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grammar, style, and proofreading exercises

The Grammmardog Guide to Lord of the Flies

by William Golding

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

About Grammardog

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

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

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



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***LORD OF THE FLIES* by William Golding – Grammar and Style**

All exercises use sentences from the novel.

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EXERCISE 1 PARTS OF SPEECH

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

v = verb

n = noun

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

- ___1. The fair boy was peering at the reef through screwed-up eyes.
- ___2. Ralph stood, one hand against a grey trunk, and screwed up his eyes against the shimmering water.
- ___3. He jumped down from the terrace.
- ___4. The fat boy lowered himself over the terrace and sat down carefully, using the edge as a seat.
- ___5. He wiped his glasses and adjusted them on his button nose.
- ___6. Ralph looked at him sidelong and said nothing.
- ___7. Piggy hauled himself up, carrying most of his clothes under his arms.
- ___8. Clouds of birds rose from the treetops and something squealed and ran in the undergrowth.
- ___9. Ralph took the shell away from his lips. “Gosh!”
- ___10. “I bet you can hear that for miles.”
- ___11. The circle of boys broke into applause.
- ___12. The difficulty was not the steep ascent round the shoulders of rock, but the occasional plunges through the undergrowth to get to the next path.
- ___13. This again led into more open forest so that they had a glimpse of the spread sea.
- ___14. With openness came the sun; it dried the sweat that had soaked their clothes in the dark, damp heat.
- ___15. Beyond the hollow was the square top of the mountain and soon they were standing on it.

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EXERCISE 1 PARTS OF SPEECH

- ____16. He passed a hand through his fair hair and spoke.
- ____17. The two older boys flinched when they heard the shameful syllable.
- ____18. Simon was not in the bathing pool as they had expected.
- ____19. Percival finished his whimper and went on playing, for the tears had washed the sand away.
- ____20. There he started to pull on his tattered shorts, to be ready for anything.
- ____21. He changed the subject to the only one that could bring the majority of them together.
- ____22. Then Maurice pretended to be the pig and ran squealing into the center, and the hunters, circling still, pretended to beat him.
- ____23. The time had come for the assembly and as he walked into the concealing splendors of the sunlight he went carefully over the points of his speech.
- ____24. Neither of the boys screamed but the grip of their arms tightened and their mouths grew peaked.
- ____25. For perhaps ten seconds they crouched like that while the flailing fire sent smoke and sparks and waves of inconstant light over the top of the mountain.

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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

ralph looked through him. Here at last
1
imagined but never fully realized place leaping
into real life. Ralph's lips parted in a delighted
2
smile and piggy, taking this smile to himself as a
3
mark of recognition, laughed with pleasure.

If it really is an island –“

4

“What's that”

5

Ralph had stopped smileing and was pointing

6

into the lagoon.

- ____ 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

Near to Ralphs elbow a palm sapling leaned
1
out over the lagoon. Indeed, the weight was
2
already pulling a lump from the poor soil and
3
soon it would fall. he tore out the stem and
4
began to poke about in the water, while the
brilliant fish flicked away on this side and
that. Piggy leaned dangarously.

5

“Careful! You'll break it –

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

“My fathers in the Navy. He said there
1
aren’t any unknown islands left. he says the
2
Queen has a big room full of maps and all the
3
islands in the world are drawn there So the
4
Queens got a picture of this island.”
5
Again came the sounds of cheerfulness and
6
better heart.

“And sooner or later a ship will put in here.

- ___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 space under the Palm trees was full of noise
1
and movment. Ralph was on his feet too,
2
shouting for quiet, but no one heard him All at
3
once the crowd swayed toward the island and
4
was gone – following Jack. Even the tiny children
5
went and did their best among the leaves and
broken branches. ralph was left, holding the
6
conch, with no one but Piggy.

- ___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. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead.
- ___2. The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker.
- ___3. He bent down, removed the thorns carefully, and turned around.
- ___4. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.
- ___5. He smeared the sweat from his cheeks and quickly adjusted the spectacles on his nose.
- ___6. Then he leapt back on the terrace, pulled off his shirt, and stood there among the skull-like coconuts with green shadows from the palms and the forest sliding over his skin.
- ___7. He laid a hand on the end of a zipper that extended down his chest.
- ___8. Ralph hauled himself onto this platform, noted the coolness and shade, shut one eye, and decided that the shadows on his body were really green.
- ___9. Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.
- ___10. Where the pink cliffs rose out of the ground there were often narrow tracks winding upwards.
- ___11. He was a shrimp of a boy, about six years old, and one side of his face was blotted out by a mulberry-colored birthmark.
- ___12. Then, with the martyred expression of a parent who has to keep up with the senseless ebullience of the children, he picked up the conch, turned toward the forest, and began to pick his way over the tumbled scar.
- ___13. He picked his way up the scar, passed the great rock where Ralph had climbed on the first morning, then turned off to his right among the trees.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ____14. When Henry tired of his play and wandered off along the beach, Roger followed him, keeping beneath the palms and drifting casually in the same direction.
- ____15. Piggy wore the remainders of a pair of shorts, his fat body was golden brown, and the glasses still flashed when he looked at anything.
- ____16. Ralph ran stumbling along the rocks, saved himself on the edge of the pink cliff, and screamed at the ship.
- ____17. So Ralph asserted his chieftainship and could not have chosen a better way if he had thought for days.
- ____18. Piggy held out his hands for the conch but Ralph shook his head.
- ____19. The figure fell and crumpled among the blue flowers of the mountain-side, but now there was a gentle breeze at this height too and the parachute flopped and banged and pulled.
- ____20. The twins shared their identical laughter, then remembered the darkness and other things and glanced round uneasily.
- ____21. Ralph glanced sideways, smiled constrainedly as though he had forgotten that Simon had made a fool of himself, then looked away again at nothing.
- ____22. The pig-run kept close to the jumble of rocks that lay down by the water on the other side and Ralph was content to follow Jack along it.
- ____23. Jack held up the head and jammed the soft throat down on the pointed end of the stick which pierced through into the mouth.
- ____24. Roger became the pig, grunting and charging at Jack, who side-stepped.
- ____25. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water.

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EXERCISE 5 COMPLEMENTS

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

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

- ____1. “This is an island. At least I think it’s an island.”
- ____2. The fair boy began to pick his way as casually as possible toward the water.
- ____3. “And I’ve been wearing specs since I was three.”
- ____4. An expression of pain and inward concentration altered the pale contours of his face.
- ____5. A child had appeared among the palms, about a hundred yards along the beach.
- ____6. The bat was the child’s shadow, shrunk by the vertical sun to a patch between the hurrying feet.
- ____7. The cause of their pleasure was not obvious.
- ____8. “My specs!” howled Piggy. “Give me my specs!”
- ____9. Beneath the capering boys a quarter of a mile square of forest was savage with smoke and flame.
- ____10. “I got the conch, ain’t I Ralph?”
- ____11. He tucked the shell under his arm, and crouched back on a rock.
- ____12. They cried for their mothers much less often than might have been expected; they were very brown, and filthily dirty.
- ____13. They had built castles in the sand at the bar of the little river.
- ____14. He was also a distant relative of that other boy whose mulberry-marked face had not been seen since the evening of the great fire . . .
- ____15. They were relieved from duty at the fire and had come down for a swim.

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EXERCISE 5 COMPLEMENTS

- ____16. Piggy wore the remainders of a pair of shorts, his fat body was golden brown, and the glasses still flashed when he looked at anything.
- ____17. Piggy was a bore; his fat, his ass-mar and his matter-of-fact ideas were dull, but there was always a little pleasure to be got out of pulling his leg, even if one did it by accident.
- ____18. He noticed Ralph’s scarred nakedness, and the somber silence of all four of them.
- ____19. The hunters were more silent now, but at this they buzzed again.
- ____20. “Yes. The beast is a hunter. Only – shut up!”
- ____21. “The most important thing on the island is the smoke and you can’t have no smoke without a fire.”
- ____22. The beast was harmless and horrible; and the news must reach the others as soon as possible.
- ____23. Memory of the dance that none of them had attended shook all four boys convulsively.
- ____24. “Roger sharpened a stick at both ends.”
- ____25. The fire reached the coconut palms by the beach and swallowed them noisily.

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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. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.
- ___2. The fair boy was peering at the reef through screwed-up eyes.
- ___3. “My auntie told me not to run,” he explained, “on account of my asthma.”
- ___4. He took off his glasses and held them out to Ralph, blinking and smiling, and then started to wipe them against his grubby wind-breaker.
- ___5. He turned neatly on to his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest.
- ___6. Ralph did not take the hint so the fat boy was forced to continue.
- ___7. Piggy grinned reluctantly, pleased despite himself at even this much recognition.
- ___8. Some act of God – a typhoon perhaps, or the storm that had accompanied his own arrival – had banked sand inside the lagoon so that there was a long, deep pool in the beach with a high ledge of pink granite at the further end.
- ___9. Piggy rose dripping from the water and stood naked, cleaning his glasses with a sock.
- ___10. The shouting in the forest was nearer.
- ___11. Here, the eye was first attracted to a black, bat-like creature that danced on the sand, and only later perceived the body above it.
- ___12. Finally the laughter died away and the naming continued
- ___13. This toy of voting was almost as pleasing as the conch.
- ___14. Jack and Ralph smiled at each other with shy liking.
- ___15. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath.

