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The Legend of Sleepy Hollow

by Washington Irving

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THE LEGEND OF SLEEPY HOLLOW **by Washington Irving – Grammar and Style**

All exercises use sentences from the story

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EXERCISE 1 PARTS OF SPEECH

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

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

____1. **Truth to say, he was a <u>conscientious</u> man, and ever bore in mind the golden maxim "Spare the rod and spoil the child."**

____2. **Ichabod Crane's <u>scholars</u> certainly were not spoiled.**

____3. **The neighbors looked upon him with a mixture of awe, admiration, and goodwill; and when any madcap prank or rustic brawl occurred in the vicinity, <u>always</u> shook their heads and warranted Brom Bones was at the bottom of it.**

____4. **Under cover of his character of singing master, he made frequent <u>visits</u> to the farmhouse.**

____5. **<u>All</u> was now bustle and hubbub in the late quiet schoolroom.**

____6. **The scholars were hurried <u>through</u> their lessons, without stopping at trifles.**

____7. **The animal he bestrode was a broken-down plow horse that had outlived almost <u>everything</u> but his viciousness.**

____8. **As Ichabod jogged <u>slowly</u> on his way, his eye, ever open to every symptom of culinary abundance, ranged with delight over the treasures of jolly autumn.**

____9. **He was a kind and thankful creature whose heart dilated in proportion as his skin was filled with good cheer, <u>and</u> whose spirits rose with eating as some men's do with drink.**

____10. **The British and American line had run near it <u>during</u> the war.**

____11. **The immediate cause, however, of the prevalence of <u>supernatural</u> stories in these parts was doubtless owing to the vicinity of Sleepy Hollow.**

____12. **The revel <u>now</u> gradually broke up.**

THE LEGEND OF SLEEPY HOLLOW **by Washington Irving – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

____13. <u>Oh</u> these women! these women! Could that girl have been playing off any of her coquettish tricks?

____14. The hour was as dismal as <u>himself.</u>

____15. Suddenly he heard a groan – his teeth chattered and his knees smote <u>against</u> the saddle.

____16. He passed the tree in safety, <u>but</u> new perils lay before him.

____17. In the dark shadow of the grove, on the margin of the brook, he <u>beheld</u> something huge, misshapen, black and towering.

____18. As yet the panic of the steed had given his <u>unskillful</u> rider an apparent advantage in the chase.

____19. For a moment the terror of Hans Van Ripper's wrath passed across his mind – for it <u>was</u> his Sunday saddle.

____20. The next morning the old horse was found without his saddle, and with the bridle <u>under</u> his feet, soberly cropping the grass at his master's gate.

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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

This neighborhood, at the time of which i (1)
am speeking, was one of those highly favored (2)
places which abound with chronicle and Great (3)
men The British and American line had run (4)
near it during the war; it had therefore, been the
sceene of marauding, and infested with refugees, (5)
cowboys, and all kinds of border chivalry. (6)

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

PASSAGE 2

But all these were nothing to the tale's of ghosts (1)
and apparitions that succeeded. the neighborhood (2)
is rich in legendary treazures of the kind. Local (3)
tales and supersticions thrive best in these sheltered (4)
long-settled retreats, but are trampled under foot
by the shifting throng that forms the Population (5)
of most of our country places (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

About two hunderd yards from the tree a small (1) brook crossed the road and ran into a marshy and (2) thickly wooded glen, known by the name of Wiley's swamp. A few rough Logs laid side by side, served (3) for a bridge over this stream On that side of the (4) road where the brooke entered the wood, a group (5) of Oaks and chestnuts, matted thick with wild (6) grapevines, threw a cavernous gloom over it.

____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

Ichabod: who had no relish for this strange (1) Midnight companion, and bethought himself (2) of the adventure of Brom Bones with the Galloping hessian, now quickened his steed, (3) in hopes of leaving him behind The stranger, (4) however, quickened his horse to an equel pace. (5) Ichabod pulled up, and fell into a walk, thinking to lag behind – the other did the same. (6)

____1. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____2. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____3. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____4. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____5. a. Spelling
b. Capitalization
c. Punctuation
d. No error

____6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

___1. **Not far from this village, perhaps about two miles, there is a little valley, or rather lap of land among high hills, which is one of the quietest places in the whole world.**

