ah! Miss Dashwood – a subject such as this – untouched for fourteen years – it is dangerous to handle it at all!"

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EXERCISE 1      PARTS OF SPEECH

- \_\_\_ 13.      Elinor was prevented from making any reply to this civil triumph, by the door being thrown open, the servant's announcing Mr. Ferrars, and Edward immediately walking in.
- \_\_\_ 14.      Lucy, with a demure and settled air, seemed determined to make no contribution to the comfort of the others, and would not say a word.
- \_\_\_ 15.      Mrs. Jennings was very warm in her praise of Edward's conduct, but only Elinor and Marianne understood its true merit.
- \_\_\_ 16.      Nothing new was heard by them for a day or two afterwards, of affairs in Harley Street, or Bartlett's Buildings.
- \_\_\_ 17.      The comfort of such a friend at that moment as Colonel Brandon – of such a companion for her mother, how gratefully was it felt!
- \_\_\_ 18.      The wind roared round the house, and the rain beat against the windows.
- \_\_\_ 19.      She rushed forwards towards the drawing-room – she entered it, and saw only Willoughby.
- \_\_\_ 20.      The Dashwoods were two days on the road, and Marianne bore her journey on both without essential fatigue.
- \_\_\_ 21.      “When the weather is settled, and I have recovered my strength,” said she, “we will take long walks together every day.”
- \_\_\_ 22.      Marianne could speak her happiness only by tears.
- \_\_\_ 23.      After a visit on Colonel Brandon's side of only three or four days, the two gentlemen quitted Barton together.
- \_\_\_ 24.      Marianne Dashwood was born to an extraordinary fate.
- \_\_\_ 25.      His wife was not always out of humour, nor his home always uncomfortable!

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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**

Her face crimsoned over, and she exclaimed in  
a voice of the greatest emotion, “good God!  
1  
Willoughby, what is the meaning of this. Have  
2  
you not recieved my letters? Will you not shake  
3  
hands with me?” he could not then avoid it, but  
4  
her touch seamed painful to him, and he held her  
5  
hand only for a moment. During all this time he  
6  
was evidently struggling for composure. (Chapter 28)

- \_\_\_ 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**

“Where is the greenhouse to be.”  
1  
“Upon the knoll behind the house. The old  
Walnut trees are all come down to make room  
2  
for it. It will be a very fine object from many  
3  
parts of the park, and the flower garden will  
4  
slope down just before it, and be exceedingly  
pretty. we have cleared away all the old thorns  
5  
that grew in patches over the brow.” (Chapter 33)  
6

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

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**EXERCISE 3      PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

**PASSAGE 1**

The third day succeeding their knowlege of the  
1  
particulars, was so fine, so beautiful a sunday as  
2  
to draw many to Kensington Gardens, though it  
3  
was only the second week in March Mrs. Jennings  
4  
and Elinor were of the number; but Marianne, who  
knew that the willoughbys were again in town, and  
5  
had a constant dread of meeting them, chose rather  
to stay home, than vinture into so public a place.  
6

(Chapter 38)

- \_\_\_ 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**

An intimate acquaintance of Mrs. Jennings joined  
1  
them soon after they entered the Gardens, and  
Elinor was not sorry that by her continueing with  
2  
them, and engaging all Mrs. Jennings s conversation,  
3  
she was herself left to quiet refflection. She saw  
4  
nothing of the Willoughbys nothing of Edward,  
5  
and for some time nothing of anybody who could  
6  
by any chance, whether grave or gay, be interesting  
to her. (Chapter 38)

- \_\_\_ 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.          She saw only that he was quiet and unobtrusive, and she liked him for it.
- \_\_\_ 2.          She would not wound the feelings of her sister on any account, and yet to say what she did not believe was impossible.
- \_\_\_ 3.          Her resolution was formed as she read.
- \_\_\_ 4.          In comparison of Norland, it was poor and small indeed!
- \_\_\_ 5.          “Perhaps in the spring if I have plenty of money, as I dare say I shall, we may think about building.”
- \_\_\_ 6.          The village of Barton was chiefly on one of these hills, and formed a pleasant view from the cottage windows.
- \_\_\_ 7.          He hunted and shot, and she humored her children.
- \_\_\_ 8.          Lady Middleton had the advantage of being able to spoil her children all year round, while Sir John’s independent employments were in existence only half the time.
- \_\_\_ 9.          Mrs. Dashwood and her daughters were met at the door of the house by Sir John, who welcomed them to Barton Park with unaffected sincerity.
- \_\_\_ 10.          In the evening, as Marianne was discovered to be musical, she was invited to play.
- \_\_\_ 11.          It would be an excellent match, for he was rich and she was handsome.
- \_\_\_ 12.          Colonel Brandon is certainly younger than Mrs. Jennings, but he is old enough to be my father.
- \_\_\_ 13.          A gentleman carrying a gun, with two pointers playing round him, was passing up the hill and within a few yards of Marianne, when her accident happened.
- \_\_\_ 14.          The gentleman offered his services, and perceiving that her modesty declined what her situation rendered necessary, took her up in his arms without further delay, and carried her down the hill.

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

- \_\_\_ 15.        She could not be silent when such points were introduced, and she had neither shyness nor reserve in their discussion.
- \_\_\_ 16.        Sir John had dropped hints of past injuries and disappointments, which justified her belief of his being an unfortunate man, and she regarded him with respect and compassion.
- \_\_\_ 17.        “Seven years would be insufficient to make some people acquainted with each other, and seven days are more than enough for others.”
- \_\_\_ 18.        The morning was rather favourable, though it had rained all night, as the clouds were then dispersing across the sky, and the sun frequently appeared.
- \_\_\_ 19.        He turned round on their coming in, and his countenance showed that he strongly partook of the emotion which overpowered Marianne.
- \_\_\_ 20.        She was awake the whole night, and she wept the greatest part of it.
- \_\_\_ 21.        Her mother was surprised, and Elinor again became uneasy.
- \_\_\_ 22.        “I never wish to offend, but I am so foolishly shy, that I often seem negligent, when I am only kept back by my natural awkwardness.”
- \_\_\_ 23.        Mrs. Palmer was several years younger than Lady Middleton, and totally unlike her in every respect.
- \_\_\_ 24.        Lady Middleton could no longer endure such a conversation, and therefore exerted herself to ask Mr. Palmer if there was any news in the paper.
- \_\_\_ 25.        He immediately went into the passage, opened the front door, and ushered her in himself.

