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The Grammmardog Guide to A Tale of Two Cities

by Charles Dickens

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

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***A TALE OF TWO CITIES* by Charles Dickens – Grammar and Style**
All exercises use sentences from the novel.

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EXERCISE 1 PARTS OF SPEECH

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

v = verb

n = noun

adj = adjective

adv = adverb

prep = preposition

pron = pronoun

int = interjection

conj = conjunction

- _____ 1. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way . . .
- _____ 2. It was the year of Our Lord one thousand seven hundred and seventy-five.
- _____ 3. Two other passengers, besides the one, were plodding up the hill by the side of the mail.
- _____ 4. In those days travelers were very shy of being confidential on a short notice, for anybody on the road might be a robber or in league with robbers.
- _____ 5. “My blood!” ejaculated the vexed coachman, “and not atop of Shooter’s yet! Tst! Yah! Get on with you!”
- _____ 6. He opened it in the light of the coach-lamp on that side, and read – first to himself and then aloud: “Wait at Dover for Mam’selle.”
- _____ 7. “Jerry, say that my answer was, RECALLED TO LIFE.”
- _____ 8. The coach lumbered on again, with heavier wreaths of mist closing round it as it began the descent.
- _____ 9. After standing with the bridle over his heavily-splashed arm, until the wheels of the mail were no longer within hearing and the night was quite still again, he turned to walk down the hill.
- _____ 10. He was on his way to dig some one out of a grave.
- _____ 11. The answers to this question were various and contradictory.

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EXERCISE 1 PARTS OF SPEECH

- _____ 12. He lowered the window, and looked out at the rising sun.
- _____ 13. The coffee-room had no other occupant, that forenoon, than the gentleman in brown.
- _____ 14. A large cask of wine had been dropped and broken in the street.
- _____ 15. Neither did he wear anything more on his head than his own crisply-curling short dark hair.
- _____ 16. The door slowly opened inward under his hand, and he looked into the room and said something.
- _____ 17. Over the prisoner's head there was a mirror, to throw the light down upon him.
- _____ 18. If Sydney Carton ever shone anywhere, he certainly never shone in the house of Doctor Manette.
- _____ 19. There had been earlier drinking than usual in the wine-shop of Monsieur Defarge.
- _____ 20. The hungry man gnawed one of his fingers as he looked at the other three, and his finger quivered with the craving that was on him.
- _____ 21. The moment Madame Defarge took up the rose, the customers ceased talking, and began gradually to drop out of the wine-shop.
- _____ 22. Madame Defarge knitted steadily, but the intelligence had a palpable effect upon her husband.
- _____ 23. When it was yet light enough to work and read, she had neither engaged herself in her usual work, nor had she read to him.
- _____ 24. The short, rather plump wife of a starved grocer, and the mother of two children withal, this lieutenant had already earned the complimentary name of The vengeance.
- _____ 25. “O you will let me hold your brave hand, stranger?” “Hush! Yes, my poor sister; to the last.”

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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

When the mail got successfully to dover, in
1
the course of the forenoon, the head drawer at
the royal George hotel opened the coach door as
2
his custom was. He did it with some flourish of
3
ceremony, for a mail juorney from London in
4
winter was an achievement to congratulate an
5
adventurous traveler upon
6

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

PASSAGE 2

Doctor Manette recieved him kindly, and so did Lucie.
1
But miss Pross suddenly became afflicted with a
2
twitching in the head and body, and retired into the
3
house. she was not unfrequently the victim of this
4
disorder, and she called it, in Familiar conversation,
5
“a fit of the jerks.”
6

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

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

the echoes rarely answered to the actual tread of
1
Sydney Carton. Some half-dozen times a year, at
2
most, he claimed his' privilege of coming in uninvited,
3
and would sit among them through the evening, as he
4
had once done often. he never came there heated
5
with wine. And one other thing regarding him was
wispered in the echoes, which has been whispered by
6
all true echoes for ages and ages.

- ____ 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

No man ever really loved a Woman, lost her, and
1
knew her with a blameles though an unchanged mind,
2
when she was a wife and a mother, but her children
had a strange sympithy with him – an instinctive
3
delicacy of pity for him What fine hidden sensibilities
4
are touched in such a case, no echoes tell; but it is so,
5
and it was so here. carton was the first stranger to
6
whom little Lucie held out her chubby arms . . .

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

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound/complex.

