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grammar, style, and proofreading exercises

The Grammar Dog Guide to Sherlock Holmes Stories

by Arthur Conan Doyle

The Red-Headed League

The Adventure of the Speckled Band

The Adventure of the Engineer's Thumb

The Crooked Man

The Final Problem

**All exercises use sentences from the stories.
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.

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



Grammardog.com L.L.C.
P.O. Box 299
Christoval, Texas 76935
Phone: 325-896-2479
Fax: 325-896-2676
fifi@grammardog.com

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SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style
All exercises use sentences from the stories.

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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

THE RED-HEADED LEAGUE

- ___ 1. Our visitor bore every mark of being an average commonplace British tradesman, obese, pompous, and slow.
- ___ 2. “Why,” says he, “here’s another vacancy on the League of the Red-headed Men.”
- ___ 3. “Hum!” said Holmes, sinking back in deep thought. “He is still with you?”
- ___ 4. “It is exceedingly fortunate that you should be a bachelor.”

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. “I have heard, Mr. Holmes, that you can see deeply into the manifold wickedness of the human heart.”
- ___ 6. “It is certain, therefore, that my sister was quite alone when she met her end.”
- ___ 7. “I sprang up and lit the lamp, but nothing was to be seen in the room.”
- ___ 8. “Ah, and what did you gather from this allusion to a band – a speckled band?”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “What is it, then?” I asked, for his manner suggested that it was some strange creature which he had caged up in my room.
- ___ 10. “I suppose that everyone finds his first independent start in business a dreary experience.”
- ___ 11. “I staggered to my feet and ran with her along the corridor and down a winding stair.”
- ___ 12. “But to my astonishment, when I came to look round me, neither house nor garden were to be seen.”

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EXERCISE 1 PARTS OF SPEECH

THE CROOKED MAN

- ___ 13. “It’s easy to tell that you have been accustomed to wear a uniform, Watson.”
- ___ 14. “The colonel’s body was then placed upon the sofa and a careful examination made of the scene of the tragedy.”
- ___ 15. “The injury from which the unfortunate veteran was suffering was found to be a jagged cut some two inches long at the back part of his head, which had evidently been caused by a violent blow from a blunt weapon.”
- ___ 16. The paper was covered with the tracings of the footmarks of some small animal.

THE FINAL PROBLEM

- ___ 17. “You have probably never heard of Professor Moriarty?” said he.
- ___ 18. “My dear Watson, Professor Moriarty is not a man who lets the grass grow under his feet.”
- ___ 19. In the morning I obeyed Holmes’s injunctions to the letter.
- ___ 20. Two lines of footmarks were clearly marked along the farther end of the path, both leading away from me.

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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

“She dyed just two years ago, and it is of her
1
death that I wish to speak to you. you can
2
understand that, living the life which I have
described, We were little likely to see anyone
3
of our own age and position. We had, however,
4
an aunt, my mothers maiden sister, Miss
5
Honoraria Westphail, who lives near Harrow,
and we were occassionally allowed to pay short
6
visits at this lady’s house.”
(From *The Adventure of the Speckled Band*)

- ____ 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

“How long i remained unconscious I cannot tell.
1
It must have been a very long time, for the moon
2
had sunk, and a bright mourning was breaking
3
when I came to myself My clothes were all sodden
4
with dew, and my coat-sleeve was drenched with
blood from my wounded thumb. the smarting of
5
it recalled in an instant the particulars of my nights
6
adventure, and I sprang to my feet with the feeling
that I might hardly yet be safe from my pursuers.”
(From *The Adventure of the Engineer’s Thumb*)

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

I looked at the clock. it was a quarter to twelve.

1

This could not be a visitor at so late an hour A

2

patient evidently, and possibly an all-night sitting.

With a wry face I went out into the hawl and opened

3

the door. To my astonishment it was Sherlock

4

holmes who stood upon my step.

5

“Ah, Watson, said he, “I hoped that I might not

6

be too late to catch you.”

“My dear fellow, pray come in.”

(From *The Crooked Man*)

- ____ 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

Far away, from among the Kentish woods there

arose a thin spray of smoke. a minute later a carriage

1

and Engine could be seen flying along the open curve

2

which leads to the station We had hardly time to

3

take our place behind a pile of luggagge when it

4

passed with a rattle and a roar, beating a blast of

hot air into our faces

5

“There he goes,” said Holmes, as we watched the

carriage swing and rock over the points.

(From *The Final Problem*)

- ____ 1. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 2. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 3. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 4. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 5. a. Spelling
b. Capitalization
c. Punctuation
d. No error
- ____ 6. a. Spelling
b. Capitalization
c. Punctuation
d. No error

EXERCISE 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 RED-HEADED LEAGUE

- ___ 1. With an apology for my intrusion, I was about to withdraw when Holmes pulled me abruptly into the room and closed the door behind me.
- ___ 2. “I thought at first that you had done something clever, but I see that there was nothing in it, at all.”
- ___ 3. Holmes chuckled and wriggled in his chair, as was his habit when in high spirits.
- ___ 4. “Then suddenly he plunged forward, wrung my hand, and congratulated me warmly on my success.”