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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.            Marianne’s abilities were, in many respects, quite equal to Elinor’s.
- \_\_\_ 2.            An annuity is a very serious business; it comes over and over every year, and there is no getting rid of it.
- \_\_\_ 3.            He distrusts his own judgment in such matters so much, that he is always unwilling to give his opinion on any picture.
- \_\_\_ 4.            Marianne was afraid of offending, and said no more on the subject.
- \_\_\_ 5.            It was a pleasant, fertile spot, well wooded, and rich in pasture.
- \_\_\_ 6.            “These parlours are both too small for such parties of our friends as I hope to see often collected here.”
- \_\_\_ 7.            Sir John Middleton was a good-looking man about forty.
- \_\_\_ 8.            The arrival of a new family in the country was always a matter of joy to him, and in every point of view he was charmed with the inhabitants he had now procured for his cottage at Barton.
- \_\_\_ 9.            . . . when she heard him declare that of music and dancing he was passionately fond, she gave him such a look of approbation as secured the largest share of his discourse to herself for the rest of his stay.
- \_\_\_ 10.           Willoughby was a young man of good abilities, quick imagination, lively spirits, and open, affectionate manners.
- \_\_\_ 11.           Colonel Brandon’s partiality for Marianne, which had so early been discovered by his friends, now first became perceptible to Elinor, when it ceased to be noticed by them.
- \_\_\_ 12.           His society became gradually her most exquisite enjoyment.
- \_\_\_ 13.           It was settled that there should be a dance in the evening, and that everybody should be extremely merry all day long.

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EXERCISE 5            COMPLEMENTS

- \_\_\_ 14.        “I value not her censure any more than I should do her commendation.”
- \_\_\_ 15.        She was a great wonderer, as everyone must be who takes a very lively interest in all the comings and goings of all their acquaintance.
- \_\_\_ 16.        She spent whole hours at the pianoforte alternately singing and crying, her voice often totally suspended by her tears.
- \_\_\_ 17.        “They are a very respectable family, Mr. Ferrars, and towards us have behaved in the friendliest manner.”
- \_\_\_ 18.        Elinor saw with great uneasiness the low spirits of her friends.
- \_\_\_ 19.        “Shyness is only the effect of a sense of inferiority in some way or other.”
- \_\_\_ 20.        “Know your own happiness.”
- \_\_\_ 21.        “Dullness is as much produced within doors as without by rain.”
- \_\_\_ 22.        Elinor made her a civil reply, and they walked on a few minutes in silence.
- \_\_\_ 23.        Could he ever be tolerably happy with Lucy Steele?
- \_\_\_ 24.        The necessity of concealing from her mother and Marianne what had been entrusted in confidence to herself, though it obliged her to unceasing exertion, was no aggravation of Elinor’s distress.
- \_\_\_ 25.        Mrs. Jennings received the refusal with some surprise and repeated her invitation immediately.

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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.            Margaret, the other sister, was a good-humoured, well-disposed girl.
- \_\_\_ 2.            Lady Middleton had sent a very civil message by him, denoting her intention of waiting on Mrs. Dashwood as soon as she could be assured that her visit would be no inconvenience.
- \_\_\_ 3.            Colonel Brandon, the friend of Sir John, seemed no more adapted by resemblance of manner to be his friend than Lady Middleton was to be his wife, or Mrs. Jennings to be Lady Middleton's mother.
- \_\_\_ 4.            Chagrined and surprised, they were obliged, though unwillingly, to turn back, for no shelter was nearer than their own house.
- \_\_\_ 5.            Opposition on so tender a subject would only attach her the more to her own opinion.
- \_\_\_ 6.            "I never passed within view of it without admiring its situation, and grieving that no one should live in it."
- \_\_\_ 7.            The promise was readily given, and Willoughby's behaviour during the whole of the evening declared at once his affection and happiness.
- \_\_\_ 8.            "Willoughby certainly does not deserve to be suspected."
- \_\_\_ 9.            When breakfast was over, she walked out by herself, and wandered about the village of Allenham, indulging the recollection of past enjoyment and crying over the present reverse for the chief of the morning.
- \_\_\_ 10.           She was not in a humour, however, to regard it as an affront, and affecting to take no notice of what had passed, by instantly talking of something else, she internally resolved henceforward to catch every opportunity of eyeing the hair, and satisfying herself, beyond all doubt, that it was exactly the shade of her own.
- \_\_\_ 11.           From a reverie of this kind, as she sat at her drawing-table, she was roused one morning, soon after Edward's leaving them, by the arrival of company.
- \_\_\_ 12.           As the Miss Dashwoods entered the drawing-room of the Park the next day, at one door, Mrs. Palmer came running in at the other, looking as good-humoured and merry as before.

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EXERCISE 6            PHRASES

- \_\_\_ 13.        “Mr. Edward Ferrars, the eldest son of Mrs. Ferrars of Park Street, and brother of your sister-in-law, Mrs. John Dashwood, is the person I mean.”
- \_\_\_ 14.        After sitting with them a few minutes, the Miss Steeles returned to the Park, and Elinor was then at liberty to think and be wretched.
- \_\_\_ 15.        Elinor submitted to the arrangement which counteracted her wishes with less reluctance than she had expected to feel.
- \_\_\_ 16.        He replied with his accustomed mildness to all her inquiries, but without satisfying her in any.
- \_\_\_ 17.        She then went away, walking on tiptoe out of the room, as if she supposed her young friend’s affliction could be increased by noise.
- \_\_\_ 18.        This lady was one of my nearest relations, an orphan from her infancy, and under the guardianship of my father.
- \_\_\_ 19.        Early in February, within a fortnight from the receipt of Willoughby’s letter, Elinor had the painful office of informing her sister that he was married.
- \_\_\_ 20.        Within a few days after this meeting, the newspapers announced to the world that the lady of Thomas Palmer, Esq., was safely delivered of a son and heir.
- \_\_\_ 21.        He saw the necessity of inviting the Miss Steeles immediately, and his conscience was pacified by the resolution of inviting his sisters another year.
- \_\_\_ 22.        “She would not be so weak as to throw away the comfort of a child, and yet retain the anxiety of a parent!”
- \_\_\_ 23.        Elinor now found the difference between the expectation of an unpleasant event, however certain the mind may be told to consider it, and certainty itself.
- \_\_\_ 24.        Marianne had retreated as much as possible out of sight to conceal her distress.
- \_\_\_ 25.        About four days after Edward’s arrival, Colonel Brandon appeared, to complete Mrs. Dashwood’s satisfaction, and to give her the dignity of having, for the first time since her living at Barton, more company with her than her house would hold.