____2. **His haunts are not confined to the valley, but extend at times to the adjacent roads and especially to the vicinity of a church at no great distance.**

____3. **It was, as I have said, a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance.**

____4. **A few amber clouds floated in the sky, without a breath of air to move them.**

____5. **Several of the Sleepy Hollow people were present at Van Tassel's, and, as usual, were doling out their wild and wonderful legends.**

____6. **A gentle slope descends from it to a silver sheet of water, bordered by high trees, between which peeps may be caught at the blue hills of the Hudson.**

____7. **The sequestered situation of this church seems always to have made it a favorite haunt of troubled spirits.**

____8. **The old farmers gathered together their families in their wagons, and were heard for some time rattling along the hollow roads and over the distant hills.**

____9. **What passed at this interview I will not pretend to say, for in fact I do not know.**

____10. **He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid.**

____11. **On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grapevines, threw a cavernous gloom over it.**

____12. **This has ever since been considered a haunted stream, and fearful are the feelings of the schoolboy who has to pass it alone after dark.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____13. An inquiry was set on foot, and after diligent investigation they came upon his traces.

____14. Hans Van Ripper, as executor of his estate, examined the bundle which contained all his worldly effects.

____15. An opening in the trees now cheered him with the hopes that the church bridge was at hand.

____16. He recollected the place where Brom Bones's ghostly competitor had disappeared.

____17. The brook was searched, but the body of the schoolmaster was not to be discovered.

____18. Knots of gazers and gossips were collected in the churchyard, at the bridge, and at the spot where the hat and pumpkin had been found.

____19. As he was a bachelor and in nobody's debt, nobody troubled his head any more about him.

____20. The school was removed to a different quarter of the hollow, and another pedagogue reigned in his stead.

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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 p.a. = predicate adjective o.p. = object of preposition

____1. The dominant spirit, however, that haunts this enchanted region and seems to be commander-in-chief of all the powers of the air is the <u>apparition</u> of a figure on horseback without a head.

____2. He was a <u>native</u> of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters.

____3. His head was <u>small</u>, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose . . .

____4. His schoolhouse was a low building of one large <u>room</u>, rudely constructed of logs, the windows partly glazed, and partly patched with leaves of old copybooks.

____5. He assisted the <u>farmers</u> occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire.

____6. In addition to his other vocations, he was the <u>singing-master</u> of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody.

____7. Our man of letters, therefore, was peculiarly <u>happy</u> in the smiles of all the country damsels.

____8. How he would figure among them in the churchyard, between <u>services</u> on Sundays!

____9. She wore the <u>ornaments</u> of pure yellow gold, which her great-great-grandmother had brought over from Saardam.

____10. Here rows of resplendent <u>pewter</u>, ranged on a long dresser, dazzled his eyes.

____11. And a door left ajar gave <u>him</u> a peep into the best parlor, where the clawfooted chairs and dark mahogany tables shone like mirrors.

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EXERCISE 5 COMPLEMENTS

____12. <u>Certain</u> it is, his advances were signals for rival candidates to retire, who felt no inclination to cross a lion in his amours.

____13. He had, however, a happy <u>mixture</u> of pliability and perseverance in his nature.

____14. On a fine autumnal <u>afternoon</u>, Ichabod, in pensive mood, sat enthroned on the lofty stool whence he usually watched all the concerns of his little literary realm.

____15. He had in fact been a favorite <u>steed</u> of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal . . .

____16. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the <u>mast</u>.

____17. Brom Bones, however, was the <u>hero</u> of the scene, having come to the gathering on his favorite steed Daredevil, a creature, like himself, full of mettle and mischief, and which no one but himself could manage.

____18. The lady of his heart was his <u>partner</u> in the dance, and smiling graciously in reply to all his amorous oglings, while Brom Bones, sorely smitten with love and jealousy, sat brooding by himself in one corner.

____19. The neighborhood is <u>rich</u> in legendary treasures of the kind.

____20. He summoned up, however, all his resolution, gave his <u>horse</u> half a score of kicks in the ribs, and attempted to dash briskly across the bridge.

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EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:
par = participle ger = gerund inf = infinitive appos = appositive prep = preposition

____1. A drowsy, dreamy influence seems <u>to hang over the land</u>, and to pervade the very atmosphere.

____2. They are given to all kinds of marvelous beliefs, are subject <u>to trances and visions</u>, and frequently see strange sights, and hear music and voices in the air.