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. Holmes turned to his desk and, unlocking it, drew out a small casebook, which he consulted.
- ___ 6. “The money which my mother had left was enough for our wants, and there seemed to be no obstacle to our happiness.”
- ___ 7. “At eleven o’clock she rose to leave me, but she paused at the door and looked back.”
- ___ 8. “I think that I mentioned to you that the doctor kept a cheetah and a baboon.”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “At the time the circumstances made a deep impression upon me, and the lapse of two years has hardly served to weaken the effect.”
- ___ 10. “It was in the summer of ’89, not long after my marriage, that the events occurred which I am now about to summarize.”
- ___ 11. There were four protruding fingers, and a horrid red, spongy surface where the thumb should have been.
- ___ 12. I rushed upstairs, explained the matter shortly to my wife, and in five minutes was inside a hansom, driving with my new acquaintance to Baker Street.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

THE CROOKED MAN

- ___ 13. “She then called for Miss Morrison, a young lady who lives in the next villa, and the two went off together to their meeting.”
- ___ 14. “The colonel had been sitting in the dining-room, but, hearing that his wife had returned, he joined her in the morning-room.”
- ___ 15. “Convinced that some tragedy had occurred, the coachman rushed to the door and strove to force it, while scream after scream issued from within.”
- ___ 16. “There had been a man in the room, and he had crossed the lawn coming from the road.”

THE FINAL PROBLEM

- ___ 17. “I alone know the absolute truth of the matter, and I am satisfied that the time has come when no good purpose is to be served by its suppression.”
- ___ 18. “The man pervades London, and no one has heard of him.”
- ___ 19. “He clapped his hand into his pocket, and I raised the pistol from the table.”
- ___ 20. “He said nothing, but he smiled at me with the air of a man who sees the fulfillment of that which he had expected.”

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EXERCISE 5 COMPLEMENTS

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

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

THE RED-HEADED LEAGUE

- ___ 1. Mr. Jabez Wilson started up in his chair, with his forefinger upon the paper, but his eyes upon my companion.
- ___ 2. “I have a small pawnbroker’s business at Coburg Square, near the City.
- ___ 3. He took a step backward, cocked his head on one side, and gazed at my hair until I felt quite bashful.
- ___ 4. My friend was an enthusiastic musician, being himself not only a very capable performer but a composer of no ordinary merit.

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. “My sister Julia and I were twins, and we were only two years old at the time of my mother’s re-marriage.”
- ___ 6. “The manor-house is, as I have already said, very old, and only one wing is now inhabited.”
- ___ 7. “I have seen the will of the deceased wife,” said he.
- ___ 8. With a grave face he lit the lamp and led the way down the corridor.

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. I entered my consulting-room and found a gentleman seated by the table.
- ___ 10. I was the only passenger who got out there, and there was no one upon the platform save a single sleepy porter with a lantern.
- ___ 11. “He shot one of his suspicious looks at me.”
- ___ 12. The station-master had not finished his speech before we were all hastening in the direction of the fire.

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EXERCISE 5 COMPLEMENTS

THE CROOKED MAN

- ___ 13. I handed him my pouch, and he seated himself opposite to me and smoked for some time in silence.
- ___ 14. “She, on the other hand, though devoted and faithful, was less obtrusively affectionate.”
- ___ 15. “A coachman and two maids form the staff of servants.”
- ___ 16. “One side of the window was open, which I understand was quite usual in the summertime, and he passed without difficulty into the room.”

THE FINAL PROBLEM

- ___ 17. “He is a genius, a philosopher, an abstract thinker.”
- ___ 18. “I can promise you the one but not the other,” he snarled, and so turned his rounded back upon me and went peering and blinking out of the room.
- ___ 19. Again and again he recurred to the fact that if he could be assured that society was freed from Professor Moriarty he would cheerfully bring his own career to a conclusion.
- ___ 20. I could see his black figure clearly outlined against the green behind him.

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EXERCISE 6 PHRASES

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

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

THE RED-HEADED LEAGUE

- ___ 1. “When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple.”
- ___ 2. “From north, south, east, and west every man who had a shade of red in his hair tramped into the city to answer the advertisement.”
- ___ 3. “And no later than this morning, I went to my work as usual at ten o’clock, but the door was shut and locked, with a little square of card-board hammered on to the middle of the panel with a tack.”
- ___ 4. On entering his room I found Holmes in animated conversation with two men, one of whom I recognized as Peter Jones, the official police agent . . .

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. A lady dressed in black and heavily veiled, who had been sitting in the window, rose as we entered.
- ___ 6. “We had, however, an aunt, my mother’s maiden sister, Miss Honoria Westphail, who lives near Harrow, and we were occasionally allowed to pay short visits . . .”
- ___ 7. “I rushed out, calling loudly for my stepfather, and I met him hastening from his room in his dressing-gown.”
- ___ 8. “We have had the pleasure of making the doctor’s acquaintance,” said Holmes . . .”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “Between your brandy and your bandage, I feel a new man.”
- ___ 10. “By profession I am a hydraulic engineer, and I have had considerable experience of my work during the seven years that I was apprenticed to Venner & Matheson, the well-known firm, of Greenwich.”
- ___ 11. “Even my dread of losing a client could not restrain me from showing my impatience.”
- ___ 12. “They are coiners on a large scale, and have used the machine to form the amalgam which has taken the place of silver.”

EXERCISE 6 PHRASES

THE CROOKED MAN

- ___ 13. “I have the advantage of knowing your habits, my dear Watson,” said he.
- ___ 14. “Colonel Barclay himself seems to have had some singular traits in his character.”
- ___ 15. “There is only one lamp in it, upon the left-hand side, and as we approached this lamp I saw a man coming towards us with his back very bent, and something like a box slung over one of his shoulders.”
- ___ 16. “Barclay, who died the other day, was sergeant in the same company as myself, and the belle of the regiment, ay, and the finest girl that ever had the breath of life between her lips, was Nancy Devoy, the daughter of the colour-sergeant.”