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EXERCISE 6 PHRASES

- ___16. Ralph lifted the cream and pink shell to his knees and a sudden breeze scattered light over the platform.
- ___17. The silence was so complete that they could hear the unevenness of Piggy's breathing.
- ___18. The simple statement, unbacked by any proof but the weight of Ralph's new authority, brought light and happiness.
- ___19. Trees, forced by the damp heat, found too little soil for full growth, fell early and decayed: creepers cradled them, and new saplings searched a way up.
- ___20. He passed his tongue across dry lips and scanned the uncommunicative forest.
- ___21. He tried to convey the compulsion to track down and kill that was swallowing him up.
- ___22. Astonished at the interruption, they looked up at Simon's serious face.
- ___23. From beyond the platform came the shouting of the hunters in the swimming pool.
- ___24. All the warm salt water of the bathing pool and the shouting and splashing and laughing were only just sufficient to bring them together again.
- ___25. Henry was a bit of a leader this afternoon, because the other two were Percival and Johnny, the smallest boys on the island.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES AND PARTICIPLES

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

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

appos = appositive

Verbal Usage

- | | | |
|-------|-------|---|
| _____ | _____ | 1. <u>To put on a grey shirt once more</u> was strangely pleasing. |
| _____ | _____ | 2. <u>Protected from the sun</u> , ignoring Piggy's ill-omened talk, he dreamed pleasantly. |
| _____ | _____ | 3. Piggy moved among the crowd, asking names and frowning <u>to remember them</u> . |
| _____ | _____ | 4. "We'll try <u>climbing the mountain from here</u> ," he said. |
| _____ | _____ | 5. This time Ralph expressed the intensity of his emotion by <u>pretending to knock Simon down</u> ; and soon they were a happy, heaving pile in the under-dusk. |
| _____ | _____ | 6. They found a piglet caught in a curtain of creepers, <u>throwing itself</u> at the elastic traces in all the madness of extreme terror. |
| _____ | _____ | 7. He looked round fiercely, <u>daring them to contradict</u> . |
| _____ | _____ | 8. "We're going to hunt pigs <u>to get meat for everybody</u> ." |
| _____ | _____ | 9. He was a small, skinny boy, his chin pointed, and his eyes so bright they had deceived Ralph into <u>thinking him delightfully gay and wicked</u> . |
| _____ | _____ | 10. In his other life Maurice had received chastisement for <u>filling a younger eye with sand</u> . |
| _____ | _____ | 11. Ralph chose the firm strip as a path because he needed to think, and only here could he allow his feet to move without <u>having to watch them</u> . |
| _____ | _____ | 12. Suddenly, <u>pacing by the water</u> , he was overcome with astonishment. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. Here the breeze was fitful and allowed the strings of the parachute to tangle and festoon; and the figure sat, its helmeted head between its knees, held by a complication of lines.
- _____ _____ 14. Sam amused himself by fitting branches into the fire as closely as possible.
- _____ _____ 15. They became motionless, gripped in each other's arms, four unwinking eyes aimed and two mouths open.
- _____ _____ 16. "And don't you want to be rescued?"
- _____ _____ 17. Ralph was coming along, holding his spear over his shoulder.
- _____ _____ 18. Simon was happy to be accepted and then he ceased to think about himself.
- _____ _____ 19. Only Piggy could have the intellectual daring to suggest moving the fire from the mountain.
- _____ _____ 20. He broke off, frowning, thinking the thing out, unconsciously tugging at the stub of a nail with his teeth.
- _____ _____ 21. "If you want to join my tribe come and see us."
- _____ _____ 22. But to judge by the greasy faces, the meat eating was almost done; and some held coconut shells in their hands and were drinking from them.
- _____ _____ 23. "Your only hope is keeping a signal fire going as long as there's light to see.
- _____ _____ 24. He paused, defeated by the silence and the painted anonymity of the group guarding the entry.
- _____ _____ 25. They became aware of the noise that was the background to this fight, the steady shrill cheering of the tribe behind them.

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EXERCISE 8 CLAUSES

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

d.o. = direct object

adj = adjective

p.n. = predicate nominative

o.p. = object of preposition

adv = adverb

- ___ 1. “That was what you meant, didn’t you?”
- ___ 2. He muttered that his name was Roger and was silent again.
- ___ 3. As they pushed forward the squeaking increased till it became a frenzy.
- ___ 4. Piggy took off his glasses and blinked at the assembly while he wiped them on his shirt.
- ___ 5. Ralph lifted the conch again and his good humor came back as he thought of what he had to say next.
- ___ 6. Again he fell into that strange mood of speculation that was so foreign to him.
- ___ 7. And then the occasion slipped by so that you had to grab at a decision.
- ___ 8. When they had understood what made this ghostly noise and Percival was quiet again, Ralph and Simon picked him up unhandily and carried him to a shelter.
- ___ 9. Eric spread out his hands, searching for the distance at which the heat was just bearable.
- ___ 10. Ralph took the conch from where it lay on the polished seat and held it to his lips; but then he hesitated and did not blow.
- ___ 11. “You can’t have an ordinary hunt because the beast doesn’t leave tracks.
- ___ 12. Wave after wave, Ralph followed the rise and fall until something of the remoteness of the sea numbed his brain.
- ___ 13. At this moment the boys who were cooking at the fire suddenly hauled off a great chunk of meat and ran with it toward the grass.
- ___ 14. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle.

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EXERCISE 8 CLAUSES

- ___ 15. In the short chill of dawn the four boys gathered round the black smudge where the fire had been, while Ralph knelt and blew.
- ___ 16. Ralph continued to blow till his ears were singing with the effort, but then the first breeze of dawn took the job off his hands and blinded him with ashes.
- ___ 17. “Do you remember how he went hunting and the fire went out and a ship passed by?”
- ___ 18. No one doubted that the tribe would be found at the Castle Rock and when they came in sight of it they stopped with one accord.
- ___ 19. “You played a dirty trick – we’d have given you fire if you’d asked for it –“
- ___ 20. He pointed past them to where the trickle of smoke dispersed in the pearly air.
- ___ 21. He obeyed an instinct that he did not know he possessed and swerved over the open space so that the spears went wide.
- ___ 22. The bruised flesh was inches in diameter over his right ribs, with a swollen and bloody scar where the spear had hit him.
- ___ 23. Ralph crawled until he found the ledge of the entry in his grasp.
- ___ 24. If anyone peered under the bushes and chanced to glimpse human flesh it might be Samneric who would pretend not to see and say nothing.
- ___ 25. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

p = personification s = simile m = metaphor o = onomatopoeia

- ____ 1. The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.
- ____ 2. Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy.
 "Sche-aa-ow!"
- ____ 3. Ralph did a surface dive and swam under water with his eyes open; the sandy edge of the pool loomed up like a hillside.
- ____ 4. He turned over, holding his nose, and a golden light danced and shattered just over his face.
- ____ 5. Sleep enveloped him like the swathing mirages that were wrestling with the brilliance of the lagoon.
- ____ 6. With that word the heat seemed to increase till it became a threatening weight and the lagoon attacked them with a blinding effulgence.
- ____ 7. Here and there, little breezes crept over the polished waters beneath the haze of heat.
- ____ 8. When these breezes reached the platform the palm fronds would whisper, so that spots of blurred sunlight slid over their bodies or moved like bright, winged things in the shade.
- ____ 9. A blur of sunlight was crawling across his hair.
- ____ 10. The conch was silent, a gleaming tusk; Ralph's face was dark with breathlessness and the air over the island was full of bird-clamor and echoes ringing.
- ____ 11. High over this end of the island, the shattered rocks lifted up their stacks and chimneys.
- ____ 12. The great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 13. The coral was scribbled in the sea as though a giant had bent down to reproduce the shape of the island in a flowing chalk line but tired before he had finished.
- ___ 14. “You make a bow and spin the arrow,” said Roger. He rubbed his hands in mime, “Psss. Psss.”
- ___ 15. For yards around the fire the heat was like a blow, and the breeze was a river of sparks.
- ___ 16. On one side the air was cool, but on the other the fire thrust out a savage arm of heat that crinkled hair on the instant.
- ___ 17. “Any day there may be a ship out there” – he waved his arm at the taut wire of the horizon – “and if we have a signal going they’ll come and take us off.
- ___ 18. The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world.
- ___ 19. Beneath the dark canopy of leaves and smoke the fire laid hold on the forest and began to gnaw.
- ___ 20. The flames, as though they were a kind of wild life, crept as a jaguar creeps on its belly toward a line of birch-like saplings that fledged an outcrop of the pink rock.
- ___ 21. He paused for breath, and the fire growled at them.
- ___ 22. They walked along, two continents of experience and feeling, unable to communicate.
- ___ 23. The rest were shock-headed, but Piggy’s hair still lay in wisps over his head as though baldness were his natural state and this imperfect covering would soon go, like the velvet on a young stag’s antlers.
- ___ 24. A stain in the darkness, a stain that was Jack, detached itself and began to draw away.
- ___ 25. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform.

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:

a. assonance b. consonance c. alliteration d. repetition e. rhyme

- ____ 1. The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon.
- ____ 2. Ralph shook his head and increased his speed.
- ____ 3. A school of tiny, glittering fish flick hither and thither.
- ____ 4. His face was dark with the violent pleasure of making this stupendous noise, and his heart was making the stretched shirt shake.
- ____ 5. Even while he blew, Ralph noticed the last pair of bodies that reached the platform above a fluttering patch of black.
- ____ 6. Piggy bent his flashing glasses to them and could be heard between the blasts, repeating their names.
- ____ 7. Shorts, shirts, and different garments they carried in their hands; but each boy wore a square black cap with a silver badge on it.
- ____ 8. “We’ll get food,” cried Jack. “Hunt. Catch things . . . until they fetch us.”
- ____ 9. “We saw no houses, no smoke, no footprints, no boats, no people.”
- ____ 10. Ralph was already clambering over the first smashed swathes of the scar.
- ____ 11. To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further.
- ____ 12. He paused in the tumult, standing, looking beyond them and down the unfriendly side of the mountain to the great patch where they had found dead wood.
- ____ 13. Jack stood there, streaming with sweat, streaked with brown earth, stained by all the vicissitudes of a day’s hunting.
- ____ 14. He had stood frowning down at a pile of sand on the beach where somebody had been trying to build a little house or hut.

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 15. The first rhythm that they became used to was the slow swing from dawn to quick dusk.
- ____ 16. Instead of remaining and playing, he swam with steady strokes under Simon and crawled out of the other side of the pool to lie there, sleek and streaming like a seal.
- ____ 17. His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink.
- ____ 18. “You didn’t ought to have let that fire out. You said you’d keep the smoke going –“
- ____ 19. With a convulsion of the mind, Ralph discovered dirt and decay, understood how much he disliked perpetually flicking the tangled hair out of his eyes, and at last, when the sun was gone, rolling noisily to rest among dry leaves.
- ____ 20. Ralph was a specialist in thought now, and could recognize thought in another.
- ____ 21. Jack paused, cradling the conch, and turned to his hunters with their dirty black caps.
- ____ 22. “Be frightened because you’re like that – but there is no beast in the forest.”
- ____ 23. The hair on their foreheads fluttered and flames blew out sideways from the fire.
- ____ 24. Simon felt his knees smack the rock.
- ____ 25. The semicircle shuddered and muttered in agreement.