- _____ 1. All these things, and a thousand like them, came to pass in and close upon the dear old year one thousand seven hundred and seventy-five.
- _____ 2. It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business.
- _____ 3. With drooping heads and tremulous tails, they mashed their way through the thick mud, floundering and stumbling between whiles, as if they were falling to pieces at the larger joints.
- _____ 4. Whenever the leader made this rattle, the passenger started, as a nervous passenger might, and was disturbed in mind.
- _____ 5. All three were wrapped to the cheek-bones and over the ears, and wore jack-boots.
- _____ 6. The emphatic horse, cut short by the whip in a most decided negative, made a decided scramble for it, and the three other horses followed suit.
- _____ 7. Once more, the Dover mail struggled on, with the jack-boots of its passengers squashing along by its side.
- _____ 8. They had stopped when the coach stopped, and they kept close company with it.
- _____ 9. They all looked from the coachman to the guard, and from the guard to the coachman, and listened.
- _____ 10. The figures of a horse and rider came slowly through the eddying mist, and came to the side of the mail, where the passenger stood.
- _____ 11. The rider stopped, and, casting up his eyes at the guard, handed the passenger a small folded paper.
- _____ 12. The rider's horse was blown, and both horse and rider were covered with mud, from the hoofs of the horse to the hat of the man.
- _____ 13. Though the earth was cold and wet, the sky was clear, and the sun rose bright, placid, and beautiful.
- _____ 14. When Mr. Lorry had finished his breakfast, he went out for a stroll on the beach.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- _____ 15. In a very few minutes the waiter came in to announce that Miss Manette had arrived from London, and would be happy to see the gentleman from Tellson's.
- _____ 16. Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers.
- _____ 17. The eyes of Monsieur Defarge were studying his wife at her knitting when the elderly gentleman advanced from his corner, and begged the favour of a word.
- _____ 18. Then she glanced in a casual manner round the wine-shop, took up her knitting with great apparent calmness and repose of spirit and became absorbed in it.
- _____ 19. Not yet trusting the tones of her voice, she sat down on the bench beside him.
- _____ 20. Then, as the darkness closed in, the daughter laid her head down on the hard ground close at her father's side, and watched him.
- _____ 21. Mr. Lorry and Monsieur Defarge had made all ready for the journey, and had brought with them, besides traveling cloaks and wrappers, bread and meat, wine, and hot coffee.
- _____ 22. Mr. Carton, who had so long sat looking at the ceiling of the court, changed neither his place nor his attitude, even in this excitement.
- _____ 23. He resorted to his pint of wine for consolation, drank it all in a few minutes, and fell asleep on his arms, with his hair straggling over the table, and a long winding-sheet in the candle dripping down upon him.
- _____ 24. She had reserved this last evening for her father, and they sat alone under the plane-tree.
- _____ 25. He bent over the golden head, and put the rosy lips to his, and folded her in his arms.

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EXERCISE 5 COMPLEMENTS

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

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

- _____ 1. It was the year of Our Lord one thousand seven hundred and seventy-five.
- _____ 2. The last burst carried the mail to the summit of the hill.
- _____ 3. Miss Manette had taken some refreshment on the road, and required none then, and was extremely anxious to see the gentleman from Tellson's immediately, if it suited his pleasure and convenience.
- _____ 4. The faintness of the voice was pitiable and dreadful.
- _____ 5. Tellson's Bank by Temple Bar was an old-fashioned place, even in the year one thousand seven hundred and eighty.
- _____ 6. He was never absent during business hours, unless upon an errand, and then he was represented by his son: a grisly urchin of twelve, who was his express image.
- _____ 7. His surname was Cruncher, and on the youthful occasion of his renouncing by proxy the works of darkness, in the easterly parish church of Houndaditch, he had received the added appellation of Jerry.
- _____ 8. He had asked the prisoner, aboard the Calais packet, if he wanted a handy fellow, and the prisoner had engaged him.
- _____ 9. The weather was stormy, and the passage long and rough, and I lay on a sofa, almost from shore to shore.
- _____ 10. His hurried right hand parceled out the herbs before him into imaginary beds of flowers in a garden; and his efforts to control and steady his breathing shook his lips from which the colour rushed to his heart.
- _____ 11. "He told me that he was traveling on business of a delicate and difficult nature, which might get people into trouble, and that he was therefore traveling under an assumed name."
- _____ 12. The upshot of which, was, to smash this witness like a crockery vessel, and shiver his part of the case to useless lumber.
- _____ 13. Mr. Cruncher had by this time taken quite a lunch of rust off his fingers in his following of the evidence.

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EXERCISE 5 COMPLEMENTS

- _____ 14. He stooped a little, and with his tattered blue cap pointed under the carriage.
- _____ 15. He had been there often, during a whole year, and had always been the same moody and morose lounger there.
- _____ 16. His arms are swelled because of being bound so tight, his wooden shoes are large and clumsy, and he is lame.
- _____ 17. “Pooh!” rejoined Miss Pross; “you were a bachelor in your cradle.”
- _____ 18. Miss Pross and he divided the night into two watches, and observed him at intervals from the adjoining room.
- _____ 19. There, with closed doors, and in a mysterious and guilty manner, Mr. Lorry hacked the shoemaker’s bench to pieces, while Miss Pross held the candle as if she were assisting at a murder – for which, indeed, in her grimness, she was no unsuitable figure.
- _____ 20. The fingers of the knitting women were vicious, with the experience that they could tear.
- _____ 21. As was natural, the head-quarters and great gathering-place of Monseigneur, in London, was Tellson’s Bank.
- _____ 22. Charles Darnay roused himself, and gave the required information, in words as suitable as he could find.
- _____ 23. All such circumstances were indifferent to him, so that he did his duty.
- _____ 24. The eye could not detect one creature in the group free from the smear of blood.
- _____ 25. During all that time Lucie was never sure, from hour to hour, but that the guillotine would strike off her husband’s head next day.

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EXERCISE 6 PHRASES

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

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

- _____ 1. The Dover road lay, as to him, beyond the Dover mail, as it lumbered up Shooter's Hill.
- _____ 2. If any one of the three had had the hardihood to propose to another to walk on a little ahead into the mist and darkness, he would have put himself in a fair way of getting shot instantly as a highwayman.
- _____ 3. The stillness consequent on the cessation of the rumbling and labouring of the coach, added to the stillness of the night, made it very quiet indeed.
- _____ 4. Jerry, left alone in the mist and darkness, dismounted meanwhile, not only to ease his spent horse, but to wipe the mud from his face, and shake the wet out of his hat-brim, which might be capable of holding about half a gallon.
- _____ 5. A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other.
- _____ 6. After such imaginary discourse, the passenger in his fancy would dig, and dig, dig – now, with a spade, now with a great key, now with his hands – to dig this wretched creature out.
- _____ 7. His breakfast-table was drawn before the fire, and as he sat, with its light shining on him, waiting for the meal, he sat so still, that he might have been sitting for his portrait.
- _____ 8. “It was told me by the Bank that the gentleman would explain to me the details of the business, and that I must prepare myself to find them of a surprising nature.”
- _____ 9. His affairs, like the affairs of many other French gentlemen and French families, were entirely in Tellson's hands.
- _____ 10. Madame Defarge, his wife, sat in the shop behind the counter as he came in.
- _____ 11. Her knitting was before her, but she had laid it down to pick her teeth with a toothpick.
- _____ 12. With an admonitory gesture to keep them back, he stooped, and looked in through the crevice in the wall.