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EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

*subj* = subject  
*adj* = adjective

*d.o.* = direct object  
*adv* = adverb

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

Verbal    Usage

- \_\_\_\_\_    \_\_\_\_\_ 1.    **To take three thousand pounds from the fortune of their dear boy,**  
would be impoverishing him to the most dreadful degree.
- \_\_\_\_\_    \_\_\_\_\_ 2.    His mother wished **to interest him in political concerns,** to get him  
into parliament, or to see him connected with some of the great men  
of the day.
- \_\_\_\_\_    \_\_\_\_\_ 3.    Marianne and her mother conjectured one moment, they believed the  
next – that with them, to wish was to hope, and to hope was **to expect.**
- \_\_\_\_\_    \_\_\_\_\_ 4.    But there are other points **to be considered besides his inclination.**
- \_\_\_\_\_    \_\_\_\_\_ 5.    **To quit the neighbourhood of Norland** was no longer an evil.
- \_\_\_\_\_    \_\_\_\_\_ 6.    The man and one of the maids were sent off immediately into  
Devonshire, **to prepare the house for their mistress’s arrival.**
- \_\_\_\_\_    \_\_\_\_\_ 7.    In **showing kindness to his cousins,** therefore, he had the real  
satisfaction of a good heart.
- \_\_\_\_\_    \_\_\_\_\_ 8.    They gaily ascended the downs, **rejoicing in their own penetration at**  
**every glimpse of blue sky.**
- \_\_\_\_\_    \_\_\_\_\_ 9.    “Miss Marianne must not expect **to have all the men to herself!**”
- \_\_\_\_\_    \_\_\_\_\_ 10.    **To inquire after Marianne** was at first his excuse.
- \_\_\_\_\_    \_\_\_\_\_ 11.    “If the impertinent remarks of Mrs. Jennings are **to be the proof**  
**of impropriety in conduct,** we are all offending every moment of  
all our lives.”
- \_\_\_\_\_    \_\_\_\_\_ 12.    **Surprised and alarmed,** they proceeded directly into the room she  
had just quitted, where they found only Willoughby, who was leaning  
against the mantelpiece with his back towards them.

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EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal    Usage

- \_\_\_\_\_    \_\_\_\_\_ 13.    Elinor could not deny the truth of this, and she tried to find in it a motive sufficient for their silence.
- \_\_\_\_\_    \_\_\_\_\_ 14.    He valued their kindness beyond anything, and his greatest happiness was in being with them.
- \_\_\_\_\_    \_\_\_\_\_ 15.    The closing of the little gate at the entrance of the green court in front of the house, drew her eyes to the window, and she saw a large party walking up to the door.
- \_\_\_\_\_    \_\_\_\_\_ 16.    To be together was, in his opinion, to be intimate . . .
- \_\_\_\_\_    \_\_\_\_\_ 17.    “To prevent the possibility of mistake, be so good as to look at this face.”
- \_\_\_\_\_    \_\_\_\_\_ 18.    “Indeed, she does me a great deal more harm than good, for I am in constant fear of her betraying me.”
- \_\_\_\_\_    \_\_\_\_\_ 19.    She wanted to hear many particulars of their engagement repeated again, she wanted more clearly to understand what Lucy really felt for Edward . . .
- \_\_\_\_\_    \_\_\_\_\_ 20.    Cleveland was a spacious modern-built house, situated on a sloping lawn.
- \_\_\_\_\_    \_\_\_\_\_ 21.    It was too great a shock to be borne with calmness, and she immediately left the room.
- \_\_\_\_\_    \_\_\_\_\_ 22.    Elinor was robbed of all presence of mind by such an address, and was unable to say a word.
- \_\_\_\_\_    \_\_\_\_\_ 23.    He could say no more, and rising hastily walked for a few minutes about the room.
- \_\_\_\_\_    \_\_\_\_\_ 24.    She had yet another reason for wishing her children to remain where they were.
- \_\_\_\_\_    \_\_\_\_\_ 25.    Elinor’s curiosity to see Mrs. Ferrars was satisfied.

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EXERCISE 8            CLAUSES

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

*subj* = subject

*d.o.* = direct object

*p.n.* = predicate nominative

*adj* = adjective

*adv* = adverb

*o.p.* = object of preposition

- \_\_\_ 1.            “I have never yet known what it was to separate esteem and love.”
- \_\_\_ 2.            “I could not be happy with a man whose taste did not in every point coincide with my own.”
- \_\_\_ 3.            “What his mother really is we cannot know.”
- \_\_\_ 4.            Mrs. Dashwood then begged to know to whom she was obliged.
- \_\_\_ 5.            While they were at breakfast, the letters were brought in.
- \_\_\_ 6.            Their intended excursion to Whitwell turned out very differently from what Elinor had expected.
- \_\_\_ 7.            She could easily conceive that marriage might not be immediately in their power.
- \_\_\_ 8.            To Marianne it had all the distinguishing tenderness which a lover’s heart could give, and to the rest of the family it was the affectionate attention of a son and a brother.
- \_\_\_ 9.            She was without any power, because she was without any desire of command over herself.
- \_\_\_ 10.           She read nothing but what they had been used to read together.
- \_\_\_ 11.           The only difference in their conclusions was that what Marianne considered as a free gift from her sister, Elinor was conscious must have been procured by some theft or contrivance unknown to herself.
- \_\_\_ 12.           “But remember that the pain of parting from friends will be felt by everybody at times, whatever be their education or state.”
- \_\_\_ 13.           That her sister’s affections were calm, she dared not deny, though she blushed to acknowledge it.
- \_\_\_ 14.           Marianne remained perfectly silent, though her countenance betrayed her interest in what was said.

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EXERCISE 8            CLAUSES

- \_\_\_ 15.        When they were seated in the dining-room, Sir John observed with regret that they were only eight all together.
- \_\_\_ 16.        The children are all hanging about her already, as if she was an old acquaintance.
- \_\_\_ 17.        “I only wonder that I am alive after what I have suffered for Edward’s sake these last four years.”
- \_\_\_ 18.        As these considerations occurred to her in painful succession, she wept for him more than for herself.
- \_\_\_ 19.        That Lucy was disposed to be jealous of her, appeared very probable.
- \_\_\_ 20.        “Now, my plan is that he should take orders as soon as he can, and then through your interest . . . your brother might be persuaded to give him Norland living.”
- \_\_\_ 21.        Since the death of her husband, who had traded with success in a less elegant part of the town, she had resided every winter in a house in one of the streets near Portman Square.
- \_\_\_ 22.        Her letter was scarcely finished when a rap fortold a visitor, and Colonel Brandon was announced.
- \_\_\_ 23.        They had not remained in this manner long, before Elinor perceived Willoughby, standing within a few yards of them, in earnest conversation with a very fashionable-looking young woman.
- \_\_\_ 24.        That some kind of engagement had subsisted between Willoughby and Marianne, she could not doubt.
- \_\_\_ 25.        All that she could hope was that Edward would not often expose her or himself to the distress of hearing Marianne’s mistaken warmth, nor to the repetition of any other part of the pain that had attended their recent meeting.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