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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. The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.
- ____ 2. Within the irregular arc of coral the lagoon was still as a mountain lake – blue of all shades and shadowy green and purple.
- ____ 3. He patted the palm trunk softly, and, forced at last to believe in the reality of the island laughed delightedly again and stood on his head.
- ____ 4. The water was warmer than his blood and he might have been swimming in a huge bath.
- ____ 5. Between the point, worn away into a little hole, and the pink lips of the mouth, lay eighteen inches of shell with a slight spiral twist and covered with a delicate, embossed pattern.
- ____ 6. Piggy paused for breath and stroked the glistening thing that lay in Ralph's hands.
- ____ 7. Their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill.
- ____ 8. His grey shorts were sticking to him with sweat.
- ____ 9. Jack took up a coconut shell that brimmed with fresh water from among a group that was arranged in the shade, and drank.
- ____ 10. The trickle of smoke sketched a chalky line up the solid blue of the sky, wavered high up and faded.
- ____ 11. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurrations of the blood.
- ____ 12. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.
- ____ 13. A flurry of wind made the palms talk and the noise seemed very loud now that darkness and silence made it so noticeable.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 14. A single sea bird flapped upwards with a hoarse cry that was echoed presently, and something squawked in the forest.
- ____ 15. Now streaks of cloud near the horizon began to glow rosily, and the feathery tops of the palms were green.
- ____ 16. He passed his tongue experimentally over his teeth and decided that a toothbrush would come in handy too.
- ____ 17. They listened, and the loudest noise was the buzzing of flies over the spilled guts.
- ____ 18. Colors drained from water and trees and pink surfaces of rock, and the white and brown clouds brooded.
- ____ 19. The boys with the spit gave Ralph and Piggy each a succulent chunk. They took the gift, dribbling. So they stood and ate beneath a sky of thunderous brass that rang with the storm-coming.
- ____ 20. He took the shell caressingly with both hands and knelt, leaning against the trunk.
- ____ 21. For a while there was the continual creak and rustle of leaves as they tried for comfort.
- ____ 22. There was silence, except for the multitudinous murmur of the bees.
- ____ 23. Robert laid his spear on the rock beside him and began to gnaw between his raised hands. So the feast was beginning the watchman had been given his portion.
- ____ 24. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across.
- ____ 25. Birds were screaming, mice shrieking, and a little hopping thing came under the mat and cowered.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion or symbol in the following sentences. Label the underlined words:

a. historical b. religious c. literary d. military e. science and technology

- ___1. “I could swim when I was five. Daddy taught me. He’s a commander in the Navy.”
- ___2. “Didn’t you hear what the pilot said? About the atom bomb?”
- ___3. “He’s always throwing a faint,” said Merridew. “He did in Gib; and Addis; and at matins over the precentor.”
- ___4. There, where the island petered out in water, was another island; a rock, almost detached, standing like a fort, facing them across the green with one bold, pink bastion.
- ___5. “It’s like in a book.” At once there was a clamor. “Treasure Island –“
- ___6. “He says the Queen has a big room full of maps and all the islands in the world are drawn there.”
- ___7. “Then we’d be, you know, very solemn, and someone would say we ought to build a jet, or a submarine, or a TV set.”
- ___8. The northern European tradition of work, play, and food right through the day, make it possible for them to adjust themselves wholly to this new rhythm.
- ___9. “I’ve been thinking,” he said, “about a clock. We could make a sundial.”
- ___10. The effort to express the mathematical processes involved was too great.
- ___11. “And an airplane, and a TV set,” said Ralph sourly, “an a steam engine.”
- ___12. “In a year or two when the war’s over they’ll be traveling to Mars and back.”
- ___13. “Fat lot of good we are,” said Ralph. “Three blind mice.”
- ___14. There was a speck above the island, a figure dropping swiftly beneath a parachute, a figure that hung with dangling limbs.
- ___15. Each of them wore the remains of a black cap and ages ago they had stood in two demure rows and their voices had been the song of angels.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ___16. They were black and iridescent green and without number; and in front of Simon, the Lord of the Flies hung on his stick and grinned.
- ___17. “If only we could make a radio!”
- ___18. “We might get taken prisoner by the Reds.”
- ___19. He saw white drill, epaulettes, a revolver, a row of gilt buttons down the front of a uniform.
- ___20. In the stern-sheets another rating held a sub-machine gun.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter 3)

Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced swiftly round to confirm that he was utterly alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurrations of the blood.

Simon dropped the screen of leaves back into place. The slope of the bars of honey-colored sunlight decreased; they slid up the bushes, passed over the green candle-like buds, moved toward the canopy, and darkness thickened under the trees. With the fading of the light the riotous colors died and the heat and urgency cooled away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose delicately to meet the open air.

Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.

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 Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced

2 swiftly around to confirm that he was utterly alone. For a moment his movements were almost furtive. Then

3 he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that

4 he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in

5 a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked

6 out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot

7 air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the

8 island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning

9 to their roosts among the square rocks, were fainter. The deep sea breaking miles away on the reef made an

10 undertone less perceptible than the susurrations of the blood.

11 Simon dropped the screen of leaves back into place. The slope of the bars of honey-colored sunlight decreased;

12 they slid up the bushes, passed over the green candle-like buds, moved toward the canopy, and darkness

13 thickened under the trees. With the fading of the light the riotous colors died and the heat and urgency cooled

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose
15 delicately to meet the open air.

16 Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out,
17 submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds
18 opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent
19 spilled out into the air and took possession of the island.

- ____ 1. Lines 16 through 19 describe an analogy between dusk and
 a. the blossoming of a flower
 b. the incoming tide
 c. the appearance of stars
 d. the disappearance of light
- ____ 2. All of the following images are parallel in meaning EXCEPT . . .
 a. *bright fantastic birds* (Line 8)
 b. *gaudy butterflies* (Line 6)
 c. *wide white flowers* (Line 18)
 d. *riotous colors* (Line 13)
- ____ 3. All of the following images are described using personification EXCEPT . . .
 a. darkness b. scent c. evening d. sunlight
- ____ 4. All of the following descriptions are parallel in meaning EXCEPT . . .
 a. *he was in a little cabin* (Line 4-5)
 b. *He squatted down, parted the leaves and looked out* (Line 5-6)
 c. *Simon dropped the screen of leaves back into place.* (Line 11)
 d. *the gulls that were returning to their roosts* (Line 8-9)
- ____ 5. The sensory imagery in the passage includes all of the following EXCEPT . . .
 a. sight b. sound c. taste d. touch e. smell
- ____ 6. The parallel symbols in Lines 16 through 19 ARE . . .
 a. flowers and stars
 b. sunlight and darkness
 c. trees and sea
 d. jungle and sky

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter 4)

The first rhythm that they became used to was the slow swing from dawn to quick dusk. They accepted the pleasures of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and life so full that hope was not necessary and therefore forgotten. Toward noon, as the floods of light fell more nearly to the perpendicular, the stark colors of the morning were smoothed in pearl and opalescence; and the heat – as though the impending sun's height gave it momentum – became a blow that they ducked, running to the shade and lying there, perhaps even sleeping.

Strange things happened at midday. The glittering sea rose up, moved apart in planes of blatant impossibility; the coral reef and the few stunted palms that clung to the more elevated parts would float up into the sky, would quiver, be plucked apart, run like raindrops on a wire or be repeated as in an odd succession of mirrors. Sometimes land loomed where there was no land and flicked out like a bubble as the children watched. Piggy discounted all this learnedly as a "mirage"; and since no boy could reach even the reef over the stretch of water where the snapping sharks waited, they grew accustomed to these mysteries and ignored them, just as they ignored the miraculous, throbbing stars. At midday the illusions merged into the sky and there the sun gazed down like an angry eye. Then, at the end of the afternoon, the mirage subsided and the horizon became level and blue and clipped as the sun declined. That was another time of comparative coolness but menaced by the coming of the dark. When the sun sank, darkness dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the remote stars.

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 first rhythm that they became used to was the slow swing from dawn to quick dusk. They accepted
- 2 the pleasures of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and
- 3 life so full that hope was not necessary and therefore forgotten. Toward noon, as the floods of light fell more
- 4 nearly to the perpendicular, the stark colors of the morning were smoothed in pearl and opalescence; and the
- 5 heat – as though the impending sun's height gave it momentum – became a blow that they ducked, running
- 6 to the shade and lying there, perhaps even sleeping.
- 7 Strange things happened at midday. The glittering sea rose up, moved apart in planes of blatant
- 8 impossibility; the coral reef and the few stunted palms that clung to the more elevated parts would float up
- 9 into the sky, would quiver, be plucked apart, run like raindrops on a wire or be repeated as in an odd
- 10 succession of mirrors. Sometimes land loomed where there was no land and flicked out like a bubble as the
- 11 children watched. Piggy discounted all this learnedly as a "mirage"; and since no boy could reach even the
- 12 reef over the stretch of water where the snapping sharks waited, they grew accustomed to these mysteries
- 13 and ignored them, just as they ignored the miraculous, throbbing stars. At midday the illusions merged into

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 the sky and there the sun gazed down like an angry eye. Then, at the end of the afternoon, the mirage
15 subsided and the horizon became level and blue and clipped as the sun declined. That was another
16 time of comparative coolness but menaced by the coming of the dark. When the sun sank, darkness
17 dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the
18 remote stars.