____3. The schoolhouse stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch tree <u>growing at one end of it</u>.

____4. But the claims of justice were satisfied by <u>inflicting a double portion on some little, tough, wrong-headed, broad-skirted Dutch urchin</u>, who sulked and swelled and grew dogged and sullen beneath the birch.

____5. Indeed it behooved him <u>to keep on good terms with his pupils</u>.

____6. It was a matter of no little vanity to him, on Sundays, <u>to take his station in front of the church gallery, with a band of chosen singers</u>.

____7. And how often was he thrown into complete dismay by some rushing blast, <u>howling among the trees</u>, in the idea that it was the Galloping Hessian on one of his nightly scourings!

____8. Among the musical disciples who assembled, one evening in each week, to receive his instructions in psalmody, was Katrina Van Tassel, <u>the daughter and only child of a substantial Dutch farmer</u>.

____9. Under this were hung flails, harness, various utensils of husbandry, and nets for <u>fishing in the neighboring river</u>.

____10. Ichabod became the object of whimsical persecution <u>to Bones and his gang of rough riders</u>.

____11. Happily, Ichabod Crane was not <u>in so great a hurry</u> as his historian, but did ample justice to every dainty.

____12. The chief part of the stories, however, turned upon the favorite specter of Sleepy Hollow, <u>the headless horseman</u>.

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EXERCISE 6 PHRASES

____13. Was her encouragement of the poor pedagogue all a mere sham <u>to secure her conquest of his rival</u>?

____14. Far below him, the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, <u>riding quietly at anchor under the land</u>.

____15. The stranger, however, quickened his horse <u>to an equal pace</u>.

____16. Hans Van Ripper now began <u>to feel some uneasiness about the fate of poor Ichabod, and his saddle.</u>

____17. In one part of the road leading to the church was found the saddle <u>trampled in the dirt</u>.

____18. The old country wives, however, who are the best judges of these matters, maintain to this day that Ichabod was spirited away <u>by supernatural means</u>.

____19. And the plowboy, <u>loitering homeward of a still summer evening</u>, has often fancied his voice at a distance, chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow.

____20. "That, therefore, he that runs races with goblin troopers is likely <u>to have rough riding of it</u>."

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

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

Verbal	Usage	
____	____1.	**This name was given, we are told, in former days, by the good housewives of the adjacent country, from the inveterate propensity of their husbands <u>to linger about the village tavern on market days</u>.**
____	____2.	**The revenue arising from his school was small, and would have been scarcely sufficient <u>to furnish him with daily bread</u>, for he was a huge feeder, and though lank, had the dilating powers of an anaconda.**
____	____3.	**He found favor in the eyes of the mothers by <u>petting the children</u>, particularly the youngest.**
____	____4.	**His appetite for the marvelous, and his powers of <u>digesting it</u>, were equally extraordinary.**
____	____5.	**His only resource on such occasions, either to drown thought or drive away evil spirits, was <u>to sing psalm tunes</u>.**
____	____6.	**Another of his sources of fearful pleasure was <u>to pass long winter evenings with the old Dutch wives</u> . . .**
____	____7.	**In cold weather he was distinguished by a fur cap, <u>surmounted with a flaunting fox's tail</u>.**
____	____8.	**<u>To have taken the field openly against his rival</u> would have been madness . . .**
____	____9.	**He was, in fact, noted for <u>preferring vicious animals</u>, given to all kinds of tricks, which kept the rider in constant risk of his neck, for he held a tractable well-broken horse as unworthy of a lad of spirit.**
____	____10.	**I want breath and time <u>to discuss this banquet</u> as it deserves, and am too eager to get on with my story.**
____	____11.	**Ichabod prided himself upon <u>his dancing</u> as much as upon his vocal powers.**

THE LEGEND OF SLEEPY HOLLOW **by Washington Irving – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal	**Usage**	
____	____**12.**	**Without looking to the right or left to notice the scene of rural wealth, on which he had so often gloated, he went straight to the stable . . .**
____	____**13.**	**In the dead hush of midnight he could even hear the barking of the watchdog from the opposite shore of the Hudson . . .**
____	____**14.**	**Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills – but it was like a dreaming sound in his ear.**
____	____**15.**	**Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth and rising again into the air.**
____	____**16.**	**To pass this bridge was the severest trial.**
____	____**17.**	**To turn and fly was now too late.**
____	____**18.**	**Once more he cudgeled the sides of the inflexible Gunpowder, and shutting his eyes, broke forth with involuntary fervor into a psalm tune.**
____	____**19.**	**This road leads through a sandy hollow, shaded by trees for about a quarter of a mile . . .**
____	____**20.**	**He seized it by the pommel and endeavored to hold it firm, but in vain; and had just time to save himself by clasping old Gunpowder around the neck when the saddle fell to earth . . .**