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EXERCISE 6 PHRASES

- _____ 13. Outside Tellson's – never by any means in it, unless called in – was an odd-job-man, an occasional porter and messenger, who served as the live sign of the house.
- _____ 14. He had asked the prisoner, aboard the Calais packet, if he wanted a handy fellow, and the prisoner had engaged him.
- _____ 15. Opening this piece of paper in the next pause, the counsel looked with great attention and curiosity at the prisoner.
- _____ 16. It had evidently been a great distress to him, to have the days of his imprisonment recalled.
- _____ 17. He stood half turned from the prisoner, lounging with his elbow against the bar.
- _____ 18. Sydney Carton, idlest and most unpromising of men, was Stryver's great ally.
- _____ 19. A tall man in a nightcap had caught up a bundle from among the feet of the horses, and had laid it on the basement of the fountain, and was down in the mud and wet, howling over it like a wild animal.
- _____ 20. He looked to the spot where Defarge the vendor of wine had stood, a moment before; but the wretched father was groveling on his face on the pavement in that spot, and the figure that stood beside him was the figure of a dark stout woman, knitting.
- _____ 21. To this distressful emblem of a great distress that had long been growing worse, and was not at its worst, a woman was kneeling.
- _____ 22. It was a heavy mass of building, that chateau of Monsieur the Marquis, with a large stone court-yard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door.
- _____ 23. I have had unformed ideas of striving afresh, beginning anew, shaking off sloth and sensuality, and fighting out the abandoned fight.
- _____ 24. Lying hidden in her bosom, was a loaded pistol.
- _____ 25. The Defarges, husband and wife, came lumbering under the starlight, in their public vehicle, to that gate of Paris whereunto their journey naturally tended.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

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

Verbal Usage

- | | | | |
|-------|-------|-----|--|
| _____ | _____ | 1. | In England, there was scarcely an amount of order and protection to justify much national <u>boasting</u> . |
| _____ | _____ | 2. | The horses stopped <u>to breathe again</u> , and the guard got down to skid the wheel for the descent, and open the coach-door to let the passengers in. |
| _____ | _____ | 3. | <u>The panting of the horses</u> communicated a tremulous motion to the coach, as if it were in a state of agitation. |
| _____ | _____ | 4. | The pace was suddenly checked, and, with much <u>splashing</u> and <u>floundering</u> , a man's voice called from the mist, "Is that the Dover mail?" |
| _____ | _____ | 5. | The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, <u>shattered like a walnut-shell</u> . |
| _____ | _____ | 6. | Mr. Jarvis Lorry and Miss Manette, <u>emerging from the wine-shop thus</u> , joined Monsieur Defarge in the doorway to which he had directed his other company just before. |
| _____ | _____ | 7. | <u>To exclude the cold</u> , one half of this door was fast closed, and the other was opened but a very little way. |
| _____ | _____ | 8. | His yellow rags of shirt lay open at the throat, and showed his body <u>to be withered and worn</u> . |
| _____ | _____ | 9. | Any one of these partners would have disinherited his son on the question of <u>rebuilding Tellson's</u> . |
| _____ | _____ | 10. | But indeed, at that time, <u>putting to death</u> was a recipe much in vogue with all trades and professions, and not least of all with Tellson's. |
| _____ | _____ | 11. | <u>Cramped in all kinds of dim cupboards and hutches at Tellson's</u> the oldest of men carried on the business gravely. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ 12. To be confronted with such pity, and such earnest youth and beauty, was far more trying to the accused than to be confronted with all the crowd.
- _____ 13. “My father was so reduced that I was afraid to take him out of the air, and I had made a bed for him on the deck near the cabin steps . . .
- _____ 14. Walking between her father and Mr. Darnay, Lucie Manette passed into the open air.
- _____ 15. Such frizzling and powdering and sticking up of hair, such delicate complexions artificially preserved and mended, such gallant swords to look at . . . would surely keep anything going, for ever and ever.
- _____ 16. At last, swooping at a street corner by a fountain, one of its wheels came to a sickening little jolt, and there was a loud cry from a number of voices, and the horses reared and plunged.
- _____ 17. Worn out by anxious watching, Mr. Lorry fell asleep at his post.
- _____ 18. On the tenth morning of his suspense, he was startled by the shining of the sun into the room where a slumber had overtaken him . . .
- _____ 19. There was a heavy lumbering of wheels within hearing.
- _____ 20. When the newly-married pair came home, the first person who appeared, to offer his congratulations, was Sydney Carton.
- _____ 21. As a whirlpool of boiling waters has a centre point, so, all this raging circled round Defarge’s wine-shop, and every human drop in the caldron had a tendency to be sucked towards the vortex . . .
- _____ 22. Madame Defarge, with her arms folded, sat in the morning light and heat, contemplating the wine-shop and the street.
- _____ 23. A faint murmur arose about the house from the few people who were left there, and there was a saddling of a horse and riding away.
- _____ 24. To avoid attracting notice, and to give as little occasion as possible for talk and envy, was the general desire.
- _____ 25. The having originated a precaution which was already in course of execution, was a great relief to Miss Pross.

