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by Henry David Thoreau

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***WALDEN* by Henry David Thoreau – Grammar and Style**
All exercises use sentences from the book.

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EXERCISE 1 PARTS OF SPEECH

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

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

____1. The mass of men <u>lead</u> lives of quiet desperation.

____2. Could a greater miracle take place than for us to look <u>through</u> each other's eyes for an instant?

____3. I think that we may <u>safely</u> trust a good deal more than we do.

____4. <u>None</u> of the brute creation requires more than Food and Shelter.

____5. It is an <u>interesting</u> question how far men would retain their relative rank if they were divested of their clothes.

____6. Birds do not sing in caves, <u>nor</u> do doves cherish their innocence in dovecots.

____7. Why should <u>not</u> our furniture be as simple as the Arab's or the Indian's?

____8. I was more independent than any farmer in Concord, <u>for</u> I was not anchored to a house or farm, but could follow the bent of my genius, which is a very crooked one, every moment.

____9. A simple and independent mind does not toil at the <u>bidding</u> of any prince.

____10. When a man dies he <u>kicks</u> the dust.

____11. In short, I am convinced, both by faith and experience, that to maintain one's self on this earth is not a hardship but a pastime, if we will live simply and <u>wisely</u>.

____12. For my part, I could easily do <u>without</u> the post-office.

____13. <u>Alas!</u> what with foddering the cattle and tending the store, we are kept from school too long, and our education is sadly neglected.

____14. Instead of noblemen, let us have <u>noble</u> villages of men.

____15. Have not men improved somewhat in <u>punctuality</u> since the railroad was invented?

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EXERCISE 1 PARTS OF SPEECH

____16. What shall I learn of beans or beans of <u>me</u>?

____17. <u>Ah</u>! such discourse we had, hermit and philosopher, and the old settler I have spoken of, -- we three, -- it expanded and racked my little house.

____18. The <u>setting</u> sun is reflected from the windows of the almshouse as brightly as from the rich man's abode.

____19. Things do not change; we <u>change</u>.

____20. It is life <u>near</u> the bone where it is sweetest.

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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

i find it wholesome to be alone the greater
1
part of the time To be in company, even with
2
the best, is soon wearisome and dissipating. I

love to be alone. I never found the companion
3
that was so companionable as solitude. We are

for the most part **more lonly when we go abroad**
4
among men than when we stay in our chambers
5
a man thinking or working is always alone, let
6
him be where he will. (From *Solitude*)

____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

Sollitude is not measured by the miles of space
1
that intervene between a man and his fellows.
2
The really diligent student in one of the crowded

hives of cambridge College is as solitary as a
3
dervis in **the desert. The Farmer can work alone**
4
in the feild or the woods all day, hoeing or chopping,
5
and not feel lonsome, because he is employed.
6
(From *Solitude*)

____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

A field of water betrays the spirit that is in the air (1)
It is continually recieving new life and motion from (2)
above. it is intermediate in its nature between land (3)
and sky. On land only the grass and trees wave, but (4)
the water itself is rippled by the wind. i see where the (5)
breeze dashes across it by the streaks or flakes of
light. It is remarkeable that we can look down on its (6)
surface. (From *The Ponds*)

____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

The skaters and water bugs finally dissappear (1)
in the latter part of october, when the severe frosts (2)
have come; and then and in November, usually, in
the calm at the end of a rain storm of several days' (3)
duration, when the sky was still completly overcast (4)
and the air was full of mist, i observed that the pond (5)
was remarkably smooth, so that it was difficult to (6)
distinguish its surface. (From *The Ponds*)

____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. **When I wrote the following pages, or rather the bulk of them, I lived alone, in the woods, a mile from any neighbor, in a house which I had built myself, on the shore of Walden Pond, in Concord, Massachusetts, and earned my living by the labor of my hands only.**

____2. **No way of thinking or doing, however ancient, can be trusted without proof.**

____3. **One may almost doubt if the wisest man has learned anything of absolute value by living.**

____4. **The greater part of what my neighbors call good I believe in my soul to be bad, and if I repent of anything, it is very likely to be my good behavior.**

____5. **Every generation laughs at the old fashions, but follows religiously the new.**

____6. **From the cave we have advanced to roofs of palm leaves, of bark and boughs, of linen woven and stretched, of grass and straw, of boards and shingles, of stones and tiles.**

____7. **While civilization has been improving our houses, it has not equally improved the men who are to inhabit them.**

____8. **I would rather sit in the open air, for no dust gathers on the grass, unless where man has broken ground.**

____9. **Though we have many substantial houses of brick or stone, the prosperity of the farmer is still measured by the degree to which the barn overshadows the house.**

____10. **Simplify, simplify.**

____11. **Morning is when I am awake and there is a dawn in me.**

____12. **Weather this danger and you are safe, for the rest of the way is down hill.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____13. It is time that we had uncommon schools, that we did not leave off our education when we begin to be men and women.