- ____ 1. All of the following images are parallel in meaning EXCEPT . . .
a. *light fell more nearly to the perpendicular* (Line 3-4)
b. *sun's height gave it momentum* (Line 5)
c. *moved apart in planes* (Line 7)
d. *palms that clung to the more elevated parts* (Line 8)
- ____ 2. The passage describes all of the following action EXCEPT . . .
a. the movement of the sun from dawn to midday to dusk
b. the mood of the boys from pleasure to discomfort to apprehension
c. the movement of the sea from high to low to high tide
d. the psychological progress from pleasure to denial to anxiety
- ____ 3. Lines 16 through 18 contain all of the following literary devices EXCEPT . . .
a. personification b. consonance c. alliteration d. simile
- ____ 4. All of the following lines describe the “mirage” phenomenon EXCEPT . . .
a. *colors of the morning were smoothed in pearl and opalescence* (Line 4)
b. *heat . . . became a blow that they ducked* (Line 5)
c. *glittering sea rose up, moved apart in planes of blatant impossibility* (Line 7)
d. *land loomed where there was no land and flicked out like a bubble* (Line 10)
- ____ 5. In Lines 7 through 10, *what* is “repeated in an odd succession of mirrors”?
a. the reef and palms b. the sky c. the raindrops d. the sea
- ____ 6. All of the following images are parallel in tone EXCEPT . . .
a. *heat . . . became a blow* (Line 5)
b. *where the snapping sharks waited* (Line 12)
c. *the miraculous throbbing stars* (Line 13)
d. *the sun gazed down like an angry eye* (Line 14)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter 8)

“What are you doing out here all alone? Aren’t you afraid of me?”

Simon shook.

“There isn’t anyone to help you. Only me. And I’m the Beast.”

Simon’s mouth labored, brought forth audible words.

“Pig’s head on a stick.”

“Fancy thinking the Beast was something you could hunt and kill!” said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. “You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?”

The laughter shivered again.

“Come now,” said the Lord of the Flies. “Get back to the others and we’ll forget the whole thing.”

Simon’s head wobbled. His eyes were half closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon.

“This is ridiculous. You know perfectly well you’ll only meet me down there – so don’t try to escape!”

Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster.

“This has gone quite far enough. My poor, misguided child, do you think you know better than I do?”

There was a pause.

“I’m warning you. I’m going to get angry. D’you see? You’re not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don’t try it on, my poor misguided boy, or else –“

Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread.

“—Or else,” said the Lord of the Flies, “we shall do you? See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?”

Simon was inside the mouth. He fell down and lost consciousness.

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 “What are you doing out here all alone? Aren’t you afraid of me?”

2 Simon shook.

3 “There isn’t anyone to help you. Only me. And I’m the Beast.”

4 Simon’s mouth labored, brought forth audible words.

5 “Pig’s head on a stick.”

6 “Fancy thinking the Beast was something you could hunt and kill!” said the head. For a moment or two

7 the forest and all the other dimly appreciated places echoed with the parody of laughter. “You knew,

8 didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?”

9 The laughter shivered again.

10 “Come now,” said the Lord of the Flies. “Get back to the others and we’ll forget the whole thing.”

11 Simon’s head wobbled. His eyes were half closed as though he were imitating the obscene thing on the stick.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

12 He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon.

13 “This is ridiculous. You know perfectly well you’ll only meet me down there – so don’t try to escape!”

14 Simon’s body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster.

15 “This has gone quite far enough. My poor, misguided child, do you think you know better than I do?”

16 There was a pause.

17 “I’m warning you. I’m going to get angry. D’you see? You’re not wanted. Understand? We are going

18 to have fun on this island! So don’t try it on, my poor misguided boy, or else –“

19 Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread.

20 “—Or else,” said the Lord of the Flies, “we shall do you? See? Jack and Roger and Maurice and Robert

21 and Bill and Piggy and Ralph. Do you. See?”

22 Simon was inside the mouth. He fell down and lost consciousness.

- ____ 1. All of the following descriptions are parallel in tone and meaning EXCEPT . . .
- a. “*There isn’t anyone to help you.*” (Line 3)
 - b. “*Close, close, close!*” (Line 8)
 - c. “*– so don’t try to escape!*” (Line 13)
 - d. “*I’m warning you.*” (Line 17)
- ____ 2. Foreshadowing is expressed in all of the following lines EXCEPT . . .
- a. *Fancy thinking the Beast was something you could hunt and kill!* (Line 6)
 - b. “*You know perfectly well you’ll meet me down there* (Line 13)
 - c. “*– Or else,*” said the Lord of the Flies, “*we shall do you? See?*” (Line 20)
 - d. *Simon was inside the mouth.* (Line 22)
- ____ 3. The author’s attitude toward Simon is expressed by all of the following lines EXCEPT . . .
- a. “*I’m the reason why it’s no go?*” (Line 8)
 - b. “*Get back to the others*” (Line 10)
 - c. “*My poor misguided child*” (Line 15)
 - d. “*You’re not wanted*” (Line 17)
- ____ 4. In Line 12, *He knew that one of his times was coming on* is a/an . . .
- a. euphemism b. paradox c. analogy d. allegory
- ____ 5. Interrogative and exclamatory sentences are used for the role of the Lord of the Flies for all of the following reasons EXCEPT . . .
- a. to imitate the tone of an authoritarian adult threatening a child
 - b. to create a vague and mysterious persona
 - c. to develop a consistent voice for the character
 - d. to raise philosophical and moral questions
- ____ 6. Lines 20 and 21 contain an example of . . .
- a. anaphora b. polysyndeton c. parataxis

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter 9)

Toward midnight the rain ceased and the clouds drifted away, so that the sky was scattered once more with the incredible lamps of stars. Then the breeze died too and there was no noise save the drip and trickle of water that ran out of clefts and spilled down, leaf by leaf, to the brown earth of the island. The air was cool, moist, and clear; and presently even the sound of the water was still. The beast lay huddled on the pale beach and the stains spread, inch by inch.

The edge of the lagoon became a streak of phosphorescence which advanced minutely, as the great wave of the tide flowed. The clear water mirrored the clear sky and the angular bright constellations. The line of phosphorescence bulged about the sand grains and little pebbles; it held them each in a dimple of tension, then suddenly accepted them with an inaudible syllable and moved on.

Along the shoreward edge of the shallows the advancing clearness was full of strange, moonbeam-bodied creatures with fiery eyes. Here and there a larger pebble clung to its own air and was covered with a coat of pearls. The tide swelled in over the rain-pitted sand and smoothed everything with a layer of silver. Now it touched the first of the stains that seeped from the broken body and the creatures made a moving patch of light as they gathered at the edge. The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange attendant creatures, with their fiery eyes and trailing vapors, busied themselves round his head. The body lifted a fraction of an inch from the sand and a bubble of air escaped from the mouth with a wet plop. Then it turned gently in the water.

Somewhere over the darkened curve of the world the sun and moon were pulling, and the film of water on the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide moved farther along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea.

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 Toward midnight the rain ceased and clouds drifted away, so that the sky was scattered once more with the
2 incredible lamps of stars. Then the breeze died too and there was no noise save the drip and trickle of water
3 that ran out of clefts and spilled down, leaf by leaf, to the brown earth of the island. The air was cool, moist,
4 and clear; and presently even the sound of the water was still. The beast lay huddled on the pale beach and
5 the stains spread, inch by inch.

6 The edge of the lagoon became a streak of phosphorescence which advanced minutely, as the great wave of the
7 tide flowed. The clear water mirrored the clear sky and the angular bright constellations. The line of
8 phosphorescence bulged about the sand grains and little pebbles; it held them each in a dimple of tension,
9 then suddenly accepted them with an inaudible syllable and moved on.

10 Along the shoreward edge of the shallows the advancing clearness was full of strange, moonbeam-bodied
11 creatures with fiery eyes. Here and there a larger pebble clung to its own air and was covered with a coat
12 of pearls. The tide swelled in over the rain-pitted sand and smoothed everything with a layer of silver.

LORD OF THE FLIES by William Golding – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 Now it touched the first of the stains that seeped from the broken body and the creatures made a moving
14 patch of light as they gathered at the edge. The water rose farther and dressed Simon's coarse hair with
15 brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange
16 attendant creatures, with their fiery eyes and trailing vapors, busied themselves round his head. The body
17 lifted a fraction of an inch from the sand and a bubble of air escaped from the mouth with a wet plop. Then
18 it turned gently in the water.

19 Somewhere over the darkened curve of the world the sun and moon were pulling, and the film of water on
20 the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide
21 moved farther along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright
22 creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward
23 the open sea.

- ____ 1. All of the following lines are parallel in meaning EXCEPT . . .
a. *incredible lamps of stars* (Line 2)
b. *strange moonbeam-bodied creatures* (Lines 10-11)
c. *the earth planet* (Line 20)
d. *the steadfast constellations* (Line 22)
- ____ 2. Supernatural imagery is expressed in all of the following descriptions EXCEPT . . .
a. *The beast lay huddled on the pale beach* (Line 4)
b. *The water rose . . . dressed Simon's coarse hair with brightness* (Lines 14-15)
c. *The strange attendant creatures, with their fiery eyes* (Lines 15-16)
d. *a fringe of inquisitive bright creatures* (Lines 21-22)
- ____ 3. The author's attitude toward the events described can be expressed in all of
the following ways EXCEPT . . .
a. Simon is martyred and undergoes transfiguration.
b. Simon can be considered a Christ-figure.
c. Simon, in his own way, is a beast.
d. Simon is embraced by Nature and rejoins the cycle of life.
- ____ 4. Line 17 contains an example of . . .
a. metaphor b. onomatopoeia c. simile d. personification
- ____ 5. Religious imagery can be found in all of the following lines EXCEPT . . .
a. *the stains that seeped from the broken body* (Line 13)
b. *the creatures made a moving patch of light* (Lines 13-14)
c. *the turn of his shoulder became sculptured marble* (15)
d. *strange attendant creatures . . . busied themselves round his head* (Line 16)
- ____ 6. Purification is expressed in all of the following lines EXCEPT . . .
a. *The clear water mirrored the clear sky* (Line 7)
b. *suddenly accepted them with an inaudible syllable and moved on* (Line 9)
c. *The tide . . .smoothed everything with a layer of silver* (Line 12)
d. *The body lifted a fraction of an inch from the sand* (Line 16-17)

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ANSWER KEY EXERCISES 1 – 16

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

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

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

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

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

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

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

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

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

***LORD OF THE FLIES* by William Golding – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

LITERARY GLOSSARY

A

Alexandrine. A line of poetry written in iambic hexameter (six feet of iambs).

Allegory. A story with both a literal and symbolic meaning.

