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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar dog Guide to Short Stories**

## **by O. Henry**

**The Gift of the Magi**

**The Skylight Room**

**The Cop and the Anthem**

**The Ransom of Red Chief**

**Hearts and Hands**

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

## About Gramwardog

Gramwardog 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 Gramwardog.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.

Gramwardog'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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**SHORT STORIES by O. Henry**

*All exercises use sentences from the stories.*

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## SHORT STORIES by O. Henry – Grammar and Style

### 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*

#### *THE GIFT OF THE MAGI*

- \_\_\_ 1. And sixty cents of it was in pennies.
- \_\_\_ 2. Three times Della counted it.
- \_\_\_ 3. Expenses had been greater than she had calculated.
- \_\_\_ 4. With that chain on his watch Jim might be properly anxious about the time in any company.

#### *THE SKYLIGHT ROOM*

- \_\_\_ 5. It occupied 7 x 8 feet of floor space in the middle of the hall.
- \_\_\_ 6. Every day Miss Leeson went out to work.
- \_\_\_ 7. There was rejoicing among the gentlemen roomers whenever Miss Leeson had time to sit on the steps for an hour or two.
- \_\_\_ 8. “Oh,” said the very young Mr. Evans, “I think Billy Jackson is a much better name for it.”

#### *THE COP AND THE ANTHEM*

- \_\_\_ 9. On his bench in Madison Square Soapy moved uneasily.
- \_\_\_ 10. An accommodating magistrate would do the rest.
- \_\_\_ 11. So the Island loomed big and timely in Soapy’s mind.
- \_\_\_ 12. Soapy had confidence in himself from the lowest button of his vest upward.

#### *THE RANSOM OF RED CHIEF*

- \_\_\_ 13. “Hey, little boy!” says Bill, “Would you like to have a bag of candy and a nice ride?”
- \_\_\_ 14. “A parrot can talk, but a monkey or a fish can’t.”

**SHORT STORIES by O. Henry – Grammar and Style**

**EXERCISE 1          PARTS OF SPEECH**

- \_\_\_ 15.      A rock the size of an egg had caught Bill just behind his left ear.
- \_\_\_ 16.      The Black Scout jumps on Bill's back and digs his heels in his side.

*HEARTS AND HANDS*

- \_\_\_ 17.      At Denver there was an influx of passengers into the coaches on the eastbound B. & M. express.
- \_\_\_ 18.      The two were handcuffed together.
- \_\_\_ 19.      The glow faded from her cheeks.
- \_\_\_ 20.      Here the linked couple seated themselves.

## SHORT STORIES by O. Henry – Grammar and Style

### 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

Jim was never late. della doubled the fob chain  
1  
in her hand and sat on the corner of the table near  
2  
the door that he always entered Then she heard  
3  
his step on the stair way down on the first flight,  
and she turned white for just a moment. She had  
4  
a habbit of saying little silent prayers about the  
5  
simplest everyday things, and now she whispered:  
“Please God, make him think I am still pretty.  
6  
(From *The Gift of the Magi*)

- \_\_\_\_ 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

Jim drew a package from his Overcoat pocket  
1  
and threw it upon the table.  
“Don’t make any mistake, dell,” he said, “about  
2  
me. I don’t think theres anything in the way of  
3  
a haircut or a shave or a shempoo that could  
4  
make me like my girl any less. But if you’ll  
5  
unrap that package you may see why you  
6  
had me going a while at first.”  
(From *The Gift of the Magi*)

- \_\_\_\_ 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



## SHORT STORIES by O. Henry – Grammar and Style

### 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

i jumped up to see what the matter was.

1

Red Chief was sitting on Bills chest, with

2

one hand twined in Bill's hair. in the other

3

he had the sharp case-knife we used for

slicing baccon. He was industriously and

4

realistically trying to take bill's scalp,

5

according to the sentence that had benn

6

pronounced upon him the evening before.

(From *The Ransom of Red Chief*)

- \_\_\_\_ 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

I got the knife away from the Kid and made

1

him lie down again. But, from that moment,

Bill's spirit was broken He laid down on his

2

side of the bed, but he never closed an eye again

in sleep as long as that boy was with us. I dozed

3

off for a while, but along toward sun-up i

4

remembered that Red Cheif had said I was to

5

be burned at the stake at the rizing of the sun.

