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grammar, style, and proofreading exercises

The Grammar dog Guide to Great Expectations

by Charles Dickens

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

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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.

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GREAT EXPECTATIONS by Charles Dickens – 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. My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip.
- ____ 2. I drew a childish conclusion that my mother was freckled and sickly.
- ____ 3. Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea.
- ____ 4. "Keep still, you little devil, or I'll cut your throat!"
- ____ 5. The man, after looking at me for a moment, turned me upside down, and emptied my pockets.
- ____ 6. After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.
- ____ 7. "Hah!" said Mrs. Joe, restoring Tickler to his station. "Churchyard indeed!"
- ____ 8. He shivered all the while so violently that it was quite as much as he could do to keep the neck of the bottle between his teeth, without biting it off.
- ____ 9. The man stopped eating, and regarded me with the keenest scrutiny and the greatest surprise.
- ____ 10. He held me by the collar and stared at me so that I began to think his first idea about cutting my throat had revived.
- ____ 11. The last I heard of him, I stopped in the mist to listen, and the file was still going.
- ____ 12. The soldier with the basket soon got a light, and lighted three or four torches, and took one himself and distributed the others.
- ____ 13. Our lights warmed the air about us with their patchy blaze, and the two prisoners seemed rather to like that, as they limped along in the midst of the muskets.

***GREAT EXPECTATIONS* by Charles Dickens – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

- ___ 14. She was dressed in rich materials – satins, and lace, and silks – all of white.
- ___ 15. That was a memorable day to me, for it made great changes in me.
- ___ 16. My mind grew very uneasy on the subject of the pale young gentleman.
- ___ 17. Estella told me we were both to go in, so I took Joe by the coat-cuff and conducted him into Miss Havisham's presence.
- ___ 18. Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque.
- ___ 19. “Ah-h-h!” growled the journeyman, between his teeth, “I'd hold you, if you was my wife.”
- ___ 20. “The house seems to have been violently entered when Joe Gargery was out.”
- ___ 21. Nothing had been taken away from any part of the house.
- ___ 22. I thought Mr. Jaggers glanced at Joe as if he considered him a fool for his disinterestedness.
- ___ 23. Mr. Jaggers had looked on at this as one who recognized in Joe the village idiot, and in me his keeper.
- ___ 24. The more I looked into the glowing coals, the more incapable I became of looking at Joe; the longer the silence lasted, the more unable I felt to speak.
- ___ 25. Looking towards the open window, I saw light wreaths from Joe's pipe floating there, and I fancied it was like a blessing from Joe – not obtruded on me or paraded before me, but pervading the air we shared together.

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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

As I was getting too big for Mr Wopsles great-aunt's
room, my education under that preposterous femail
terminated. Not, however until Biddy had imparted
to me everything she new, from the little catalogue
of prices, to a comic Song she had once bought for
a halfpenny

- ____ 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

Joe had been at the Three Jolly Bargemen,
smoking his pipe, form a quarter after eight
oclock to a quarter before ten. While he was
there, my sister had been standing at the kitchan
door: and had exchanged good night with a farm-
labourer going Home.

- ____ 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

So, Tuesday, wednesday, and Thursday passed;
1
and on Friday morning I went to Mr Pumblechook's,
2
to put on my new clothes and pay my visit to Miss
3
Havisham Mr. Pumblechook's own room was
4
given up to me to dress in, and was decorated with
5
clean towels expresly for the event.
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

sarah Pocket conducted me down, as if I were
1
a ghost who must be seen out. She could not get
2
over my appearence, and was in the last degree
3
confounded. I said "Good-bye, Miss Pocket, but
4
she merely stared, and did not seam collected
5
enough to know that I had spoken.
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

GREAT EXPECTATIONS by Charles Dickens – Grammar and Style

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.

(Hint: Dickens often used the elliptical clause, where the subordinator is not stated, but understood. Two elliptical clauses appear in sentences in this exercise. Example: In the sentence, “She was the smartest woman I had ever met”, the subordinator “that” is omitted, as in “She was the smartest woman that I had ever met.”)

- ___1. I was afraid to sleep, even if I had been inclined, for I knew that at the first faint dawn of morning I must rob the pantry.**
- ___2. His back was towards me, and he had his arms folded, and was nodding forward, heavy with sleep.**
- ___3. It was a dry cold night, and the wind blew keenly, and the frost was white and hard.**
- ___4. In an arm-chair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.**
- ___5. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes.**
- ___6. But, when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-land, and leaned my sleeve against the wall there, and leaned my forehead on it and cried.**
- ___7. After Mr. Pumblechook had driven off, and when my sister was washing up, I stole into the forge to Joe, and remained by him until he had done for the night.**
- ___8. The pupils ate apples and put straws down one another’s backs, until Mr. Wopsle’s great-aunt collected her energies, and made an indiscriminate totter at them with a birch-rod.**
- ___9. He wore a flapping broad-brimmed traveller’s hat, and under it a handkerchief tied over his head in the manner of a cap, so that he showed no hair.**
- ___10. At the appointed time I returned to Miss Havisham’s, and my hesitating ring at the gate brought out Estella.**