____14. My nearest neighbor is a mile distant, and no house is visible from any place but the hilltops within half a mile of my own.

____15. I am no more lonely than the Mill Brook, or a weathercock, or the north star, or the south wind, or an April shower, or a January thaw, or the first spider in a new house.

____16. Early in the morning I worked barefooted, dabbling like a plastic artist in the dewy and crumbling sand, but later in the day the sun blistered my feet.

____17. Commonly men will only be brave as their fathers were brave, or timid.

____18. This pond has rarely been profaned by a boat, for there is little in it to tempt a fisherman.

____19. We should come home from far, from adventures, and perils, and discoveries every day, with new experience and character.

____20. Love your life, poor as it is.

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EXERCISE 5 COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:

d.o. = direct object ***p.n. = predicate nominative***
o.p. = object of preposition ***p.a. = predicate adjective***

____1. At present I am a <u>sojourner</u> in civilized life again.

____2. Near the end of March, 1845, I borrowed an <u>axe</u> and went down to the woods by Walden Pond, nearest to where I intended to build my house, and began to cut down some tall arrowy white pines, still in their youth, for timber.

____3. The civilized man is a more experienced and wiser <u>savage</u>.

____4. It was <u>fit</u> that I should live on rice, mainly, who loved so well the philosophy of India.

____5. Man is an <u>animal</u> who more than any other can adapt himself to all climates and circumstances.

____6. The morning, which is the most memorable season of the day, is the awakening <u>hour</u>.

____7. My residence was more <u>favorable</u>, not only to thought, but to serious reading, than a university.

____8. The modern cheap and fertile press, with all its translations, has done little to bring us nearer to the heroic <u>writers</u> of antiquity.

____9. I did not read books the first summer; I hoed <u>beans</u>.

____10. I have never felt <u>lonesome</u>, or in the least oppressed by a sense of solitude, but once, and that was a few weeks after I came to the woods, when, for an hour, I doubted if the near neighborhood of man was not essential to a serene and healthy life.

____11. I had three chairs in my house; one for solitude, two for <u>friendship</u>, three for society.

____12. My "best" room, however, my withdrawing room, always ready for company, on whose carpet the sun rarely fell, was the pine <u>wood</u> behind my house.

EXERCISE 5 COMPLEMENTS

____13. Our life is frittered away by <u>detail</u>.

____14. The water is so <u>transparent</u> that the bottom can easily be discerned at the depth of twenty-five or thirty feet.

____15. An honest, hard-working, but shiftless <u>man</u> plainly was John Field.

____16. Goodness is the only <u>investment</u> that never fails.

____17. Every man looks at his wood <u>pile</u> with a kind of affection.

____18. But no weather interfered fatally with my walks, or rather my going abroad, for I frequently tramped eight or ten miles through the deepest <u>snow</u> to keep an appointment with a beech tree, or a yellow birch, or an old acquaintance among the pines.

____19. While it is cold January, and snow and ice are thick and <u>solid</u>, the prudent landlord comes from the village to get ice to cool his summer drink.

____20. If a man does not keep pace with his companions, perhaps it is because he hears a different <u>drummer</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. It is never too late <u>to give up our prejudices</u>.

____2. Nature is as well adapted <u>to our weakness</u> as to our strength.

____3. So thoroughly and sincerely are we compelled to live, <u>reverencing our life, and denying the possibility of change</u>.

____4. Most of the luxuries, and many <u>of the so called comforts</u> of life, are not only indispensable, but positive hindrances to the elevation of mankind.

____5. I have always endeavored <u>to acquire strict business habits</u>.

____6. I have seen Penobscot Indians, in this town, <u>living in tents of thin cotton cloth</u>, while the snow was nearly a foot deep around them, and I thought that they would be glad to have it deeper to keep out the wind.

____7. Shall we always study <u>to obtain more of these things</u>, and not sometimes to be content with less?

____8. She lighted a lamp to show me the inside of the roof and the walls, and also that the board floor extended under the bed, warning me not to step into the cellar, <u>a sort of dust hole two feet deep</u>.

____9. I dug my cellar in the side of a hill <u>sloping to the south</u>, where a woodchuck had formerly dug his burrow, down through sumach and blackberry roots, and the lowest stain of vegetation, six feet square by seven feet deep, to a fine sand where potatoes would not freeze in any winter.

____10. There is some of the same fitness in a man's building his own house that there is in <u>a bird's building its own nest</u>.

____11. We are in great haste <u>to construct a magnetic telegraph from Maine to Texas</u>; but Maine and Texas, it may be, have nothing important to communicate.