6

(From *The Ransom of Red Chief*)

- \_\_\_\_ 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

## SHORT STORIES by O. Henry – 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.

#### *THE GIFT OF THE MAGI*

- \_\_\_ 1.          Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.
- \_\_\_ 2.          Suddenly she whirled from the window and stood before the glass.
- \_\_\_ 3.          He needed a new overcoat and he was without gloves.
- \_\_\_ 4.          And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

#### *THE SKYLIGHT ROOM*

- \_\_\_ 5.          After each visit, Mr. Skidder, from the fright caused by possible eviction, would pay something on his rent.
- \_\_\_ 6.          Sometimes she had no work at night, and then she would sit on the steps of the high stoop with the other roomers.
- \_\_\_ 7.          Miss Leeson sat on the middle step and the men would quickly group around her.
- \_\_\_ 8.          There came a time after that when Miss Leeson brought no formidable papers home to copy.

#### *THE COP AND THE ANTHEM*

- \_\_\_ 9.          If he could reach a table in the restaurant unsuspected success would be his.
- \_\_\_ 10.          The portion of him that would show above the table would raise no doubt in the waiter's mind.
- \_\_\_ 11.          But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes.
- \_\_\_ 12.          Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

**SHORT STORIES by O. Henry – Grammar and Style**

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

*THE RANSOM OF RED CHIEF*

- \_\_\_ 13.      About two miles from Summit was a little mountain, covered with a dense cedar brake.
- \_\_\_ 14.      One evening after sundown, we drove in a buggy past old Dorset's house.
- \_\_\_ 15.      After dark I drove the buggy to the little village three miles away, where we had hired it, and walked back to the mountain.
- \_\_\_ 16.      I bought some smoking tobacco, referred casually to the price of black-eyed peas, posted my letter, and came away.

*HEARTS AND HANDS*

- \_\_\_ 17.      When she spoke her voice, full, sweet, and deliberate, proclaimed that its owner was accustomed to speak and be heard.
- \_\_\_ 18.      The younger man roused himself sharply at the sound of her voice.
- \_\_\_ 19.      Easton, with a little laugh, as if amused, was about to speak again when the other forestalled him.
- \_\_\_ 20.      "And so now you are one of these dashing Western heroes, and you ride and shoot and go into all kinds of dangers."

## SHORT STORIES by O. Henry – Grammar and Style

### 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*

#### *THE GIFT OF THE MAGI*

\_\_\_ 1.          Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present.

\_\_\_ 2.          Many a happy hour she had spent planning for something nice for him.

\_\_\_ 3.          They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession.

\_\_\_ 4.          She held it out to him eagerly upon her open palm.

#### *THE SKYLIGHT ROOM*

\_\_\_ 5.          First Mrs. Parker would show you the double parlors.

\_\_\_ 6.          Mr. Skidder's room was not vacant.

\_\_\_ 7.          He wrote plays and smoked cigarettes in it all day long.

\_\_\_ 8.          "I'm just a poor little working girl."

#### *THE COP AND THE ANTHEM*

\_\_\_ 9.          Soapy took a cobblestone and dashed it through the glass.

\_\_\_ 10.          Five blocks Soapy traveled before his courage permitted him to woo capture again.

\_\_\_ 11.          A fur importer had once offered him a place as driver.

\_\_\_ 12.          Soapy felt a hand laid on his arm.

#### *THE RANSOM OF RED CHIEF*

\_\_\_ 13.          On the rear elevation of this mountain was a cave.

\_\_\_ 14.          We weren't afraid he'd run away.

**SHORT STORIES by O. Henry – Grammar and Style**

**EXERCISE 5            COMPLEMENTS**

\_\_\_ 15.        I took the rock away from the boy and kind of patched up the argument.

\_\_\_ 16.        “He’s your playmate for the day.”

*HEARTS AND HANDS*

\_\_\_ 17.        Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other a ruffled, glum-faced person, heavily built and roughly dressed.

\_\_\_ 18.        The glum-faced man had been watching the girl’s countenance with veiled glances from his keen, shrewd eyes.

\_\_\_ 19.        “But people always misunderstand things and remain stupid—“

\_\_\_ 20.        “That marshal’s a good sort of chap.”

## SHORT STORIES by O. Henry – Grammar and Style

### EXERCISE 6      PHRASES

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

*par = participial      ger = gerund      inf = infinitive      appos = appositive      prep = prepositional*

#### *THE GIFT OF THE MAGI*

- \_\_\_ 1.      There was a pier-glass between the windows of the room.
- \_\_\_ 2.      A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks.
- \_\_\_ 3.      Also appertaining thereunto was a card bearing the name “Mr. James Dillingham Young.”
- \_\_\_ 4.      But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: “My hair grows so fast, Jim!”

