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grammar, style, and proofreading exercises

# **The Grammartog Guide to A Christmas Carol**

## **by Charles Dickens**

**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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***A CHRISTMAS CAROL* by Charles Dickens – Grammar and Style**  
***All sentences are 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.        Marley was dead to begin with.
- \_\_\_ 2.        This must be distinctly understood, or nothing wonderful can come of the story I am going to relate.
- \_\_\_ 3.        Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!
- \_\_\_ 4.        Nobody ever stopped him in the street to say, with gladsome looks, “My dear Scrooge, how are you? When will you come to see me?”
- \_\_\_ 5.        It was the voice of Scrooge’s nephew, who came upon him so quickly that this was the first intimation he had of his approach.
- \_\_\_ 6.        “What right have you to be merry?”
- \_\_\_ 7.        “If I could work my will,” said Scrooge indignantly, “every idiot who goes about with ‘Merry Christmas’ on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart.”
- \_\_\_ 8.        He put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.
- \_\_\_ 9.        But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said, “Pooh, pooh!” and closed it with a bang.
- \_\_\_ 10.       It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.
- \_\_\_ 11.       “I wear the chain I forged in life,” replied the Ghost.
- \_\_\_ 12.       He held up his chain at arm’s-length, as if that were the cause of all his unavailing grief, and flung it heavily upon the ground again.
- \_\_\_ 13.       “At this time of the rolling year,” the specter said, “I suffer most.”

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EXERCISE 1            PARTS OF SPEECH

- \_\_\_ 14.        “I have sat invisible beside you many and many a day.”
- \_\_\_ 15.        The idea being an alarming one, he scrambled out of bed, and groped his way to the window.
- \_\_\_ 16.        Marley’s Ghost bothered him exceedingly.
- \_\_\_ 17.        The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength.
- \_\_\_ 18.        The Spirit must have heard him thinking, for it said immediately: “Your reclamation, then. Take heed!”
- \_\_\_ 19.        “I see a vacant seat, and a crutch without an owner, carefully preserved.”
- \_\_\_ 20.        Tiny Tim drank it last of all, but he didn’t care twopence for it.
- \_\_\_ 21.        “He hasn’t the satisfaction of thinking – ha, ha, ha! – that he is ever going to benefit us with it.”
- \_\_\_ 22.        After tea, they had some music.
- \_\_\_ 23.        He always knew where the plump sister was.
- \_\_\_ 24.        Much they saw, and far they went, and many homes they visited, but always with a happy end.
- \_\_\_ 25.        From the foldings of its robe, it brought two children, wretched, abject, frightful, hideous, miserable.

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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**

The mention of Marleys' funeral brings

1

me back to the point I started from. Their

2

is no doubt that Marley was dead. this

3

must be distinktly understood, or nothing

4

wonderfull can come of the story I am going

5

to relate

6

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**PASSAGE 2**

Scrooge never painted out old Marleys

1

name. There it stood, years afterward,

above the wearhouse door: Scrooge and

2

Marley. The firm was known as Scrooge

3

and Marley. sometimes people new to the

4

busines called Scrooge Scrooge, and sometimes

5

marley, but he answered to both names.

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



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

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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.        The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice.
- \_\_\_ 2.        Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal.
- \_\_\_ 3.        This lunatic, in letting Scrooge's nephew out, had let two other people in.
- \_\_\_ 4.        They had books and papers in their hands, and bowed to him.
- \_\_\_ 5.        At the ominous word "liberality," Scrooge frowned, and shook his head, and handed the credentials back.
- \_\_\_ 6.        "I don't make merry myself at Christmas, and I can't afford to make idle people merry."
- \_\_\_ 7.        "It's enough for a man to understand his own business, and not to interfere with other people's."
- \_\_\_ 8.        The clerk observed that it was only once a year.
- \_\_\_ 9.        Now it is a fact that there was nothing at all particular about the knocker on the door, except that it was very large.
- \_\_\_ 10.       But before he shut his heavy door, he walked through his rooms to see that all was right.
- \_\_\_ 11.       Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now.
- \_\_\_ 12.       "You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato."
- \_\_\_ 13.       Again the specter raised a cry, and shook his chain and wrung his shadowy hands.