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 11. When we had played some half-dozen games, a day was appointed for my return, and I was taken down into the yard to be fed in the former dog-like manner.
- ___ 12. In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.
- ___ 13. When I got into the court-yard, I found Estella waiting with the keys.
- ___ 14. Estella was always about, and always let me in and out, but never told me I might kiss her again.
- ___ 15. It was a trial to my feelings, on the next day but one, to see Joe arraying himself in his Sunday clothes to accompany me to Miss Havisham's.
- ___ 16. Estella took no notice of either of us, but led us the way that I knew so well.
- ___ 17. Home had never been a very pleasant place to me, because of my sister's temper.
- ___ 18. He produced a long purse, with the greatest coolness, and counted them out on the table and pushed them over to me.
- ___ 19. He had been out early with the chaise-cart, and had called at the forge and heard the news.
- ___ 20. The marriage day was fixed, the wedding dresses were bought, the wedding tour was planned out, the wedding guests were invited.
- ___ 21. Mrs. Pocket read all the time, and I was curious to know what the book could be.
- ___ 22. I heard the side door open, and steps come across the court-yard, but I pretended not to hear, even when the gate swung on its rusty hinges.
- ___ 23. After a little further conversation to the same effect, we returned into the castle, where we found Miss Skiffins preparing tea.
- ___ 24. Here Mr. Drummle looked at his boots and I looked at mine, and then Mr. Drummle looked at my boots and I looked at his.
- ___ 25. "I have loved you ever since I first saw you in this house."

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EXERCISE 5 COMPLEMENTS

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

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

- ___ 1. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard . . .
- ___ 2. Joe's forge adjoined our house, which was a wooden house, as many of the dwellings in our country were – most of them, at that time.
- ___ 3. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame.
- ___ 4. My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbors because she had brought me up "by hand."
- ___ 5. "I sometimes have sick fancies," she went on, "and I have a sick fancy that I want to see some play."
- ___ 6. She gave me a triumphant glance in passing me, as if she rejoiced that my hands were so coarse and my boots were so thick, and she opened the gate, and stood holding it.
- ___ 7. "Most marshes is solitary," said Joe.
- ___ 8. "This," said she, pointing to the long table with her stick, "is where I will be laid when I am dead."
- ___ 9. She was not physically strong, and after a little time said, "Slower!"
- ___ 10. I took the indentures out of his hand and gave them to Miss Havisham.
- ___ 11. After that, when we went in to supper, the place and the meal would have a more homely look than ever, and I would feel more ashamed of home than ever, in my own ungracious breast.
- ___ 12. "Yes, Biddy," I observed, when I had done turning it over, "you were my first teacher, and that at a time when we little thought of ever being together like this, in this kitchen."
- ___ 13. Herbert Pocket had a frank and easy way with him that was very taking.

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EXERCISE 5 COMPLEMENTS

- ___ 14. He was still a pale young gentleman, and had a certain conquered languor about him in the midst of his spirits and briskness, that did not seem indicative of natural strength.
- ___ 15. He forged wills, this blade did, if he didn't also put the supposed testators to sleep too.
- ___ 16. "If you talk of strength," said Mr. Jaggers, "I'll show you a wrist. Molly, let them see your wrist."
- ___ 17. The coffee-room at the Blue Boar was empty, and I had not only ordered my dinner there, but had sat down to it, before the waiter knew me.
- ___ 18. Miss Havisham had settled down, I hardly knew how, upon the floor, among the faded bridal relics with which it was strewn.
- ___ 19. Compeyson is the man who professed to be Miss Havisham's lover.
- ___ 20. "Don't let anything happen to the portable property."
- ___ 21. And I felt absolutely certain that this woman was Estella's mother.
- ___ 22. "And the man we have in hiding down the river is Estella's father."
- ___ 23. "Pip," said Mr. Jaggers, laying his hand upon my arm, and smiling openly, "this man must be the most cunning impostor in all London."
- ___ 24. Presently I saw his blue lips again, breathing on the tinder, and then a flare of light flashed up, and showed me Orlick.
- ___ 25. Thus, Trabb's boy became their guide, and with him they went out to the sluice-house: though by the town way to the marshes, which I had avoided.

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EXERCISE 6 PHRASES

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

par = participle ger = gerund infin = infinitive appos = appositive prep = preposition