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

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

- \_\_\_ 1.        The high downs, which invited them from almost every window of the cottage to seek the exquisite enjoyment of air on their summits, were a happy alternative when the dirt of the valleys beneath shut up their superior beauties.
- \_\_\_ 2.        But Marianne could no more satisfy him as to the colour of Mr. Willoughby's pointer than he could describe to her the shades of his mind.
- \_\_\_ 3.        She could not deny herself the comfort of endeavouring to convince Lucy that her heart was unwounded.
- \_\_\_ 4.        Her mother's affliction was hardly less, and Elinor was the only one of the three who seemed to consider the separation as anything short of eternal.
- \_\_\_ 5.        "Lord, I have been as busy as a bee ever since dinner!"
- \_\_\_ 6.        Before the house-maid had lit their fire the next day, or the sun gained any power over a cold, gloomy morning in January, Marianne only half dressed, was kneeling against one of the window-seats . . .
- \_\_\_ 7.        "And I must say, I think she was used very hardly; for your sister scolded like any fury, and soon drove her into a fainting fit."
- \_\_\_ 8.        "Your sister," he continued, "has suffered dreadfully . . . but I will hope that the storm may be weathered without our being, any of us, quite overcome."
- \_\_\_ 9.        "Lord, we shall sit and gape at one another as dull as two cats."
- \_\_\_ 10.       "Poor Edward! he has done for himself completely! shut himself out for ever from all decent society!"
- \_\_\_ 11.       The lawn was dotted over with timber; the house itself was under the guardianship of the fir, the mountain-ash, and the acacia . . .
- \_\_\_ 12.       Hope had already entered; and feeling all its anxious flutter, she bent over her sister to watch – she hardly knew for what.
- \_\_\_ 13.       Anxiety and hope now oppressed her in equal degrees, and left her no moment of tranquility till the arrival of Mr. Harris at four o'clock.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 14.        “Every line, every word was . . . a dagger to my heart.”
- \_\_\_ 15.        “To know that Marianne was in town was, in the same language – a thunderbolt.”
- \_\_\_ 16.        “What an evening of agony it was! Marianne, beautiful as an angel, on one side, calling me Willoughby in such a tone!”
- \_\_\_ 17.        “And Sophia, jealous as the devil, on the other hand, looking all that was – well, it does not signify.”
- \_\_\_ 18.        “I ran away from you all as soon as I could, but not before I had seen Marianne’s sweet face as white as death.”
- \_\_\_ 19.        A thousand inquiries sprung up from her heart, but she dared not urge one.
- \_\_\_ 20.        And after waiting some time for their completion – after experiencing, as usual, a thousand disappointments and delays, from the unaccountable dilatoriness of the workmen, Elinor, as usual, broke through the first positive resolution of not marrying till everything was ready, and the ceremony took place in Barton church early in the autumn.

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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. By a former marriage, Mr. Henry Dashwood had one son.
- \_\_\_ 2. “He must enter into all my feelings; the same books, the same music must charm us both.”
- \_\_\_ 3. . . . towards one of these hills did Marianne and Margaret one memorable morning direct their steps, attracted by the partial sunshine of a showery sky . . .
- \_\_\_ 4. Her imagination was busy, her reflections were pleasant, and the pain of a sprained ankle was disregarded.
- \_\_\_ 5. They read, they talked, they sang together.
- \_\_\_ 6. Elinor thought it wisest to touch that point no more.
- \_\_\_ 7. Margaret’s sagacity was not always displayed in a way so satisfactory to her sister.
- \_\_\_ 8. “Tell me that not only your house will remain the same, but that I shall ever find you and yours as unchanged as your dwelling.”
- \_\_\_ 9. But on entering the house, she beheld what no foresight had taught her to expect.
- \_\_\_ 10. She was awake the whole night, and she wept the greatest part of it.
- \_\_\_ 11. Common sense, common care, common prudence, were all sunk in Mrs. Dashwood’s romantic delicacy.
- \_\_\_ 12. “I like a fine prospect, but not on picturesque principles.”
- \_\_\_ 13. “I do not like crooked, twisted, blasted trees.”
- \_\_\_ 14. “They will be brought up,” said he, in a serious accent, “to be as unlike myself as is possible – in feeling, in action, in condition, in everything.”

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EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_ 15.      . . . she did not adopt the method so judiciously employed by Marianne, on a similar occasion, to augment and fix her sorrow, by seeking silence, solitude, and idleness.
- \_\_\_ 16.      She came in with a smile – smiled all the time of her visit, except when she laughed, and smiled when she went away.
- \_\_\_ 17.      Her astonishment at what she heard was at first too great for words.
- \_\_\_ 18.      She was silent. Elinor’s security sunk; but her self-command did not sink with it.
- \_\_\_ 19.      She sat in silence almost all the way, wrapt in her own meditations, and scarcely ever voluntarily speaking, except when any object of picturesque beauty within their view drew from her an exclamation of delight . . .
- \_\_\_ 20.      Elinor was alternately diverted and pained; but Marianne persevered, and saw every night in the brightness of the fire, and every morning in the appearance of the atmosphere, the certain symptoms of approaching frost.
- \_\_\_ 21.      “I cannot, I cannot,” cried Marianne; “leave me, leave me, if I distress you; leave me, hate me, forget me; but do not torture me so.”
- \_\_\_ 22.      Her mother was dearer to her than ever.
- \_\_\_ 23.      “Why, to be sure,” said he, seeming to recollect himself, “people have little, have very little in their power.”
- \_\_\_ 24.      For a short time he sat deep in thought, after Elinor had ceased to speak.
- \_\_\_ 25.      All within Elinor’s breast was satisfaction, silent and strong.