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EXERCISE 8 CLAUSES

Indicate how each of the underlined clauses is used in the sentences below. Label the clause:

subj = subject

d.o. = direct object

o.p. = object of preposition

adj = adjective

adv = adverb

p.n. = predicate nominative

- _____ 1. “And you in brown!” she said, indignantly turning to Mr. Lorry; “couldn’t you tell her what you had to tell her, without frightening her to death?”
- _____ 2. There was a character about Madame Defarge from which one might have predicted that she did not often make mistakes against herself in any of the reckonings over with she presided.
- _____ 3. The wine-shop keeper accordingly rolled his eyes about, until they rested upon an elderly gentleman and a young lady, who were seated in a corner.
- _____ 4. Its deplorable peculiarity was, that it was the faintness of solitude and disuse.
- _____ 5. The darkness deepened and deepened, and they both lay quiet, until a light gleamed through the chinks in the wall.
- _____ 6. People understood that Tellson’s, in a stately way, tolerated the odd-job-man.
- _____ 7. “He told me that he was traveling on business of a delicate and difficult nature, which might get people into trouble, and that he was therefore traveling under an assumed name.”
- _____ 8. Carton, who smelt of port wine, and did not appear to be quite sober, laughed then, and turned to Darnay.
- _____ 9. A quainter corner than the corner where the Doctor lived, was not to be found in London.
- _____ 10. As the tall man suddenly got up from the ground, and came running at the carriage, Monsieur the Marquis clapped his hand for an instant on his sword-hilt.
- _____ 11. “My petition is, that a morsel of stone or wood, with my husband’s name, may be placed over him to show where he lies.”
- _____ 12. He was half way through it, when he again stopped with his glass in his hand, hearing the sound of wheels.
- _____ 13. This had been the third morning in succession, on which there had been early drinking at the wine-shop of Monsieur Defarge.

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EXERCISE 8 CLAUSES

- _____ 14. She rolled up her knitting when she had said those words, and presently took the rose out of the handkerchief that was wound about her head.
- _____ 15. So, the sunrise came, and the shadows of the leaves of the plane-tree moved upon his face, as softly as her lips had moved in praying for him.
- _____ 16. Mr. Lorry said what he could to calm her, and went himself into the Doctor's room.
- _____ 17. "Would he remember what took place in the relapse?" asked Mr. Lorry with natural hesitation.
- _____ 18. "I think, Charles, poor Mr. Carton deserves more consideration and respect than you expressed for him tonight."
- _____ 19. But, there were other echoes, from a distance, that rumbled menacingly in the corner all through this space of time.
- _____ 20. "Is it you," said Defarge, in a low voice, as they went down the guard-house steps and turned into Paris, "who married the daughter of Doctor Manette, once a prisoner in the Bastille that is no more?"
- _____ 21. The house belonged to a great nobleman who had lived in it until he made a flight from the troubles, in his own cook's dress, and got across the borders.
- _____ 22. "I say this, because what I must bid you to do for Charles's sake, is the hardest thing to do of all."
- _____ 23. "Will you accompany me," said Mr. Lorry, joyfully relieved after reading this note aloud, "to where his wife resides?"
- _____ 24. Whether he had really been to any one, or whether he had been all that time traversing the streets, was never known.
- _____ 25. "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

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

- _____ 1. The little narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich.
- _____ 2. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it liked was destruction.
- _____ 3. “I have passed from one to another, in the course of my business life, just as I pass from one of our customers to another in the course of my business day; in short, I have no feelings; I am a mere machine.
- _____ 4. The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger.
- _____ 5. Hunger stared down from the smokeless chimneys, and started up from the filthy street that had no offal, among its refuse, or anything to eat.
- _____ 6. So entirely had it lost the life and resonance of the human voice, that it affected the senses like a once beautiful colour faded away into a poor weak stain.
- _____ 7. They kept him in a dark place, like a cheese, until he had the full Tellson flavour and blue-mould upon him.
- _____ 8. The Judge . . . leaned back in his seat, and looked steadily at the man whose life was in his hand, as Mr. Attorney-General rose to spin the rope, grind the axe, and hammer the nails into the scaffold.
- _____ 9. When the Attorney-General ceased, a buzz arose in the court as if a cloud of great blue-flies were swarming about the prisoner, in anticipation of what he was soon to become.
- _____ 10. The upshot of which, was, to smash this witness like a crockery vessel, and shiver his part of the case to useless lumber.
- _____ 11. From the dimly-lighted passages of the court, the last sediment of the human stew that had been boiling there all day, was straining off . . .
- _____ 12. What the two drank together, between Hilary term and Michaelmas, might have floated a king's ship.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 13. . . . the florid countenance of Mr. Stryver might be daily seen, bursting out of the bed of wigs, like a great sunflower pushing its way at the sun from among a rank gardenful of flaring companions.
- _____ 14. Mysterious backs and ends of houses peeped at them as they talked, and the plane-tree whispered to them in its own way above their heads.
- _____ 15. The leprosy of unreality disfigured every human creature in attendance upon Monseigneur.
- _____ 16. So, leaving only one light burning on the large hearth, he let his thin gauze curtains fall around him, and heard the night break its silence with a long sigh as he composed himself to sleep.
- _____ 17. “I wish you to know that you have been the last dream of my soul.”
- _____ 18. “Also, I see that they are covered with dust, and that the dust moves with them as they come, tramp, tramp!”
- _____ 19. Into his handsome face, the bitter waters of captivity had worn; but, he covered up their tracks with a determination so strong, that he held the mastery of them even in his sleep.
- _____ 20. Up the two terrace flights of steps the rain ran wildly, and beat at the great door, like a swift messenger rousing those within; uneasy rushes of wind went through the hall . . .
- _____ 21. The great grindstone, Earth, had turned when Mr. Lorry looked out again, and the sun was red on the courtyard.
- _____ 22. Few coaches were abroad, for riders in coaches were liable to be suspected, and gentility hid his head in red nightcaps, and put on heavy shoes, and trudged.
- _____ 23. “I play my Ace, Denunciation of Mr. Barsad to the nearest Section Committee. Look over your hand, Mr. Barsad, and see what you have. Don’t hurry.”
- _____ 24. He occupied rooms in the Bank . . . of which he had grown to be a part, like strong root-ivy.
- _____ 25. Then, the night, with the moon and the stars, turned pale and died, and for a little while it seemed as if Creation were delivered over to Death’s dominion.