- ____ 1. My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap.
- ____ 2. He held me by the collar and stared at me so that I began to think his first idea about cutting my throat had revived.
- ____ 3. After receiving the charge with every mark of derision, the pupils formed in line and buzzingly passed a ragged book from hand to hand.
- ____ 4. I had received strict orders from my sister to call for him at the Three Jolly Bargemen that evening, on my way from school, and bring him home at my peril.
- ____ 5. To the Three Jolly Bargemen, therefore, I directed my steps.
- ____ 6. He had a pipe in his mouth, and he took it out, and, after slowly blowing all his smoke away and looking hard at me all the time, nodded.
- ____ 7. And here I may remark that when Mr. Wopsle referred to me, he considered it a necessary part of such reference to rumple my hair and poke it into my eyes.
- ____ 8. I thanked him, staring at him far beyond the bounds of good manners, and holding tight to Joe.
- ____ 9. Presently, Joe came back, saying that the man was gone, but that he, Joe, had left word at the Three Jolly Bargemen concerning the notes.
- ____ 10. Like the clock in Miss Havisham's room, and like Miss Havisham's watch, it had stopped at twenty minutes to nine.
- ____ 11. I could see nothing of the room except the shining of the fire in the window glass, but I stiffened in all my joints with the consciousness that I was under close inspection.
- ____ 12. I made out from this that the work I had to do was to walk Miss Havisham round and round the room.

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EXERCISE 6 PHRASES

- ____ 13. Now, Joe, examining this iron with a smith's eye, declared it to have been filed asunder some time ago.
- ____ 14. "I am instructed to communicate to him," said Mr. Jaggers, throwing his finger at me sideways, "that he will come into a handsome property."
- ____ 15. "Further, that it is the desire of the present possessor of that property that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a work, as a young fellow of great expectations."
- ____ 16. "But if you have any objection, this is the time to mention it."
- ____ 17. My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.
- ____ 18. I mentioned to Mr. Pumblechook that I wished to have my new clothes sent to his house, and he was ecstatic on my so distinguishing him.
- ____ 19. Lifting the latch of a gate, we passed direct into a little garden overlooking the river, where Mr. Pocket's children were playing about.
- ____ 20. Drummle, an old-looking young man of a heavy order of architecture, was whistling.
- ____ 21. After dinner the children were introduced, and Mrs. Coiler made admiring comments on their eyes, noses, and legs – a sagacious way of improving their minds.
- ____ 22. She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together.
- ____ 23. I found Herbert dining on cold meat, and delighted to welcome me back.
- ____ 24. I always thought this was business, this was the way to confront the thing, this was the way to take the foe by the throat.
- ____ 25. Biddy, looking very neat and modest in her black dress, went quietly here and there, and was very helpful.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

<u>Verbal</u>	<u>Usage</u>
---------------	--------------

- | | |
|-------|---|
| _____ | _____ 1. The mist was heavier yet when I got out upon the marshes, so that instead of <u>my running</u> at everything, everything seemed to run at me. |
| _____ | _____ 2. Joe threw his eye over them, and pronounced that the job would necessitate <u>the lighting of his forge fire</u> , and would take nearer two hours than one. |
| _____ | _____ 3. “Well,” said the sergeant, “they’ll find themselves <u>trapped in a circle</u> , I expect, sooner than they count on.” |
| _____ | _____ 4. <u>Chokings and nervous jerkings</u> , however, are nothing new to me when I think with anxiety of those I love. |
| _____ | _____ 5. I never have been so surprised in my life as I was when I let out the first blow, and saw him <u>lying on his back</u> , looking up at me with a bloody nose and his face exceedingly foreshortened. |
| _____ | _____ 6. Besides, <u>that shrinking from having Miss Havisham and Estella discussed</u> which had come upon me in the beginning grew much more potent as time went on. |
| _____ | _____ 7. This morose journeyman had <u>no liking</u> for me. |
| _____ | _____ 8. When Joe went home at five minutes before ten, he found her <u>struck down on the floor</u> , and promptly called in assistance. |
| _____ | _____ 9. When my sister found that Biddy was very quick <u>to understand her</u> , this mysterious sign reappeared on the slate. |
| _____ | _____ 10. <u>Having made this lunatic confession</u> , I began to throw my torn-up grass into the river, as if I had some thoughts of following it. |
| _____ | _____ 11. My heart was beating so fast, and there was <u>such a singing in my ears</u> , that I could scarcely stammer I had no objection. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 12. This man pursued Miss Havisham closely, and professed to be devoted to her.
- _____ _____ 13. I verily believe that her not remembering and not minding in the least, made me cry again, inwardly – and that is the sharpest crying of all.
- _____ _____ 14. Instead of answering, Estella burst out laughing.
- _____ _____ 15. I went down early in the morning, and alighted at the Blue Boar in good time to walk over to the forge.
- _____ _____ 16. He was very much pleased by my asking if I might sleep in my own little room, and I was pleased, too, for, I felt that I had done rather a great thing in making the request.
- _____ _____ 17. The Aged's reading reminded me of the classes at Mr. Wopsle's great-aunt's, with the pleasanter peculiarity that it seemed to come through a keyhole.
- _____ _____ 18. Twice I could have sworn there was a knocking and whispering at the outer door.
- _____ _____ 19. Now, in groping my way down the black staircase, I fell over something, and that something was a man crouching in a corner.
- _____ _____ 20. Miss Havisham continued to look steadily at me.
- _____ _____ 21. His being my lawyer, and his being the lawyer of your patron, is a coincidence.
- _____ _____ 22. "Avail yourself of this evening to lay hold of his portable property."
- _____ _____ 23. I soon fell asleep before Wemmick's fire, and the Aged and I enjoyed one another's society by falling asleep before it more or less all day.
- _____ _____ 24. His coming back was a venture, he said, and he had always known it to be a venture.
- _____ _____ 25. My first care was to close the shutters, so that no light might be seen from without, and then to close and make fast the doors.