____12. Let us spend one day as deliberately as Nature, and not be thrown off the track <u>by every nutshell and mosquito's wing</u>, that falls on the rails.

____13. My days were not days of the week, bearing the stamp of any heathen deity, nor were they minced into hours and fretted by <u>the ticking of a clock</u>.

EXERCISE 6 PHRASES

____14. The whistle of the locomotive penetrates my woods summer and winter, sounding like the scream of a hawk sailing over some farmer's yard, informing me that many restless city merchants are arriving within the circle of the town, or adventurous country traders from the other side.

____15. Or sometimes I watched a pair of hen hawks circling high in the sky, alternately soaring and descending, approaching and leaving one another, as if they were the embodiment of my own thoughts.

____16. In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seemed to have charmed, hovering around me, and the moon traveling over the ribbed bottom, which was strewed with the wrecks of the forest.

____17. Rise free from care before the dawn, and seek adventures.

____18. I weathered some merry snow storms, and spent some cheerful winter evenings by my fireside, while the snow whirled wildly without, and even the hooting of the owl was hushed.

____19. East of my bean field, across the road, lived Cato Ingraham, slave of Duncan Ingraham, Esquire, gentleman of Concord village.

____20. As it grew darker, I was startled by the honking of geese flying low over the woods, like weary travelers getting in late from southern lakes, and indulging at last in unrestrained complaint and mutual consolation.

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

Verbal Usage

____ ____1. The grand necessity, then, for our bodies, is <u>to keep warm</u>, to keep the vital heat in us.

____ ____2. <u>To be a philosopher</u> is not merely to have subtle thoughts, nor even to found a school.

____ ____3. My purpose in going to Walden Pond was not <u>to live cheaply nor to live dearly there, but to transact some private business with the fewest obstacles</u>.

____ ____4. I began <u>to occupy my house on the 4th of July</u>, as soon as it was boarded and roofed, for the boards were carefully feather-edged and lapped, so that it was perfectly impervious to rain.

____ ____5. <u>This spending of the best part of one's life earning money in order to enjoy a questionable liberty during the least valuable part of it</u>, reminds me of the Englishman who went to India to make a fortune first, in order that he might return to England and live the life of a poet.

____ ____6. <u>To make a railroad round the world available to all mankind</u> is equivalent to grading the whole surface of the planet.

____ ____7. . . . I was so low in the woods that the opposite shore, half a mile off, like the rest, <u>covered with wood</u>, was my most distant horizon.

____ ____8. <u>To affect the quality of the day</u>, that is the highest of the arts.

____ ____9. I wanted <u>to live deep and suck out all the marrow of life</u>, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms . . .

____ ____10. How many a man has dated a new era in his life from <u>reading a book</u>.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

____ ____11. It is a surprising and memorable, as well as valuable experience, <u>to be lost in the woods anytime</u>.

____ ____12. I am glad <u>to have drunk water so long</u>.

____ ____13. Sometimes I had a companion in my fishing, who came through the village to my house from the other side of the town, and <u>the catching of the dinner</u> was as much a social exercise as the eating of it.

____ ____14. The sport of <u>digging the bait</u> is nearly equal to that of catching the fish, when one's appetite is not too keen.

____ ____15. It is remarkable how many creatures live wild and free though secret in the woods, and still sustain themselves in the neighborhood of towns, <u>suspected by hunters only</u>.

____ ____16. Once I was surprised to see a cat <u>walking along the stony shore of the pond</u>, for they rarely wander so far from home.

____ ____17. My employment out of doors now was <u>to collect the dead wood in the forest</u>, bringing it in my hands or on my shoulders, or sometimes trailing a dead pine tree under each arm to my shed.

____ ____18. What makes this sand foliage remarkable is <u>its springing into existence thus suddenly</u>.

____ ____19. The marsh hawk <u>sailing low over the meadow</u> is already seeking the first slimy life that awakes.

____ ____20. I did not wish <u>to take a cabin passage, but rather to go before the mast and on the deck of the world</u>, for there I could best see the moonlight amid the mountains.

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EXERCISE 8 CLAUSES

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

____1. I say, beware of all enterprises <u>that require new clothes, and not rather a new wearer of clothes</u>.

____2. In the long run men hit only <u>what they aim at.</u>

____3. And when the farmer has got his house, he may not be the richer but the poorer for it, and it be the house <u>that has got him</u>.

____4. It is the luxurious and dissipated who set the fashions <u>which the herd so diligently follow</u>.

____5. I have learned <u>that the swiftest traveler is he that goes afoot</u>.

____6. My excuse for not lecturing against the use of tobacco is, <u>that I never chewed it</u>.

____7. . . . a man is rich in proportion to the number of things <u>which he can afford to let alone</u>.

____8. <u>Where I lived</u> was as far off as many a region viewed nightly by astronomers.

____9. I perceive that we inhabitants of New England live this mean life that we do <u>because our vision does not penetrate the surface of things</u>.