Alliteration. The repetition of initial consonant or vowel sounds in two or more successive or nearby words.
Example: **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. Example: **Hercules, Eden, Waterloo, Prodigal Son, Superman**.

Amphibrach. A foot of poetry with an unaccented syllable, an accented syllable, and an unaccented syllable.
Example: **another**

Amphimacer. A foot of poetry with an accented syllable, an unaccented syllable, and an accented syllable.
Example: **up and down**.

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. Example: **But Marlow was not typical . . . to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze . . . *Heart of Darkness* by Joseph Conrad.**

Anapest. A foot of poetry with two unaccented syllables followed by one accented syllable. Example: **disengage**.

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. Example: **“Ask not what your country can do for you but what you can do for your country.” John F. Kennedy.**

Antiphrasis. The use of a word or phrases to mean the opposite of the intended meaning. Example: In Shakespeare’s *Julius Caesar*, Antony’s use of “. . . **but Brutus is an honorable man** . . .” to convey the opposite meaning.

Apostrophe. A figure of speech in which the speaker directly addresses an object, idea, or absent person. Example: **Milton!** thou should be living at this hour. (*London, 1802* by William Wordsworth).

Archetypes. Primordial images and symbols that occur in literature, myth, religion, and folklore. Examples: **forest, moon, stars, earth mother, warrior, innocent child, wizard.**

LITERARY GLOSSARY

A

Aside. In drama, lines delivered by an actor to the audience as if the other actors on stage could not hear what he is saying.

Assonance. The repetition of vowel sounds in two or more words that do not rhyme. Example: The **black cat scratched** the **saddle**.

Asyndeton. The omission of conjunctions in a series. Example: “*I came, I saw, I conquered.*” Julius Caesar.

Atmosphere. The way that setting or landscape affects the tone or mood of a work.

B

Ballad. A songlike poem that tells a story. Example: *Barbara Allan*.

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. Example: Pip in *Great Expectations*, Huckleberry Finn, or Luke Skywalker in *Star Wars*.

Blank verse. Poetry written in unrhymed iambic pentameter. Example: **Shakespeare plays**.

Burlesque. Low comedy, ridiculous exaggeration, nonsense.

C

Cacophony. The unharmonious combination of words that sound harsh together.

Caesura. A natural pause or break in a line of poetry. In scansion the symbol // is used to mark a caesura.

Canto. A section of a long poem.

Caricature. Writing that exaggerates or distorts personal qualities of an individual.

Chiaroscuro. The contrasting of light and darkness.

Cinquain. A five-line stanza.

Classicism. A literary approach that imitates the literature and art of ancient Greece and Rome that stresses order, balance, reason, and idealism.

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.

Comedy. A work of literature that has a happy ending.

Comic relief. Humorous action or lines spoken in a serious point in a play. Example: The **Porter Scene** in *Macbeth*, Act II, scene iii).

Conceit. In poetry, an unusual, elaborate comparison. Example: John Donne compares separated lovers to the legs of a drawing compass.

LITERARY GLOSSARY

C

Concrete poem. A poem that takes the shape of its subject. Example: *Easter Wings* by George Herbert).

Conflict. The struggle between characters and other characters, forces of nature, or outside forces beyond their control, internal conflict within a character who struggles with moral choices and matters of conscience.

Connotation. The universal associations a word has apart from its definition. Example: Connotations of the word *witch* are: **black cat, cauldron, Halloween, broomstick, and evil spell.**

Consonance. The repetition of a consonant at the end of two or more words. Example: **Hop up the step.**

Context. The words and phrases surrounding a word.

Couplet. A pair of rhyming lines in the same meter.

Crisis. The point at which the protagonist experiences change, the turning point.

D

Dactyl. A poetic foot with one accented syllable followed by two unaccented syllables. Example: **multitude.**

Denotation. The definition or meaning of a word.

Denouement. The falling action or final revelations in the plot.

Description. Words that paint a picture of a person, place, or thing using details and sensory imagery.

Dialect. Regional speech that identifies a character's social status.

Dialogue. Conversation between two or more characters.

Diction. Word choice.

Doppelganger. A look-alike, double, or twin. Example: Charles Darnay and Sydney Carton in *A Tale of Two Cities*.

Double entendre. A statement that has two meanings, one of which is suggestive, sexual, or improper.

Dramatic irony. When the reader or audience knows or understands something that a character does not know.

Dramatic monologue. When a 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. Example: A euphemism for *die* would be **pass away**. A dysphemism would be **croak**.

LITERARY GLOSSARY

D

Dystopia. The opposite of utopia. Literally *bad place*. Examples of literature about dystopia include *Anthem* by Ayn Rand, *1984* by George Orwell, and *Brave New World* by Aldous Huxley.

E

Elegy. A formal poem about death.

Elision. The omission of part of a word. Example: **o'er** for over, and **e're** for ever.

Ellipsis. Three periods (. . .) that signify the omission of one or more words.

Epic. A long narrative poem about the adventures of gods or a hero. Example: *Beowulf*, *The Odyssey* by Homer.

Epilogue. A concluding statement.

Epiphany. A sudden insight or change of heart that happens in an instant.

Epitaph. An inscription on a tomb or gravestone.

Epithet. A word or phrase describing a quality of a person, place, or thing that is repeated throughout a work. Example: **wine-dark sea** in Homer's *The Iliad*.

Essay. A short nonfiction work about a specific subject. Essays may be narrative, persuasive, descriptive, expository, or argumentative. Example: *Nature* by Ralph Waldo Emerson.

Ethos. Moral nature or beliefs.

Euphemism. An indirect way of saying something that may be offensive.

Example: **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. Example: *The Stranger* by Albert Camus.

Extended metaphor. A metaphor that is elaborated on and developed in several phrases or sentences.

Extended personification. A personification that is elaborated on and developed in several phrases or sentences.

Extended simile. A simile that is elaborated on and developed in several phrases or sentences.

F

Fantasy. A 20th century literary movement characterized by plots, characters, and settings not based in reality. Example: *The Lord of the Rings* trilogy by J.R.R. Tolkien).

Falling action. All action that takes place after the climax.

Farce. Comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue. Example: *The Comedy of Errors* by William Shakespeare, *The Importance of Being Earnest* by Oscar Wilde.

LITERARY GLOSSARY

F

Fiction. Literature about imaginary characters and events.

Figurative language. The use of figures of speech to express ideas.

Figures of Speech. Include metaphor, simile, hyperbole, personification, and oxymoron.

First person narration. The story is told from the point of view of one character. Example: *David Copperfield* by Charles Dickens, *Huckleberry Finn* by Mark Twain.

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. See static character.

Foil. A character who, through contrast, reveals the characteristics of another character. **Dr. Watson** is a foil to **Sherlock Holmes**.

Foreshadowing. A clue that prepares the reader for what will happen later on in the story.

Free verse. Poetry that is not written in consistent patterns of rhyme or meter.

H

Heptastich. A seven-line stanza.

Hero/Heroine. The main character, the protagonist whose actions inspire and are admired.

Heroic couplet. In poetry, a rhymed pair of iambic pentameter lines.

Homophone. A word that sounds like another word but has a different spelling. Example: **see/sea, two/too, here/hear, fair/fare, threw/through.**

Hyperbole. A figure of speech that uses exaggeration. Example: Our chances are **one in a million**. I like this car **ten times more** than our other one. I will love you **till the seas run dry**.

I

Iamb. A foot of poetry with one unaccented syllable followed by one accented syllable. Example: **alone**.

Idiom. A saying or expression that cannot be translated literally. Example: **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.

LITERARY GLOSSARY

K

Kenning. A kind of metaphor used in Anglo-Saxon poetry to replace a concrete noun. Example: In *Beowulf* the ship is called **the ringed prow**, **the foamy-necked**, and **the sea-farer**.

L

Legend. A tale or story that may or may not be based in fact, but which reflects cultural identity. Example: Legends about **King Arthur**, **Robin Hood**, and other folk heroes.

Litotes. Understatement that makes a positive statement by using a negative opposite. Example: **He's not a bad singer**.

Lyric poem. A poem that expresses the emotions and observations of a single speaker, including the elegy, ode, and sonnet.

M

Magical realism. In 20th century art and literature, when supernatural or magical events are accepted as being real by both character and audience. Example: *One Hundred Years of Solitude* by Gabriel Garcia Marquez.

Malapropism. The use of a word somewhat like the one intended, but ridiculously wrong. Example: Huckleberry Finn's use of **diseased** to mean *deceased*.

Metaphor. A figure of speech in which one thing is said to be another thing.

Example: **Her eye of ice** continued to dwell freezingly on mine. (*Jane Eyre* by Charlotte Bronte).

Metaphysical poetry. A 17th century literary movement that includes English poets John Donne, George Herbert, and Andrew Marvell. Their poems featured intellectual playfulness, paradoxes, and elaborate conceits.

Meter. The rhythm in a line of poetry. The number and types of stresses or beats on syllables are counted as feet. Examples: **monometer** (one foot), **dimeter** (two feet), **trimeter** (three feet), **tetrameter** (four feet), **pentameter** (five feet), **hexameter** (six feet), and **heptameter** (seven feet).

Metonymy. The use of an object closely associated with a word for the word itself. Example: Using **crown** to mean king, or **oval office** to mean president.

Mock epic. A poem about a silly or trivial matter written in a serious tone. Example: *The Rape of the Lock* by Alexander Pope.

Monologue. A speech given by one person.

Mood. Synonymous with atmosphere and tone.

Motif. A recurring pattern of symbols, colors, events, allusions, or imagery.

Myth. A fictional tale about gods or heroes. Allusions to Greek, Roman, Norse, and Celtic myths are common in English literature.

LITERARY GLOSSARY

N

Narrative poem. A poem that tells a story. Example: ballads (*Barbara Allen*) and epics (*Beowulf*, *The Rime of the Ancient Mariner*).

Narrator. The person telling the story.

Naturalism. A late 19th century literary movement that viewed individuals as fated victims of natural laws. Example: *To Build a Fire* by Jack London.

Neoclassicism. A literary movement during the Restoration and 18th century (1660-1798) characterized by Greek and Roman literary forms, reason, harmony, restraint, and decorum.

Nonfiction. Prose writing about real people, places, things, or events.

Novel. A long work of fiction that has plot, characters, themes, symbols, and settings.