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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*

- \_\_\_ 1.      . . . within an hour after he left them, a large basket full of garden stuff and fruit arrived from the Park, which was followed before the end of the day by a present of game.
- \_\_\_ 2.      Her face was handsome, her figure tall and striking, and her address graceful.
- \_\_\_ 3.      He was a blessing to all the juvenile part of the neighbourhood, for in summer he was for ever forming parties to eat cold ham and chicken out of doors . . .
- \_\_\_ 4.      Miss Dashwood had a delicate complexion, regular features, and a remarkably pretty figure.
- \_\_\_ 5.      Her skin was very brown, but, from its transparency, her complexion was uncommonly brilliant.
- \_\_\_ 6.      . . . he took up her scissors and cut off a long lock of her hair, for it was all tumbled down her back; and he kissed it, and folded it up in a piece of white paper, and put it into his pocket-book.
- \_\_\_ 7.      Her eyes were red and swollen; and it seemed as if her tears were even then restrained with difficulty.
- \_\_\_ 8.      She avoided the looks of them all, could neither eat nor speak, and after some time, on her mother's silently pressing her hand with tender compassion, her small degree of fortitude was quite overcome.
- \_\_\_ 9.      Sir John never came to the Dashwoods without either inviting them to dine at the park the next day, or to drink tea with them that evening.
- \_\_\_ 10.      She was short and plump, had a very pretty face, and the finest expression of good humour in it that could possibly be.
- \_\_\_ 11.      She took them all most affectionately by the hand, and expressed great delight at seeing them again.
- \_\_\_ 12.      “And here is my sweet little Annamaria,” she added, tenderly caressing a little girl of three years old, who had not made a noise for the last two minutes.
- \_\_\_ 13.      “I hope it won't hurt your eyes – will you ring the bell for some working candles?”

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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_ 14.      And Mrs. Jennings on her side treated them both with all possible kindness, . . . could not make them choose their own dinners at the inn, nor extort a confession of their preferring salmon to cod, or boiled fowls to veal cutlets.
- \_\_\_ 15.      The tea things were brought in, and already had Marianne been disappointed more than once by a rap at a neighbouring door, when a loud one was suddenly heard . . .
- \_\_\_ 16.      “Will you not shake hands with me?”
- \_\_\_ 17.      Elinor drew near, but without saying a word; and seating herself on the bed, took her hand, kissed her affectionately several times, and then gave way to a burst of tears . . .
- \_\_\_ 18.      A glass of wine, which Elinor procured for her directly, made her more comfortable, and she was at last able to express some sense of her kindness . . .
- \_\_\_ 19.      Had not Elinor, in the sad countenance of her sister, seen a check to all mirth, she could have been entertained by Mrs. Jennings’s endeavours to cure a disappointment in love, by a variety of sweetmeat and olives, and a good fire.
- \_\_\_ 20.      “And I declare if she is not gone away without finishing her wine! And the dried cherries too!”
- \_\_\_ 21.      Mrs. Ferrars was a little, thin woman, upright, even to formality, in her figure, and serious, even to sourness, in her aspect.
- \_\_\_ 22.      The horses arrived, even before they were expected, and Colonel Brandon only pressing her hand with a look of solemnity, and a few words spoken too low to reach her ear, hurried into the carriage.
- \_\_\_ 23.      When the dessert and the wine were arranged, and Mrs. Dashwood and Elinor were left to themselves, they remained long together in a similarity of thoughtfulness and silence.
- \_\_\_ 24.      His footsteps were heard along the gravel path; in a moment he was in the passage, and in another he was before them.
- \_\_\_ 25.      His complexion was white with agitation, and he looked as if fearful of his reception, and conscious that he merited no kind one.

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EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion or symbol in the following sentences. Label the underlined words:  
*a. money/income   b. snobbery/social class   c. courtship/ marriage   d. literature   e. illness*

- \_\_\_ 1.      Mrs. Jennings had been anxious to see Colonel Brandon well married ever since her connection with Sir John first brought him to her knowledge; and she was always anxious to get a good husband for every pretty girl.
- \_\_\_ 2.      “Did not you hear him complain of the rheumatism? and is not that the commonest infirmity of declining life?”
- \_\_\_ 3.      “You know what he thinks of Cowper and Scott; you are certain of his estimating their beauties as he ought, and you have received every assurance of his admiring Pope no more than is proper.”
- \_\_\_ 4.      Elinor’s compassion for him increased, as she had reason to suspect that the misery of disappointed love had already been known by him.
- \_\_\_ 5.      “We have never finished Hamlet, Marianne; our dear Willoughby went away before we could get through it.”
- \_\_\_ 6.      Lady Middleton resigned herself to the idea of it with all the philosophy of a well-bred woman, contenting herself with merely giving her husband a gentle reprimand on the subject five or six times every day.
- \_\_\_ 7.      “I have been always used to a very small income, and could struggle with any poverty for him.”
- \_\_\_ 8.      Business on Sir John’s part, and a violent cold on her own, prevented their calling in Berkeley Street.
- \_\_\_ 9.      Nor could she have supposed Willoughby capable of departing so far from the appearance of every honourable and delicate feeling – so far from the common decorum of a gentleman, as to send a letter so impudently cruel.
- \_\_\_ 10.      “I felt myself,” she added, “to be as solemnly engaged to him as if the strictest legal covenant had bound us to each other.”
- \_\_\_ 11.      “We were within a few hours of eloping together for Scotland.”
- \_\_\_ 12.      “The shock which her marriage had given me,” he continued in a voice of great agitation, “was trifling weight – was nothing – to what I felt when I heard, about two years afterwards, of her divorce.”

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EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_ 13.      “That she was, to all appearance, in the last stage of consumption, was – yes, in such a situation it was my greatest comfort.”
- \_\_\_ 14.      And she was sometimes worried down by officious condolence to rate good breeding as more indispensable to comfort than good nature.
- \_\_\_ 15.      “But she has been very much plagued lately with nervous headaches, which make her unfit for company or conversation.”
- \_\_\_ 16.      “The lady is the Honourable Miss Morton, only daughter of the late Lord Morton, with thirty thousand pounds – a very desirable connection on both sides, and I have not a doubt of its taking place in time.
- \_\_\_ 17.      “She was as handsome a girl last September as any I ever saw, and as likely to attract the men.”
- \_\_\_ 18.      “I assure you they are very genteel people.”
- \_\_\_ 19.      “He makes a monstrous deal of money, and they keep their own coach.”
- \_\_\_ 20.      Elinor’s astonishment at this commission could hardly have been greater, had the Colonel been really making her an offer of his hand.
- \_\_\_ 21.      “. . . and I saw quite enough of her. The merest awkward country girl, without style or elegance, and almost without beauty.”
- \_\_\_ 22.      Though heavy and feverish, with a pain in her limbs, a cough and a sore throat, a good night’s rest was to cure her entirely.
- \_\_\_ 23.      His medicines had failed; the fever was unabated; and Marianne only more quiet – no more herself – remained in a heavy stupor.
- \_\_\_ 24.      “. . . it had been for some time my intention to re-establish my circumstances by marrying a woman of fortune.”
- \_\_\_ 25.      For it was impossible that Mrs. Dashwood should advance anything, and they were neither of them quite enough in love to think that three hundred and fifty pounds a year would supply them with the comforts of life.