#### *THE SKYLIGHT ROOM*

- \_\_\_ 5.      Then you would manage to stammer forth the confession that you were neither a doctor or dentist.
- \_\_\_ 6.      Then Clara, the colored maid, would escort you up the carpeted ladder that served for the fourth flight, and show you the Skylight Room.
- \_\_\_ 7.      Your hand crept to your throat, you gasped, you looked up as from a well – and breathed once more.
- \_\_\_ 8.      But Miss Longnecker, the tall blonde who taught in a public school said, “Well really!” to everything you said, sat on the top step and sniffed.

#### *THE COP AND THE ANTHEM*

- \_\_\_ 9.      It seemed that his route to the coveted Island was not to be an epicurean one.
- \_\_\_ 10.      The policeman’s mind refused to accept Soapy even as a clue.
- \_\_\_ 11.      The young woman faced him and, stretching out a hand, caught Soapy’s coat sleeve.
- \_\_\_ 12.      On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 6            PHRASES

*THE RANSOM OF RED CHIEF*

- \_\_\_ 13.        The kid was in the street, throwing rocks at a kitten on the opposite fence.
- \_\_\_ 14.        He points a stick at me when I come up, and says: “Ha! Cursed paleface, do you dare to enter the camp of Red Chief, the terror of the plains?”
- \_\_\_ 15.        The fun of camping out in a cave had made him forget that he was a captive himself.
- \_\_\_ 16.        I made him and Bill shake hands, and then I took Bill aside and told him I was going to Poplar Grove, a little village three miles from the cave, and find out what I could about how the kidnapping had been regarded in Summit.

*HEARTS AND HANDS*

- \_\_\_ 17.        In one coach there sat a very pretty young woman dressed in elegant taste and surrounded by all the luxurious comforts of an experienced traveler.
- \_\_\_ 18.        “I’ll ask you to excuse the other hand; it’s otherwise engaged just at present.”
- \_\_\_ 19.        The glad look in the girl’s eyes slowly changed to a bewildered horror.
- \_\_\_ 20.        She began to speak truly and simply, without the gloss of style and manner: “Mamma and I spent the summer in Denver.”

## SHORT STORIES by O. Henry – Grammar and Style

### 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:

*d.o. = direct object*

*p.n. = predicate nominative*

*o.p. = object of preposition*

*adj = adjective*

*adv = adverb*

Verbal    Usage

#### *THE GIFT OF THE MAGI*

- \_\_\_\_\_ 1.      A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks.
- \_\_\_\_\_ 2.      Della, being slender, had mastered the art.
- \_\_\_\_\_ 3.      “Twenty dollars,” said Madame, lifting the mass with a practiced hand.
- \_\_\_\_\_ 4.      At 7 o’clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

#### *THE SKYLIGHT ROOM*

- \_\_\_\_\_ 5.      Then you would manage to stammer forth the confession that you were neither a doctor nor a dentist.
- \_\_\_\_\_ 6.      “I think Miss Leeson has just as much right to name stars as any of those old astrologers had.”
- \_\_\_\_\_ 7.      Step by step she went up, dragging herself by the railing.
- \_\_\_\_\_ 8.      She was too weak to light the lamp or to undress.

#### *THE COP AND THE ANTHEM*

- \_\_\_\_\_ 9.      If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy.
- \_\_\_\_\_ 10.      The policeman’s mind refused to accept Soapy even as a clue.
- \_\_\_\_\_ 11.      Soapy walked eastward through a street damaged by improvements.
- \_\_\_\_\_ 12.      The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman.



SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

*THE RANSOM OF RED CHIEF*

Verbal    Usage

- \_\_\_\_\_    \_\_\_\_\_ 13.    “I hate to go to school.”
- \_\_\_\_\_    \_\_\_\_\_ 14.    Every few minutes he would remember that he was a pesky  
redskin, and pick up his stick rifle and tiptoe to the mouth  
of the cave to look for the scouts of the hated paleface.
- \_\_\_\_\_    \_\_\_\_\_ 15.    So Bill braced up enough to give the kid a weak sort of a smile  
and a promise to play the Russian in a Japanese war with him  
as soon as he felt a little better.
- \_\_\_\_\_    \_\_\_\_\_ 16.    I had a scheme for collecting that ransom without danger of  
being caught by counter-plots that ought to commend itself to  
professional kidnappers.

*HEARTS AND HANDS*

- \_\_\_\_\_    \_\_\_\_\_ 17.    As they passed down the aisle of the coach the only vacant seat  
offered was a reversed one facing the attractive young woman.
- \_\_\_\_\_    \_\_\_\_\_ 18.    He slightly raised his right hand, bound at the wrist by the shining  
“bracelet” to the left one of his companion.
- \_\_\_\_\_    \_\_\_\_\_ 19.    “All marshals handcuff themselves to their prisoners to keep them  
from getting away.”
- \_\_\_\_\_    \_\_\_\_\_ 20.    “It’s seven years for counterfeiting.”