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

- \_\_\_\_ 14.        Scrooge lay in this state until the chime had gone three quarters more, when he remembered on a sudden, that the Ghost had warned him of a visitation when the bell tolled One.
- \_\_\_\_ 15.        Lights flashed up in the room upon the instant, and the curtains of his bed were drawn.
- \_\_\_\_ 16.        As the words were spoken, they passed through the wall, and stood upon an open country road with fields on either hand.
- \_\_\_\_ 17.        The darkness and the mist had vanished with it, for it was a clear, cold, winter day, with snow upon the ground.
- \_\_\_\_ 18.        They left the highroad, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola, on the roof, and a bell hanging in it.
- \_\_\_\_ 19.        Scrooge's former self grew larger at the words, and the room became a little darker and more dirty.
- \_\_\_\_ 20.        During the whole of this time, Scrooge had acted like a man out of his wits.
- \_\_\_\_ 21.        But the relentless Ghost pinioned him in both his arms, and forced him to observe what happened next.
- \_\_\_\_ 22.        "It really seemed as if he had known our Tiny Tim, and felt with us."
- \_\_\_\_ 23.        Scrooge hastened to the window of his office, and looked in.
- \_\_\_\_ 24.        Still the Ghost pointed downward to the grave by which it stood.
- \_\_\_\_ 25.        He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted the children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure.

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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.        Marley was dead, to begin with.
- \_\_\_ 2.        Scrooge and he were partners for I don't know how many years.
- \_\_\_ 3.        Scrooge never painted out old Marley's name.
- \_\_\_ 4.        The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who, in a dismal little cell beyond, a sort of tank, was copying letters.
- \_\_\_ 5.        "You're quite a powerful speaker, sir," he added, turning to his nephew.
- \_\_\_ 6.        His nephew left the room without an angry word, notwithstanding.
- \_\_\_ 7.        They were portly gentlemen, pleasant to behold; and now stood with their hats off, in Scrooge's office.
- \_\_\_ 8.        "Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?"
- \_\_\_ 9.        He lived in chambers which had once belonged to his deceased partner.
- \_\_\_ 10.       Scrooge was not a man to be frightened by echoes.
- \_\_\_ 11.       His body was transparent; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.
- \_\_\_ 12.       At this the spirit raised a frightful cry, and shook his chain with such a dismal and appalling noise, that Scrooge held on tight to his chair, to save himself from falling in a swoon.
- \_\_\_ 13.       "The common welfare was my business; charity, mercy, forbearance, and benevolence were all my business.
- \_\_\_ 14.       Scrooge closed the window, and examined the door by which the Ghost had entered.

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EXERCISE 5            COMPLEMENTS

- \_\_\_\_ 15.        He gave the cap a parting squeeze, in which his hand relaxed, and had barely time to reel to bed before he sank into a heavy sleep.
- \_\_\_\_ 16.        “I am the Ghost of Christmas Past.”
- \_\_\_\_ 17.        His face had not the harsh and rigid lines of later years, but it had begun to wear the signs of care and avarice.
- \_\_\_\_ 18.        Alas for Tiny Time, he bore a little crutch, and had his limbs supported by an iron frame!
- \_\_\_\_ 19.        Scrooge was the Ogre of the family.
- \_\_\_\_ 20.        The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song – it had been a very old song when he was a boy – and from time to time they all joined in the chorus.
- \_\_\_\_ 21.        For he had an expectation that the conduct of his future self would give him the clue he missed, and would render the solution of these riddles easy.
- \_\_\_\_ 22.        Scrooge knew the men, and looked toward the Spirit for an explanation.
- \_\_\_\_ 23.        It gave him little surprise, however, for he had been revolving in his mind a change of life, and thought and hoped he saw his newborn resolutions carried out in this.
- \_\_\_\_ 24.        The only emotion that the Ghost could show him, caused by the event, was one of pleasure.
- \_\_\_\_ 25.        The phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

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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.        Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting-house.
- \_\_\_\_ 2.        Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.
- \_\_\_\_ 3.        Becoming immediately sensible of the impropriety, he poked the fire, and extinguished the last frail spark forever.
- \_\_\_\_ 4.        “Let me hear another sound from you,” said Scrooge, “and you’ll keep your Christmas by losing your situation!”
- \_\_\_\_ 5.        “I am sorry, with all my heart, to find you so resolute.”
- \_\_\_\_ 6.        “But I have made the trial in homage to Christmas, and I’ll keep my Christmas humor to the last.”
- \_\_\_\_ 7.        “Scrooge and Marley’s I believe,” said one of the gentlemen, referring to his list.
- \_\_\_\_ 8.        At length the hour of shutting up the counting-house arrived.
- \_\_\_\_ 9.        “In life I was your partner, Jacob Marley.”
- \_\_\_\_ 10.       He tried to say “Humbug!” but stopped at the first syllable.
- \_\_\_\_ 11.       He was endeavoring to pierce the darkness with his ferret eyes, when the chimes of a neighboring church struck the four quarters.
- \_\_\_\_ 12.       To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped.
- \_\_\_\_ 13.       He touched the spring of his repeater, to correct this most preposterous clock.
- \_\_\_\_ 14.       The idea being an alarming one, he scrambled out of bed, and groped his way to the window.