____10. When I return to my house I find <u>that visitors have been there and left their cards, either a bunch of flowers, or a wreath of evergreen, or a name in pencil on a yellow walnut leaf or a chip</u>.

____11. I had more visitors <u>while I lived in the woods</u> than at any other period of my life.

____12. When I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape vines had run over the trees next the water and formed bowers under <u>which a boat could pass</u>.

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EXERCISE 8 CLAUSES

____13. As for fowling, during the last years that I carried a gun my excuse was <u>that I was studying ornithology, and sought only new or rare birds</u>.

____14. We are conscious of an animal in us, which awakens in proportion <u>as our higher nature slumbers</u>.

____15. At length the winter set in in good earnest, just as I had finished plastering, and the wind began to howl around the house <u>as it had not had permission to do so till then</u>.

____16. The next winter I used a small cooking stove for economy, <u>since I did not own the forest</u>.

____17. <u>When the ponds were firmly frozen</u>, they afforded not only new and shorter routes to many points, but new views from their surfaces of the familiar landscape around them.

____18. <u>What I have observed of the pond</u> is no less true in ethics.

____19. One attraction in coming to the woods to live was <u>that I should have leisure and opportunity to see the spring come in</u>.

____20. <u>If you have built castles in the air</u>, your work need not be lost; that is where they should be. Now put the foundations under them.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

____1. One generation abandons the enterprises of another <u>like stranded vessels</u>.

____2. . . . it costs me nothing for curtains, for I have <u>no gazers to shut out but the sun and moon, and I am willing that they should look in</u>.

____3. I wanted to live deep and suck out all <u>the marrow of life</u>, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life in to a corner, and reduce it to its lowest terms . . .

____4. To a philosopher all news, as it is called, is gossip, and <u>they who edit and read it are old women over their tea</u>.

____5. <u>Time is but the stream I go a-fishing in.</u>

____6. It is not all books that are <u>as dull as their readers</u>.

____7. <u>Commerce is unexpectedly confident and serene, alert, adventurous and unwearied</u>.

____8. But now one answers from far woods in a strain made really melodious by distance, -- <u>*Hoo hoo hoo, hoorer hoo*</u>.

____9. Sympathy with the fluttering alder and poplar leaves almost takes my breath; yet, <u>like the lake</u>, my serenity is rippled but not ruffled.

____10. <u>Every little pine needle expanded and swelled with sympathy and befriended me.</u>

____11. Some of my pleasantest hours were during the long rain storms in the spring or fall, which confined me to the house for the afternoon as well as the forenoon, soothed by their ceaseless roar and pelting; when an early twilight ushered in a long evening in which many <u>thoughts had time to take root and unfold themselves</u>.

____12. Individuals, <u>like nations</u>, must have suitable broad and natural boundaries, even a considerable neutral ground, between them.

____13. <u>The bullet of your thought</u> must have overcome its lateral and ricochet motion and fallen into its last and steady course before it reaches the ear of the hearer, else it may plough out again through the side of his head.

***WALDEN* by Henry David Thoreau – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

____14. I had withdrawn so far within the great <u>ocean of solitude</u>, into which the rivers of society empty, that for the most part, so far as my needs were concerned, only the finest sediment was deposited around me.

____15. Sometimes I rambled to pine groves, standing like temples, or <u>like fleets at sea</u>, full-rigged, with wavy boughs, and rippling with light, so soft and green and shady that the Druids would have forsaken their oaks to worship in them.

____16. But when I changed seats in the boat <u>luck changed seats too</u>.

____17. They come rustling through the woods <u>like autumn leaves</u>, at least ten men to one loon.

____18. I hear a song sparrow singing from the bushes on the shore, -- *olit, olit, olit*, -- *chip, chip, chip*, *che char*, -- *che wiss, wiss, wiss*.

____19. It is easier to sail many thousand miles through cold and storm and cannibals, in a government ship, with five hundred men and boys to assist one, than it is to explore <u>the private sea, the Atlantic and Pacific Ocean of one's being alone</u>.

____20. I heard a robin in the distance, the first I had heard for <u>many a thousand years</u>, methought, whose note I shall not forget for many a thousand more.

***WALDEN* by Henry David Thoreau – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:
a. assonance b. consonance c. alliteration d. repetition e. rhyme

____1. From the <u>desperate</u> city you go into the <u>desperate</u> country, and have to console yourself with the bravery of minks and muskrats.

____2. Old people did not know enough once, perchance, to <u>fetch</u> <u>fresh</u> <u>fuel</u> to keep the <u>fire</u> a-going.

____3. This is the only <u>way</u>, we <u>say</u>; but there are as many ways as there can be drawn radii from one centre.