GREAT EXPECTATIONS by Charles Dickens – Grammar and Style

EXERCISE 8 CLAUSES

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

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

- ____ 1. When I ran home from the churchyard, the forge was shut up,
and Joe was sitting alone in the kitchen.
- ____ 2. Yet, what I suffered outside was nothing to what I underwent within.
- ____ 3. As I was sleepy before we were far away from the prison-ship, Joe took
me on his back again and carried me home.
- ____ 4. Within a quarter of an hour we came to Miss Havisham's house,
which was of old brick, and dismal, and had a great many iron bars to it.
- ____ 5. "Boy! Let your behaviour here be a credit unto them which brought you
up by hand!"
- ____ 6. When I reached home, my sister was very curious to know all about Miss
Havisham's, and asked a number of questions.
- ____ 7. And he stirred it and tasted it: not with a spoon that was brought to him,
but *with a file*.
- ____ 8. We went in at the door, which stood open, and into a gloomy room with a
low ceiling, on the ground floor at the back.
- ____ 9. I divined that my coming had stopped conversation in the room, and that
its other occupants were looking at me.
- ____ 10. Why it came natural for me to do so, and why Biddy had a deep concern
in everything I told her, I did not know then, though I think I know now.
- ____ 11. Orlick, as if he had been of no more account than the pale young gentleman,
was very soon among the coal dust, and in no hurry to come out of it.
- ____ 12. And on the ground beside her, when Joe picked her up, was a convict's
leg-iron which had been filed asunder.
- ____ 13. "And the communication I have got to make is that he has great expectations."

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EXERCISE 8 CLAUSES

- ____ 14. My comfort was that it happened a long time ago, and that he had doubtless been transported a long way off, and that he was dead to me, and might be veritably dead into the bargain.
- ____ 15. Thieves and thieftakers hung in dread rapture on his words, and shrank when a hair of his eyebrows turned in their direction.
- ____ 16. I know that he wrenched the weakest part of our dispositions out of us.
- ____ 17. If I could have kept him away by paying money, I certainly would have paid money.
- ____ 18. My greatest reassurance was that he was coming to Barnard's Inn, not to Hammersmith, and consequently would not fall in Bentley Drummle's way.
- ____ 19. The lady whom I had never seen before lifted up her eyes and looked archly at me, and then I saw that the eyes were Estella's eyes.
- ____ 20. Many a time of an evening, when I sat alone looking at the fire, I thought after all, there was no fire like the forge fire and the kitchen fire at home.
- ____ 21. The whole business was so cleverly managed that Herbert had not the least suspicion of my hand being in it.
- ____ 22. The candles that lighted that room of hers were placed in sconces on the wall.
- ____ 23. "I have been informed by a person named Abel Magwitch that he is the benefactor so long unknown to me."
- ____ 24. It was midnight before I took him round to Essex Street, and saw him safely in at his own dark door.
- ____ 25. The Aged must have been stirring with the lark, for, glancing into the perspective of his bedroom, I observed that his bed was empty.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

- ____ 1. “Tell me directly what you’ve been doing to wear me away with fret and fright and worrit, or I’d have you out of that corner if you was fifty Pips, and he was five hundred Gargerys.”
- ____ 2. As soon as the great black velvet pall outside my little window was shot with grey, I got up and went downstairs; every board upon the way, and every crack in every board, calling after me, “Stop thief!” and “Get up, Mrs. Joe!”
- ____ 3. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief.
- ____ 4. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with somebody else’s pork pie! Stop him!”
- ____ 5. “I’m a old bird now, as has dared all manner of traps since first he was fledged, and I’m not afeerd to perch upon a scarecrow.”
- ____ 6. Some real or fancied sound, some clink upon the river or breathing of beast upon the marsh, now gave him a start, and he said suddenly: “You’re not a deceiving imp? You brought no one with you?”
- ____ 7. Something clicked in his throat as if he had works in him like a clock, and was going to strike.
- ____ 8. I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads.
- ____ 9. Then the ends of the torches were flung hissing into the water, and went out, as if it were all over with him.
- ____ 10. “As to strong beer, there’s enough of it in the cellars already to drown the manor house.”
- ____ 11. Indeed, when I knew her better I began to think it was a mercy she had any features at all, so very blank and high was the dead wall of her face.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ___ 12. She asked me and Joe whether we supposed she was door-mats under our feet.
- ___ 13. . . . and my sister had quarreled with him, and with everybody else about her, ten thousand times.
- ___ 14. Mr. Trabb had sliced his hot roll into three feather-beds, and was slipping butter in between the blankets, and covering it up.
- ___ 15. Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, overlying our hard hearts.
- ___ 16. His mouth was such a post office of a mouth that he had a mechanical appearance of smiling.
- ___ 17. “How dare you? You’re not in a fit state to come here, if you can’t come here without spluttering like a bad pen.”
- ___ 18. Suddenly, he clapped his large hand on the housekeeper’s, like a trap, as she stretched it across the table.
- ___ 19. It struck me that Wemmick walked among the prisoners much as a gardener might walk among his plants.
- ___ 20. The closet whispered, the fire-place sighed, the little washing-stand ticked, and one guitar-string played occasionally in the chest of drawers.
- ___ 21. It was the first time that a grave had opened in my road of life, and the gap it made in the smooth ground was wonderful.
- ___ 22. The Aged prepared such a haystack of buttered toast that I could scarcely see him over it as it simmered on an iron stand hooked on to the top bar . . .
- ___ 23. It was the first time I had ever lain down to rest in Satis House, and sleep refused to come near me.
- ___ 24. I set off by the early morning . . . when the day came creeping on, halting and whimpering and shivering, and wrapped in patches of cloud and rags of mist, like a beggar.
- ___ 25. It was an unhappy life that I lived, and its one dominant anxiety towering over all its other anxieties like a high mountain above a range of mountains, never disappeared from my view.