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EXERCISE 6            PHRASES

- \_\_\_\_ 15.        Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven.
- \_\_\_\_ 16.        Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence . . .
- \_\_\_\_ 17.        Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire.
- \_\_\_\_ 18.        The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song . . .
- \_\_\_\_ 19.        It was a much greater surprise to Scrooge to recognize it as his own nephew's and to find himself in a bright, dry, gleaming room, with the Spirit standing smiling by his side, and looking at that same nephew with approving affability!
- \_\_\_\_ 20.        Knocking down the fire-irons, tumbling over the chairs, bumping up against the piano, smothering himself among the curtains, wherever she went, there went he!
- \_\_\_\_ 21.        When it came near him, Scrooge bent down upon his knee, for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.
- \_\_\_\_ 22.        The Ghost conducted him through several streets familiar to his feet and, as they went along, Scrooge looked here and there to find himself, but nowhere was he to be seen.
- \_\_\_\_ 23.        They entered poor Bob Cratchit's house – the dwelling he had visited before – and found the mother and the children seated round the fire.
- \_\_\_\_ 24.        “But, however and whenever we part from one another, I am sure we shall none of us forget poor Tiny Tim – shall we? – or this first parting that there was among us?”
- \_\_\_\_ 25.        The Spirit stood among the graves, and pointed down to One.

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EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

*subj* = subject  
*adj* = adjective

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

*o.p.* = object of preposition

Verbal Usage

- \_\_\_\_\_ 1.      To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call “nuts” to Scrooge.
- \_\_\_\_\_ 2.      “What right have you to be dismal?”
- \_\_\_\_\_ 3.      Scrooge, having no better answer ready on the spur of the moment, said “Bah!” again; and followed it up with “Humbug!”
- \_\_\_\_\_ 4.      “A poor excuse for picking a man’s pocket every twenty-fifth of December!” said Scrooge, buttoning his greatcoat to the chin.
- \_\_\_\_\_ 5.      To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue.
- \_\_\_\_\_ 6.      He fastened the door, and walked across the hall and up the stairs, slowly, too, trimming his candle as he went.
- \_\_\_\_\_ 7.      To sit staring at those fixed glazed eyes in silence, for a moment, would play, Scrooge felt, the very deuce with him.
- \_\_\_\_\_ 8.      But how much greater was his horror when, the phantom taking off the bandage round his head, as if it were too warm to wear indoors, his lower jaw dropped down upon his breast.
- \_\_\_\_\_ 9.      Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable; but he could see nothing.
- \_\_\_\_\_ 10.      Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.
- \_\_\_\_\_ 11.      Scrooge was very much dismayed to hear the specter going on at this rate, and began to quake exceedingly.



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EXERCISE 7

VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal    Usage

- \_\_\_\_\_ 12. “I am here to-night to warn you, that you have yet a chance and hope of escaping my fate.”
- \_\_\_\_\_ 13. The air was filled with phantoms, wandering hither and thither in restless haste, and moaning as they went.
- \_\_\_\_\_ 14. The children’s faces, hushed and clustered round to hear what they little understood were brighter, and it was a happier house for this man’s death!
- \_\_\_\_\_ 15. “There was a boy singing a Christmas carol at my door last night.”
- \_\_\_\_\_ 16. But now a knocking at the door was heard, and such a rush immediately ensued that she, with laughing face and plundered dress, was borne toward it, in the center of a flushed and boisterous group . . .
- \_\_\_\_\_ 17. For he wished to challenge the Spirit on the moment of its appearance, and did not wish to be taken by surprise, and made nervous.
- \_\_\_\_\_ 18. Any Cratchit would have blushed to hint at such a thing.
- \_\_\_\_\_ 19. The mother and her daughters were engaged in sewing.
- \_\_\_\_\_ 20. Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom’s hood and dress.
- \_\_\_\_\_ 21. “What do you mean by coming here at this time of day?”
- \_\_\_\_\_ 22. Best and happiest of all, the Time before him was his own, to make amends in!
- \_\_\_\_\_ 23. He was checked in his transports by the churches ringing out the lustiest peals he had ever heard.
- \_\_\_\_\_ 24. Shaving was not an easy task, for his hand continued to shake very much and shaving requires attention, even when you don’t dance while you are at it.
- \_\_\_\_\_ 25. He had a momentary idea of knocking Scrooge down with it, holding him, and calling to the people in the court for help and a strait-waistcoat.