____4. What pains we accordingly take, not only with our Food, and Clothing, and Shelter, but with our beds, which are our night clothes, robbing the <u>nests</u> and <u>breasts</u> of birds to prepare this shelter within a shelter, as the mole has its bed of grass and leaves at the end of its burrow!

____5. The <u>soil</u>, it appears, is <u>suited</u> to the <u>seed</u>, for it has <u>sent</u> its radicle downward, and may now <u>send</u> its <u>shoot</u> upward also with confidence.

____6. Man wanted a home, a place of <u>warmth</u>, or comfort, first of physical <u>warmth</u>, then the <u>warmth</u> of the affections.

____7. The <u>moon</u> will not sour <u>milk</u> nor taint <u>meat</u> of <u>mine</u>, nor will the sun injure my furniture or fade my carpet . . .

____8. Instead of <u>singing</u> like the birds, I <u>silently</u> <u>smiled</u> at my incessant good fortune.

____9. Far through unfrequented woods on the confines of towns, where once only the hunter penetrated by day, in the <u>darkest</u> <u>night</u> <u>dart</u> these <u>bright</u> saloons without knowledge of their inhabitants.

____10. All day the <u>sun</u> has <u>shone</u> on the <u>surface</u> of <u>some</u> <u>savage</u> <u>swamp</u>, where the double <u>spruce</u> <u>stands</u> . . .

____11. Instead of <u>no</u> path to the front yard gate in the Great Snow, -- <u>no</u> gate – <u>no</u> front yard, -- and <u>no</u> path to the civilized world!

____12. I am no more <u>lonely</u> than the <u>loon</u> in the pond that <u>laughs</u> so <u>loud</u>, or than Walden Pond itself.

WALDEN **by Henry David Thoreau – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

____13. **Even as late as the fifth of December, one year, I saw some dimples on the surface, and thinking it was going to rain hard immediately, the air being full of mist, I made haste to take my place at the oars and row homeward.**

____14. **Let the thunder rumble; what if it threaten ruin to farmers' crops? that is not its errand to thee.**

____15. **The snow had already covered the ground since the 15th of November, and surrounded me suddenly with the scenery of winter.**

____16. **I love to see that Nature is so rife with life that myriads can be afforded to be sacrificed and suffered to prey on one another.**

____17. **You may melt your metals and cast them into the most beautiful moulds you can; they will never excite me like the forms which this molten earth flows out into.**

____18. **The sinking sound of melting snow is heard in all dells, and the ice dissolves apace in the ponds.**

____19. **Be rather the Mungo Park, the Lewis and Clarke and Frobisher, of your own streams and oceans; explore your own higher latitudes, -- with shiploads of preserved meats to support you, if they be necessary; and pile the empty cans sky high for a sign.**

____20. **Why should we be in such desperate haste to succeed, and in such desperate enterprises?**

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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. . . . I usually carried my dinner of bread and butter, and read the newspaper in which it was wrapped, at noon, sitting amid the green pine boughs which I had cut off, and to my bread was imparted some of their fragrance, for my hands were covered with a thick coat of pitch.

____2. When it stormed before my bread was baked, I fixed a few boards over the fire, and sat under them to watch my loaf, and passed some pleasant hours in that way.

____3. That way I looked between and over the near green hills to some distant and higher ones in the horizon, tinged with blue.

____4. I have heard the rattle of railroad cars, now dying away and then reviving like the beat of a partridge, conveying travelers from Boston to the country.

____5. I could always tell if visitors had called in my absence, either by the bended twigs or grass, or the print of their shoes . . . or by the lingering odor of a cigar or pipe.

____6. If one guest came he sometimes partook of my frugal meal, and it was no interruption to conversation to be stirring a hasty pudding, or watching the rising and maturing of a loaf of bread in the ashes, in the mean while.

____7. He was cast in the coarsest mould; a stout but sluggish body, yet gracefully carried, with a thick sunburnt neck, dark bushy hair, and dull sleepy blue eyes.

____8. Sometimes, having had a surfeit of human society and gossip, and worn out all my village friends, I rambled still farther westward than I habitually dwell, into yet more unfrequented parts of town . . . or, while the sun was setting, made my supper of huckleberries and blueberries on Fair Haven Hill . . .

____9. . . . I have returned to the woods, and, partly with a view to the next day's dinner, spent the hours of midnight fishing from a boat by moonlight, serenaded by owls and foxes, and hearing, from time to time, the creaking not of some unknown bird close at hand.

____10. Walden is blue at one time and green at another, even from the same point of view.

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EXERCISE 11 STYLE: SENSORY IMAGERY

____11. It was worth the while, if only to feel the wind blow on your cheek freely, and see the waves run, and remember the life of mariners.

____12. . . . I found myself suddenly in the shadow of a cloud, and the thunder began to rumble with such emphasis that I could do no more than listen to it.