## SHORT STORIES by O. Henry – Grammar and Style

### EXERCISE 8 CLAUSES

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

*subj* = subject

*d.o.* = direct object

*p.n.* = predicate nominative

*adj* = adjective

*adv* = adverb

*o.p.* = object of preposition

#### THE GIFT OF THE MAGI

- \_\_\_ 1. As soon as she saw it she knew that it must be Jim's.
- \_\_\_ 2. Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy.
- \_\_\_ 3. "But if you'll unwrap that package you may see why you had me going a while at first."
- \_\_\_ 4. For there lay The Combs – the set of combs, side and back, that Della had worshipped for long in a Broadway window.

#### THE SKYLIGHT ROOM

- \_\_\_ 5. If you survived Mrs. Parker's scorn, you were taken to look at Mr. Skidder's large hall room on the third floor.
- \_\_\_ 6. And Miss Dorn, who shot at the moving ducks at Coney every Sunday and worked in a department store, sat on the bottom step and sniffed.
- \_\_\_ 7. Miss Leeson was not intended for a skylight room when the plans were drawn for her creation.
- \_\_\_ 8. Sometimes her curious roomers would ask her what the doctor said to her.

#### THE COP AND THE ANTHEM

- \_\_\_ 9. Three months on the Island was what his soul craved.
- \_\_\_ 10. Soapy saw that the policeman was watching him fixedly.
- \_\_\_ 11. Because he wanted to fall into their clutches they seemed to regard him as a king who could do no wrong.
- \_\_\_ 12. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 8            CLAUSES

*THE RANSOM OF RED CHIEF*

- \_\_\_\_ 13.      What I actually saw was a peaceful landscape dotted with one man ploughing with a mule.
- \_\_\_\_ 14.      Bill and I got paper and pencil and worked on the letter while Red Chief, with a blanket wrapped around him, strutted up and down, guarding the mouth of the cave.
- \_\_\_\_ 15.      When I got back to the cave, Bill and the boy were not to be found.
- \_\_\_\_ 16.      The tree under which the answer was to be left – and the money later on – was close to the road fence with big, fare fields on all sides.

*HEARTS AND HANDS*

- \_\_\_\_ 17.      “Don’t you ever recognize old friends when you meet them in the West?”
- \_\_\_\_ 18.      “So that is what you are doing out here? A marshal!”
- \_\_\_\_ 19.      When she spoke her voice, full, sweet, and deliberate, proclaimed that its owner was accustomed to speak and be heard.
- \_\_\_\_ 20.      “She went home a week ago because father was slightly ill.”

## SHORT STORIES by O. Henry – Grammar and Style

### 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

#### *THE GIFT OF THE MAGI*

- \_\_\_\_ 1.        So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters.
- \_\_\_\_ 2.        Oh, and the next two hours tripped by on rosy wings.
- \_\_\_\_ 3.        Jim stopped inside the door, as immovable as a setter at the scent of quail.
- \_\_\_\_ 4.        "You'll have to look at the time a hundred times a day now."

#### *THE SKYLIGHT ROOM*

- \_\_\_\_ 5.        Its four bare walls seemed to close in upon you like the sides of a coffin.
- \_\_\_\_ 6.        "At night my room is like the shaft of a coal mine, and it makes Billy Jackson look like the big diamond pin that Night fastens her kimono with."
- \_\_\_\_ 7.        He asked her to marry him, and his fatness hovered above her like an avalanche.
- \_\_\_\_ 8.        He stopped and let loose the practiced scalpel of his tongue, not loudly.

#### *THE COP AND THE ANTHEM*

- \_\_\_\_ 9.        Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together.
- \_\_\_\_ 10.       "No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail.
- \_\_\_\_ 11.       He arose joint by joint, as a carpenter's rule opens, and beat the dust from his clothes.
- \_\_\_\_ 12.       He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher."
- \_\_\_\_ 13.       With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

*THE RANSOM OF RED CHIEF*

- \_\_\_\_ 14.        That boy put up a fight like a welter-weight cinnamon bear.
- \_\_\_\_ 15.        I dodged, and heard a heavy thud and a kind of sigh from Bill,  
like a horse gives out when you take his saddle off.
- \_\_\_\_ 16.        I went out and caught that boy and shook him until his freckles rattled.
- \_\_\_\_ 17.        I never lost my nerve yet till we kidnapped that two-legged skyrocket  
of a kid.
- \_\_\_\_ 18.        His father peeled him away gradually, like a porous plaster.