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:

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

- ____ 1. The marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of long angry red lines and dense black lines intermixed.
- ____ 2. . . . and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand.
- ____ 3. Joe looked at her in a helpless way, then took a helpless bite, and looked at me again.
- ____ 4. “Matthew will come and see me at last,” said Miss Havisham sternly, “when I am laid on that table.”
- ____ 5. . . . Blow the fire, blow the fire – Old Clem! Roaring dryer, soaring higher – Old Clem!
- ____ 6. These words had such a round and convincing sound for him that he said them twice.
- ____ 7. For, though it includes what I proceed to add, all the merit of what I proceed to add was Joe’s.
- ____ 8. I should at last dissolve that spell of my childhood and tell Joe all the story.
- ____ 9. After a time he would give up once more, on the plea that he had not got Cobbs’s bill, or Lobbs’s, or Nobbs’s, as the case might be.
- ____ 10. Above all she was a blessing to Joe, for the dear old fellow was sadly cut up by the constant contemplation of the wreck of his wife . . .
- ____ 11. Again and again and again, my sister had traced upon the slate a character that looked like a curious T . . .
- ____ 12. Then I bethought me of a crutch, the shape being much the same, and I borrowed one in the village . . .

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EXERCISE 10 STYLE: POETIC DEVICES

- ____ 13. But she shook her head to that extent when she was shown it that we were terrified lest in her weak and shattered state she should dislocate her neck.
- ____ 14. . . . I felt as if the stopping of the clocks had stopped time in that mysterious place, and, while I and everything else outside it grew older, it stood still.
- ____ 15. It bewildered me, and under its influence I continued at heart to hate my trade and to be ashamed of home.
- ____ 16. I recalled the hopeless circumstances by which she had been surrounded in the miserable little shop and miserable little noisy evening school, and that miserable old bundle of incompetence always to be dragged and shouldered.
- ____ 17. She managed her whole domestic life, and wonderfully too; but I did not mean that, though that made what I did mean more surprising.
- ____ 18. We talked a good deal as we walked, and all that Biddy said seemed right.
- ____ 19. There started up, from the gate, or from the rushes, or from the ooze (which was quite in his stagnant way), Old Orlick.
- ____ 20. Morning made a considerable difference in my general prospect of life, and brightened it so much that it scarcely seemed the same.
- ____ 21. What lay heaviest on my mind was the consideration that six days intervened between me and the day of departure, for I could not divest myself of a misgiving that something might happen . . .
- ____ 22. After breakfast, Joe brought out my indentures from the press in the best parlour, and we put them in the fire, and I felt that I was free.
- ____ 23. Wemmick was at his desk, lunching – and crunching – on a dry hard biscuit, pieces of which he threw from time to time into his slit of a mouth, as if he were posting them.
- ____ 24. “They may not be worth much, but, after all, they’re property and portable.”
- ____ 25. Thither I went, and there I found him, putting the key of his safe down his back as the clock struck.

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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. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites.
- ____ 2. He was gobbling mincemeat, meatbone, bread, cheese, and pork pie all at once, staring distrustfully while he did so at the mist all round us, and often stopping -- even stopping his jaws -- to listen.
- ____ 3. I got a dreadful start when I thought I heard the file still going; but it was only a sheep bell.
- ____ 4. With these words he released me -- which I was glad of, for his hand smelt of scented soap -- and went his way downstairs.
- ____ 5. I heard the mice too, rattling behind the panels, as if the same occurrence were important to their interests.
- ____ 6. He was prematurely bald on top of his head, and had bushy black eyebrows that wouldn't lie down, but stood up bristling.
- ____ 7. These crawling things had fascinated my attention, and I was watching them from a distance, when Miss Havisham laid a hand upon my shoulder.
- ____ 8. I kissed her cheek as she turned it to me.
- ____ 9. When she had exhausted a torrent of such inquiries, she threw a candlestick at Joe, burst into a loud sobbing, got out the dustpan -- which was always a very bad sign -- put on her coarse apron, and began cleaning up to a terrible extent.
- ____ 10. He was a broad-shouldered loose-limbed swarthy fellow of great strength, never in a hurry and always slouching.
- ____ 11. Beyond town, we found a heavy mist out, and it fell wet and thick.
- ____ 12. Then she softly patted my shoulder in a soothing way, while with my face upon my sleeve I cried a little -- exactly as I had done in the brewery-yard . . .