____13. The shower was now over, and a rainbow above the eastern woods promised a fair evening.

____14. It will soon be forgotten, in these days of stoves, that we used to roast potatoes in the ashes, after the Indian fashion.

____15. Here, by the very corner of my field, still nearer to town, Zilpha, a colored woman, had her little house, where she spun linen for the townsfolk, making the Walden Woods ring with her shrill singing, for she had a loud and notable voice.

____16. There where grow still the apple trees which Brister planted and tended; large old trees now, but their fruit still wild and ciderish to my taste.

____17. Still grows the vivacious lilac a generation after the door and lintel and the sill are gone, unfolding its sweet-scented flowers each spring, to be plucked by the musing traveler.

____18. One night in the beginning of winter, before the pond froze over, about nine o'clock, I was startled by the loud honking of a goose, and, stepping to the door, heard the sound of their wings like a tempest in the woods as they flew low over my house.

____19. It is surprising that they are caught here, -- that in this deep and capacious spring, far beneath the rattling teams and chaises and tinkling sleighs that travel the Walden road, this great gold and emerald fish swims.

____20. The cracking and booming of the ice indicate a change of temperature.

***WALDEN* by Henry David Thoreau – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion in the following sentences. Label the underlined words:
a. history b. mythology c. religion d. folklore/superstition

____1. The <u>twelve labors of Hercules</u> were trifling in comparison with those which my neighbors have undertaken; for they were only twelve, and had an end; but I could never see that these men slew or captured any monster or finished any labor.

____2. The summer, in some climates, makes possible to man a sort of <u>Elysian</u> life.

____3. We are amused at beholding the costume of <u>Henry VIII</u>, or <u>Queen Elizabeth</u>, as much as if it was that of the King and Queen of the Cannibal Islands.

____4. Leaven, which some deem the soul of bread . . . I suppose, first brought over in the <u>Mayflower</u>, did the business for America, and its influence is still rising, swelling, spreading . . .

____5. The <u>Jesuits</u> were quite balked by those Indians who, being burned at the stake, suggested new modes of torture to their tormentors.

____6. To enjoy these advantages I was ready to carry it on; like <u>Atlas</u>, to take the world on my shoulders.

____7. <u>Olympus</u> is but the outside of the earth everywhere.

____8. If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a <u>fairy tale</u> . . .

____9. Most men are satisfied if they read or hear read, and perchance have been convicted by the wisdom of one good book, the <u>Bible</u>, and for the rest of their lives vegetate and dissipate their faculties in what is called easy reading.

____10. They are the spirits, the low spirits and melancholy forebodings, of <u>fallen souls that once in human shape night-walked the earth and did the deeds of darkness</u> . . .

____11. Perhaps on that spring morning when <u>Adam and Eve</u> were driven out of <u>Eden</u> Walden Pond was already in existence . . .

____12. My <u>Muse</u> may be excused if she is silent henceforth.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____13. . . . the trees, covered with hoary blue berries, spiring higher and higher, are fit to stand before Valhalla . . .

____14. Or perchance he was some Achilles, who had nourished his wrath apart, and had now come to avenge or rescue his Patroclus.

____15. I lay down the book and go to my well for water, and lo! there I meet the servant of the Bramin, priest of Brahma and Vishnu and Indra, who still sits in his temple on the Ganges reading the Vedas, or dwells at the root of a tree with his crust and water jug.

____16. One old man, who has been a close observer of Nature, and seems as thoroughly wise in regard to all her operations . . . can hardly acquire more of natural lore if he should live to the age of Methuselah . . .

____17. Napoleon went to St. Helena; Quoil came to Walden Woods.

____18. Thaw with his gentle persuasion is more powerful than Thor with his hammer.

____19. As every season seems best to us in its turn, so the coming in of spring is like the creation of Cosmos out of Chaos and the realization of the Golden Age.

____20. . . . be a Columbus to whole new continents and worlds within you, opening new channels, not of trade, but of thought.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I want to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that it is the chief end of man here to "glorify God and enjoy him forever." (From *Where I Lived, and What I Lived For*)

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 I went to the woods because I wished to live deliberately, to front only the essential facts of life, and

2 see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.

3 I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless

4 it was quite necessary. I want to live deep and suck out all the marrow of life, to live so sturdily and

5 Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life

6 into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the

7 whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime,

8 to know it by experience, and be able to give a true account of it in my next excursion. For most

9 men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God,

10 and have somewhat hastily concluded that it is the chief end of man here to "glorify God and enjoy

11 him forever."