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EXERCISE 10

STYLE: POETIC DEVICES

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

a. assonance

b. consonance

c. alliteration

d. repetition

e. rhyme

- _____ 1. The coachman looked back and the guard looked back, and even the emphatic leader pricked up his ears and looked back, without contradicting.
- _____ 2. . . . at night, when the lamplighter had let these down, and lighted, and hoisted them again, a feeble grove of dim wicks swung in a sickly manner overhead, as if they were at sea.
- _____ 3. Madame Defarge knitted with nimble fingers and steady eyebrows, and saw nothing.
- _____ 4. In the gloomy tile-paved entry to the gloomy tile-paved staircase, Monsieur Defarge bent down on one knee to the child of his old master, and put her hand to his lips.
- _____ 5. They went up slowly and softly. The staircase was short, and they were soon at the top.
- _____ 6. Mr. Lorry's spirit grew heavier and heavier, as he and his two companions ascended higher and higher.
- _____ 7. So sunken and suppressed it was, that it was like a voice underground.
- _____ 8. So he sat, with a steadfastly vacant gaze, pausing in his work.
- _____ 9. Is there no old banker, no old business, no old servant, no old time, rising in your mind, Monsieur?
- _____ 10. His yellow rags of shirt lay open at the throat, and showed his body to be withered and worn.
- _____ 11. The virtuous servant, Roger Cly, swore his way through the case at a great rate.
- _____ 12. "This must be a strange night to you, standing alone here with your counterpart on these street stones?"
- _____ 13. "Give me the worst first."
- _____ 14. Climbing to a high chamber, in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears.

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EXERCISE 10 STYLE: POETIC DEVICES

- _____ 15. The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of post horses, poor fountain, all usual poor appointments.
- _____ 16. Every fine straight line in the clear whiteness of his face, was cruelly, craftily, and closely compressed, while he stood looking quietly at his nephew, with his snuffbox in his hand.
- _____ 17. Dead darkness lay on all the landscape, dead darkness added its own hush to the hushing dust on all the roads.
- _____ 18. It was Stryver's grand peculiarity that he always seemed too big for any place, or space.
- _____ 19. So much was closing in about the women who sat knitting, knitting, that they their very selves were closing in around a structure yet unbuilt, where they were to sit knitting, knitting, counting dropping heads.
- _____ 20. "Or, if it had been no other, I should have been the cause, and then the dark part of my life would have cast its shadow beyond myself, and would have fallen on you."
- _____ 21. The time went very slowly on, and Mr. Lorry's hope darkened, and his heart grew heavier again, and grew yet heavier and heavier every day.
- _____ 22. Deep ditches, double drawbridge, massive stone walls, eight great towers, cannon , muskets, fire and smoke.
- _____ 23. Through gloomy vaults where the light of day had never shone, past hideous doors of dark dens and cages, down cavernous flights of steps, and again up steep rugged ascents of stone and brick, more like dry waterfalls than staircases, Defarge, the turnkey, and Jacques Three, linked hand and arm, went . . .
- _____ 24. They went out, leaving Lucie, and her husband, her father and the child, by a bright fire.
- _____ 25. Doctor Manette pressed his hand, hastened bareheaded out of the room, and was in the court-yard when Mr. Lorry regained the blind.

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EXERCISE 11 STYLE: SENSORY IMAGERY

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

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

- _____ 1. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do.
- _____ 2. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.
- _____ 3. The rattle of the harness was the chink of money, and more drafts were honoured in five minutes than even Tellson's, with all its foreign and home connexion, ever paid in thrice the time.
- _____ 4. The mildewy inside of the coach, with its damp and dirty straw, its disagreeable smell, and its obscurity, was rather like a larger dog-kennel.
- _____ 5. The air among the houses was of so strong a piscatory flavour that one might have supposed sick fish went up to be dipped in it, as sick people went down to be dipped into the sea.
- _____ 6. It was a large, dark room, furnished in a funereal manner with black horsehair, and loaded with heavy dark tables.
- _____ 7. Mr. Lorry took the hesitating little hand that confidingly advanced to take his, and he put it with some ceremony to his lips.
- _____ 8. And she caught his wrist with both her hands.
- _____ 9. A shrill sound of laughter and of amused voices – voices of men, women, and children – resounded in the street while this wine game lasted.
- _____ 10. A narrow winding street, full of offence and stench, with other narrow winding streets diverging, all peopled by rags and nightcaps, and all smelling of rags and nightcaps . . .
- _____ 11. When this interchange of Christian name was effected, Madame Defarge, picking her teeth with her toothpick, coughed another grain of cough, and raised her eyebrows by the breadth of another line.