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

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

The whole country about them abounded in beautiful walks. The high downs, which invited them from almost every window of the cottage to seek the exquisite enjoyment of air on their summits, were a happy alternative when the dirt of the valleys beneath shut up their superior beauties; and towards one of these hills did Marianne and Margaret one memorable morning direct their steps, attracted by the partial sunshine of a showery sky, and unable longer to bear the confinement which the settled rain of the two preceding days had occasioned. The weather was not tempting enough to draw the two others from their pencil and their book, in spite of Marianne's declaration that the day would be lastingly fair, and that every threatening cloud would be drawn off from their hills; and the two girls set off together.

They gaily ascended the downs, rejoicing in their own penetration at every glimpse of blue sky: and when they caught in their faces the animating gales of an high southwesterly wind, they pitied the fears which had prevented their mother and Elinor from sharing such delightful sensations. "Is there a felicity in the world," said Marianne, "superior to this? Margaret, we will walk here at least two hours."

Margaret agreed, and they pursued their way against the wind, resisting it with laughing delight for about twenty minutes longer, when suddenly the clouds united over their heads, and a driving rain set full in their faces. Chagrined and surprised, they were obliged, though unwillingly, to turn back, for no shelter was nearer than their own house. One consolation, however, remained for them, to which the exigence of the moment gave more than usual propriety; it was that of running with all possible speed down the steep side of the hill which led immediately to their garden gate. (From Chapter 9)

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

- 1 The whole country about them abounded in beautiful walks. The high downs, which invited them
- 2 from almost every window of the cottage to seek the exquisite enjoyment of air on their summits,
- 3 were a happy alternative when the dirt of the valleys beneath shut up their superior beauties;
- 4 and towards one of these hills did Marianne and Margaret one memorable morning direct their
- 5 steps, attracted by the partial sunshine of a showery sky, and unable longer to bear the confinement
- 6 which the settled rain of the two preceding days had occasioned. The weather was not tempting
- 7 enough to draw the two others from their pencil and their book, in spite of Marianne's declaration
- 8 that the day would be lastingly fair, and that every threatening cloud would be drawn off from
- 9 their hills; and the two girls set off together.
- 10 They gaily ascended the downs, rejoicing in their own penetration at every glimpse of blue sky:
- 11 and when they caught in their faces the animating gales of an high southwesterly wind, they pitied
- 12 the fears which had prevented their mother and Elinor from sharing such delightful sensations.

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

13 “Is there a felicity in the world,” said Marianne, “superior to this? Margaret, we will walk here  
14 at least two hours.”

15 Margaret agreed, and they pursued their way against the wind, resisting it with laughing delight  
16 for about twenty minutes longer, when suddenly the clouds united over their heads, and a driving  
17 rain set full in their faces. Chagrined and surprised, they were obliged, though unwillingly, to  
18 turn back, for no shelter was nearer than their own house. One consolation, however, remained  
19 for them, to which the exigence of the moment gave more than usual propriety; it was that of  
20 running with all possible speed down the steep side of the hill which led immediately to their  
21 garden gate.

- \_\_\_ 1.      Lines 1-2 contain an example of . . .  
          a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_ 2.      The PREDOMINANT poetic device in Line 4 is . . .  
          a. assonance    b. consonance    c. rhyme    d. alliteration
- \_\_\_ 3.      Line 5 contains ALL of the following poetic devices EXCEPT . . .  
          a. rhyme    b. alliteration    c. consonance    d. assonance
- \_\_\_ 4.      A shift occurs in Line . . .  
          a. 12    b. 13    c. 16    d. 18
- \_\_\_ 5.      The underlined words in Line 17 are examples of . . .  
          a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 6.      The author’s descriptions of nature are characteristic of . . .  
          a. Naturalism    b. Realism    c. Romanticism    d. Classicism

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

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

She thanked him again and again, and with a sweetness of address which always attended her, invited him to be seated. But this he declined, as he was dirty and wet. Mrs. Dashwood then begged to know to whom she was obliged. His name, he replied, was Willoughby, and his present home was at Allenham, from whence he hoped she would allow him the honour of calling tomorrow to inquire after Miss Dashwood. The honour was readily granted, and he then departed, to make himself still more interesting, in the midst of an heavy rain. His manly beauty and more than common gracefulness were instantly the theme of general admiration and the laugh which his gallantry raised against Marianne received particular spirit from his exterior attractions. Marianne herself had seen less of his person than the rest, for the confusion which crimsoned over her face, on his lifting her up, had robbed her of the power of regarding him after their entering the house. But she had seen enough of him to join in all the admiration of the others, and with an energy which always adorned her praise. His person and air were equal to what her fancy had ever drawn for the hero of a favourite story; and in his carrying her into the house with so little previous formality, there was a rapidity of thought which particularly recommended the action to her. Every circumstance belonging to him was interesting. His name was good, his residence was in their favourite village, and she soon found out that of all manly dresses a shooting-jacket was the most becoming. Her imagination was busy, her reflections were pleasant, and the pain of a sprained ankle was disregarded. ( From Chapter 9)

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

- 1 She thanked him again and again, and with a sweetness of address which always attended
- 2 her, invited him to be seated. But this he declined, as he was dirty and wet. Mrs. Dashwood then
- 3 begged to know to whom she was obliged. His name, he replied, was Willoughby, and his
- 4 present home was at Allenham, from whence he hoped she would allow him the honour of
- 5 calling tomorrow to inquire after Miss Dashwood. The honour was readily granted, and
- 6 he then departed, to make himself still more interesting, in the midst of an heavy rain.
- 7 His manly beauty and more than common gracefulness were instantly the theme of general
- 8 admiration and the laugh which his gallantry raised against Marianne received particular
- 9 spirit from his exterior attractions. Marianne herself had seen less of his person than the rest,
- 10 for the confusion which crimsoned over her face, on his lifting her up, had robbed her of the
- 11 power of regarding him after their entering the house. But she had seen enough of him to
- 12 join in all the admiration of the others, and with an energy which always adorned her praise.
- 13 His person and air were equal to what her fancy had ever drawn for the hero of a favourite story;

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

14 and in his carrying her into the house with so little previous formality, there was a rapidity of  
15 thought which particularly recommended the action to her. Every circumstance belonging to  
16 him was interesting. His name was good, his residence was in their favourite village, and she  
17 soon found out that of all manly dresses a shooting-jacket was the most becoming. Her  
18 imagination was busy, her reflections were pleasant, and the pain of a sprained ankle was  
19 disregarded.