*HEARTS AND HANDS*

- \_\_\_\_ 19.        “Money has a way of taking wings unto itself, and you know it takes  
money to keep step with our crowd in Washington.”
- \_\_\_\_ 20.        “My butterfly days are over, I fear.”

## SHORT STORIES by O. Henry – Grammar and Style

### EXERCISE 10      STYLE: POETIC DEVICES

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

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

#### *THE GIFT OF THE MAGI*

- \_\_\_\_ 1. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, and sniffles predominating.
- \_\_\_\_ 2. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard.
- \_\_\_\_ 3. Now, there were two possession of the James Dillingham Youngs in which they both took a mighty pride.
- \_\_\_\_ 4. On went her old brown jacket; on went her old brown hat.

#### *THE SKYLIGHT ROOM*

- \_\_\_\_ 5. Especially Mr. Skidder, who had cast her in his mind for the star part in a private, romantic (unspoken) dramas in real life.
- \_\_\_\_ 6. And especially Mr. Hoover, who was forty-five, fat, flush and foolish.
- \_\_\_\_ 7. Tune the pipes to the tragedy of tallow, the bane of bulk, the calamity of corpulence.
- \_\_\_\_ 8. For Billy Jackson was shining down on her, calm and bright and constant through the skylight.

#### *THE COP AND THE ANTHEM*

- \_\_\_\_ 9. Into this place Soapy took his accusive shoes and telltale trousers without challenge.
- \_\_\_\_ 10. The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.
- \_\_\_\_ 11. The thought brought a little panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theater . . .
- \_\_\_\_ 12. Soapy stepped inside, secured the umbrella and sauntered off with it slowly.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 10      STYLE: POETIC DEVICES

*THE RANSOM OF RED CHIEF*

- \_\_\_ 13.      The fun of camping out in a cave had made him forget that he was a captive himself.
- \_\_\_ 14.      He kept us awake for three hours, jumping up and reaching for his rifle and screeching: “Hist! pard,” in mine and Bill’s ears . . .
- \_\_\_ 15.      There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view.
- \_\_\_ 16.      So I lighted my pipe and sat down on a mossy bank to await developments.

*HEARTS AND HANDS*

- \_\_\_ 17.      The young woman’s glance fell upon them with a distant, swift disinterest . . .
- \_\_\_ 18.      He slightly raised his right hand, bound at the wrist by the shining “bracelet” to the left one of his companion.
- \_\_\_ 19.      The bound travelers rose to their feet, Easton with the same slow smile on his face.
- \_\_\_ 20.      The two men sidled down the aisle into the smoker.

## SHORT STORIES by O. Henry – Grammar and Style

### EXERCISE 11      STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:

a. sight      b. sound      c. touch      d. taste

#### *THE GIFT OF THE MAGI*

- \_\_\_\_ 1.      Then she heard his step on the stair way down on the first flight, and she turned white for just a moment.
- \_\_\_\_ 2.      He enfolded his Della.
- \_\_\_\_ 3.      White fingers and nimble tore at the string and paper.
- \_\_\_\_ 4.      Beautiful combs, pure tortoise shell, with jeweled rims – just the shade to wear in the beautiful vanished hair.

#### *THE SKYLIGHT ROOM*

- \_\_\_\_ 5.      Then – oh, then – if you still stood on one foot, with your hot hand clutching the three moist dollars in your pocket, and hoarsely proclaimed your hideous and culpable poverty, nevermore would Mrs. Parker be cicerone of yours.
- \_\_\_\_ 6.      “I’ll take it!” sighed Miss Leeson, sinking down upon the squeaky iron bed.
- \_\_\_\_ 7.      “It’s that star,” explained Miss Leeson, pointing with a tiny finger. “Not the big one that twinkles – the steady blue one near it.”
- \_\_\_\_ 8.      He tried for her hand, and she raised it and smote him weakly in the face.

#### *THE COP AND THE ANTHEM*

- \_\_\_\_ 9.      He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day.
- \_\_\_\_ 10.      A roasted mallard duck, thought Soapy, would be about the thing – with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar.
- \_\_\_\_ 11.      At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie.
- \_\_\_\_ 12.      Soapy felt a hand laid on his arm.



SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 11      STYLE: SENSORY IMAGERY

*THE RANSOM OF RED CHIEF*

- \_\_\_\_ 13.      He filled his mouth full of bacon and bread and gravy and began to talk.
- \_\_\_\_ 14.      In about half an hour I heard the bushes rustle, and Bill wobbled out into the little glade in front of the cave.
- \_\_\_\_ 15.      On the way he kicks my legs black and blue from the knees down; and I've got to have two or three bites on my thumb and hand cauterized.
- \_\_\_\_ 16.      When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg.

*HEARTS AND HANDS*

- \_\_\_\_ 17.      Among the newcomers were two young men, one of handsome presence with a bold, frank countenance and manner; the other a ruffled, glum-faced person, heavily built and roughly dressed.
- \_\_\_\_ 18.      When she spoke her voice, full, sweet, and deliberate, proclaimed that its owner, was accustomed to speak and be heard.
- \_\_\_\_ 19.      The younger man roused himself sharply at the sound of her voice, seemed to struggle with a slight embarrassment which he threw off instantly, and then clasped her fingers with his left hand.
- \_\_\_\_ 20.      Her eyes were shining softly.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

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

a. history      b. mythology      c. religion      d. literature      e. law enforcement

*THE GIFT OF THE MAGI*

- \_\_\_\_ 1.      Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present.
- \_\_\_\_ 2.      Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts.
- \_\_\_\_ 3.      Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed just to see him pluck at his beard from envy.
- \_\_\_\_ 4.      The magi brought valuable gifts, but that was not among them.

*THE SKYLIGHT ROOM*

- \_\_\_\_ 5.      A dark goblin seized her, mounted a Stygian stairway, thrust her into a vault with a glimmer of light in its top and muttered the menacing and cabalistic words "two dollars."
- \_\_\_\_ 6.      Tried out, Falstaff might have rendered more romance to the ton than would have Romeo's rickety ribs to the ounce.
- \_\_\_\_ 7.      Hoover, forty-five, flush and foolish, might carry off Helen herself . . .
- \_\_\_\_ 8.      And in that Erebus of a room she slowly raised her heavy eyelids, and smiled.

*THE COP AND THE ANTHEM*

- \_\_\_\_ 9.      Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island.
- \_\_\_\_ 10.      As Caesar had his Brutus, every bed of charity must have its toil of a bath, every loaf of bread its compensation of a private and personal inquisition.
- \_\_\_\_ 11.      In his fancy the Island seemed an unattainable Arcadia.
- \_\_\_\_ 12.      Some other way of entering limbo must be thought of.

SHORT STORIES by O. Henry – Grammar and Style

EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS

- \_\_\_\_ 13.      Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem.
- \_\_\_\_ 14.      “Three months on the Island,” said the Magistrate in the Police Court the next morning.

*THE RANSOM OF RED CHIEF*

- \_\_\_\_ 15.      We knew that Summit couldn’t get after us with anything stronger than constables, some lackadaisical bloodhounds, and a diatribe or two in the *Weekly Farmers’ Budget*.
- \_\_\_\_ 16.      The father was respectable and tight, a mortgage fancier and a stern, upright collection-plate passer and forecloser.
- \_\_\_\_ 17.      “We’re making Buffalo Bill’s show look like magic-lantern views of Palestine in the town hall.”
- \_\_\_\_ 18.      Just then we heard a kind of war-whoop, such as David might have emitted when he knocked out the champion Goliath.

*HEARTS AND HANDS*

- \_\_\_\_ 19.      “You’ll excuse me for speaking, miss, but I see you’re acquainted with the marshal.
- \_\_\_\_ 20.      “He’s taking me to Leavenworth prison.”

## SHORT STORIES by O. Henry – Grammar and Style

### EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

“Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.”

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

“Dell,” said he, “Let’s put our Christmas presents away and keep ‘em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi. (From *The Gift of the Magi*)

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 Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The
- 2 dull precious metal seemed to flash with a reflection of her bright and ardent spirit.
- 3 “Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times
- 4 a day now. Give me your watch. I want to see how it looks on it.”
- 5 Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head
- 6 and smiled.
- 7 “Dell,” said he, “let’s put our Christmas presents away and keep ‘em a while. They’re too nice to
- 8 use just at present. I sold the watch to get the money to buy your combs. And now suppose you
- 9 put the chops on.”
- 10 The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe in
- 11 the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no
- 12 doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have
- 13 lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely
- 14 sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these

**SHORT STORIES by O. Henry – Grammar and Style**

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

15 days let it be said that of all who give gifts these two were the wisest. Of all who give and receive  
16 gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

- \_\_\_\_ 1.      The underlined words in Line 2 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 2.      The underlined words in Lines 3 and 4 are an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      A shift occurs in Line . . .  
              a. 2      b. 4      c. 10      d. 13
- \_\_\_\_ 4.      The word *you* in Line 10 refers to . . .  
              a. Jim    b. Dell    c. the reader    d. the narrator
- \_\_\_\_ 5.      The words *magi*, *wise men*, and *Babe in the manger* are examples of . . .  
              a. analogy      b. allusion      c. simile      d. personification
- \_\_\_\_ 6.      The antecedent of the word *they* in Line 16 is . . .  
              a. days      b. all      c. two      d. such

## SHORT STORIES by O. Henry – Grammar and Style

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

Read the following passage the first time through for meaning.