THE FINAL PROBLEM

- ___ 17. “Have you any objection to my closing your shutters?”
- ___ 18. Holmes edged his way round the wall, and flinging the shutters together, he bolted them securely.
- ___ 19. “If you are clever enough to bring destruction upon me, rest assured that I shall do as much to you.”
- ___ 20. On the Monday morning Holmes had telegraphed to the London police, and in the evening we found a reply waiting for us at our hotel.

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – 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:

subj = subject
adj = adjective

d.o. = direct object
adv = adverb

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

Verbal Usage

THE RED-HEADED LEAGUE

- | | | | |
|-------|-------|----|---|
| _____ | _____ | 1. | “... I went to the landlord, who is an accountant <u>living on the ground-floor</u> , and I asked him ... what had become of the Red-headed League.” |
| _____ | _____ | 2. | “It is your commonplace, featureless crimes which are really puzzling, just as a commonplace face is the most difficult <u>to identify</u> .” |
| _____ | _____ | 3. | “Let me see,” said Holmes, standing at the corner and glancing along the line, “I should like just <u>to remember the order of the houses here</u> .” |
| _____ | _____ | 4. | “It is a hobby of mine <u>to have an exact knowledge of London</u> .” |

THE ADVENTURE OF THE SPECKLED BAND

- | | | | |
|-------|-------|----|--|
| _____ | _____ | 5. | “Should it prove to be an interesting case, you would, I am sure, wish <u>to follow it from the outset</u> .” |
| _____ | _____ | 6. | He held in his hand a sheet of blue paper, <u>scrawled over with notes and figures</u> . |
| _____ | _____ | 7. | Finally, he walked over to the bed and spent some time in staring at it and in <u>running his eye up and down the wall</u> . |
| _____ | _____ | 8. | “I should prefer <u>to have clearer proofs</u> before I speak.” |

THE ADVENTURE OF THE ENGINEER'S THUMB

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 9. | “I have no wish <u>to commit you to anything</u> without your having it all laid before you.” |
| _____ | _____ | 10. | “I tried <u>to look out of the windows</u> to see something of where we were, but they were made of frosted glass, and I could make out nothing ...” |
| _____ | _____ | 11. | “At last, however, <u>the bumping of the road</u> was exchanged for the crisp smoothness of a gravel-drive, and the carriage came to a stand.” |
| _____ | _____ | 12. | “I paced up and down the room, <u>humming a tune under my breath</u> to keep up my spirits and feeling that I was thoroughly earning my fifty-guinea fee.” |

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

THE CROOKED MAN

- _____ 13. “. . . she ran down to tell the cook, and the two women with the coachman came up into the hall and listened to the dispute which was still raging.”
- _____ 14. “Naturally, the coachman’s first thought, on finding that he could do nothing for his master, was to open the door.”
- _____ 15. “The servants deny having seen it before, but among the numerous curiosities in the house it is possible that it may have been overlooked.”
- _____ 16. He looked suspiciously at us now out of yellow-shot, bilious eyes, and, without speaking or rising, he waved towards two chairs.

THE FINAL PROBLEM

- _____ 17. It was not Holmes’s nature to take an aimless holiday, and something about his pale, worn face told me that his nerves were at their highest tension.
- _____ 18. “It is a dangerous habit to finger loaded firearms in the pocket of one’s dressing-gown.”
- _____ 19. “The only conceivable escape for him lay in silencing my tongue.”
- _____ 20. The torrent, swollen by the melting snow, plunges into a tremendous abyss, from which the spray rolls up like the smoke from a burning house.

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EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

THE RED-HEADED LEAGUE

- ___ 1. “Vincent Spaulding did what he could to cheer me up, but by bedtime I had reasoned myself out of the whole thing.”
- ___ 2. “No, no,” cried Holmes, shoving him back into the chair from which he had half risen.”
- ___ 3. Three gilt balls and a brown board with “JABEZ WILSON” in white letters, upon a corner house, announced the place where our red-headed client carried on his business.
- ___ 4. The only remaining point was what they were burrowing for.

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. “I do not know whether the spotted handkerchiefs which so many of them wear over their heads might have suggested the strange adjective which she used.”
- ___ 6. Holmes shook his head like a man who is far from being satisfied.
- ___ 7. “When a doctor does go wrong he is the first of criminals.”
- ___ 8. The instant that we heard it, Holmes sprang from the bed, struck a match, and lashed furiously with his cane at the bell-pull.

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “That is quite correct,” I answered; “but you will excuse me if I say that I cannot see how all this bears upon my professional qualifications.”
- ___ 10. “I thought of the fifty guineas, and of how very useful they would be to me.”
- ___ 11. “I could see that she was pretty, and from the gloss with which the light shone upon her dark dress I knew that it was a rich material.”
- ___ 12. “I cannot possibly leave until I have seen the machine.”

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 8 CLAUSES

THE CROOKED MAN

- ___ 13. “On the whole, he thinks that Barclay’s devotion to his wife was greater than his wife’s to Barclay.”
- ___ 14. A sudden thought struck him, however, and he ran through the hall door and round to the lawn upon which the long French windows open.
- ___ 15. “On my pressing her, however, she remembered that she heard the word David uttered twice by the lady.”
- ___ 16. “But its general shape must be what I have indicated, and it can run up a curtain.”