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 13. Joe laid his hand upon my shoulder with the touch of a woman.
- ____ 14. She stretched out her hand, and I went down on my knee and put it to my lips.
- ____ 15. . . . and so I left my fairy godmother, with both her hands on her crutch stick, standing in the midst of the dimly lighted room beside the rotten bride-cake that was hidden by cobwebs.
- ____ 16. Fantastic failures of journeys occupied me until the day dawned and birds were singing.
- ____ 17. I smelt the smoke of the kitchen when I started up with a terrible idea that it must be late in the afternoon.
- ____ 18. Here we found a gentleman with one eye, in a velveteen suit and knee-breeches, who wiped his nose with his sleeve on being interrupted in the perusal of the newspaper.
- ____ 19. He had glittering eyes – small, keen, and black – and thin wide mottled lips.
- ____ 20. They had been treating their guard, I suppose, for they had a gaoler with them, and all three came out wiping their mouths on their hands.
- ____ 21. I heard the side door open, and steps come across the court-yard, but I pretended not to hear, even when the gate swung on its rusty hinges.
- ____ 22. He held it between himself and the candle, tasted the port, rolled it in his mouth, swallowed it, looked at his glass again, smelt the port, tried it, drank it, filled again, and cross-examined the glass again . . .
- ____ 23. The air of the parlour being faint with the smell of sweet cake, I looked about for the table of refreshments . . . but there was a cut-up plum-cake upon it, and there were cut-up oranges . . .
- ____ 24. And there my sister was laid quietly in the earth while the larks sang high above it, and the light wind strewed it with beautiful shadows of clouds and trees.
- ____ 25. The lime was burning with a sluggish stifling smell, but the fires were made up and left and no workmen were visible.

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EXERCISE 12

STYLE: ALLUSIONS

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

a. historical b. mythological c. religious d. literary e. geographical f. musical

- ____ 1. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness.
- ____ 2. It was Christmas Eve, and I had to stir the pudding for next day with a copper-stick, from seven to eight by the Dutch clock.
- ____ 3. This was so much her normal state that Joe and I would often, for weeks together, be, as to our fingers, like monumental Crusaders as to their legs.
- ____ 4. Mr. Wopsle said grace with theatrical declamation – as it now appears to me, something like a religious cross of the ghost in Hamlet with Richard the Third – and ended with the proper aspiration that he might be truly grateful.
- ____ 5. By the light of the torches, we saw the black Hulk lying out a little way from the mud of the shore, like a wicked Noah's ark.
- ____ 6. What he did on those occasions was to turn up his cuffs, stick up his hair, and give us Mark Anthony's oration over the body of Caesar.
- ____ 7. Whether myrmidons of justice, specially sent down from London, would be lying in ambush behind the gate?
- ____ 8. I am not quite clear whether these articles were carried penitentially or ostentatiously; but, I rather think they were displayed as articles of property – much as Cleopatra . . .
- ____ 9. . . . and when he went to the Jolly Bargemen to eat his dinner, or went away at night, he would slouch out, like Cain or the Wandering Jew, as if he had no idea where he was going . . .
- ____ 10. The coroner, in Mr. Wopsle's hands, became Timon of Athens; the beadle, Coriolanus.
- ____ 11. "You may read the Lord's Prayer backwards, if you like – and, perhaps, have done it before today."

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EXERCISE 12 STYLE: ALLUSIONS

- ____ 12. After this memorable event, I went to the hatter's, and the bootmaker's, and the hosier's, and felt rather like Mother Hubbard's dog whose outfit required the services of so many trades.
- ____ 13. "Oh!" said Mr. Jaggers, turning to the man who was pulling a lock of hair in the middle of his forehead, like the Bull in Cock Robin pulling at the bell-rope.
- ____ 14. "Pooh!" said he, "I didn't care much for it. *She's* a Tartar."
- ____ 15. It is not wholly irrespective of our personal feelings that we record *HIM* as the mentor of our young Telemachus, for it is good to know that our town produced the founder of the latter's fortunes.
- ____ 16. . . . if in the days of my prosperity I had gone to the North Pole, I should have met somebody there, wandering Eskimo or civilized man, who would have told me that Pumblechook was my . . . patron . . .
- ____ 17. . . . I went so far as to seize the Avenger by his blue collar and shake him off his feet – so that he was actually in the air, like a booted Cupid – for presuming to suppose that we wanted a roll.
- ____ 18. "There's a charming piece of music by Handel called 'The Harmonious Blacksmith.'"
- ____ 19. When I had got into bed, and lay there, footsore, weary, and wretched, I found that I could no more close my own eyes than I could close the eyes of this foolish Argus.
- ____ 20. . . . I found myself looking at him much as I looked at . . . the coloured engravings on the wall, representing the death of Captain Cook, a ship-launch, and his Majesty King George the Third . . .