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EXERCISE 8 CLAUSES

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

*subj* = subject

*d.o.* = direct object

*adj* = adjective

*p.n.* = predicate nominative

*o.p.* = object of preposition

*adv* - adverb

- \_\_\_\_ 1. “If I could work my will,” said Scrooge indignantly, “every idiot who goes about with ‘Merry Christmas’ on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart.”
- \_\_\_\_ 2. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven-years-dead partner that afternoon.
- \_\_\_\_ 3. As Scrooge looked fixedly at this phenomenon it was a knocker again.
- \_\_\_\_ 4. “We have never had any quarrel, to which I have been a party.”
- \_\_\_\_ 5. Scrooge asked the question, because he didn’t know whether a ghost so transparent might find himself in a condition to take a chair; and felt in the event of its being impossible, it might involve the necessity of an embarrassing explanation.
- \_\_\_\_ 6. “But you were always a good man of business, Jacob,” faltered Scrooge, who now began to apply this to himself.
- \_\_\_\_ 7. But the strangest thing about it was, that from the crown of its head there sprung a bright, clear jet of light, by which all this was visible . . .
- \_\_\_\_ 8. The truth is, that he tried to be smart, as a means of distracting his own attention and keeping down his terror, for the specter’s voice disturbed the very marrow in his bones.
- \_\_\_\_ 9. “That which promised happiness when we were one in heart is fraught with misery now that we are two.”
- \_\_\_\_ 10. “How often and how keenly I have thought of this, I will not say.”
- \_\_\_\_ 11. “Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course,” said Scrooge.
- \_\_\_\_ 12. “If these shadows remain unaltered by the Future, the child will die.”
- \_\_\_\_ 13. “I went forth last night on compulsion, and I learned a lesson which is working now.”

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EXERCISE 8            CLAUSES

- \_\_\_ 14.        Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.
- \_\_\_ 15.        "What the half-drunken woman whom I told you of last night said to me, when I tried to see him and obtain a week's delay, and what I thought was a mere excuse to avoid me, turns out to have been quite true."
- \_\_\_ 16.        When the strain of music sounded, all the things that Ghost had shown him came upon his mind . . .
- \_\_\_ 17.        He always knew where the plump sister was.
- \_\_\_ 18.        At every fresh question that was put to him, this nephew burst into a fresh roar of laughter and was so inexpressibly tickled, that he was obliged to get up off the sofa and stamp.
- \_\_\_ 19.        The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head.
- \_\_\_ 20.        The Phantom moved away as it had come toward him.
- \_\_\_ 21.        Scrooge followed in the shadow of its dress, which bore him up, he thought, and carried him along.
- \_\_\_ 22.        "There's the window where I saw the wandering Spirits!"
- \_\_\_ 23.        Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh.
- \_\_\_ 24.        He had never dreamed that any walk – that anything – could give him so much happiness.
- \_\_\_ 25.        He passed the door a dozen times before he had the courage to go up and knock.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

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

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

- \_\_\_ 1.        Old Marley was as dead as a door-nail.
- \_\_\_ 2.        Hard and sharp as flint, from which no steel had ever struck out generous fire, secret, and self-contained, and solitary as an oyster.
- \_\_\_ 3.        He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.
- \_\_\_ 4.        The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.
- \_\_\_ 5.        "We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices."
- \_\_\_ 6.        The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterward, as if its teeth were chattering in its frozen head up there.
- \_\_\_ 7.        The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol . . .
- \_\_\_ 8.        It was not in impenetrable shadow, as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar.
- \_\_\_ 9.        Upon its coming in, the dying flame leaped up, as though it cried, "I know him! Marley's Ghost" and fell again.
- \_\_\_ 10.        "You travel fast?" said Scrooge. "On the wings of the wind," replied the Ghost.
- \_\_\_ 11.        "The dealings of my trade were but a drop of water in the comprehensive ocean of my business!"
- \_\_\_ 12.        All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 13.        “A quarter past,” said Scrooge, counting. “Ding, dong!”
- \_\_\_ 14.        He was conscious of a thousand odors floating in the air, each one connected with a thousand thoughts, and hopes, and joys, and cares long, long forgotten!
- \_\_\_ 15.        All these boys were in great spirits, and shouted to each other, until the broad fields were so full of merry music that the crisp air laughed to hear it.
- \_\_\_ 16.        They charged into the street with the shutters – one, two, three – had ‘em up in their places – four, five, six – barred ‘em and pinned ‘em – seven, eight, nine – came back before you could have got to twelve, panting like race-horses.
- \_\_\_ 17.        . . . these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes, bubbling up, knocked loudly at the saucepan lid to be let out and peeled.
- \_\_\_ 18.        . . . two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.
- \_\_\_ 19.        “As good as gold,” said Bob, “and better.”
- \_\_\_ 20.        In half a minute Mrs. Cratchit entered – flushed, but smiling proudly with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half a quartern of ignited brandy, and bedight with Christmas holly stuck into the top.
- \_\_\_ 21.        These held the hot stuff from the jug, however, as well as golden goblets would have done and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and crackled noisily.
- \_\_\_ 22.        The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him.
- \_\_\_ 23.        “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy.”
- \_\_\_ 24.        Clash, clash, hammer; ding, dong, bell! Bell, dong, ding; hammer, clang, clash!
- \_\_\_ 25.        “Thankee,” said Scrooge. “I am much obliged to you. I thank you fifty times. Bless you!”