THE FINAL PROBLEM

- ___ 17. “But I could not rest, Watson, I could not sit quiet in my chair, if I thought that such a man as Professor Moriarty were walking the streets of London unchallenged.”
- ___ 18. “So much is known to the world, but what I am telling you now is what I have myself discovered.”
- ___ 19. “The reason is that I am well convinced that it is from his agents the blow would fall.”
- ___ 20. “But we must plan what we are to do about Moriarty now.”

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

s = simile m = metaphor o = onomatopoeia h = hyperbole

THE RED-HEADED LEAGUE

- ___ 1. “Snapping away with a camera when he ought to be improving his mind, and then diving down into the cellar like a rabbit into its hole to develop pictures.”
- ___ 2. He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird.
- ___ 3. The roadway was blocked with the immense stream of commerce flowing in a double tide inward and outward . . .
- ___ 4. The light flashed upon the barrel of a revolver, but Holmes’s hunting crop came down on the man’s wrist, and the pistol clinked upon the stone floor.

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. “There are a thousand details which I should desire to know before I decide upon our course of action.”
- ___ 6. “When you combine the ideas of whistles at night, the presence of a band of gypsies . . . the fact that Miss Helen Stoner heard a metallic clang . . .”
- ___ 7. The building was of gray, lichen-blotched stone, with a high central portion and two curving wings, like the claws of a crab, thrown out on each side.
- ___ 8. “I heard the creature hiss as I have no doubt that you did also, and I instantly lit the light and attacked it.”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “He suddenly sprang up, and darting like lightning across the room he flung open the door.”
- ___ 10. “When I passed outside, however, and pressed down the levers which controlled it, I knew at once by the whishing sound that there was a slight leakage . . .”
- ___ 11. “It was the clank of the levers and the swish of the leaking cylinder.”
- ___ 12. . . . we saw a gigantic column of smoke which . . . hung like an immense ostrich feather over the landscape.

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

THE CROOKED MAN

- ___ 13. I had risen from my seat and was knocking out the ashes of my pipe when I suddenly heard the clang of the bell.
- ___ 14. “There was her statement, Watson, and to me, as you can imagine, it was like a light on a dark night.”
- ___ 15. “I have one of my Baker Street boys mounting guard over him who could stick to him like a burr, go where he might.”
- ___ 16. “The bare sight of me was like a bullet through his guilty heart.”

THE FINAL PROBLEM

- ___ 17. “For years I have endeavoured to break through the veil which shrouded it, and at last the time came when I seized my thread and followed it, until it led me, after a thousand cunning windings, to ex-Professor Moriarty, of mathematical celebrity.”
- ___ 18. “He is the Napoleon of crime, Watson.”
- ___ 19. “I have woven my net round him until now it is all ready to close.”
- ___ 20. “Then these are your instructions, and I beg, dear Watson, that you will obey them to the letter, for you are now playing a double-handed game with me against the cleverest rogue and the most powerful syndicate of criminals in Europe.”

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EXERCISE 10 STYLE: POETIC DEVICES

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

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

THE RED-HEADED LEAGUE

- ____ 1. As he glanced down the advertisement column, with his head thrust forward and the paper flattened out upon his knee, I took a good look at the man . . .
- ____ 2. “. . . my hair is of a very full and rich tint, so that it seemed to me that if there was to be any competition in the matter I stood as good a chance as any man that I had ever met.”
- ____ 3. “Fleet Street was choked with red-headed folk, and Pope’s Court looked like a coster’s orange barrow.”
- ____ 4. “Suddenly my eyes caught the glint of a light.”

THE ADVENTURE OF THE SPECKLED BAND

- ____ 5. “The left arm of your jacket is spattered with mud in no less than seven places.”
- ____ 6. “You have been cruelly used,” said Holmes.
- ____ 7. In one of these wings the windows were broken and blocked with wooden boards, while the roof was partly caved in, a picture of ruin.
- ____ 8. Two hours passed slowly away, and then, suddenly, just at the stroke of eleven, a single bright light shone out right in front of us.

THE ADVENTURE OF THE ENGINEER’S THUMB

- ____ 9. He lay back without wincing, though he bit his lip from time to time.
- ____ 10. He sat at my side in silence all the time, and I was aware, more than once when I glanced in his direction, that he was looking at me with great intensity.
- ____ 11. “As I gave a last hurried glance around, I saw a thin line of yellow light between two of the boards, which broadened and broadened as a small panel was pushed backward.”
- ____ 12. And Holmes’s fears came to be realized, for from that day to this no word has ever been heard either of the beautiful woman, the sinister German, or the morose Englishman.

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

THE CROOKED MAN

- ____ 13. “He was a dashing, jovial old soldier in his usual mood, but there were occasions on which he seemed to show himself capable of considerable violence and vindictiveness.”
- ____ 14. “We know, also, that he ran across the lawn, entered the room, accompanied by a strange animal . . . that the colonel fell down from sheer fright at the sight of him . . .”
- ____ 15. “The man is by trade a conjurer and performer, going round the canteens after nightfall, and giving a little entertainment at each.”
- ____ 16. “I was tortured and tried to get away, and was captured and tortured again.”

THE FINAL PROBLEM

- ____ 17. “But at last he made a trip – only a little, little trip – but it was more than he could afford, when I was so close upon him.”
- ____ 18. “I have my plans laid, and all will be well.”
- ____ 19. He rose, and throwing off the black cassock and hat which had formed his disguise, he packed them away in a hand-bag.
- ____ 20. He had remained on that three-foot path, with sheer wall on one side and sheer drop on the other, until his enemy had overtaken him.