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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

The something that I had noticed before clicked in the man's throat again, and he turned his back. The boat had returned, and his guard were ready, so we followed him to the landing-place made of rough stakes and stones, and saw him put into the boat, which was rowed by a crew of convicts like himself. No one seemed surprised to see him, or interested in seeing him, glad to see him, or sorry to see him, or spoke a word, except that somebody in the boat growled as if to dogs, "Give way, you!" which was the signal for the dip of the oars. By the light of the torches, we saw the black Hulk lying out a little way from the mud of the shore, like a wicked Noah's ark. Cribbed and barred and moored by massive rusty chains, the prison-ship seemed in my young eyes to be ironed like the prisoners. We saw the boat go alongside, and we saw him taken up the side and disappear. Then, the ends of the torches were flung hissing into the water, and went out, as if it were all over with him.

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 something that I had noticed before clicked in the man's throat again, and he turned
- 2 his back. The boat had returned, and his guard were ready, so we followed him to the
- 3 landing-place made of rough stakes and stones and saw him put into the boat, which was
- 4 rowed by a crew of convicts like himself. No one seemed surprised to see him, or interested
- 5 in seeing him, glad to see him, or sorry to see him, or spoke a word, except that somebody in
- 6 the boat growled as if to dogs, "Give way, you!" which was the signal for the dip of the oars.
- 7 By the light of the torches, we saw the black Hulk lying out a little way from the mud of the
- 8 shore, like a wicked Noah's ark. Cribbed and barred and moored by massive rusty chains,
- 9 the prison-ship seemed in my young eyes to be ironed like the prisoners. We saw the boat
- 10 go alongside, and we saw him taken up the side and disappear. Then, the ends of the torches
- 11 were flung hissing into the water, and went out, as if it were all over with him.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. Lines 1 and 11 contain examples of . . .
a. metaphor b. simile c. personification d. onomatopoeia
- ____ 2. The underlined words in Line 3 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. Lines 4 and 5 contain an example of . . .
a. parataxis b. anaphora c. polysyndeton
- ____ 4. Line 8 contains an example of . . .
a. metaphor b. simile c. allusion d. personification
- ____ 5. The underlined words in Lines 8 and 9 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 6. Line 11 contains an example of . . .
a. analogy b. paradox c. irony

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

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

Mr. Jaggers's room was lighted by a skylight only, and was a most dismal place; the skylight, eccentrically patched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it. There were not so many papers about as I should have expected to see; and there were some odd objects about that I should not have expected to see – such as an old rusty pistol, a sword in a scabbard, several strange-looking boxes and packages, and two dreadful casts on a shelf, of faces peculiarly swollen, and twitchy about the nose. Mr. Jaggers's own high-backed chair was of deadly black horsehair, with rows of brass nails around it, like a coffin; and I fancied I could see how he leaned back in it, and bit his forefinger at the clients. The room was but small, and the clients seemed to have had a habit of backing up against the wall: the wall, especially opposite to Mr. Jaggers's chair, being greasy with shoulders. I recalled, too, that the one-eyed gentleman had shuffled forth against the wall when I was the innocent cause of his being turned out.

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 Mr. Jaggers's room was lighted by a skylight only, and was a most dismal place; the skylight,
- 2 eccentrically patched like a broken head, and the distorted adjoining houses looking as if they
- 3 had twisted themselves to peep down at me through it. There were not so many papers about
- 4 as I should have expected to see; and there were some odd objects about that I should not have
- 5 expected to see – such as an old rusty pistol, a sword in a scabbard, several strange-looking
- 6 boxes and packages, and two dreadful casts on a shelf, of faces peculiarly swollen, and twitchy
- 7 about the nose. Mr. Jaggers's own high-backed chair was of deadly black horsehair, with rows
- 8 of brass nails around it, like a coffin; and I fancied I could see how he leaned back in it, and bit
- 9 his forefinger at the clients. The room was but small, and clients seemed to have had a
- 10 habit of backing up against the wall: the wall especially opposite to Mr. Jaggers's chair,
- 11 being greasy with shoulders. I recalled, too, that the one-eyed gentleman had shuffled forth
- 12 against the wall when I was the innocent cause of his being turned out.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Lines 2 and 3 contain an example of . . .
a. metaphor b. euphemism c. personification
- ____ 2. The underlined words in Line 4 are an example of . . .
a. assonance and consonance
b. assonance and alliteration
c. alliteration and consonance
- ____ 3. Line 8 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 4. The underlined words in Line 6 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 5. The underlined words in Line 7 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 6. Lines 9 through 11 contain an example of . . .
a. analogy b. inference c. paradox

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the passage the first time through for meaning. (From Chapter Twenty-one).