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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.      Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner.
- \_\_\_ 2.      No warmth could warm, no wintry weather chill him.
- \_\_\_ 3.      What's Christmas-time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer . . .
- \_\_\_ 4.      The clerk in the tank involuntarily applauded.
- \_\_\_ 5.      With an ill will Scrooge dismounted from his stool, and tacitly admitted the fact to the expectant clerk in the tank, who instantly snuffed his candle out, and put on his hat.
- \_\_\_ 6.      Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's book, went home to bed.
- \_\_\_ 7.      The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands.
- \_\_\_ 8.      It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead.
- \_\_\_ 9.      The specter, after listening for a moment, joined in the mournful dirge; and floated out upon the bleak, dark night.
- \_\_\_ 10.      Scrooge went to bed again, and thought, and thought, and thought it over and over, and could make nothing of it.
- \_\_\_ 11.      Fowls clucked and strutted in the stables, and the coach-houses and sheds were over-run with grass.
- \_\_\_ 12.      At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he had used to be.
- \_\_\_ 13.      He only knew that it was quite correct; that everything had happened so; that there he was, alone again, when all the other boys had gone home for the jolly holidays.

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EXERCISE 10      STYLE: POETIC DEVICES

- \_\_\_\_ 14.      Although they had but that moment left the school behind them, they were now in the busy thoroughfares of a city, where shadowy passengers passed and repassed, where shadowy carts and coached battled for the way, and all the strife and tumult of a real city were.
- \_\_\_\_ 15.      There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on.
- \_\_\_\_ 16.      When this result was brought about, old Fezziwig, clapping hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose.
- \_\_\_\_ 17.      When the clock struck eleven, this domestic ball broke up.
- \_\_\_\_ 18.      There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall.
- \_\_\_\_ 19.      I have seen your nobler aspirations fall off one by one, until the master passion, Gain, engrosses you.
- \_\_\_\_ 20.      He felt that he was restored to consciousness in the right nick of time, for the especial purpose of holding conference with the second messenger dispatched to him through Jacob Marley's intervention.
- \_\_\_\_ 21.      . . . he was ready for a good broad field of strange appearances, and that nothing between a baby and a rhinoceros would have astonished him very much.
- \_\_\_\_ 22.      How it bared its breadth of breast, and opened its capacious palm, and floated on, outpouring, with a generous hand, its bright and harmless mirth on everything within its reach!
- \_\_\_\_ 23.      "Who suffers by his ill whims?"
- \_\_\_\_ 24.      Bob trembled, and got a little nearer to the ruler.
- \_\_\_\_ 25.      He became as good a friend, as good a master, and as good a man as the good old City knew, or any other good old city, town, or borough in the good old world.

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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.      It was cold, bleak, biting weather, foggy withal, and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them.
- \_\_\_\_ 2.      He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.
- \_\_\_\_ 3.      But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said, "Pooh, pooh!" and closed it with a bang.
- \_\_\_\_ 4.      Marley, in his pigtail, usual waistcoat, tights and boots; the tassels on the latter bristling like his pigtail, and his coat-skirts, and the hair upon his head.
- \_\_\_\_ 5.      The Ghost, on hearing this, set up another cry, and clanked his chain so hideously in the dead silence of the night, that the Ward would have been justified in indicting it for a nuisance.
- \_\_\_\_ 6.      He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then.
- \_\_\_\_ 7.      It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful.
- \_\_\_\_ 8.      He was conscious of a thousand odors floating in the air, each one connected with a thousand thoughts, and hopes, and joys, and cares long, long forgotten!
- \_\_\_\_ 9.      The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading.
- \_\_\_\_ 10.      This idea taking full possession of his mind, he got up softly, and shuffled in his slippers to the door.
- \_\_\_\_ 11.      The walls and ceiling were so hung with living green that it looked a perfect grove; from every part of which bright, gleaming berries glistened.