Novella. A lengthy tale or short story.

O

Octave. An eight-line stanza.

Ode. A long, formal poem with three alternating stanza patterns: strophe, antistrophe, and epode.

Omniscient narrator. When the narrator's knowledge extends to the internal thoughts and states of mind of all characters. Example: *The Pearl* by John Steinbeck.

Onomatopoeia. A figure of speech that uses words to imitate sound. Example: **clink, buzz, hum, splash, hiss, boom.**

Ottava rima. A stanza containing eight iambic pentameter lines with the rhyme scheme abababcc. Example: *Sailing to Byzantium* by William Butler Yeats.

Oxymoron. A figure of speech that combines words that are opposites. Example: **sweet sorrow, dark victory, jumbo shrimp.**

P

Parable. A story that teaches a lesson.

Paradox. A statement that on the surface seems a contradiction, but that actually contains some truth. Example: **For when I am weak, then I am strong.** Saint Paul.

Paraphrase. The restatement of a phrase, sentence, or group of sentences using different words that mean the same as the original.

Parallelism. Arranging words and phrases consistently to express similar ideas. Example: I like to hike, fishing, and swimming. (Incorrect) I like hiking, fishing, and swimming. (Correct).

Parataxis. Sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction. Example: **Every little while he locked me in and went down to the store, three miles, to the ferry, and traded fish and game for whisky, and fetched it home and got drunk and had a good time, and licked me.** (*Huckleberry Finn* by Mark Twain).

LITERARY GLOSSARY

P

Parody. Witty writing that imitates and often ridicules another author's style. Example: **Ancient Mariner Dot Com** is a parody of *The Rime of the Ancient Mariner*.

Pastoral. A poem set among shepherds or rural life.

Pathos. Pity, sympathy, or sorrow felt by the reader in response to an author's words.

Pentameter. Five feet of verse in a poem.

Peroration. The last lines of an oration in which the major points are summarized.

Persona. The voice in a work of literature. The persona may be the narrator or the author who uses the narrator to express ideas.

Personification. A figure of speech that attributes human qualities to an inanimate object. Example: **The wind sighed. The moon hid behind the clouds.**

Petrarchan sonnet. A sonnet divided into two parts: 8 line octave that rhymes abba abba, 6 line sestet that rhymes cde cde. The octave presents a situation or problem, and the sestet solves the problem. Also called an Italian sonnet.

Picaresque. A story told in episodes where the protagonist has adventures and may be a rascal. Example: *Huckleberry Finn* by Mark Twain.

Plot. The sequence of events in a story.

Poetic devices. Words with harmonious sounds including **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.

Postmodern. Contemporary fiction characterized by an antihero and experimental style.

Prose. Written language that is not poetry, drama, or song. Prose can be fiction or nonfiction.

Protagonist. The main character.

Pun. A play on words. Example: He wanted to become a chef, but he didn't have the **thyme**.

Pyrrhic. A foot of poetry with two successive unaccented syllables. Example: **unsinkable**.

Q

Quatrain. A four-line stanza.

R

Realism. Writing that is characterized by details of everyday life.

LITERARY GLOSSARY

R

Refrain. Regularly repeated line or group of lines in a poem or song.

Regionalism. Writing about a specific geographic area using speech, folklore, beliefs, and customs.

Repartee. A comeback, a quick response.

Repetition. A poetic device that uses the repeating of words, sounds, phrases, or sentences.

Rhetoric. The art of persuasion. Words used to persuade.

Rhyme. Words with identical sounds, but different spellings. Example: cat/hat, glare/air, tight/write.

Rhyme scheme. The pattern of rhyming words. The last word in each line is assigned a letter of the alphabet beginning with a. Example: If the last words in each of four lines are *me* (a), *grave* (b), *see* (a), and *save* (b), the rhyme scheme is **abab**.

Rising action. The path of the plot leading to the climax.

Romance. A story about distant, imagined events as opposed to realistic experience. Originally referred to medieval tales about knights and nobles. Modern usage refers to sentimental love stories.

Romanticism. 18th-19th century literary movement that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, folklore and myth, magic, imagination, and fancy.

Round character. A complex character who undergoes change during the course of the story. Example: **Sydney Carton** in *A Tale of Two Cities*.

Run-on line. In poetry a line that does not stop, but continues to the next line.

S

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. Noted satirists include Chaucer, Dante, Voltaire, Moliere, Swift, and Twain.

Scansion. The process of determining the meter of a poem. Stressed syllables are marked with a slanted line over the sound. Unstressed syllables are marked with a horseshoe over the sound. When the pattern emerges, one can then determine the meter and number of feet in a line of poetry.

Sensory imagery. Language that evokes images and triggers memories in the reader of the five senses: **sight, sound, touch, taste, and smell**.

Sestet. A six-line stanza.

Setting. The time and place where a story takes place.

LITERARY GLOSSARY

S

Shakespearean sonnet. A sonnet with three four-line quatrains and a two-line couplet that ends the poem and presents a concluding statement. The rhyme scheme is abab cdcd efef gg. Also called an English sonnet.

Short story. A brief work of fiction with a simple plot, and few characters and settings.

Simile. A figure of speech that compares two things that are not alike, using the words like, as, or than. Example: eyes gleaming **like live coals**, **as delicate as a snowflake**, colder **than ice**.

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

Sonnet. A fourteen-line lyric poem about a single theme.

Speaker. The imaginary voice that tells a poem.

Spenserian stanza. A stanza with nine iambic lines rhymed ababbcbcc. All lines are pentameters except the last line written in hexameter or alexandrine.

Spondee. A foot of poetry with two equally strong stresses. Example: bathtub, workday, swing shift.

Stanza. Lines of poetry considered as a group.

Static character. A character who changes little in the course of the story. Example: **Jerry Cruncher** in *A Tale of Two Cities*, **Tom Sawyer** in *Huckleberry Finn*.

Stream of Consciousness. A narrative technique that imitates the stream of thought in a character's mind. Example: *The Sound and the Fury* by William Faulkner.

Style. The individual way an author writes.

Subplot. A minor or secondary plot that complicates a story. Example: **Mr. Micawber and his family** in *David Copperfield* by Charles Dickens.

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. Example: the **albatross** (guilt) in *The Rime of the Ancient Mariner*; the **handkerchief** (infidelity) in *Othello*, the **red letter A** (adultery) in *The Scarlet Letter*.

Synecdoche. A figure of speech in which the part symbolizes the whole. Example: *All **hands** on deck, I've got some new **wheels***.

Syntax. Word order, the way in which words are strung together.

LITERARY GLOSSARY

T

Tercet. A three-line stanza.

Terza rima. A three-line stanza first used by Dante Alighieri in his *The Divine Comedy*. The first and last lines of each tercet rhyme. The middle line of the first tercet rhymes with the first and last lines of the next tercet, aba bcb cdc ded.

Theme. A central idea.

Third person narration. When a story is told by a voice from outside the story. Example: *Ethan Frome* by Edith Wharton.

Tone. The attitude toward a subject or audience implied by a work of literature.

Trochee. A foot of poetry consisting of one accented syllable followed by one unaccented syllable. Example: **monkey**

Transcendentalism. A 19th century American philosophical and literary movement that promoted the 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 (the Over-Soul, a concept 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.

U

Understatement. Saying less than is actually called for. Example: referring to an Olympic sprinter as being **pretty fast**.

Unreliable narrator. A narrator who is not credible when it comes to telling the story. Example: **Chief Bromden** in *One Flew Over the Cuckoo's Nest* or **Victor Frankenstein** in *Frankenstein*.

Utopia. A perfect or ideal world.

W

Wordplay. Verbal wit.

GRAMMAR GLOSSARY

A

Abbreviation. A shortened form of a word, usually followed by a period. Example: Mr., Dr., U.S.A. *Mrs. Bennet's best comfort was that Mr. Bingley must be down again in summer.* (*Pride and Prejudice* by Jane Austen).

Active voice. A verb is active if the subject of the sentence is performing the action. Example: *Rikki-Tikki shook some of the dust out of his fur and sneezed.* (*Rikki-Tikki-Tavi* by Rudyard Kipling).

Adjective. A word that describes. An adjective modifies a noun or pronoun. Example: *Human madness is oftentimes a cunning and most feline thing.* (*Moby Dick* by Herman Melville).

Adjective clause. A clause that modifies a noun or pronoun. Example: *The mother who lay in the grave, was the mother of my infancy.* (*David Copperfield* by Charles Dickens).

Adverb. A word that describes a verb, explaining where, when, how, or to what extent. An adverb modifies a verb, adjective, or another adverb. Example: *The time I spent upon the island is still so horrible a thought to me, that I must pass it lightly over.* (*Kidnapped* by Robert Louis Stevenson).

Adverb clause. A clause that modifies a verb, adjective, or another adverb. Example: *As she kissed me, her lips felt like ice.* (*Wuthering Heights* by Emily Bronte).

Antecedent. A word or group of words that a pronoun refers to or replaces.

Example: *He had a conscience, and it was a romantic conscience.* (*Lord Jim* by Joseph Conrad).

Apostrophe. A punctuation mark (') used in contractions to replace a letter, or added to the last letter of a noun followed by an *s* to indicate possession. Example: *Don't turn me out of doors to wander in the streets again.* (*Oliver Twist* by Charles Dickens).

Appositive. A noun, pronoun, or phrase that identifies or extends information about another noun or pronoun in a sentence. Example: *At the man's heels trotted a dog, a big native husky, the proper wolf dog.* (*To Build a Fire* by Jack London).

C

Capitalization. The following words are capitalized: brand names, business firms, calendar items, course names with numbers, first word of a direct quotation, first word of a line of poetry, first word of a sentence, geographical names, government bodies, historical events, institutions, interjections, languages, proper nouns, proper adjectives, races, religions, school subjects, seasons, special events, titles of persons, publications, works of art, movies, novels, plays, poems, short stories, screenplays, essays, and speeches, words referring to Deity, words showing family relationship. Example: *The Pontelliers possessed a very charming home on Esplanade Street in New Orleans.* (*The Awakening* by Kate Chopin).