We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats; and the most dismal houses (in number half a dozen or so) that I had ever seen. I thought the windows of the sets of chambers into which those houses were divided were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked glass, dusty decay, and miserable makeshift; while To Let To Let To Let glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. A frowzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewed ashes on its head, and was undergoing penance and humiliation as a mere dust-hole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar – rot of rat and mouse and bug and coaching-stables near at hand besides – addressed themselves faintly to my sense of smell, and moaned, “Try Barnard’s Mixture.”

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 We entered this haven through a wicket-gate, and were disgorged by an introductory
- 2 passage into a melancholy little square that looked to me like a flat burying-ground.
- 3 I thought it had the most dismal trees in it, and the most dismal sparrows, and the
- 4 most dismal cats, and the most dismal houses (in number half a dozen or so) that
- 5 I had ever seen. I thought the windows of the sets of chambers into which those
- 6 houses were divided were in every stage of dilapidated blind and curtain, crippled
- 7 flower-pot, cracked glass, dusty decay, and miserable makeshift; while To Let
- 8 To Let To Let glared at me from empty rooms, as if no new wretches ever came there,
- 9 and the vengeance of the soul of Barnard were being slowly appeased by the gradual
- 10 suicide of the present occupants and their unholy interment under the gravel. A frowzy
- 11 mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewed
- 12 ashes on its head, and was undergoing penance and humiliation as a mere dust-hole.
- 13 Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in
- 14 neglected roof and cellar – rot of rat and mouse and bug and coaching-stables near at

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 hand besides – addressed themselves faintly to my sense of smell, and moaned, “Try

16 Barnard’s Mixture.”

- ____ 1. Lines 3 and 4 contain an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 2. The underlined words in Lines 6 and 7 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. Lines 10 through 12 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 4. Lines 13 and 14 contain an example of . . .
a. anaphora b. parataxis c. anadiplosis
- ____ 5. The underlined words in Line 11 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 6. Who or what is crying out “Try Barnard’s Mixture” in Line 12?
a. the Barnard building
b. the stables
c. various smells
d. the soul of Barnard

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage through the first time for meaning. (From Chapter Forty-five).

What a doleful night! How anxious, how dismal, how long! There was an inhospitable smell in the room of cold soot and hot dust; and, as I looked up into the corners of the tester over my head, I thought what a number of bluebottle flies from the butcher's, and earwigs from the market, and grubs from the country, must be holding on up there, lying by for next summer. This led me to speculate whether any of them ever tumbled down, and then I fancied that I felt light falls on my face – a disagreeable turn of thought, suggesting other and more objectionable approaches up my back. When I had lain awake a little while, those extraordinary voices, with which silence teems began to make themselves audible. The closet whispered, the fire-place sighed, the little washing-stand ticked, and one guitar-string played occasionally in the chest of drawers. At about the same time, the eyes on the wall acquired a new expression, and in every one of those staring rounds I saw written, DON'T GO HOME.

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 a doleful night! How anxious, how dismal, how long! There was an inhospitable smell
- 2 in the room of cold soot and hot dust; and, as I looked up into the corners of the tester over
- 3 my head, I thought what a number of bluebottle flies from the butcher's, and earwigs from
- 4 the market, and grubs from the country, must be holding on up there, lying by for next
- 5 summer. This led me to speculate whether any of them ever tumbled down, and then I
- 6 fancied that I felt light falls on my face – a disagreeable turn of thought, suggesting other
- 7 and more objectionable approaches up my back. When I had lain awake a little while, those
- 8 extraordinary voices, with which silence teems began to make themselves audible. The
- 9 closet whispered, the fire-place sighed, the little washing-stand ticked, and one guitar-string
- 10 played occasionally in the chest of drawers. At about the same time, the eyes on the wall
- 12 acquired a new expression, and in every one of those staring rounds I saw written,
- 13 DON'T GO HOME.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. Line 1 contains an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 2. The underlined words in Line 2 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. The passage contains examples of all types of sensory imagery EXCEPT . . .
a. sight b. sound c. taste d. touch e. smell
- ____ 4. Lines 7-10 contain examples of . . .
a. metaphor b. simile c. personification
- ____ 5. The atmosphere of the passage could best be described as . . .
a. fearful b. lonely c. nervous
- ____ 6. The atmosphere of the passage is established through the use of . . .
a. character b. plot c. setting

GREAT EXPECTATIONS by Charles Dickens – Grammar and Style

ANSWER KEY EXERCISES 1 – 16

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

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

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

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

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

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

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

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

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

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

***GREAT EXPECTATIONS* by Charles Dickens – Grammar and Style**

ANSWER KEY ANSWERS TO EXERCISES 1-16

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

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

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

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

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

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

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*).

ANTIPHHRASIS – 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 – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

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

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

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

FIGURES OF SPEECH – include metaphor, simile, hyperbole, 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, 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 – 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 slinging 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 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

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

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

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

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

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

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

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

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

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

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

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

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

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

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

THEME – a central idea.

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

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

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

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

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

UTOPIA – a perfect or ideal world.



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