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

THE RED-HEADED LEAGUE

- ___ 1. “Try the settee,” said Holmes, relapsing into his armchair and putting his fingertips together, as was his custom when in judicial moods.”
- ___ 2. “A sandwich and a cup of coffee, and then off to violin-land, where all is sweetness and delicacy and harmony, and there are no red-headed clients . . .”
- ___ 3. Sherlock Holmes was not very communicative during the long drive and lay back in the cab humming the tunes, which he had heard in the afternoon.
- ___ 4. Mr. Merryweather stopped to light a lantern, and then conducted us down a dark, earth-smelling passage, and so, after opening a third door, into a huge vault . . .

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. Her features and figure were those of a woman of thirty, but her hair was shot with premature gray, and her expression was weary and haggard.
- ___ 6. “That fatal night Dr. Roylott had gone to his room early . . . for my sister was troubled by the smell of the strong Indian cigars which it was his custom to smoke.”
- ___ 7. “Because during the last few nights I have always, about three in the morning, heard a low, clear whistle.”
- ___ 8. “The wind was howling outside, and the rain was beating and splashing against the windows.”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. He received us in his quietly genial fashion, ordered fresh rashers and eggs, and joined us in a hearty meal.
- ___ 10. “His whole face sharpened away into nose and chin, and the skin of his cheeks was drawn quite tense over his outstanding bones.”
- ___ 11. “He looked at me with a last, long, questioning gaze, and then, pressing my hand in a cold, dank grasp, he hurried from the room.”
- ___ 12. “The instant that I had crossed the threshold the door slammed heavily behind us, and I heard faintly the rattle of the wheels as the carriage drove away.”

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

THE CROOKED MAN

- ___ 13. “Those were scraps of her conversation, ending in a sudden dreadful cry in the man’s voice, with a crash, and a piercing scream from the woman.”
- ___ 14. “When I promised her I would say nothing she kissed me, and I have never seen her since.”
- ___ 15. In spite of the warm weather he was crouching over a fire, and the little room was like an oven.
- ___ 16. In an instant out there slipped a beautiful reddish-brown creature, thin and lithe, with the legs of a stoat, a long, thin nose, and a pair of the finest red eyes that ever I saw in an animal’s head.

THE FINAL PROBLEM

- ___ 17. “He is clean-shaven, pale, and ascetic-looking, retaining something of the professor in his features.”
- ___ 18. “You will find a small brougham waiting close to the curb, driven by a fellow with a heavy black cloak tipped at the collar with red.”
- ___ 19. . . . a large rock which had been dislodged from the ridge upon our right clattered down and roared into the lake behind us.
- ___ 20. My only answer was my own voice reverberating in a rolling echo from the cliffs around me.

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the allusions and symbols in the following sentences. Label the underlined words:

a. history b. religion c. literature/books d. law enforcement/crime e. Far East

THE RED-HEADED LEAGUE

- ___ 1. “The fish that you have tattooed immediately above your right wrist could only have been done in China.”
- ___ 2. “It seemed altogether past belief that anyone . . . would pay such a sum for doing anything so simple as copying out the Encyclopedia Britannica.”
- ___ 3. “When you drove home after the concert I called upon Scotland Yard and upon the chairman of the bank directors, with the result you have seen.”
- ___ 4. “Well, perhaps, after all, it is of some little use,” he remarked. ‘*L’homme c’est rien – l’oeuvre c’est tout*,’ as Gustave Flaubert wrote to George Sand.”

THE ADVENTURE OF THE SPECKLED BAND

- ___ 5. “. . . his only son, my stepfather . . . obtained an advance from a relative, which enabled him to take a medical degree and went out to Calcutta . . .”
- ___ 6. “In a fit of anger . . . he beat his native butler to death and narrowly escaped a capital sentence.”
- ___ 7. “When Dr. Roylott was in India he married my mother, Mrs. Stoner, the young widow of Major-General Stoner, of the Bengal Artillery.
- ___ 8. “A series of disgraceful brawls took place, two of which ended in the police-court, until at last he became the terror of the village . . .”

THE ADVENTURE OF THE ENGINEER’S THUMB

- ___ 9. “. . . I should strongly recommend you to come to my friend, Mr. Sherlock Holmes, before you go to the official police.”
- ___ 10. “I glanced at the books upon the table, and . . . I could see that two of them were treatises on science, the others being volumes of poetry.”
- ___ 11. “Was there a police-station anywhere near? There was one about three miles off.”
- ___ 12. There was Sherlock Holmes, the hydraulic engineer, Inspector Bradstreet, of Scotland Yard, a plain-clothes man, and myself.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

THE CROOKED MAN

- ___ 13. “Mrs. Barclay was, it appears, a member of the Roman Catholic Church and had interested herself very much in the establishment of the Guild of St. George, which was formed in connection with the Watt Street Chapel . . .”
- ___ 14. “She showed it to me, Watson, and it was an Indian rupee.”
- ___ 15. “Some of them that fled into Nepal took me with them, and then afterwards I was up past Darjeeling.”
- ___ 16. “You remember the small affair of Uriah and Bathsheba? My Biblical knowledge is a trifle rusty, I fear, but you will find the story in the first or second of Samuel.”

THE FINAL PROBLEM

- ___ 17. “A criminal strain ran in his blood, which, instead of being modified, was increased and rendered infinitely more dangerous by his extraordinary mental powers.”
- ___ 18. “He is the Napoleon of crime.”
- ___ 19. “But the professor was fenced round with safeguards so cunningly devised that, do what I would, it seemed impossible to get evidence which would convict in a court of law.”
- ___ 20. “Matters have gone so far now that they can move without my help as far as the arrest goes, though my presence is necessary for a conviction.”