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EXERCISE 8 CLAUSES

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

____1. I recollect that, when a stripling, my first exploit in squirrel shooting was in a grove of tall walnut trees <u>that shades one side of the valley</u>.

____2. Some say <u>that the place was bewitched by a high German doctor during the early days of the settlement</u>.

____3. It is said by some to be the ghost of a Hessian trooper, <u>whose head had been carried away by a cannonball, in some nameless battle during the Revolutionary War</u>, and who is ever and anon seen by the country folk . . .

____4. Though many years have elapsed <u>since I trod the drowsy shades of Sleepy Hollow</u>, yet I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom.

____5. A great elm tree spread its broad branches over it, at the foot of <u>which bubbled up a spring of the softest and sweetest water, in a little well</u>, <u>formed of a barrel</u> . . .

____6. Hard by the farmhouse was a vast barn <u>that might have served for a church</u>.

____7. The pedagogue's mouth watered <u>as he looked upon this sumptuous promise of luxurious winter fare</u>.

____8. <u>When he entered the house</u> the conquest of his heart was complete.

____9. And a great spinning wheel at one end, and a churn at the other showed the various uses to <u>which this important porch might be devoted</u>.

____10. He who wins a thousand common hearts is therefore entitled to some renown; but he <u>who keeps undisputed sway over the heart of a coquette</u> is indeed a hero.

____11. He had overheard a boast of Bones <u>that he would "double the schoolmaster up, and lay him on a shelf of his own schoolhouse</u>," and he was too wary to give him an opportunity.

____12. There was a contagion in the very air <u>that blew from that haunted region</u>.

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EXERCISE 8 CLAUSES

____13. All these tales, told in that drowsy undertone with <u>which men talk in the dark</u>, the countenances of the listeners only now and then receiving a casual gleam from the glare of a pipe, sank deep in the mind of Ichabod.

____14. He was, moreover, approaching the very place <u>where many of the scenes of the ghost stories had been laid</u>.

____15. <u>As Ichabod approached this fearful tree</u>, he began to whistle.

____16. Ichabod, <u>whose fears increased with the delay</u>, jerked the reins on the other side, and kicked lustily with the contrary foot.

____17. <u>Though the night was dark and dismal</u>, yet the form of the unknown might now in some degree be ascertained.

____18. There was something in the moody and dogged silence of this pertinacious companion <u>that was mysterious and appalling.</u>

____19. But his horror was still more increased on observing that the head, <u>which should have rested on his shoulders</u>, was carried before him on the pommel of the saddle.

____20. He even fancied <u>that he felt his hot breath</u>.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE AND WORDPLAY

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

____1. **It is said by some to be the ghost of a Hessian trooper . . . who is ever and anon seen by the country fold, hurrying along in the gloom of night, as if on the <u>wings of the wind</u>.**

____2. **And that rushing speed with which he sometimes passes along the Hollow, <u>like a midnight blast</u>, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.**

____3. **He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands <u>that dangled a mile</u> out of his sleeves . . .**

____4. **From hence the low murmur of his pupils' voices, coming over their lessons, might be heard in a drowsy summer's day, <u>like the hum of a beehive</u> . . .**

____5. **. . . interrupted now and then by the authoritative voice of the master . . . as he urged some tardy loiterer along <u>the flowery path of knowledge</u>.**

____6. **From his half-itinerant life, also, <u>he was a kind of traveling gazette</u>, carrying the whole budget of local gossip from house to house . . .**

____7. **It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover, bordering <u>the little brook that whimpered</u> by his schoolhouse . . .**

____8. **She was a blooming lass of fresh eighteen, plump <u>as a partridge</u>, ripe and melting and rosy-cheeked <u>as one of her father's peaches</u> . . .**