Up the carpeted ladder she crawled at last and opened the door of the skylight room.

She was too weak to light the lamp or to undress. She fell upon the iron cot, her fragile body scarcely hollowing the worn springs. And in that Erebus of a room she slowly raised her eyelids, and smiled.

For Billy Jackson was shining down on her, calm and bright and constant through the skylight. There was no world about her. She was sunk in a pit of blackness, with but that small square of pallid light framing the star that she had so whimsically and oh, so ineffectually, named. Miss Longnecker must be right; It was Gamma, of the constellation Cassiopeia, and not Billy Jackson. And yet she could not let it be Gamma.

As she lay on her back, she tried twice to raise her arm. The third time she got two thin fingers to her lips and blew a kiss out of the black pit to Billy Jackson. Her arm fell back limply.

“Good-bye, Billy,” she murmured, faintly. “You’re millions of miles away and you won’t even twinkle once. But you kept where I could see you most of the time up there when there wasn’t anything else but darkness to look at, didn’t you? . . . Millions of miles . . . Good-bye, Billy Jackson.” Clara, the colored maid, found the door locked at 10 the next day, and they forced it open. Vinegar, and the slapping of wrists and burnt feathers proving of no avail, some one ran to the phone for an ambulance. (From *The Skylight Room*)

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 Up the carpeted ladder she crawled at last and opened the door of the skylight room.
- 2 She was too weak to light the lamp or to undress. She fell upon the iron cot, her fragile body
- 3 scarcely hollowing the worn springs. And in that Erebus of a room she slowly raised her
- 4 eyelids, and smiled.
- 5 For Billy Jackson was shining down on her, calm and bright and constant through the skylight.
- 6 There was no world about her. She was sunk in a pit of blackness, with but that small square of
- 7 pallid light framing the star that she had so whimsically and oh, so ineffectually, named. Miss
- 8 Longnecker must be right; It was Gamma, of the constellation Cassiopeia, and not Billy Jackson.
- 9 And yet she could not let it be Gamma.
- 10 As she lay on her back, she tried twice to raise her arm. The third time she got two thin fingers
- 11 to her lips and blew a kiss out of the black pit to Billy Jackson. Her arm fell back limply.
- 12 “Good-bye, Billy,” she murmured, faintly. “You’re millions of miles away and you won’t even
- 13 twinkle once. But you kept where I could see you most of the time up there when there wasn’t
- 14 anything else but darkness to look at, didn’t you? . . . Millions of miles . . . Good-bye, Billy Jackson.”

## SHORT STORIES by O. Henry – Grammar and Style

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

15 Clara, the colored maid, found the door locked at 10 the next day, and they forced it open. Vinegar,  
16 and the slapping of wrists and burnt feathers proving of no avail, some one ran to the phone  
17 for an ambulance.

- \_\_\_\_ 1.      The underlined word in Line 3 is an example of . . .  
             a. allusion      b. analogy      c. simile      d. personification
- \_\_\_\_ 2.      The underlined words in Line 5 are examples of . . .  
             a. assonance      b. consonance      c. alliteration      d. rhyme
- \_\_\_\_ 3.      The underlined words in Line 10 are examples of . . .  
             a. assonance and alliteration  
             b. consonance and alliteration  
             c. alliteration and rhyme  
             d. rhyme and assonance
- \_\_\_\_ 4.      A shift occurs in Line . . .  
             a. 7      b. 9      c. 13      d. 15
- \_\_\_\_ 5.      ALL of the following statements are inferred in the passage EXCEPT . . .  
             a. The woman is weak.  
             b. The woman is ill.  
             c. The woman is suicidal  
             d. The woman is thin.
- \_\_\_\_ 6.      The words *She was sunk in a pit of blackness* in Line 6 are an example of . . .  
             a. metaphor      b. simile      c. personification      d. hyperbole

## SHORT STORIES by O. Henry – Grammar and Style

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

Read the following passage the first time through for meaning.

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigor. And therefore he moved uneasily on his bench.