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

How shall I ever forget that dreadful vigil? I could not hear a sound, not even the drawing of a breath, and yet I knew that my companion sat open-eyed, within a few feet of me, in the same state of nervous tension in which I was myself. The shutters cut off the least ray of light, and we waited in absolute darkness. From outside came the occasional cry of a night-bird, and once at our very window a long drawn catlike whine, which told us that the cheetah was indeed at liberty. Far away we could hear the deep tones of the parish clock, which boomed out every quarter of an hour. How long they seemed, those quarters! Twelve struck; and one and two and three, and still we sat waiting silently for whatever might befall.

Suddenly there was the momentary gleam of a light up in the direction of the ventilator, which vanished immediately, but was succeeded by a strong smell of burning oil and heated metal. Someone in the next room had lit a dark-lantern. I heard a gentle sound of movement, and then all was silent once more, though the smell grew stronger. For half an hour I sat with straining ears. Then suddenly another sound became audible – a very gentle, soothing sound, like that of a small jet of steam escaping continually from a kettle. The instant that we heard it, Holmes sprang from the bed, struck a match, and lashed furiously at the bell pull. (From *The Adventure of the Speckled Band*)

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 How shall I ever forget that dreadful vigil? I could not hear a sound, not even the drawing of a breath,
- 2 and yet I knew that my companion sat open-eyed, within a few feet of me, in the same state of nervous
- 3 tension in which I was myself. The shutters cut off the least ray of light, and we waited in absolute
- 4 darkness. From outside came the occasional cry of a night-bird, and once at our very window a long
- 5 drawn catlike whine, which told us that the cheetah was indeed at liberty. Far away we could hear
- 6 the deep tones of the parish clock, which boomed out every quarter of an hour. How long they seemed,
- 7 those quarters! Twelve struck; and one and two and three, and still we sat waiting silently for whatever
- 8 might befall.
- 9 Suddenly there was the momentary gleam of a light up in the direction of the ventilator, which vanished
- 10 immediately, but was succeeded by a strong smell of burning oil and heated metal. Someone in the next
- 11 room had lit a dark-lantern. I heard a gentle sound of movement, and then all was silent once more,
- 12 though the smell grew stronger. For half an hour I sat with straining ears. Then suddenly another sound
- 13 became audible – a very gentle, soothing sound, like that of a small jet of steam escaping continually from
- 14 a kettle. The instant that we heard it, Holmes sprang from the bed, struck a match, and lashed furiously
- 15 at the bell pull.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- ____ 1. **ALL of the following sensory imagery is used in the passage EXCEPT . . .**
a. sight b. sound c. touch d. taste e. smell

- ____ 2. **The PREDOMINANT sensory imagery in the passage is . . .**
a. sight b. sound c. touch d. taste e. smell

- ____ 3. **A shift occurs in Line . . .**
a. 9 b. 10 c. 11 d. 13 e. 14

- ____ 4. **The underlined words in Line 10 are examples of . . .**
a. assonance b. consonance c. alliteration d. rhyme

- ____ 5. **The underlined words in Line 15 are an example of . . .**
a. assonance b. consonance c. alliteration d. rhyme

- ____ 6. **ALL of the following descriptions are parallel in meaning EXCEPT . . .**
a. *the shutters cut off the least ray of light* (Line 3)
b. *the cheetah was indeed at liberty* (Line 5)
c. *the momentary gleam of light* (Line 9)
d. *Holmes sprang from the bed, struck a match* (Line 14)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

And then suddenly in the silence I heard a sound which sent my heart into my mouth. It was the clank of the levers and the swish of the leaking cylinder. He had set the engine at work. The lamp still stood upon the floor where I had placed it when examining the trough. By its light I saw that the black ceiling was coming down upon me, slowly, jerkily, but, as none knew better than myself, with a force which must within a minute grind me to a shapeless pulp. I threw myself, screaming, against the door, and dragged with my nails at the lock. I implored the colonel to let me out, but the remorseless clanking of the levers drowned my cries. The ceiling was only a foot or two above my head, and with my hand upraised I could feel its hard, rough surface. Then it flashed through my mind that the pain of death would depend very much upon the position in which I met it. If I lay on my face the weight would come upon my spine, and I shuddered to think of that dreadful snap. Easier the other way, perhaps; and yet, had I the nerve to lie and look up at that deadly black shadow wavering down upon me? Already I was unable to stand erect, when my eye caught something which brought a gush of hope back to my heart. (From *The Adventure of the Engineer's Thumb*)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 And then suddenly in the silence I heard a sound which sent my heart into my mouth. It was the
- 2 the clank of the levers and the swish of the leaking cylinder. He had set the engine at work. The lamp
- 3 still stood upon the floor where I had placed it when examining the trough. By its light I saw that the
- 4 black ceiling was coming down upon me, slowly, jerkily, but, as none knew better than myself, with a
- 5 force which must within a minute grind me to a shapeless pulp. I threw myself, screaming, against
- 6 the door, and dragged with my nails at the lock. I implored the colonel to let me out, but the
- 7 remorseless clanking of the levers drowned my cries. The ceiling was only a foot or two above my
- 8 head, and with my hand upraised I could feel its hard, rough surface. Then it flashed through my
- 9 mind that the pain of death would depend very much upon the position in which I met it. If I lay
- 10 on my face the weight would come upon my spine, and I shuddered to think of that dreadful snap.
- 11 Easier the other way, perhaps; and yet, had I the nerve to lie and look up at that deadly black shadow
- 12 wavering down upon me? Already I was unable to stand erect, when my eye caught something which
- 13 brought a gush of hope back to my heart.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. The underlined words in Line 1 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The passage contains ALL of the following sensory imagery EXCEPT . . .
a. sight b. sound c. touch d. taste
- ____ 3. The underlined words in Line 2 are examples of . . .
a. metaphor b. onomatopoeia c. simile d. personification
- ____ 4. In Line 1 *which sent my heart into my mouth* is an example of ALL of the following EXCEPT . . .
a. hyperbole b. metaphor c. personification d. idiom
- ____ 5. The underlined words in Line 8 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. ALL of the following devices are used to develop the tone of the passage EXCEPT . . .
a. allusions
b. sequence of events
c. sensory imagery
d. figurative language