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EXERCISE 11

STYLE: SENSORY IMAGERY

- _____ 12. Each of these stoppages was made at a doleful grating, by which any languishing good airs that were left uncorrupted seemed to escape, and all spoilt and sickly vapours seemed to crawl in.
- _____ 13. He had a white beard, raggedly cut, but not very long, a hollow face, and exceedingly bright eyes.
- _____ 14. He recoiled, but she laid her hand upon his arm.
- _____ 15. Looking his companion full in the face while he drank the toast, Carton flung his glass over his shoulder against the wall, where it shattered to pieces; then rang the bell and ordered in another.
- _____ 16. Gradually, it subsided to a foot pace, swinging and lumbering upward among the many sweet scents of a summer night.
- _____ 17. Other sound than the owl's voice there was none, save the falling of the fountain into its stone basin . . .
- _____ 18. Mr. Stryver sucked the end of a ruler for a little while, and then stood hitting a tune out of his teeth with it, which probably gave him the toothache.
- _____ 19. The spy, well used to his business, did not change his unconscious attitude, but drained his little glass of cognac, took a sip of fresh water, and asked for another glass of cognac.
- _____ 20. Darkness closed around, and then came the ringing of church bells and the distant beating of the military drums in the Palace Court-Yard . . .
- _____ 21. She drew closer to him, and kissed his cheek and his hand.
- _____ 22. The prison of La Force was a gloomy prison, dark and filthy, and with a horrible smell of foul sleep in it.
- _____ 23. It was put before him, and he drank off a glassful – drank off another glassful – pushed the bottle thoughtfully away.
- _____ 24. Houses in twos and threes pass by us, solitary farms, ruinous building, dye-works, tanneries, and the like, open country, avenues of leafless trees.
- _____ 25. Along the Paris streets, the death-carts rumble hollow and harsh.

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EXERCISE 12 STYLE: ALLUSIONS

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

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

- _____ 1. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.
- _____ 2. Mr. Cruncher reposed under a patchwork counterpane, like a Harlequin at home.
- _____ 3. For, people then paid to see the play at the Old Bailey, just as they paid to see the play in Bedlam . .
- _____ 4. He added, in a jesting way, that perhaps George Washington might gain almost as great a name in history as George the Third.
- _____ 5. . . . while Mr. Stryver fitted the prisoner's case on the jury . . . showing them how the patriot, Barsad, was a hired spy and traitor, one of the greatest scoundrels upon earth since accursed Judas . . .
- _____ 6. The learned profession of the law was certainly not behind any other learned profession in its Bacchanalian propensities; neither was Mr. Stryver . . .
- _____ 7. From these decayed sons and daughters of Gaul, she had acquired such wonderful arts, that the woman and girl who formed the staff of domestics regarded here as . . Cinderella's Godmother . . .
- _____ 8. The test of his order (altered from the original by only a pronoun, which is not much) ran: "The earth and fullness thereof are mine, saith Monseigneur."
- _____ 9. Unbelieving Philosophers who were remodeling the world with words, and making card-towers of Babel to scale the skies with, talked with Unbelieving Chemists who had an eye on the transmutation of metals . . .
- _____ 10. Besides these Dervishes, were other three who had rushed into another sect, which mended matters with a jargon about "the Centre of Truth": holding that Man had got out of the Centre of Truth . . .
- _____ 11. If the Day of Judgment had only been ascertained to be a dress day, everybody there would have been eternally correct.
- _____ 12. The father had long ago taken up his bundle . . . when the one woman who had stood conspicuous, knitting, still knitted on with the steadiness of Fate.

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EXERCISE 12 STYLE: ALLUSIONS

- _____ 13. Heralded by a courier in advance, and by the cracking of his postilion's whips, which twined snake-like about their heads in the evening air, as if he came attended by the Furies . . .
- _____ 14. Now, from the days when it was always summer in Eden, to these days when it is mostly winter in fallen latitudes, the world of a man has invariably gone one way - - . . . the way of the love of a woman.
- _____ 15. For a moment, he held the fair face from him to look at the well-remembered expression on the forehead . . . with a genuine tenderness and delicacy which, if such things be old-fashioned, were as old as Adam.
- _____ 16. . . . as the little Lucie . . . chattered in the tongues of the Two Cities that were blended in her life.
- _____ 17. For, in these times, as the mender of roads worked, solitary, in the dust, not often troubling himself to reflect that dust he was and to dust he must return . . .
- _____ 18. The night wore out, and, as he stood upon the bridge listening to the water as it splashed the river-walls of the Island of Paris, where the picturesque confusion of houses and cathedral shone bright . . .
- _____ 19. Surely, ghosts . . . that had brought him to these gloomy shades!
- _____ 20. Tellson's had whitewashed the Cupid, but he was still to be seen on the ceiling, in the coolest linen, aiming (as he very often does) at money from morning to night.
- _____ 21. . . . the Doctor had passed out at the same gate, and found him in the arms of a company of Samaritans, who were seated on the bodies of their victims.
- _____ 22. . . . three hundred thousand men, summoned to rise against the tyrants of the earth, rose from all the varying soils of France, as if the dragon's teeth had been sown broadcast, and had yielded fruit . . .
- _____ 23. His hair could not have been more violently on end, if it had been that moment dressed by the Cow with the crumpled born in the house that Jack built.
- _____ 24. "I call myself the Samson of the firewood guillotine."
- _____ 25. Change these back again to what they were . . . the equipages of feudal nobles, the toilettes of flaring Jezebels, the churches that are not my Father's house . . .

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Book the First, Chapter 3 *The Night Shadows*).

A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every room in every one of them encloses its own secret; that every breathing heart in the hundreds of thousands of breasts there, is, in some of its imaginings, a secret to the heart nearest it! Something of the awfulness, even of Death itself is referable to this. No more can I turn the leaves of this dear book that I loved, and vainly hope in time to read it all. No more can I look into the depths of this unfathomable water, wherein, as momentary lights glanced into it, I have had glimpses of buried treasure and other things submerged. It was appointed that the book should shut with a spring, for ever and for ever, when I had read but a page. It was appointed that the water should be locked in an eternal frost, when the light was playing on its surface, and I stood in ignorance on the shore. My friend is dead, my neighbour is dead, my love, the darling of my soul, is dead; it is the inexorable consolidation and perpetuation of the secret that was always in that individuality, and which I shall carry in mind to my life's end. In any of the burial-places of this city through which I pass, is there a sleeper more inscrutable than its busy inhabitants are, in their innermost personality, to me, or than I am to them?