The hibernatorial ambitions of Soapy were not of the highest. In them were no considerations of Mediterranean cruises, of soporific Southern skies or drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

(From *The Cop and the Anthem*)

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 On his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and
- 2 when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily
- 3 on his bench in the park, you may know that winter is near at hand.
- 4 A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of
- 5 Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands
- 6 his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants
- 7 thereof may make ready.
- 8 Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a
- 9 singular Committee of Ways and Means to provide against the coming rigor. And therefore he
- 10 moved uneasily on his bench.
- 11 The hibernatorial ambitions of Soapy were not of the highest. In them were no considerations of
- 12 Mediterranean cruises, of soporific Southern skies or drifting in the Vesuvian Bay. Three months
- 13 on the Island was what his soul craved. Three months of assured board and bed and congenial
- 14 company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.



**SHORT STORIES by O. Henry – Grammar and Style**

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

- \_\_\_\_ 1.      The underlined words in Line 4 are an example of . . .  
a. allusion      b. metaphor      c. simile      d. personification
- \_\_\_\_ 2.      Line 6 contains an example of . . .  
a. metaphor      b. simile      c. personification      d. hyperbole
- \_\_\_\_ 3.      The underlined words in Line 12 are examples of . . .  
a. assonance      b. consonance      c. alliteration      d. rhyme
- \_\_\_\_ 4.      The word *cognizant* in Line 8 most likely means . . .  
a. afraid      b. knowledgeable      c. suspicious      d. happy
- \_\_\_\_ 5.      ALL of the following comparisons are described in the passage EXCEPT . . .  
a. rich versus poor  
b. cold versus warm  
c. safety versus harm  
d. exposure versus shelter
- \_\_\_\_ 6.      The PREDOMINANT literary elements in the passage are . . .  
a. character and setting  
b. plot and character  
c. plot and setting  
d. character and theme

## SHORT STORIES by O. Henry – Grammar and Style

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

Read the following passage the first time through for meaning.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves – for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. Tomorrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as a driver. He would find him tomorrow and ask for the position. He would be somebody in the world. He would -- (From *The Cop and the Anthem*)

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 But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and
- 2 rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt,
- 3 the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem.
- 4 For there drifted out to Soapy's ears sweet music that caught and held him transfixed against
- 5 the convolutions of the iron fence.
- 6 The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered
- 7 sleepily in the eaves – for a little while the scene might have been a country churchyard. And the
- 8 anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the
- 9 days when his life contained such things as mothers and roses and ambitions and friends and
- 10 immaculate thoughts and collars.
- 11 The conjunction of Soapy's receptive state of mind and the influences about the old church wrought

## SHORT STORIES by O. Henry – Grammar and Style

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

12 a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had  
13 tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that  
14 made up his existence.

15 And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong  
16 impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would  
17 make a man of himself again; he would conquer the evil that had taken possession of him. There was  
18 time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them  
19 without faltering. Those solemn but sweet organ notes had set up a revolution in him. Tomorrow he  
20 would go into the roaring downtown district and find work. A fur importer had once offered him a  
21 place as a driver. He would find him tomorrow and ask for the position. He would be somebody in  
22 the world. He would –

- \_\_\_\_ 1.      The PREDOMINANT sensory imagery in the passage is . . .  
              a. sight and sound    b. touch and sound    c. touch and sight
- \_\_\_\_ 2.      ALL of the following word pairs are examples of alliteration EXCEPT . . .  
              a. degraded – days (Line 13)  
              b. make – man (Line 17)  
              c. taken – possession (Line 17)  
              d. downtown district (Line 20)
- \_\_\_\_ 3.      The underlined words in Line 2 are examples of . . .  
              a. assonance          b. consonance          c. alliteration          d. rhyme
- \_\_\_\_ 4.      The PREDOMINANT literary element in Lines 1 through 10 is . . .  
              a. character          b. theme                c. setting                d. plot
- \_\_\_\_ 5.      In Lines 12-13, *the pit into which he had tumbled* is an example of . . .  
              a. metaphor          b. simile                c. personification          d. onomatopoeia
- \_\_\_\_ 6.      ALL of the following statements are accurate EXCEPT . . .  
              a. Soapy experiences a moment of change in his life.  
              b. Soapy has some religious background.  
              c. Soapy is unrealistic about his goals.  
              d. Soapy's emotions are touched by the music and the setting.

## SHORT STORIES by O. Henry – Grammar and Style

### ANSWER KEY      EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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

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

**SHORT STORIES by O. Henry – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

**EXERCISE 16:**      1. a   2. c   3. b   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** – 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, jump the gun, 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, clomp, 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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