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

My way ran down a dried-up watercourse, which we hoped would screen me from the enemy's sentries; but as I crept round the corner of it I walked right into six of them, who were crouching down in the dark waiting for me. In an instant I was stunned with a blow and bound hand and foot. But the real blow was to my heart and not to my head, for as I came to and listened to as much as I could understand of their talk, I heard enough to tell me that my comrade, the very man who had arranged the way I was to take, had betrayed me by means of a native servant into the hands of the enemy.

Well, there's no need for me to dwell on that part of it. You know now what James Barclay was capable of. Bhurtee was relieved by Neill next day, but the rebels took me away with them in their retreat, and it was many a long year ever I saw a white face again. I was tortured and tried to get away, and was captured and tortured again. You can see for yourselves the state in which I was left. Some of them that fled into Nepal took me with them, and then afterwards I was up past Darjeeling. The hill-folk up there murdered the rebels who had me, and I became their slave for a time until I escaped; but instead of going south I had to go north, until I found myself among the Afghans. There I wandered about for many a year, and at last came back to the Punjab, where I lived mostly among the natives and picked up a living by the conjuring tricks that I had learned. What use was it for me, a wretched cripple, to go back to England or to make myself known to my old comrades? Even my wish for revenge would not make me do that. I had rather that Nancy and my old pals should think of Harry Wood as having died with a straight back, than see him living and crawling with a stick like a chimpanzee. They never doubted that I was dead, and I meant that they never should. I heard that Barclay had married Nancy, and he was rising rapidly in the regiment, but even that did not make me speak. (From *The Crooked Man*)

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 My way ran down a dried-up watercourse, which we hoped would screen me from the enemy's sentries;
- 2 but as I crept round the corner of it I walked right into six of them, who were crouching down in the dark
- 3 waiting for me. In an instant I was stunned with a blow and bound hand and foot. But the real blow was
- 4 to my heart and not to my head, for as I came to and listened to as much as I could understand of their
- 5 talk, I heard enough to tell me that my comrade, the very man who had arranged the way I was to take,
- 6 had betrayed me by means of a native servant into the hands of the enemy.
- 7 Well, there's no need for me to dwell on that part of it. You know now what James Barclay was capable
- 8 of. Bhurtee was relieved by Neill next day, but the rebels took me away with them in their retreat, and
- 9 it was many a long year ever I saw a white face again. I was tortured and tried to get away, and was
- 10 captured and tortured again. You can see for yourselves the state in which I was left. Some of them that
- 11 fled into Nepal took me with them, and then afterwards I was up past Darjeeling. The hill-folk up there
- 12 murdered the rebels who had me, and I became their slave for a time until I escaped; but instead of

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 going south I had to go north, until I found myself among the Afghans. There I wandered about for
14 many a year, and at last came back to the Punjab, where I lived mostly among the natives and picked
15 up a living by the conjuring tricks that I had learned. What use was it for me, a wretched cripple, to
16 go back to England or to make myself known to my old comrades? Even my wish for revenge would
17 not make me do that. I had rather that Nancy and my old pals should think of Harry Wood as having
18 died with a straight back, than see him living and crawling with a stick like a chimpanzee. They never
19 doubted that I was dead, and I meant that they never should. I heard that Barclay had married Nancy,
20 and he was rising rapidly in the regiment, but even that did not make me speak.

- ____ 1. Line 1 contains examples of ALL of the following poetic devices EXCEPT . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 2. The underlined words in Line 3 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ____ 3. Line 18 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 4. ALL of the following words and phrases are part of the pattern of repetition
 in the passage EXCEPT . . .
 a. betrayed
 b. tortured
 c. many a year
 d. blow
- ____ 5. The narrator is characterized as having ALL of the following qualities EXCEPT . . .
 a. courage b. acceptance c. intelligence d. anger
- ____ 6. The underlined words in Line 20 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

He is the Napoleon of crime, Watson. He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the centre of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be abstracted, we will say, a house to be rifled, a man to be removed – the word is passed to the professor, the matter is organized and carried out. The agent may be caught. In that case money is found for his bail or his defence. But the central power which uses the agent is never caught – never so much as suspected. This was the organization which I deduced, Watson, and which I devoted my whole energy to exposing and breaking up.