- \_\_\_ 1.      The underlined words in Line 1 are examples of . . .  
          a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 2.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
          a. favourite    b. manly    c. tomorrow    d. interesting
- \_\_\_ 3.      ALL of the following descriptions are parallel in function EXCEPT . . .  
          a. *he was dirty and wet* (Line 2)  
          b. *His manly beauty and more than common gracefulness* (Line 7)  
          c. *his gallantry* (Line 8)  
          d. *His name was good* (Line 16)
- \_\_\_ 4.      In Line 13 *the hero of a favourite story* is an example of . . .  
          a. anecdote    b. allusion    c. allegory    d. antagonist
- \_\_\_ 5.      ALL of the following devices are used to convey tone EXCEPT . . .  
          a. description  
          b. action  
          c. symbolism  
          d. dialogue
- \_\_\_ 6.      The underlined words in Line 18 are examples of . . .  
          a. assonance    b. consonance    c. alliteration    d. rhyme

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EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Marianne would have thought herself very inexcusable had she been able to sleep at all the first night after parting from Willoughby. She would have been ashamed to look her family in the face the next morning, had she not risen from her bed in more need of repose than when she lay down in it. But the feelings which made such composure a disgrace, left her in no danger of incurring it. She was awake the whole night, and she wept the greatest part of it. She got up with an headache, was unable to talk, and unwilling to take any nourishment; giving pain every moment to her mother and sisters, and forbidding all attempt at consolation from either. Her sensibility was potent enough! When breakfast was over, she walked out by herself, and wandered about the village of Allenham, indulging the recollection of past enjoyment and crying over the present reverse for the chief of the morning.

The evening passed off in the equal indulgence of feeling. She played over every favourite song that she had been used to play to Willoughby, every air in which their voices had been oftenest joined, and sat at the instrument gazing on every line of music that he had written out for her, till her heart was so heavy that no further sadness could be gained; and this nourishment of grief was every day applied. She spent whole hours at the pianoforte alternately singing and crying, her voice often totally suspended by her tears. In books, too, as well as in music, she courted the misery which a contrast between the past and present was certain of giving. She read nothing but what they had been used to read together.

Such violence of affliction indeed could not be supported for ever; it sunk within a few days into a calmer melancholy; but these employments, to which she daily recurred, her solitary walks and silent meditations, still produced occasional effusions of sorrow as lively as ever. (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 Marianne would have thought herself very inexcusable had she been able to sleep at all the first
- 2 night after parting from Willoughby. She would have been ashamed to look her family in the face
- 3 the next morning, had she not risen from her bed in more need of repose than when she lay down in
- 4 it. But the feelings which made such composure a disgrace, left her in no danger of incurring it. She
- 5 was awake the whole night, and she wept the greatest part of it. She got up with an headache, was
- 6 unable to talk, and unwilling to take any nourishment; giving pain every moment to her mother and
- 7 sisters, and forbidding all attempt at consolation from either. Her sensibility was potent enough!
- 8 When breakfast was over, she walked out by herself, and wandered about the village of Allenham,
- 9 indulging the recollection of past enjoyment and crying over the present reverse for the chief of the
- 10 morning.
- 11 The evening passed off in the equal indulgence of feeling. She played over every favourite song that
- 12 she had been used to play to Willoughby, every air in which their voices had been oftenest joined,

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

13 and sat at the instrument gazing on every line of music that he had written out for her, till her heart  
14 was so heavy that no further sadness could be gained; and this nourishment of grief was every day  
15 applied. She spent whole hours at the pianoforte alternately singing and crying, her voice often  
16 totally suspended by her tears. In books, too, as well as in music, she courted the misery which a  
17 contrast between the past and present was certain of giving. She read nothing but what they had  
18 been used to read together.

19 Such violence of affliction indeed could not be supported for ever; it sunk within a few days into a  
20 calmer melancholy; but these employments, to which she daily recurred, her solitary walks and silent  
21 meditations, still produced occasional effusions of sorrow as lively as ever.

- \_\_\_ 1.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
a. *She got up with an headache* (Line 5)  
b. *crying over the present reverse* (Line 9)  
c. *her voice often totally suspended by her tears* (Lines 15-16)  
d. *occasional effusions of sorrow* (Line 21)
- \_\_\_ 2.      **ALL of the following words are part of the pattern of repetition EXCEPT . . .**  
a. crying    b. music    c. feelings    d. past
- \_\_\_ 3.      **The underlined words in Line 5 are examples of . . .**  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 4.      **Line 17 contains ALL of the following poetic devices EXCEPT . . .**  
a. repetition    b. consonance    c. alliteration    d. rhyme
- \_\_\_ 5.      **The word *sensibility* in Line 7 is closest in meaning to . . .**  
a. common sense    b. depression    c. sensations    d. anger
- \_\_\_ 6.      **ALL of the following descriptions are parallel in function EXCEPT . . .**  
a. *forbidding all attempt at consolation* (Line 7)  
b. *nourishment of grief* (Line 14)  
c. *courted the misery* (Line 16)  
d. *violence of affliction* (Line 19)

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

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

. . . Edward interrupted her by saying . . . “You must be satisfied with such admiration as I can honestly give. I call it a very fine country – the hills are steep, the woods seem full of fine timber, and the valley looks comfortable and snug – with rich meadows and several neat farm-houses scattered here and there. It exactly answers my idea of a fine country, because it unites beauty with utility – and I dare say it is a picturesque one too, because you admire it; I can easily believe it to be full of rocks and promontories, grey moss and brushwood, but these are all lost on me. I know nothing of the picturesque.”

“I am afraid it is but too true,” said Marianne; “but why should you boast of it?”

“I suspect,” said Elinor, “that to avoid one kind of affectation, Edward here falls into another. Because he believes many people pretend to more admiration of the beauties of nature than they really feel, and is disgusted with such pretensions, he affects greater indifference and less discrimination in viewing them himself than he possesses. He is fastidious and will have an affectation of his own.”

“It is very true,” said Marianne, “that admiration of landscape scenery is become a mere jargon. Everybody pretends to feel and tries to describe with the taste and elegance of him who first defined what picturesque beauty was. I detest jargon of every kind, and sometimes I have kept my feelings to myself, because I could find no language to describe them in but what was worn and hackneyed out of all sense and meaning.”