GRAMMAR GLOSSARY

C

Clause. A group of words that has a subject and a predicate. Clauses begin with the words: as, that, what, where, which, who, whose, until, since, although, though, if, than. Example: *At seven in the morning we reached Hannibal, Missouri, **where my boyhood was spent.*** (*Life on the Mississippi* by Mark Twain).

Closing. In a letter, the words preceding the signature at the end of a letter. Example: Love, Best regards, Yours truly, Sincerely. Example: ***Your unworthy and unhappy friend,*** Henry Jekyll (*Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson).

Collective noun. A singular noun that names a group of persons or things. Example: crowd, public, family, swarm, club, army, fleet, class, audience. *As for the **crew**, all they knew was that I was appointed to take the ship home.* (*The Secret Sharer* by Joseph Conrad).

Colon: A punctuation mark (:) used after any expression meaning “note this.” Also used after the salutation in a business letter, before a list, between hour and minute, biblical chapters and verses, and volumes and pages. A colon never follows a verb or preposition. Example: *I had three chairs in my house: one for solitude, two for friendship, three for society.* (*Walden* by Henry David Thoreau).

Comma. A punctuation mark (,) used after the salutation and closing of a letter, between parts of a compound sentence, in a series, after an introductory clause or prepositional phrase, to set off appositives and nonessential phrases and clauses, with coordinate adjectives, with dates and addresses, parenthetical expressions, quotation marks, and two or more adjectives. Example: *They talked much of **smoke, fire, and blood,** but he could not tell how much might be lies.* (*The Red Badge of Courage* by Stephen Crane).

Common noun. A word that names a person, place, or thing. Example: *A **night on the sea in an open boat** is a long **night.*** (*The Open Boat* by Stephen Crane).

Complement. A word that completes the meaning of an active verb. (direct object, indirect object, predicate adjective, and predicate nominative).

Complex sentence. One independent clause and one or more subordinate clauses. Example: ***About midnight, while we still sat up, the storm came rattling over the Heights in full fury.*** (*Wuthering Heights* by Emily Bronte).

Compound adjective. An adjective formed by two words separated by a hyphen and treated as one word. Example: *He is a **sweet-tempered, amiable, charming** man.* (*Pride and Prejudice* by Jane Austen).

GRAMMAR GLOSSARY

C

Compound complement. Two or more words used as direct objects of the same verb, objects of the same preposition, predicate nominatives or predicate adjectives of the same verb, or indirect objects of the same understood preposition. Example: *I have a rosy sky and a green flowery Eden in my brain.* (*Jane Eyre* by Charlotte Bronte).

Compound-complex sentence. Two or more independent clauses and one or more subordinate clauses. Example: *It is an honest town once more, and the man will have to rise early that catches it napping again.* (*The Man That Corrupted Hadleyburg* by Mark Twain).

Compound noun. A noun composed of more than one word. Example: *The kiss was a turning-point in Jude's career.* (*Jude the Obscure* by Thomas Hardy).

Compound preposition. A preposition composed of more than one word. Example: because of, on account of, in spite of, according to, instead of, out of. Example: *The sun came up upon the left, out of the sea came he!* (*The Rime of the Ancient Mariner* by Samuel Taylor Coleridge).

Compound sentence. A sentence consisting of two or more independent clauses. Example: *I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart.* (*Narrative of the Life of Frederick Douglass*).

Compound subject. Two or more subjects that share the same verb. Example: *Bartleby and I were alone.* (*Bartleby the Scrivener* by Herman Melville).

Compound verb. Two or more verbs that share the same subject. Example: *He rose, dressed, and went on deck.* (*Benito Cereno* by Herman Melville).

Conjunction. A word that connects words or groups of words. Examples: and, or, nor, but, yet, for, so. *Every little while he locked me in and went down to the store, three miles, to the ferry, and traded fish and game for whisky, and fetched it home and got drunk and had a good time, and licked me.* (*Huckleberry Finn* by Mark Twain).

Contraction. A word formed by combining two words, using an apostrophe to replace any missing letters. Example: *Denmark's a prison.* (*Hamlet* by William Shakespeare).

D

Dash. A punctuation mark used to set off abrupt change in thought, an appositive, a parenthetical expression or an appositive that contains commas. Example: *My brother fired – once – twice – and the booming of the gong ceased.* (*The Lagoon* by Joseph Conrad).

Declarative sentence. A sentence that makes a statement. Example: *I was born a slave on a plantation in Franklin County, Virginia.* (*Up From Slavery* by Booker T. Washington).

GRAMMAR GLOSSARY

D

Demonstrative pronoun. A pronoun used to point out a specific person, place, thing, or idea. Example: this, that, these, those. ***This** was the noblest Roman of them all.* (*Julius Caesar* by William Shakespeare).

Dependent clause. Another name for subordinate clause.

Direct object. A noun or pronoun that receives the action of the verb.
Example: *I sound my barbaric yawp over the roofs of the world.* (*Song of Myself* by Walt Whitman).

Direct quotation. The exact words spoken. Quotation marks are used before and after a direct quotation.
Example: *"I have the advantage of knowing your habits, my dear Watson," said he.* (*The Crooked Man* by Arthur Conan Doyle).

E

Elliptical clause. A subordinate clause in which a word or words are omitted, but understood. Example: *I thought [that] the heart must burst.* (*The Tell-Tale Heart* by Edgar Allan Poe).

Ellipsis. A punctuation mark (. . .) indicating the omission of words or a pause. Example: *"Oh! Ahab," cried Starbuck . . . "See! Moby Dick seeks thee not."* (*Moby Dick* by Herman Melville).

Essential phrase or clause. Necessary to the meaning of a sentence and therefore not set off with commas. Also called *restrictive*. Example: *Ethan was ashamed of the storm of jealousy in his breast.* (*Ethan Frome* by Edith Wharton).

Exclamation point. A punctuation mark (!) used after an interjection and at the end of an exclamatory sentence. Example: *Scrooge, having no better answer ready on the spur of the moment, said "Bah!" again; and followed it up with "Humbug!"* (*A Christmas Carol* by Charles Dickens).

Exclamatory sentence. Expresses strong emotion and ends with an exclamation point. Example: ***O Romeo, Romeo, brave Mercutio is dead!*** (*Romeo and Juliet* by William Shakespeare).

Expletive. A word inserted in the subject position of a sentence that does not add to the sense of the thought. Example: ***There** is only one thing in the world worse than being talked about, and that is not being talked about.* (*The Picture of Dorian Gray* by Oscar Wilde).

G

Gerund. A verbal ending in *ing* used as a noun. Example: ***Saying** is one thing, and **paying** is another.* (*The Mayor of Casterbridge* by Thomas Hardy).

Gerund phrase. A gerund with all of its modifiers. Example: ***The coming of daylight** dispelled his fears, but increased his loneliness.* (*White Fang* by Jack London).

GRAMMAR GLOSSARY

H

Helping verbs. A verb that precedes the main verb. Example: am, is, are, has, have, had, shall, will, can, may, should, would, could, might, must, do, did, does. *And the Raven, never flitting, still is sitting, still is sitting on the pallid bust of Pallas just above my chamber door.* (*The Raven* by Edgar Allan Poe).

Hyphen. Punctuation mark (-) used to divide words at the end of a line, between certain numbers (sixty-two), to separate compound nouns and adjectives, between some prefixes and suffixes and their root words. Example: *Why didn't you tell me there was danger in men-folk?* (*Tess of the D'Urbervilles* by Thomas Hardy).

I

Imperative sentence. A sentence that gives a command or makes a request. Example: *Fetch me the handkerchief!* (*Othello* by William Shakespeare).

Indefinite pronoun. A word that refers to an unnamed person or thing. Example: All, any, anybody, anything, both, each, either, everybody, everyone, everything, few, many, most, neither, nobody, none, no one, nothing, others, several, some, someone, something. *By the pricking of my thumbs, something wicked this way comes.* (*Macbeth* by William Shakespeare).

Independent clause. A clause that expresses a complete thought and can stand alone as a sentence. Example: *The artist must possess the courageous soul that dares and defies.* (*The Awakening* by Kate Chopin).

Indirect object. A noun or pronoun that precedes a direct object and answers the questions *to* or *for whom?* or *to* or *for what?* Example: *The horse made me a sign to go in first.* (*Gulliver's Travels* by Jonathan Swift).

Infinitive. A verbal that begins with *to* that is used as a noun, adjective, or adverb. Example: *to walk, to read, to imagine.* *I sold the watch to get the money to buy your combs.* (*The Gift of the Magi* by O. Henry).

Infinitive phrase. An infinitive with its object and modifiers. Example: *To see him leap and run and pursue me over hedge and ditch was the worst of nightmares.* (*Treasure Island* by Robert Louis Stevenson).

Interjection. A word that is used to express strong feeling that is not related grammatically to the rest of the sentence. Example: *Oh! No mortal could support the horror of that countenance.* (*Frankenstein* by Mary Shelley).

Interrogative sentence. A sentence that asks a question and ends with a question mark. Example: *Is there no pity sitting in the clouds that sees into the bottom of my grief?* (*Romeo and Juliet* by William Shakespeare).

Intransitive verb. A verb that does not require an object. Example: *By degrees Rip's awe and apprehension subsided.* (*Rip Van Winkle* by Washington Irving).

GRAMMAR GLOSSARY

I

Inverted order. A sentence that does not follow the typical order of subject-verb-object. Example: ***Work in the coal mine I always dreaded.*** (*Up From Slavery* by Booker T. Washington).

Irregular verb. A verb that does not form the past tense or past participle by adding *ed* or *d* to the present tense. Example: *But at night **came** his revelry: at night he closed his shutters, and **made** fast his doors, and **drew** out his gold.* (*Silas Marner* by George Eliot).

L

Linking verb. A verb that links the subject with a predicate nominative or a predicate adjective. Example: *is, became, remain, look, appear, seem.* Example: *Miss Daisy Miller **looked** extremely innocent.* (*Daisy Miller* by Henry James).

Loose sentence. An independent clause followed by a dependent clause. Example: ***I didn't go shopping because it was raining.***

M

Modifiers. Words that describe or provide more meaning to a word. Modifiers include adjectives, adverbs, articles, prepositional phrases, verbals, and clauses.

N

Nominative pronoun. A pronoun used as a subject or predicate nominative. Example: ***I** am a man more sinned against than sinning.* (*King Lear* by William Shakespeare).