But the professor was fenced round with safeguards so cunningly devised that, do what I could, it seemed impossible to get evidence which would convict in a court of law. You know my powers, my dear Watson, and yet at the end of three months I was forced to confess that I had at last met an antagonist who was my intellectual equal. My horror at his crimes was lost in my admiration at his skill. But at last he made a trip – only a little, little trip – but it was more than he could afford, when I was so close upon him. I had my chance, and starting from that point, I have woven my net round him until now it is all ready to close. In three days – that is to say, on Monday next – matters will be ripe, and the professor, with all the principal members of his gang, will be in the hands of the police. Then will come the greatest criminal trial of the century, the clearing up of over forty mysteries, and the rope for all of them; but if we move at all prematurely, you understand, they may slip out of our hands even at the last moment. (From *The Final Problem*)

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 He is the Napoleon of crime, Watson. He is the organizer of half that is evil and of nearly all that is
- 2 undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the
- 3 first order. He sits motionless, like a spider in the centre of its web, but that web has a thousand
- 4 radiations, and he knows well every quiver of each of them. He does little himself. He only plans.
- 5 But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be
- 6 abstracted, we will say, a house to be rifled, a man to be removed – the word is passed to the professor,
- 7 the matter is organized and carried out. The agent may be caught. In that case money is found for his
- 8 bail or his defence. But the central power which uses the agent is never caught -- never so much as
- 9 suspected. This was the organization which I deduced, Watson, and which I devoted my whole energy
- 10 to exposing and breaking up.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

11 But the professor was fenced round with safeguards so cunningly devised that, do what I could, it seemed impossible
12 to get evidence which would convict in a court of law. You know my powers, my dear Watson, and yet at the end
13 of three months I was forced to confess that I had at last met an antagonist who was my intellectual equal. My
14 horror at his crimes was lost in my admiration at his skill. But at last he made a trip – only a little, little trip –
15 but it was more than he could afford, when I was so close upon him. I had my chance, and starting from that point,
16 I have woven my net round him until now it is all ready to close. In three days – that is to say, on Monday next –
17 matters will be ripe, and the professor, with all the principal members of his gang, will be in the hands of the police.
18 Then will come the greatest criminal trial of the century, the clearing up of over forty mysteries, and the rope for
19 all of them; but if we move at all prematurely, you understand, they may slip out of our hands even at the last moment.

- ____ 1. Line 1 contains examples of . . .
 a. allusion and metaphor
 b. personification and metaphor
 c. allusion and simile
 d. personification and simile
- ____ 2. Lines 3 and 4 contain examples of . . .
 a. metaphor and personification
 b. simile and hyperbole
 c. hyperbole and metaphor
 d. simile and personification
- ____ 3. Line 16 contains an example of . . .
 a. metaphor b. simile c. personification d. hyperbole
- ____ 4. ALL of the following contrasts are described in the passage EXCEPT . . .
 a. crime – law and order
 b. antagonist – protagonist
 c. love -- hate
 d. admiration -- disapproval
- ____ 5. The word *trip* in Line 14 most likely means . . .
 a. excursion b. mistake c. trigger d. excuse
- ____ 6. In Lines 18-19, *the rope for all of them* is an example of . . .
 a. euphemism and inference
 b. analogy and inference
 c. euphemism and irony
 d. analogy and irony

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ANSWER KEY EXERCISES 1-16

- EXERCISE 1:** 1. v 2. n 3. int 4. adv 5. adv 6. adj 7. pron 8. int
9. conj 10. pron 11. prep 12. conj 13. n 14. prep 15. adj 16. n
17. adv 18. adv 19. v 20. prep
- EXERCISE 2:** PASSAGE 1 1. a 2. b 3. b 4. d 5. c 6. a
PASSAGE 2 1. b 2. d 3. a 4. c 5. b 6. c
- EXERCISE 3:** PASSAGE 1 1. b 2. c 3. a 4. d 5. b 6. c
PASSAGE 2 1. b 2. b 3. c 4. a 5. c 6. d
- EXERCISE 4:** 1. CX 2. CC 3. CX 4. S 5. CX 6. CC 7. C 8. CX
9. C 10. CX 11. CX 12. S 13. CC 14. CC 15. CX 16. C
17. CC 18. C 19. C 20. CC
- EXERCISE 5:** 1. o.p. 2. d.o. 3. p.a. 4. p.n. 5. p.n. 6. p.a. 7. d.o. 8. o.p.
9. d.o. 10. p.n. 11. d.o. 12. o.p. 13. i.o. 14. p.a. 15. d.o. 16. p.a.
17. p.n. 18. i.o. 19. o.p. 20. d.o.
- EXERCISE 6:** 1. par 2. inf 3. prep 4. appos 5. par 6. appos 7. par 8. ger
9. prep 10. appos 11. ger 12. inf 13. ger 14. inf 15. par 16. appos
17. ger 18. par 19. inf 20. prep
- EXERCISE 7:** 1. par adj 2. inf adv 3. inf d.o. 4. inf adj
5. inf d.o. 6. par adj 7. ger o.p. 8. inf d.o.
9. inf adj 10. inf d.o. 11. ger subj 12. par adj
13. inf adv 14. inf p.n. 15. ger d.o. 16. ger o.p.
17. inf adj 18. inf adj 19. ger o.p. 20. par adj
- EXERCISE 8:** 1. d.o. 2. o.p. 3. adj 4. p.n. 5. d.o. 6. adj 7. adv 8. adj
9. d.o. 10. o.p. 11. d.o. 12. adv 13. d.o. 14. o.p. 15. d.o. 16. p.n.
17. d.o. 18. subj 19. p.n. 20. d.o.
- EXERCISE 9:** 1. s 2. s 3. m 4. o 5. h 6. o 7. s 8. o 9. s 10. o 11. o 12. s
13. o 14. s 15. s 16. s 17. h 18. m 19. m 20. m

SHERLOCK HOLMES STORIES by Arthur Conan Doyle – Grammar and Style

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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, 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 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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