____9. **A stately squadron of snowy geese were riding in an adjoining pond, convoying whole <u>fleets of ducks</u>.**

____10. **The pigeons were snugly put to bed in a comfortable pie, and tucked in with <u>a coverlet of crust</u>.**

____11. **And the ducks pairing cozily in dishes, <u>like snug married couples</u> . . .**

____12. **But he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, <u>a necklace of savory sausages</u>.**

EXERCISE 9 FIGURATIVE LANGUAGE

____13. **Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices . . .**

____14. **Sometimes his crew would be heard dashing along past the farmhouses at midnight, with whoop and halloo, like a troop of Don Cossacks.**

____15. **Some seem to have but one vulnerable point, or door of access, while others have a thousand avenues, and may be captured in a thousand different ways.**

____16. **The sun gradually wheeled his broad disk down into the west.**

____17. **Old Baltus Van Tassel moved about among his guests with a face dilated with content and good humor, round and jolly as the harvest moon.**

____18. **To look upon its grass-grown yard, where the sunbeams seem to sleep so quietly, one would think that there at least the dead might rest in peace.**

____19. **No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the gutteral twang of a bullfrog, from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in bed.**

____20. **He was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider, passed by like a whirlwind.**

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

____1. And the specter is known, at all the country firesides, by the name of the <u>Headless</u> <u>Horseman</u> of Sleepy <u>Hollow</u>.

____2. He was, in fact, an odd mixture of <u>small</u> <u>shrewdness</u> and <u>simple</u> credulity.

____3. . . . and listen to their marvelous tales of ghosts and goblins, and <u>haunted</u> fields, and <u>haunted</u> brooks, and <u>haunted</u> bridges, and <u>haunted</u> houses . . .

___4. But if there was a pleasure in all this, while <u>snugly</u> <u>cuddling</u> in the chimney corner of a chamber that was all of a <u>ruddy</u> glow . . . it was dearly purchased by the terrors of his subsequent walk homewards.

____5. It was one of those spacious farmhouses, with high-ridged, but <u>lowly</u> <u>sloping</u> roofs . . .

____6. Among these the most formidable was a burly, <u>roaring</u>, <u>roistering</u> blade, of the name of Abraham, or, according to the Dutch abbreviation, Brom Van Brunt, the hero of the country round . . .

____7. He was always ready <u>for</u> either a <u>fight</u> or a <u>frolic</u>.

____8. Sometimes his crew would be heard dashing along past the farmhouses at midnight, with <u>whoop</u> and <u>halloo</u>, like a <u>troop</u> of Don Cossacks.

____9. I profess not to know how <u>women's</u> hearts are <u>wooed</u> and <u>won</u>.

____10. There was something extremely provoking <u>in</u> <u>this</u> obstinately <u>pacific</u> <u>system</u>.

____11. Ichabod was a <u>suitable</u> figure for <u>such</u> a <u>steed</u>.

____12. Old farmers, a spare leathern-faced race, in homespun coats and breeches, blue stockings, <u>huge</u> <u>shoes</u>, and magnificent pewter buckles.

____13. <u>Their</u> <u>brisk</u> <u>withered</u> little dames, in close-crimped caps, long-waisted short gowns, homespun petticoats, with scissors and pincushions and gay calico pockets hanging on the outside.

____14. And then there were apple <u>pies</u> and peach <u>pies</u> and pumpkin <u>pies</u>.

EXERCISE 10 STYLE: POETIC DEVICES

____15. . . . not to mention broiled shad and roasted chickens; together with bowls of milk and cream, all mingled higgledy-piggledy, pretty much as I have enumerated them . . .

____16. . . . he was ready at any time to show the sword, with the hilt a little bent.

____17. This was one of the favorite haunts of the headless horseman, and the place where he was most frequently encountered.

____18. And the old dames, startled out of their sleep, would listen for a moment till the hurry-scurry had clattered by, and then exclaim, "Ay, there goes Brom Bones and his gang!"

____19. The goblin was hard on his haunches, and (unskillful rider that he was!) he had much ado to maintain his seat, sometimes slipping on one side, sometimes on the other, and sometimes jolted on the high ridge of his horse's backbone . . .

____20. . . . an enormous tulip tree, which towered like a giant above all the other trees of the neighborhood and formed a kind of landmark.

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:
a. sight b. sound c. touch d. taste e. smell

____1. And the occasional <u>whistle of a quail or tapping of a woodpecker</u> is almost the only sound that ever breaks in upon the uniform tranquility.