“I am convinced,” said Edward, “that you really feel all the delight in a fine prospect which you profess to feel. But, in return, your sister must allow me to feel no more than I profess. I like a fine prospect, but not on picturesque principles. I do not like crooked, twisted, blasted trees. I admire them much more if they are tall, straight, and flourishing. I do not like ruined, tattered cottages. I am not fond of nettles, or thistles, or heath blossoms. I have more pleasure in a snug farmhouse than a watchtower – and a troop of tidy, happy villagers please me better than the finest banditti in the world.” (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 . . . Edward interrupted her by saying . . . “You must be satisfied with such admiration as I can honestly
- 2 give. I call it a very fine country – the hills are steep, the woods seem full of fine timber, and the valley looks
- 3 comfortable and snug – with rich meadows and several neat farm-houses scattered here and there. It exactly
- 4 answers my idea of a fine country, because it unites beauty with utility – and I dare say it is a picturesque one
- 5 too, because you admire it; I can easily believe it to be full of rocks and promontories, grey moss and
- 6 brushwood, but these are all lost on me. I know nothing of the picturesque.”
- 7 “I am afraid it is but too true,” said Marianne; “but why should you boast of it?”
- 8 “I suspect,” said Elinor, “that to avoid one kind of affectation, Edward here falls into another. Because
- 9 he believes many people pretend to more admiration of the beauties of nature than they really feel, and
- 10 is disgusted with such pretensions, he affects greater indifference and less discrimination in viewing them
- 11 himself than he possesses. He is fastidious and will have an affectation of his own.”

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EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

12 “It is very true,” said Marianne, “that admiration of landscape scenery is become a mere jargon.

13 Everybody pretends to feel and tries to describe with the taste and elegance of him who first defined

14 what picturesque beauty was. I detest jargon of every kind, and sometimes I have kept my feelings to

15 myself, because I could find no language to describe them in but what was worn and hackneyed out of

16 all sense and meaning.”

17 “I am convinced,” said Edward, “that you really feel all the delight in a fine prospect which you profess

18 to feel. But, in return, your sister must allow me to feel no more than I profess. I like a fine prospect,

19 but not on picturesque principles. I do not like crooked, twisted, blasted trees. I admire them much

20 more if they are tall, straight, and flourishing. I do not like ruined, tattered cottages. I am not fond

21 of nettles, or thistles, or heath blossoms. I have more pleasure in a snug farmhouse than a watchtower –

22 and a troop of tidy, happy villagers please me better than the finest banditti in the world.”

- \_\_\_ 1.      ALL of the following contrasts are described EXCEPT . . .  
a. likes vs. dislikes  
b. order vs. disorder  
c. honesty vs. pretense  
d. masculine vs. feminine
- \_\_\_ 2.      Marianne’s esthetic point of view is characteristic of . . .  
a. Naturalism   b. Romanticism   c. Realism   d. Classicism
- \_\_\_ 3.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
a. picturesque   b. jargon   c. admiration   d. meaning
- \_\_\_ 4.      The underlined words in Line 19 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_ 5.      The word *picturesque* is closest in meaning to . . .  
a. lit from above  
b. emotionally moving  
c. resembling a painting  
d. a recommended scene
- \_\_\_ 6.      In Line 6, *I know nothing of the picturesque* is an example of . . .  
a. irony   b. oxymoron   c. metaphor   d. hyperbole

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**ARCHETYPES** – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

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

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

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

**BATHOS** – sentimentality.

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

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

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

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

**CHIAROSCURO** – the contrasting of light and darkness.

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

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

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

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

**CONNOTATION** – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

**CONSONANCE** – the repetition of a consonant at the end of two or more words.

(*Hop up the step*).

**CONTEXT** – the words and phrases surrounding a word.

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

**DENOTATION** – the definition or meaning of a word.

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

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

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

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

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

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

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

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

**DYSTOPIA** – the opposite of utopia. Literally “bad place.”

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

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

**EPILOGUE** – a concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, person-ification.

**FLASHBACK** – a plot device that allows the author to jump back in time prior to the opening scene.

**FLAT CHARACTER** – a one-dimensional character who is not developed in the plot.

**FOIL** – a character who, through contrast, reveals the characteristics of another character.

**FORESHADOWING** -- a clue that prepares the reader for what will happen later on in the story.

**HERO/HEROINE** – the main character, the protagonist whose actions inspire and are admired.

**HOMOPHONE** – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

**HYPERBOLE** – exaggeration (*I’ll love you until all the seas run dry*).

**IDIOM** – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).

**INFERENCE** – information or action that is hinted at or suggested, but not stated outright.

**INTERIOR MONOLOGUE** – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

**IRONY** – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

**LITOTES** – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

**LOOSE SENTENCE** – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: (*Because it was raining, I didn’t go to shopping*).

**MAGICAL REALISM** – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

**MALAPROPISM** – the use of a word somewhat like the one intended, but ridiculously wrong (*the use of diseased rather than deceased in Huckleberry Finn*).

**METAPHOR** – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).

**METONYMY** – the use of an object closely associated with a word for the word itself. (*Using crown to mean king, or oval office to mean president*).

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

**MOTIF** – a recurring pattern of symbols, colors, events, allusions or imagery.

**NARRATOR** – the person telling the story.

**NATURALISM** – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

**NOVELLA** – a tale or short story.

**ONOMATOPOEIA** – the use of words to imitate sound. (*clink, buzz, clop, hiss*).

**OXYMORON** – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

**PARABLE** – a story that teaches a lesson.

**PARADOX** – a statement that on the surface seems a contradiction, but that actually contains some truth.

**PARATAXIS** – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

**PARODY** – writing that imitates another author's style.

**PATHOS** – pity, sympathy, or sorrow felt by the reader in response to literature

**PERIODIC SENTENCE** – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence*).

**PERSONA** – the voice in a work of literature.

**PERSONIFICATION** – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

**PICARESQUE** – episodic adventures of a protagonist who is usually a rascal.

**POETIC DEVICES** – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

**POINT OF VIEW** – the perspective from which a story is told.

**POLYSYNDETON** – the overuse of conjunctions in a sentence, especially and, and or.

**POSTMODERN** – contemporary fiction, may include an antihero and experimental style.

**PROTAGONIST** – the main character.

**PUN** – a play on words. (*He wanted to become a chef, but he didn't have the thyme*).

**REALISM** – writing that is characterized by details of actual life.

**REGIONALISM** – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

**RHYME** – words with identical sounds such as cat and hat or glare and air.

**ROMANTICISM** – literary movement in the 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

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

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

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

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

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as. (*eyes gleaming like live coals; as delicate as a snowflake*).

**SOLILOQUY** – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

**STATIC CHARACTER** – a character who changes little in the course of the story.

**STREAM OF CONSCIOUSNESS** – a narrative technique that imitates the stream of thought in a character's mind.

**STYLE** – the individual way an author writes, how it is recognized and imitated.

**SUBPLOT** – a minor or secondary plot that complicates a story.

**SURREALISM** – 20<sup>th</sup> century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

**SUSPENSE** – anticipation of the outcome.

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

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

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

**THEME** – a central idea.

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

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

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

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

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

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



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