***WALDEN* by Henry David Thoreau – Grammar and Style**

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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

____2. Line 4 contains an example of . . .
a. metaphor b. simile c. personification d. onomatopoeia

____3. Line 5 contains an example of . . .
a. allegory b. allusion c. anecdote d. anaphora

____4. The PREDOMINANT poetic device in Line 7 is . . .
a. assonance b. consonance c. repetition d. rhyme

____5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. wish b. life c. God d. die

____6. Line 5 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

One inconvenience I sometimes experienced in so small a house, the difficulty of getting to a sufficient distance from my guest when we began to utter the big thoughts in big words. You want room for your thoughts to get into sailing trim and run a course or two before they make their port. The bullet of your thought must have overcome its lateral and ricochet motion and fallen into its last and steady course before it reaches the ear of the hearer, else it may plough out again through the side of his head. Also, our sentences wanted room to unfold and form their columns in the interval. Individuals, like nations, must have suitable broad and natural boundaries, even a considerable neutral ground, between them. I have found it a singular luxury to talk across the pond to a companion on the opposite side. In my house we were so near that we could not begin to hear, -- we could not speak low enough to be heard; as when you throw two stones into calm water so near that they break each other's undulations. If we are merely loquacious and loud talkers, then we can afford to stand very near together, check by jowl, and feel each other's breath; but if we speak reservedly and thoughtfully, we want to be farther apart, that all animal heat and moisture may have a chance to evaporate. (From *Visitors*)

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 One inconvenience I sometimes experienced in so small a house, the difficulty of getting to a

2 sufficient distance from my guest when we began to utter the big thoughts in big words. You

3 want room for your thoughts to get into sailing trim and run a course or two before they make

4 their port. The bullet of your thought must have overcome its lateral and ricochet motion and

5 fallen into its last and steady course before it reaches the ear of the hearer, else it may plough out

6 again through the side of his head. Also, our sentences wanted room to unfold and form their

7 columns in the interval. Individuals, like nations, must have suitable broad and natural boundaries,

8 even a considerable neutral ground, between them. I have found it a singular luxury to talk across

9 the pond to a companion on the opposite side. In my house we were so near that we could not begin

10 to hear, -- we could not speak low enough to be heard; as when you throw two stones into calm water

11 so near that they break each other's undulations. If we are merely loquacious and loud talkers,

12 then we can afford to stand very near together, check by jowl, and feel each other's breath; but if

13 we speak reservedly and thoughtfully, we want to be farther apart, that all animal heat and moisture

14 may have a chance to evaporate.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. Lines 3 through 6 contain examples of . . .
a. metaphor b. simile c. personification d. onomatopoeia

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

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

____4. The underlined words in Line 5 are examples of . . .
a. rhyme b. alliteration c. consonance d. assonance

____5. Lines 10-11 contain an example of . . .
a. anecdote b. allegory c. analogy d. anaphora

____6. ALL of the following devices are used to create tone EXCEPT . . .
a. figurative language
b. rhetorical question
c. omission of the word *conversation*
d. repetition

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

In the fall the loon (Colymbus glacialis) came, as usual, to moult and bathe in the pond, making the woods ring with his wild laughter before I had risen. At rumor of his arrival all the Mill-dam sportsmen are on the alert, in gigs and on foot, two by two and three by three, with patent rifles and conical balls and spyglasses. They come rustling through the woods like autumn leaves, at least ten men to one loon. Some station themselves on this side of the pond, some on that, for the poor bird cannot be omnipresent; if he dive here he must come up there. But now the kind October wind rises, rustling the leaves and rippling the surface of the water, so that no loon can be heard or seen, though his foes sweep the pond with spyglasses, and make the woods resound with their discharges. The waves generously rise and dash angrily, taking sides with all waterfowl, and our sportsmen must beat a retreat to town and shop and unfinished jobs. But they were often successful. When I went to get a pail of water early in the morning I frequently saw this stately bird sailing out of my cove within a few rods. If I endeavored to overtake him in a boat, in order to see how he would maneuver, he would dive and be completely lost, so that I did not discover him again, sometimes, till the latter part of the day. But I was more than a match for him on the surface. He commonly went off in a rain. (From *Brute Neighbors*)

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 In the fall the loon (Colymbus glacialis) came, as usual, to moult and bathe in the pond,

2 making the woods ring with his wild laughter before I had risen. At rumor of his arrival

3 all the Mill-dam sportsmen are on the alert, in gigs and on foot, two by two and three by three,

4 with patent rifles and conical balls and spyglasses. They come rustling through the woods

5 like autumn leaves, at least ten men to one loon. Some station themselves on this side of the

6 pond, some on that, for the poor bird cannot be omnipresent; if he dive here he must come

7 up there. But now the kind October wind <u>rises</u>, <u>rustling</u> the leaves and <u>rippling</u> the surface

8 of the water, so that no loon can be heard or seen, though his foes sweep the pond with spyglasses,

9 and make the woods resound with their discharges. The waves generously rise and dash angrily,