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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 12.      The sky was gloomy, and the shortest streets were choked up with a dingy mist, half thawed, half frozen, whose heavier particles descended in a shower of sooty atoms, as if all the chimneys in Great Britain had, by one consent, caught fire, and were blazing away to their dear hearts' content.
- \_\_\_\_ 13.      A cat was tearing at the door, and there was a sound of gnawing rats beneath the hearthstone.
- \_\_\_\_ 14.      His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister . . .
- \_\_\_\_ 15.      The pudding was out of the copper. A smell like a washing-day! That was the cloth.
- \_\_\_\_ 16.      The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovelful of chestnuts on the fire.
- \_\_\_\_ 17.      Scrooge's nephew reveled in another laugh, and as it was impossible to keep the infection off, though the plump sister tried hard to do it with aromatic vinegar, his example was unanimously followed.
- \_\_\_\_ 18.      The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.
- \_\_\_\_ 19.      Alleys and archways, like so many cesspools, disgorged their offenses of smell, and dirt, and life, upon the struggling streets; and the whole quarter reeked with crime, with filth and misery.
- \_\_\_\_ 20.      Mrs. Cratchit kissed him, his daughters kissed him, the two young Cratchits kissed him, and Peter and himself shook hands.

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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. folklore/superstition*

*d. literary*

*e. childhood games*

- \_\_\_\_ 1.      If we were not perfectly convinced that Hamlet's father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot . . .
- \_\_\_\_ 2.      "I'll retire to Bedlam."
- \_\_\_\_ 3.      If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then, indeed, he would have roared to lusty purpose.
- \_\_\_\_ 4.      The office was closed in a twinkling, and the clerk . . . went down a slide on Cornhill, at the end of a lane of boys, twenty times, in honor of its being Christmas Eve, and then ran home to Camden Town, as hard as he could pelt, to play at blindman's buff.
- \_\_\_\_ 5.      They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again.
- \_\_\_\_ 6.      To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.
- \_\_\_\_ 7.      There were Cains and Abels, Pharaoh's daughters, Queens of Sheba, angelic messengers descending through the air on clouds like feather-beds . . .
- \_\_\_\_ 8.      . . . and yet that face of Marley, seven years dead, came like the ancient Prophet's rod, and swallowed up the whole.
- \_\_\_\_ 9.      Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.
- \_\_\_\_ 10.      "Well!" returned Scrooge, "I have but to swallow this, and be for the rest of my days persecuted by a legion of goblins all my own creation.

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EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_ 11.      “Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode?”
- \_\_\_ 12.      “Why, it’s Ali Baba!” Scrooge exclaimed in ecstasy.
- \_\_\_ 13.      And the Sultan’s Groom turned upside down by the Genii; there he is upon his head!
- \_\_\_ 14.      “Poor Robin Crusoe, he called him, when he came home again, after sailing round the island.”
- \_\_\_ 15.      “There was a boy singing a Christmas carol at my door last night.”
- \_\_\_ 16.      In easy state upon this couch, there sat a jolly Giant, glorious to see who bore a glowing torch, in shape not unlike Plenty’s horn, and held it up, high up . . .
- \_\_\_ 17.      “He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember, upon Christmas Day, who made lame beggars walk and blind men see.”
- \_\_\_ 18.      After a while they played at forfeits, for it is good to be children sometimes, and never better than at Christmas, when its mighty Founder was a child himself.
- \_\_\_ 19.      It was a game called Yes and No, where Scrooge’s nephew had to think of something, and the rest must find out what, he only answering to their questions yes or no, as the case was.
- \_\_\_ 20.      Likewise, at the game of How, When, and Where, she was very great, and, to the secret joy of Scrooge’s nephew, beat her sisters hollow, though they were sharp girls, too, as Topper could have told you.

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EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire, secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did. (From Stave One)

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 Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping,
- 2 clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous
- 3 fire, secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped
- 4 his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out
- 5 shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He
- 6 carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw
- 7 it one degree at Christmas.
- 8 External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him.
- 9 No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain
- 10 less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail,
- 11 and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely,
- 12 and Scrooge never did.

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EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- \_\_\_\_ 1.      The underlined words in Lines 3 and 8 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 2.      Line 1 contains an example of . . .  
a. metaphor   b. simile   c. personification
- \_\_\_\_ 3.      All of the following word pairs are examples of assonance EXCEPT . . .  
a. Hard – sharp (Line 2)  
b. cold – froze (Line 3)  
c. thin – lips (Line 4)  
d. wiry – chin (Line 5)
- \_\_\_\_ 4.      All of the following descriptions are parallel in meaning EXCEPT . . .  
a. *he was a tight-fisted hand at the grindstone* (Line 1)  
b. *The cold within him froze his old features* (Line 3)  
c. *He carried his own low temperature always about with him* (Lines 5-6)  
d. *No wind that blew was bitterer than he* (Line 9)
- \_\_\_\_ 5.      The words “dog-days” in Line 6 refer to . . .  
a. The days that Scrooge would bring his dog to the office  
b. The days of the summer months of June, July, and August  
c. The days on which Scrooge was grouchy and unkind  
d. The first days of winter in November and December
- \_\_\_\_ 6.      The word “rime” in Line 5 probably is closest in meaning to . . .  
a. a poem set in winter  
b. a scarf or muffler  
c. a coating of ice or snow  
d. a light colored wig or hat