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 A wonderful fact to reflect upon, that every human creature is constituted to be that
- 2 profound secret and mystery to every other. A solemn consideration, when I enter a
- 3 great city by night, that every one of those darkly clustered houses encloses its own
- 4 secret; that every room in every one of them encloses its own secret; that every
- 5 breathing heart in the hundreds of thousands of breasts there, is, in some of its
- 6 imaginings, a secret to the heart nearest it! Something of the awfulness, even of Death
- 7 itself is referable to this. No more can I turn the leaves of this dear book that I loved,
- 8 and vainly hope in time to read it all. No more can I look into the depths of this
- 9 unfathomable water wherein, as momentary lights glanced into it, I have had glimpses
- 10 of buried treasure and other things submerged. It was appointed that the book should
- 11 shut with a spring, for ever and for ever, when I had read but a page. It was appointed
- 12 that the water should be locked in an eternal frost, when the light was playing on its
- 13 surface, and I stood in ignorance on the shore. My friend is dead, my neighbour is

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 dead, my love, the darling of my soul, is dead; it is the inexorable consolidation and
15 perpetuation of the secret that was always in that individuality, and which I shall
16 carry in mind to my life's end. In any of the burial-places of this city through which I
17 pass, is there a sleeper more inscrutable than its busy inhabitants are, in their innermost
18 personality, to me, or than I am to them?

- ___ 1. In this passage, Dickens compares people to all of the following EXCEPT . . .
 a. houses b. pages c. buried treasure d. cemeteries
- ___ 2. In its entirety, the passage is an example of . . .
 a. a conceit b. an extended metaphor c. a paradigm d. a paradox
- ___ 3. In Line 9, the image of the book springing shut parallels all of the
 following images EXCEPT . . .
 a. *every room in every one of them encloses its own secret* (Line 4)
 b. *the water should be locked in an eternal frost* (Line 12)
 c. *My friend is dead, my neighbour is dead, my love, the darling of
 my soul, is dead* (Lines 13 and 14)
- ___ 4. Lines 7 and 8 contain an example of . . .
 a. anaphora b. parataxis c. polysyndeton
- ___ 5. Lines 10 and 11 contain an example of . . .
 a. anaphora b. parataxis c. polysyndeton
- ___ 6. Lines 13 and 14 contain an example of . . .
 a. anaphora b. parataxis c. asyndeton

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Book the First, Chapter 4 *The Preparation*).

When Mr. Lorry had finished his breakfast, he went out for a stroll on the beach. The little narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it liked was destruction. It thundered at the town, and thundered at the cliffs, and brought the coast down, madly. The air among the houses was of so strong a piscatory flavour that one might have supposed sick fish went up to be dipped in it, as sick people went down to be dipped into the sea. A little fishing was done in the port, and a quantity of strolling about by night, and looking seaward: particularly at those times when the tide made, and was near flood. Small tradesmen, who did no business whatever, sometimes unaccountably realized large fortunes, and it was remarkable that nobody in the neighbourhood could endure a lamplighter.

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 When Mr. Lorry had finished his breakfast, he went out for a stroll on the beach. The
- 2 little narrow, crooked town of Dover hid itself away from the beach, and ran its head
- 3 into the chalk cliffs, like a marine ostrich. The beach was a desert of heaps of sea and
- 4 stones tumbling wildly about, and the sea did what it liked, and what it liked was
- 5 destruction. It thundered at the town, and thundered at the cliffs, and brought the
- 6 coast down, madly. The air among the houses was of so strong a piscatory flavour that
- 7 one might have supposed sick fish went up to be dipped in it, as sick people went down
- 8 to be dipped into the sea. A little fishing was done in the port, and a quantity of strolling
- 9 about by night, and looking seaward: particularly at those times when the tide made,
- 10 and was near flood. Small tradesmen, who did no business whatever, sometimes
- 11 unaccountably realized large fortunes, and it was remarkable that nobody in the
- 12 neighborhood could endure a lamplighter.

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EXERCISE 14

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Lines 2 and 3 contain examples of . . .
 - a. metaphor and personification
 - b. metaphor, simile, and personification
 - c. personification and simile

- ____ 2. Line 4 contains an example of . . .
 - a. metaphor
 - b. simile
 - c. personification

- ____ 3. The underlined words in Line 7 are examples of . . .
 - a. assonance
 - b. consonance
 - c. alliteration

- ____ 4. Lines 8 through 12 contain an example of . . .
 - a. irony
 - b. inference
 - c. sarcasm

- ____ 5. Lines 6 and 8 contain examples of . . .
 - a. metaphor and paradox
 - b. sensory imagery and satire
 - c. simile and irony

- ____ 6. The passage implies that small tradesmen in Dover indulge in . . .
 - a. piracy
 - b. theft
 - c. smuggling

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Book the First, Chapter 5 *The Wine Shop*).

Samples of a people that had undergone a terrible grinding and regrinding in the mill, and certainly not in the fabulous mill which ground old people young, shivered at every corner, passed in and out at every doorway, looked from every window, fluttered in every vestige of a garment that the wind shook. The mill which had worked them down was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and started up from the filthy street that had no offal, among its refuse, or anything to eat. Hunger was the inscription on the baker's shelves written in every small loaf of his scanty stock of bad bread; at the sausage-shop, in every dead-dog preparation that was offered for sale. Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil.