10 taking sides with all waterfowl, and our sportsmen must <u>beat</u> a <u>retreat</u> to town and shop and

11 unfinished jobs. But they were often successful. When I went to get a pail of water early in the

12 morning I frequently saw this stately bird sailing out of my cove within a few rods. If I endeavored

13 to overtake him in a boat, in order to see how he would maneuver, he would dive and be completely

14 lost, so that I did not discover him again, sometimes, till the latter part of the day. But I was more

15 than a match for him on the surface. He commonly went off in a rain.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

____1. The underlined words in Line 7 are an example of . . .
a. rhyme b. alliteration c. consonance d. assonance

____2. Line 5 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. repetition d. rhyme

____3. The underlined words in Line 10 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. Lines 7 and 9 contain examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____5. The word *omnipresent* in Line 6 most likely means . . .
a. everywhere b. godlike c. supernatural d. a gift

____6. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *making the woods ring with his wild laughter* (Line 2)
b. *They come rustling through the woods* (Line 4)
c. *no loon can be heard or seen* (Line 8)
d. *the woods resound with their disc*harges (Line 9)

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The day is an epitome of the year. The night is the winter, the morning and evening are the spring and fall, and the noon is the summer. The cracking and booming of the ice indicate a change of temperature. One pleasant morning after a cold night, February 24th, 1850, having gone to Flints' Pond to spend the day, I noticed with surprise, that when I struck the ice with the head of my axe, it resounded like a gong for many rods around, or as if I had struck on a tight drum head. The pond began to boom about an hour after sunrise, when I felt the influence of the sun's rays slanted upon it from over the hills; it stretched itself and yawned like a waking man with a gradually increasing tumult, which was kept up three or four hours. It took a short siesta at noon, and boomed once more toward night, as the sun was withdrawing his influence. In the right stage of the weather a pond fires its evening gun with great regularity. But in the middle of the day, being full of cracks, and the air also being less elastic, it had completely lost its resonance, and probably fishes and muskrats could not then have been stunned by a blow on it. The fishermen say that the "thundering of the pond" scares the fishes and prevents their biting. The pond does not thunder every evening, and I cannot tell surely when to expect its thundering; but though I may perceive no difference in the weather, it does. Who would have suspected so large and cold and thick-skinned a thing to be so sensitive? Yet it has its law to which it thunders obedience when it should as surely as the buds expand in the spring. The earth is all alive and covered with papillae. The largest pond is as sensitive to atmospheric changes as the globule of mercury in its tube. (From Spring)

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 day is an epitome of the year. The night is the winter, the morning and evening are the

2 spring and fall, and the noon is the summer. The cracking and booming of the ice indicate a

3 change of temperature. One pleasant morning after a cold night, February 24th, 1850, having

4 gone to Flints' Pond to spend the day, I noticed with surprise, that when I struck the ice with

5 the head of my axe, it resounded like a gong for many rods around, or as if I had struck on a

6 tight drum head. The pond began to boom about an hour after sunrise, when I felt the influence

7 of the sun's rays slanted upon it from over the hills; it stretched itself and yawned like a waking man

8 with a gradually increasing tumult, which was kept up three or four hours. It took a short siesta at

9 noon, and boomed once more toward night, as the sun was withdrawing his influence. In the right

10 stage of the weather a pond fires its evening gun with great regularity. But in the middle of the day,

11 being full of cracks, and the air also being less elastic, it had completely lost its resonance, and probably

12 fishes and muskrats could not then have been stunned by a blow on it. The fishermen say that the

13 "thundering of the pond" scares the fishes and prevents their biting. The pond does not thunder

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 every evening, and I cannot tell surely when to expect its thundering; but though I may perceive no
15 difference in the weather, it does. Who would have suspected so large and cold and thick-skinned a
16 thing to be so sensitive? Yet it has its law to which it thunders obedience when it should as surely
17 as the buds expand in the spring. The earth is all alive and covered with papillae. The largest pond
18 is as sensitive to atmospheric changes as the globule of mercury in its tube.

____1. Line 1-2 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. Lines 7-8 contain examples of . . .
a. metaphor b. hyperbole c. personification d. onomatopoeia

____3. Line 10 contains an example of . . .
a. hyperbole b. simile c. onomatopoeia d. personification

____4. Lines 17-18 contain examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____5. The PREDOMINANT sensory imagery in the passage is . . .
a. sound b. sight c. touch d. smell

____6. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *The cracking and booming of the ice indicate a change* (Line 2-3)
b. *a pond fires its evening gun with great regularity* (Line 10)
c. *I cannot tell surely when to expect its thu*ndering (Line 14)
d. *The earth is all alive* (Line 17)

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***WALDEN* by Henry David Thoreau – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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. 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.
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, 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 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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