Nonessential phrase or clause. Not necessary to the meaning of a sentence and therefore set off with commas. Also called *nonrestrictive*. Example: *There stood, **facing the open window**, a comfortable, roomy armchair.* (*The Story of an Hour* by Kate Chopin).

Noun. A word that names a person, place, thing, or idea. Example: *This **time** he was aware that it was the **club**, but his **madness** knew no **caution**.* (*The Call of the Wild* by Jack London).

Noun clause. A subordinate clause used as a subject, direct object, object of a preposition, appositive, or predicate nominative. Example: ***What saves us** is efficiency – the devotion to efficiency.* (*Heart of Darkness* by Joseph Conrad).

O

Object of preposition. The noun or pronoun with its modifiers that follows a preposition. Example: *Along **the Paris streets**, the death-carts rumble hollow and harsh.* (*A Tale of Two Cities* by Charles Dickens).

Objective case. Pronouns used as direct objects, indirect objects, or as objects of a preposition. Example: *For he today that sheds his blood with **me** shall be my brother.* (*Henry V* by William Shakespeare).

GRAMMAR GLOSSARY

O

Objective complement. A noun or adjective that renames or describes a direct object. Example: *O God, I could be bounded in a nutshell and count myself a **king** of infinite space, were it not that I have bad dreams.* (*Hamlet* by William Shakespeare).

P

Parallelism. Arranging words and phrases consistently to express similar ideas. Example: I like to hike, fishing, and swimming. (Incorrect) I like **hiking**, **fishing**, and **swimming**. (Correct).

Parenthetical expression. Words that are not grammatically related to the rest of a sentence, set off by parentheses (()). Example: *He had passed his life in estimating people (**it was part of the medical trade**), and in nineteen cases out of twenty he was right.* (*Washington Square* by Henry James).

Participial phrase. A participle with its modifiers and complements. Example: *In the morning, **looking into each other's faces**, they read their fate.* (*The Outcasts of Poker Flat* by Bret Harte).

Participle. A verbal ending in *ing*, *ed*, *d*, or an irregular form that is used as an adjective. Example: *I am not in the **giving** vein today.* (*Richard III* by William Shakespeare).

Parts of Speech. The parts of speech are verb, noun, adjective, adverb, preposition, pronoun, interjection, and conjunction.

Passive voice. Indicates that the subject receives the action of the verb in a sentence. Example: ***The red sun was pasted in the sky like a wafer.*** (*The Red Badge of Courage* by Stephen Crane).

Period. A punctuation mark (.) used at the end of a declarative sentence or an abbreviation. Example: *Such are the true facts of the death of Dr. Grimesby Roylott, of Stoke Moran.* (*The Adventure of the Speckled Band* by Arthur Conan Doyle).

Periodic sentence. A dependent clause followed by an independent clause. Example: **Because it was raining, I didn't go shopping.**

Personal pronoun. Refers to a particular person, place, thing, or idea. Example: I, me, we, us, you, he, him, she, her, it, they, them.

Phrase. A group of related words that do not have a subject or a verb. Example: ***Climbing to a high chamber, in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears.*** (*A Tale of Two Cities* by Charles Dickens).

Possessive pronoun. A pronoun form used to show ownership. Example: my, mine, our, ours, your, yours, his, hers, its, their, theirs. ***My** Intended, **my** ivory, **my** station, **my** river, **my** – everything belonged to him.* (*Heart of Darkness* by Joseph Conrad).

Predicate. A group of word or words that tells something about the subject. Example: ***Joe laid his hand upon my shoulder with the touch of a woman.*** (*Great Expectations* by Charles Dickens).

GRAMMAR GLOSSARY

P

Predicate adjective. An adjective that modifies the subject in a sentence with a linking verb. Example: *No one is so thoroughly **superstitious** as the godless man.* (*Uncle Tom's Cabin* by Harriet Beecher Stowe).

Predicate nominative. A noun or pronoun that identifies, renames, or explains the subject in a sentence with a linking verb. Example: *The scarlet letter was her **passport** into regions where other women dared not tread.* (*The Scarlet Letter* by Nathaniel Hawthorne).

Prefix. A word part added to the beginning of a word to change its basic meaning. Example: *Do your work and you shall **reinforce** yourself.* (*Self-Reliance* by Ralph Waldo Emerson).

Preposition. A word that shows the relationship between a noun or pronoun and another word in a sentence. Example: *I had worked hard **for** nearly two years, **for** the sole purpose **of** infusing life **into** an inanimate body.* (*Frankenstein* by Mary Shelley).

Prepositional phrase. A group of words that begins with a preposition, ends with a noun or pronoun, and is used as an adjective or an adverb. Example: *The mass of men lead lives **of quiet desperation.*** (*Walden* by Henry David Thoreau).

Pronoun. A word that takes the place of one or more nouns. Example: *Do all men kill the things **they** do not love?* (*The Merchant of Venice* by William Shakespeare).

Proper adjective. A capitalized adjective formed from a proper noun. Example: *I changed to the **Illinois** edge of the island to see what luck I could have, and I warn't disappointed.* (*Huckleberry Finn* by Mark Twain).

Proper noun. A capitalized noun that names a particular person, place, thing, or idea. Example: *This is **Inspector Newcomen of Scotland Yard.*** (*Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson).

Punctuation. Punctuation marks include apostrophe, colon, comma, dash, ellipsis, exclamation point, hyphen, period, question mark, quotation marks, and semicolon. (Self-Reliance)

Q

Question mark. A punctuation mark (?) used to indicate a question or to end an interrogative sentence. Example: *Who in the rainbow can show the line where the violet tint ends and the orange tint begins?* (*Billy Budd* by Herman Melville).

Quotation mark. Punctuation mark (‘ ’) used to enclose a quotation or title within a quotation. Example: *“There’s a charming piece of music by Handel called ‘**The Harmonious Blacksmith.**’”* (*Great Expectations* by Charles Dickens).

GRAMMAR GLOSSARY

Q

Quotation marks. Punctuation mark (") used at the beginning and end of a direct quotation, to enclose titles of art works, chapters, articles, short stories, poems, songs, and other parts of books or magazines. Example: *Here in Milan, in an ancient tumbledown ruin of a church, is the mournful wreck of the most celebrated painting in the world – “The Last Supper,” by Leonardo da Vinci. (The Innocents Abroad by Mark Twain).*

R

Reflexive pronoun. A pronoun formed by adding *self* or *selves* to a personal pronoun. Example: myself, yourself, himself, herself, itself, ourselves, yourselves, themselves. *The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings. (Julius Caesar by William Shakespeare).*

Regular verb. A verb that forms its past tense and past participle by adding *ed* or *d* to the present tense. Example: *He ordered me like a dog, and I obeyed like a dog. (David Copperfield by Charles Dickens).*

Relative pronoun. A pronoun that relates an adjective clause to its antecedent. Example: *who, whom, whose, which, that.* Note: Adjective clauses sometimes begin with *where* and *when*. Example: *There was things which he stretched, but mainly he told the truth. (Huckleberry Finn by Mark Twain).*

Restrictive phrase or clause. Another name for *essential* phrase or clause.

S

Salutation. The opening greeting that comes before the body of a letter. Use a comma after the salutation in a friendly letter and a colon after the salutation in a business letter. *My Dear Victor, (Frankenstein by Mary Shelley).*

Semicolon. A punctuation mark (;) used to separate the independent clauses of a compound sentence that are not joined by conjunctions, before certain transitional words (however, furthermore, moreover, therefore, etc.), and between items in a series if the items contain commas. Example: *Cowards die many times before their deaths; the valiant never taste of death but once. (Julius Caesar by William Shakespeare).*

Sentence. A group of words with a subject and a verb that expresses a complete thought. Example: *The odor of the sharp steel forced itself into my nostrils. (The Pit and the Pendulum by Edgar Allan Poe).*

Sentence fragment. A group of words that lacks either a subject or a verb that does not express a complete thought. Example: *Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! (A Christmas Carol by Charles Dickens).*

Series. Three or more words or phrases in succession separated by commas or semicolons. Example: *At a table he sat and consumed beefsteak, flapjacks, doughnuts, and pie. (The Cop and the Anthem by O. Henry).*

GRAMMAR GLOSSARY

S

Simple predicate. The verb. The main word or phrase in the complete predicate. Example: *This cold night **will turn** us all to fools and madmen.* (*King Lear* by William Shakespeare).

Simple sentence. A sentence that is one independent clause. Example: ***Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush.*** (*Tom Sawyer* by Mark Twain).

Subject. A word or group of words that names the person, place, thing, or idea the sentence is about. Example: *A long, low **moan**, indescribably sad, swept over the moor.* (*The Hound of the Baskervilles* by Arthur Conan Doyle).

Subordinate clause. A clause that cannot stand alone as a sentence because it does not express a complete thought. Also called a *dependent* clause. Example: ***As Ichabod approached this fearful tree,** he began to whistle.* (*The Legend of Sleepy Hollow* by Washington Irving).

Suffix. A word part added to the end of a word that changes its meaning. Example: *A minority is **powerless** while it conforms to the majority.* (*Civil Disobedience* by Henry David Thoreau).

T

Tense. The form a verb takes to show time. Example: present, past, future, present perfect, past perfect, and future perfect. Example: *We **will have** rings and things and fine array.* (*The Taming of the Shrew* by William Shakespeare).

Transitive verb. An action verb that requires an object. Example: *Vanity, working on a weak head, **produces** every sort of mischief.* (*Emma* by Jane Austen).

U

Understood subject. A subject that is understood rather than stated. Example: ***[You]** Give me the worst first.* (*A Tale of Two Cities* by Charles Dickens).

V

Verb. A word or words that show the action in the sentence and tell what the subject is doing. Example: *A girl **learns** many things in a New England village.* (*The House of the Seven Gables* by Nathaniel Hawthorne).

Verbal. A verb form used as some other part of speech. The three verbals are: participles, gerunds, and infinitives.

Verbal phrase. The main verb plus one or more helping verbs. Example: *would have made, will be going, should do.* *After such a fall as this, I **shall think** nothing of tumbling downstairs!* (*Alice's Adventures in Wonderland* by Lewis Carroll).