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 Samples of people that had undergone a terrible grinding and regrinding in the mill, and certainly not
- 2 in the fabulous mill which ground old people young, shivered at every corner, passed in and out at every
- 3 doorway, looked from every window, fluttered in every vestige of a garment that the wind shook. The mill
- 4 which had worked them down was the mill that grinds young people old; the children had ancient faces and
- 5 grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming
- 6 up afresh was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses,
- 7 in the wretched clothing that hung upon poles and lines; Hunger was patched into them with straw and rag
- 8 and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the
- 9 man sawed off; Hunger stared down from the smokeless chimneys, and started up from the filthy street
- 10 that had no offal, among its refuse, or anything to eat. Hunger was the inscription on the baker's shelves
- 11 written in every small loaf of his scanty stock of bad bread; at the sausage-shop, in every dead-dog
- 12 preparation that was offered for sale. Hunger rattled its dry bones among the roasting chestnuts in the
- 13 turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried
- 14 with some reluctant drops of oil.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

- ____ 1. The **PREDOMINANT** literary device used in the passage is . . .
a. metaphor b. simile c. personification
- ____ 2. Lines 6 through 10 contain an example of . . .
a. anaphora b. polysyndeton c. parataxis
- ____ 3. The underlined words in Line 11 are examples of . . .
a. alliteration b. assonance c. consonance
- ____ 4. The word “mill” in Lines 1- 5 is most synonymous with the word . . .
a. government b. system c. king
- ____ 5. In Lines 1 through 5, the “mill” image is an example of . . .
a. personification b. simile c. metaphor
- ____ 6. Lines 9 and 12 contain a shift from . . .
a. a switch from passive to active voice
b. a switch from active to passive voice
c. the use of onomatopoeia
d. the use of sensory imagery

A TALE OF TWO CITIES by Charles Dickens – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage through the first time for meaning. (From Book the Second, Chapter 5 *The Jackal*).

When his host followed him out on the staircase with a candle, to light him down the stairs, the day was coldly looking in through its grimy windows. When he got out of the house, the air was cold and sad, the dull sky overcast, the river dark and dim, the whole scene like a lifeless desert. And wreaths of dust were spinning round and round before the morning blast, as if the desert-sand had risen far away, and the fine spray of it in its advance had begun to overwhelm the city.

Waste forces within him, and a desert all around, this man stood still on his way across a silent terrace, and saw for a moment, lying in the wilderness before him, a mirage of honourable ambition, self-denial, and perseverance. In the fair city of this vision, there were airy galleries from which the loves and graces looked upon him, gardens in which the fruits of life hung ripening, waters of Hope that sparkled in his sight. A moment, and it was gone. Climbing to a high chamber, in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears.

Sadly, sadly, the sun rose; it rose upon no sadder sight than the man of good abilities and good emotions, incapable of their directed exercise, incapable of his own help and his own happiness, sensible of the blight on him, and resigning himself to let it eat him away.

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 When his host followed him out on the staircase with a candle, to light him down the stairs, the day was
- 2 coldly looking in through its grimy windows. When he got out of the house, the air was cold and sad, the
- 3 dull sky overcast, the river dark and dim, the whole scene like a lifeless desert. And wreaths of dust were
- 4 spinning round and round before the morning blast, as if the desert-sand had risen far away, and the fine
- 5 spray of it in its advance had begun to overwhelm the city.
- 6 Waste forces within him, and a desert all around, this man stood still on his way across a silent terrace, and
- 7 saw for a moment, lying in the wilderness before him, a mirage of honourable ambition, self-denial, and
- 8 perseverance. In the fair city of this vision, there were airy galleries from which the loves and graces
- 9 looked upon him, gardens in which the fruits of life hung ripening, waters of Hope that sparkled in his
- 10 sight. A moment, and it was gone. Climbing to a high chamber, in a well of houses, he threw himself down
- 11 in his clothes on a neglected bed, and its pillow was wet with wasted tears.
- 12 Sadly, sadly, the sun rose; it rose upon no sadder sight than the man of good abilities and
- 13 good emotions, incapable of their directed exercise, incapable of his own help and his own
- 14 happiness, sensible of the blight on him, and resigning himself to let it eat him away.

A TALE OF TWO CITIES by Charles Dickens – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 1. Lines 1 and 2 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 2. The PREDOMINANT literary device used in the passage is the metaphor:
a. the city is a desert containing a mirage
b. the city is a mirage in a desert
c. the city is a cold desert full of hanging gardens
- ____ 3. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. A pattern of unity is achieved through the use of the phrases . . .
a. *Waste forces, wasted tears* (Lines 6 and 11)
b. *down the stairs, climbing to a high chamber* (Lines 1 and 10)
c. *lying in the wilderness, on a neglected bed* (Lines 7 and 11)
- ____ 5. The passage employs all of the following contrasts EXCEPT
a. hope and despair
b. fulfillment and failure
c. urban and rural
d. happiness and sadness
- ____ 6. Dry and wet are contrasted using all of the following imagery EXCEPT
a. *river . . . lifeless desert* (Line 3)
b. *wilderness . . . mirage* (Lines 6 and 7)
c. *airy galleries . . . waters of Hope* (Lines 8 and 9)
d. *neglected bed . . . wasted tears* (Line 11)

A TALE OF TWO CITIES by Charles Dickens – Grammar and Style

ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***A TALE OF TWO CITIES* by Charles Dickens – Grammar and Style**

ANSWER KEY ANSWERS TO EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BATHOS – sentimentality.

BILDUNGSROMAN – A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

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

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

CHIAROSCURO – the contrasting of light and darkness.

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

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

CONCEIT – in poetry, an unusual, elaborate comparison (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, clop, hiss*).

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

PARABLE – a story that teaches a lesson.

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

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

PARODY – writing that imitates another author’s style.

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

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

PERSONA – the voice in a work of literature.

PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate

object. (*The wind sighed. The moon hid behind a cloud*).

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

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

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

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

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

PROTAGONIST – the main character.

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

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

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

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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

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

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

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

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

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

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

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

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

THEME – a central idea.

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

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

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

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

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

UTOPIA – a perfect or ideal world.



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