____2. <u>His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose</u>, so that it looked like a weathercock, perched upon his spindle neck, to tell which way the wind blew.

____3. From hence the <u>low murmur of his pupils' voices</u>, conning over their lessons, might be heard in a drowsy summer's day . . .

____4. . . . every sound of nature, at that witching hour, fluttered his excited imagination: the <u>moan of the whippoorwill</u> from the hillside; the boding <u>cry of the tree toad</u>, that harbinger of storm; the dreary <u>hooting of the screech owl</u>, or the sudden <u>rustling in the thicket</u> . . .

____5. <u>The fireflies, too, which sparkled most vividly in the darkest places</u>, now and then startled him, as one of uncommon brightness would stream across his path.

____6. She wore the <u>ornaments of pure yellow gold</u>, which her great-great-grandmother had brought over from Saardam.

____7. In the porkers he saw carved out the future sleek side of <u>bacon, and juicy relishing ham</u>.

____8. Mock oranges and conch shells decorated the mantelpiece; <u>strings of various colored birds' eggs were suspended above it.</u>

____7. <u>He was broad-shouldered and double-jointed, with short curly black hair</u>, and a bluff but not unpleasant countenance, having a mingled air of fun and arrogance.

____8. <u>He was gaunt and shagged, with a ewe neck and a head like a hammer</u>.

____9. His <u>rusty mane and tail were tangled and knotted with burrs</u>.

____10. The forests had put on their sober <u>brown and yellow</u>, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of <u>orange, purple, and scarlet</u>.

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EXERCISE 11 STYLE: SENSORY IMAGERY

____11. The bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

____12. . . . and the cedar bird, with its red-tipped wings and yellow-tipped tail, and its little monteiro cap of feathers . . .

____13. Farther on he beheld great fields of Indian corn, with its golden ears peeping from their leafy coverts and holding out the promise of cakes and hasty pudding.

____14. And anon he passed the fragrant buckwheat fields, breathing the odor of the beehive . . .

____15. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of the midheaven.

____16. There was the doughty doughnut, the tenderer oly koek, and the crisp and crumbling cruller; sweet cakes and shortcakes, ginger cakes and honey cakes, and the whole family of cakes.

____17. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to, and help themselves."

____18. . . . the horseman suddenly turned into a skeleton, threw old Brouwer into the brook, and sprang away over the treetops with a clap of thunder.

____19. As Ichabod approached this fearful tree, he began to whistle.

____20. The storyteller, who was just putting a glass of wine to his lips as a refreshment after his toils, paused for a moment . . .

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

____1. I had wandered into it at noontime, when all nature is peculiarly quiet, and was startled by the roar of my own gun, as it broke the Sabbath stillness around, and was prolonged and reverberated by the angry echoes.

____2. Certain it is, the place still continues under the sway of some witching power that holds a spell over the minds of the good people . . .

____3. His only resource on such occasions, either to drown thought or drive away evil spirits, was to sing psalm tunes.

____4. Another of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives . . . and listen to their marvelous tales of ghosts and goblins . . .

____5. He would delight them equally by his anecdotes of witchcraft, and of the direful omens and portentous sights and sounds in the air, which prevailed in the earlier times of Connecticut.

____6. . . . he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had anything but giants, enchanters, fiery dragons, and such like easily conquered adversaries to contend with.

____7. And had to make his way merely through the iron and brass, and walls of adamant, to the castle keep, where the lady of his heart was confined.

____8. From his Herculean frame and great powers of limb, he had received the nickname of Brom Bones, by which he was universally known.

____9. . . . for he was not a man to be thwarted in his amours, any more than that stormy lover Achilles.

____10. Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare, and have settled their pretensions to the lady according to the mode of those most concise and simple reasoners, the knights-errant of yore – by single combat.

____11. It was suddenly interrupted by the appearance of a Negro, in tow-cloth jacket and trousers, a round-crowned fragment of a hat, like the cap of Mercury, and mounted on the back of a ragged, wild, half-broken colt, which he managed with a rope by way of halter.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____12. That he might make his appearance before his mistress in the true style of a cavalier he borrowed a horse . . . and, thus gallantly mounted, issued forth, like a knight-errant in quest of adventures.