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

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

Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather, foggy withal, and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already – it had not been light all day – and candles were flaring in the windows of the neighboring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that, although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who, in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed. (From Stave One)

**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 Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his
- 2 counting-house. It was cold, bleak, biting weather, foggy withal, and he could hear the people in the court
- 3 outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon
- 4 the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already –
- 5 it had not been light all – and candles were flaring in the windows of the neighboring offices, like ruddy
- 6 smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense
- 7 without, that, although the court was of the narrowest, the houses opposite were mere phantoms. To see
- 8 the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard
- 9 by, and was brewing on a large scale.
- 10 The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who, in a dismal
- 11 little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was
- 12 so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box

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

13 in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be  
14 necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at  
15 the candle; in which effort, not being a man of a strong imagination, he failed.

- \_\_\_\_ 1.      The passage contains ALL of the following inferences EXCEPT . . .  
              a. The clerk is uncomfortable, but not afraid of Scrooge.  
              b. The clerk requires close supervision by Scrooge.  
              c. The clerk thinks he will be fired if he gets more coal from Scrooge.
- \_\_\_\_ 2.      The words “Once upon a time” in Line 1 are a signal to the reader to be  
              aware of all of the following possibilities EXCEPT . . .  
              a. The events of the story did not really happen.  
              b. The story may contain supernatural elements.  
              c. The story is factual, and therefore teaches a moral lesson.  
              d. The story probably has a happy ending.
- \_\_\_\_ 3.      All of the following words describe the tone of the passage EXCEPT . . .  
              a. dismal    b. pessimistic    c. gloomy    d. dreary
- \_\_\_\_ 4.      The underlined words in Lines 5-6 are an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 5.      Lines 8 and 9 contain an example of . . .  
              a. allusion and personification  
              b. metaphor and personification  
              c. simile and personification
- \_\_\_\_ 6.      The author’s attitude toward the clerk is revealed in all of the following  
              descriptions EXCEPT . . .  
              a. *that he might keep his eye upon his clerk* (Line 10)  
              b. *a dismal little cell beyond* (Line 10-11)  
              c. *tried to warm himself at the candle* (Line 14-15)  
              d. *not being a man of a strong imagination* (Line 15)

*A CHRISTMAS CAROL* by Charles Dickens – Grammar and Style

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

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

For the people who were shoveling away on the housetops were jovial and full of glee, calling out to one another from the parapets, and now and then exchanging a facetious snowball – better-natured missile far than many a wordy jest – laughing heartily if it went right, and not less heartily if it went wrong. The poulterers' shops were still half open, and the fruiterers' were radiant in their glory. There were great, round, potbellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish onions, shining in the fatness of their growth like Spanish friars, and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeepers' benevolence, to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings ankle-deep through withered leaves; there were Norfolk biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner. The very gold-and-silver-fish, set forth among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared to know that there was something going on and, to a fish, went gasping round and round their little world in slow and passionless excitement. (From Stave Three)

**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 For the people who were shoveling away on the housetops were jovial and full of glee, calling out to one
- 2 another from the parapets, and now and then exchanging a facetious snowball – better-natured missile
- 3 far than many a wordy jest – laughing heartily if it went right, and not less heartily if it went wrong. The
- 4 poulterers' shops were still half open, and the fruiterers' were radiant in their glory. There were great,
- 5 round, potbellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the
- 6 doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced,
- 7 broad-girthed Spanish onions, shining in the fatness of their growth like Spanish friars, and winking
- 8 from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up
- 9 mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of
- 10 grapes, made, in the shopkeepers' benevolence, to dangle from conspicuous hooks, that people's mouths
- 11 might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their
- 12 fragrance, ancient walks among the woods, and pleasant shufflings ankle-deep through withered



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

13 leaves; there were Norfolk biffins, squab and swarthy, setting off the yellow of the oranges and  
14 lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching  
15 to be carried home in paper bags and eaten after dinner. The very gold-and-silver fish, set forth  
16 among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared  
17 to know that there was something going on and, to a fish, went gasping round and round their little  
18 world in slow and passionless excitement.