____13. And to have seen his loosely hung frame in full motion, and clattering about the room, you would have thought Saint Vitus himself, that blessed patron of the dance, was figuring before you in person.

____14. But all these were nothing to the tales of ghosts and apparitions that succeeded.

____15. It was the very witching time of night that Ichabod, heavyhearted and crestfallen, pursued his travel homeward, along the sides of the lofty hills which rise above Tarry Town . . .

____16. In the center of the road stood an enormous tulip tree, which towered like a giant above all the other trees of the neighborhood and formed a kind of landmark.

____17. Once more he cudgeled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm tune.

____18. For a moment the terror of Hans Van Ripper's wrath passed across his mind – for it was his Sunday saddle.

____19. As to the books and furniture of the schoolhouse, they belonged to the community, excepting Cotton Mather's *History of Witchcraft, a New England Almanac*, and a book of dreams and fortune-telling.

____20. These magic books and the poetic scrawl were forthwith consigned to the flames . . .

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Another of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives as they sat spinning by the fire, with a row of apples roasting and spluttering along the hearth, and listen to their marvelous tales of ghosts and goblins, and haunted fields, and haunted brooks, and haunted bridges, and haunted houses, and particularly of the headless horseman, or galloping Hessian of the Hollow, as they sometimes called him. He would delight them equally by his anecdotes of witchcraft, and of the direful omens and portentous sights and sounds in the air, which prevailed in the earlier times of Connecticut; and would frighten them woefully with speculations upon comets and shooting stars, and with the alarming fact that the world did absolutely turn around, and that they were half the time topsy-turvy!

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 Another of his sources of fearful pleasure was to pass long winter evenings with the

2 old Dutch wives as they sat spinning by the fire, with a row of apples roasting and

3 spluttering along the hearth, and listen to their marvelous tales of ghosts and goblins,

4 and haunted fields, and haunted brooks, and haunted bridges, and haunted houses,

5 and particularly of the headless horseman, or galloping Hessian of the Hollow, as they

6 sometimes called him. He would delight them equally by his anecdotes of witchcraft,

7 and of the direful omens and portentous sights and sounds in the air, which prevailed

8 in the earlier times of Connecticut; and would frighten them woefully with speculations

9 upon comets and shooting stars, and with the alarming fact that the world did absolutely

10 turn around, and that they were half the time topsy-turvy!

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

____1. In Line 1 _fearful pleasure_ is an example of . . .
a. personification b. simile c. metaphor d. oxymoron

____2. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. Line 4 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. repetition

____4. In Line 5 the PREDOMINANT poetic device is . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. The word _direful_ in Line 7 most likely means . . .
a. accurate b. terrible c. exciting d. holy

____6. In Line 10 the PREDOMINANT poetic device is . . .
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.

From the moment Ichabod laid his eyes upon these regions of delight, the peace of mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel. In this enterprise, however, he had more real difficulties than generally fell to the lot of a knight-errant of yore, who seldom had anything but giants, enchanters, fiery dragons, and such like easily conquered adversaries to contend with; and brass, and walls of adamant, to the castle keep, where the lady of his heart was confined; all which he achieved as easily as a man would carve his way to the center of a Christmas pie; and then the lady gave him her hand as a matter of course. Ichabod, on the contrary, had to win his way to the heart of a country coquette, beset with a labyrinth of whims and caprices, which were forever presenting new difficulties and impediments; and he had to encounter a host of fearful adversaries of real flesh and blood, the numerous rustic admirers, who beset every portal to her heart, keeping a watchful and angry eye upon each other, but ready to fly out in the common cause against any new competitor.

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 From the moment Ichabod laid his eyes upon these regions of delight, the peace of

2 mind was at an end, and his only study was how to gain the affections of the peerless

3 daughter of Van Tassel. In this enterprise, however, he had more real difficulties

4 than generally fell to the lot of a knight-errant of yore, who seldom had anything

5 but giants, enchanters, fiery dragons, and such like easily conquered adversaries

6 to contend with; and brass, and walls of adamant, to the castle keep, where the

7 lady of his heart was confined; all which he achieved as easily as a man would carve

8 his way to the center of a Christmas pie; and then the lady gave him her hand as a

9 matter of course. Ichabod, on the contrary, had to win his way to the heart of a

10 country coquette, beset with a labyrinth of whims and caprices, which were forever

11 presenting new difficulties and impediments; and he had to encounter a host of

12 fearful adversaries of real flesh and blood, the numerous rustic admirers, who

13 beset every portal to her heart, keeping a watchful and angry eye upon each other,

14 but ready to fly out in the <u>common</u> <u>cause</u> against any new <u>competitor</u>.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. Lines 7 and 8 contain an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. Line 10 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 13 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. The underlined words in Line 14 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *knight-errant of yore* (Line 4)
b. *giants, enchanters, fiery dragons* (Line 5)
c. *castle keep* (Line 6)
d. *country coquette* (Line 10)

____6. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *to gain the affections of the peerless daughter* (Lines 2-3)
b. *he had more real difficulties* (Line 3)
c. *had to win his way to the heart of a country coquette* (Lines 9-10)
d. *rustic admirers who beset every portal to her heart* (Lines 12-13)

THE LEGEND OF SLEEPY HOLLOW by Washington Irving – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

It was the very witching time of night that Ichabod, heavyhearted and crestfallen, pursued his travel homeward, along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him, the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, riding quietly at anchor under the land. In the dead hush of midnight he could even hear the barking of the watchdog from the opposite shore of the Hudson, but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills – but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the gutteral twang of a bullfrog, from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

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 It was the very witching time of night that Ichabod, heavyhearted and crestfallen, pursued his

2 travel homeward, along the sides of the lofty hills which rise above Tarry Town, and which

3 he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below

4 him, the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the

5 tall mast of a sloop, <u>riding</u> <u>quietly</u> at anchor under the land. In the dead hush of midnight he

6 could even hear the barking of the watchdog from the opposite shore of the Hudson, but it was

7 so vague and faint as only to give an idea of his distance from this faithful companion of man.

8 Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound

9 far, far off, <u>from</u> <u>some</u> farmhouse away <u>among</u> the hills – but it was like a dreaming sound

10 in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket,

11 or perhaps the guttural twang of a bullfrog, from a neighboring marsh, as if sleeping

12 uncomfortably and turning suddenly in his bed.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

____1. The underlined words in Line 9 are examples of . . .
a. assonance b. alliteration c. repetition d. rhyme

____2. Lines 10 and 11 contain examples of . . .
a. metaphor b. simile c. onomatopoeia d. personification

____3. ALL of the following are examples of alliteration EXCEPT . . .
a. waste, waters (Line 4)
b. dead, hush (Line 5)
c. crowing, cock (Line 8)
d. from, farmhouse (Line 9)

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

____5. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. _the very witching time of night_ (Line 1)
b. _dusky and indistinct waste of waters_ (Line 4)
c. _the hour was dismal as himself_ (Line 3)
d. _the dead hush of midnight_ (Line 5)

____6. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. smell c. sound d. touch e. taste

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. He was, moreover, approaching the very place where many of the scenes of the ghost stories had been laid. In the center of the road stood an enormous tulip tree, which towered like a giant above all the other trees of the neighborhood and formed a kind of landmark. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth and rising again into the air. It was connected with the tragical story of the unfortunate Andre, who had been taken prisoner hard by; and was universally known by the name of Major Andre's tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights and doleful lamentations told concerning it.

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 All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon

2 his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky,

3 and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal.

4 He was, moreover, approaching the very place where many of the scenes of the ghost stories had

5 been laid. In the center of the road stood an enormous tulip tree, which towered like a giant

6 above all the other trees of the neighborhood and formed a kind of landmark. Its limbs were

7 gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to

8 the earth and rising again into the air. It was connected with the tragical story of the unfortunate

9 Andre, who had been taken prisoner hard by; and was universally known by the name of

10 Major Andre's tree. The common people regarded it with a mixture of respect and superstition,

11 partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of

12 strange sights and doleful lamentations told concerning it.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

____1. The PREDOMINANT poetic device in Line 1 is . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. Line 2 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. Line 5 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following descriptions are parallel in function EXCEPT . . .
a. _stories of ghosts and goblins_ (Line 1)
b. _The night grew darker and darker._ (Line 2)
c. _the stars seemed to sink deeper in the sky_ (Line 2)
d. _its limbs were gnarled and fantastic_ (Lines 6-7)

____6. ALL of the following words are part of the pattern of repetition EXCEPT. . .
a. stories b. ghosts c. trees d. tales

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

EXERCISE 16: **1. c 2. d 3. b 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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