- \_\_\_\_ 1.      Personification is used to describe ALL of the following EXCEPT . . .  
              a. baskets    b. onions    c. filberts    d. oranges and lemons
- \_\_\_\_ 2.      The passage contains all of the following descriptions EXCEPT . . .  
              a. a snowball fight  
              b. men tumbling out of doorways  
              c. nuts that smell like dead leaves  
              d. a fish bowl set among fruit
- \_\_\_\_ 3.      In Lines 6-9, *who* is flirting with the girls?  
              a. old gentlemen    b. Spanish friars    c. Spanish onions    d. fruiterers
- \_\_\_\_ 4.      In Line 18, “passionless excitement” is an example of . . .  
              a. oxymoron    b. analogy    c. assonance
- \_\_\_\_ 5.      All of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *jovial and full of glee* (Line 1)  
              b. *facetious snowball* (Line 2)  
              c. *laughing heartily* (Line 3)  
              d. *radiant in their glory* (Line 4)
- \_\_\_\_ 6.      All of the following statements accurately describe the passage EXCEPT . . .  
              a. The description moves from reality to fantasy.  
              b. The description is characterized by energy and vitality.  
              c. There is a shift in tone from optimism to pessimism.  
              d. The description reflects the boundless joy of Christmas.

*A CHRISTMAS CAROL* by Charles Dickens – Grammar and Style

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

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

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants, and water spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner, and nothing grew but moss and furze, and coarse, rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet was lost in the thick gloom of darkest night.

“What place is this?” asked Scrooge.

“A place where miners live, who labor in the bowels of the earth,” returned the Spirit. “But they know me. See!”

A light shone from the window of a hut, and swiftly they advanced toward it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children’s children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song – it had been a very old song when he was a boy – and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud, and so surely as they stopped, his vigor sank again. (From Stave Three)

**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 And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where
- 2 monstrous masses of rude stone were cast about, as though it were the burial-place of giants, and water
- 3 spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner, and
- 4 nothing grew but moss and furze, and coarse, rank grass. Down in the west the setting sun had left a
- 5 streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, frowning
- 6 lower, lower, lower yet was lost in the thick gloom of darkest night.
- 7 “What place is this?” asked Scrooge.
- 8 “A place where miners live, who labor in the bowels of the earth,” returned the Spirit. “But they know
- 9 me. See!”
- 10 A light shone from the window of a hut, and swiftly they advanced toward it. Passing through the wall of
- 11 mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and
- 12 woman, with their children and their children’s children, and another generation beyond that, all decked
- 13 out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind
- 14 upon the barren waste, was singing them a Christmas song – it had been a very old song when he was a

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

15 boy – and from time to time they all joined in the chorus. So surely as they raised their voices, the old  
16 man got quite blithe and loud, and so surely as they stopped, his vigor sank again.

- \_\_\_\_ 1.      The underlined words in Line 1 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 2.      The word “giants” in Line 2 is an example of . . .  
              a. metaphor    b. simile    c. personification    d. allusion
- \_\_\_\_ 3.      In Line 3, “the frost that held it prisoner” refers to . . .  
              a. the giant    b. the sun    c. ice and snow    d. the Ghost
- \_\_\_\_ 4.      In Lines 5-6, “frowning lower, lower, lower” refers to . . .  
              a. the giant    b. the streak    d. Scrooge    e. the Ghost
- \_\_\_\_ 5.      The author uses the scene with the miner’s family to support ALL of  
              the following themes EXCEPT . . .  
                  a. Christmas is celebrated in remote, unexpected places.  
                  b. Christmas is a family celebration.  
                  c. Christmas is more important to elderly people than it is to the young.  
                  d. Christmas is celebrated as joyously by the poor as by the rich.
- \_\_\_\_ 6.      The underlined words in Line 16 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**BATHOS** – sentimentality.

**BILDUNGSROMAN** – A novel that deals with the coming of age or growing up of a young

person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

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

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

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

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

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

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

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

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

**CONNOTATION** – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).

**CONSONANCE** – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

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

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

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

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

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

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

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

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

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

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

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

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

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

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

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

**EPILOGUE** – A concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, personification.

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

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

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

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

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

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

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

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

outright.

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

**IRONY** – a reality different from appearance. (Brutus is an honorable man).

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

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

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

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

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

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

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

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

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

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

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

**NOVELLA** – a tale or short story.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**PROTAGONIST** – the main character.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**SUSPENSE** – anticipation of the outcome.

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

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

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

**THEME** – a central idea.

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

**TRANSCENDENTALISM** – a 19<sup>th</sup> century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses.

Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

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

**UNDERSTATEMENT** -- saying less than is actually called for. (*Referring to an Olympic sprinter as being “pretty fast”*).

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

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





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