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grammar, style, and proofreading exercises

# **The Grammardog Guide to Hard Times by Charles Dickens**

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

## About Grammardog

Grammardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

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

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



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***HARD TIMES*** 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.        His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.
- \_\_\_\_ 2.        So Mr. M'Choakumchild began in his best manner.
- \_\_\_\_ 3.        Mr. Gradgrind walked homeward from the school, in a state of considerable satisfaction.
- \_\_\_\_ 4.        "For years, ma'am, I was one of the most miserable little wretches ever seen."
- \_\_\_\_ 5.        . . . "Oh give me my clothes, give me my clothes, and let me go away before I break my heart!"
- \_\_\_\_ 6.        For, Mrs. Sparsit had not only seen different days, but was highly connected.
- \_\_\_\_ 7.        Sissy, who all this time had been faintly excusing herself with tears in her eyes, was now waved over by the master of the house to Mr. Gradgrind.
- \_\_\_\_ 8.        And Mrs. Sparsit got behind her eyebrows and meditated in the gloom of that retreat, all the evening.
- \_\_\_\_ 9.        . . . "I came home from the school that afternoon, and found poor father just come home too, from the booth."
- \_\_\_\_ 10.        Stephen looked older, but he had had a hard life.
- \_\_\_\_ 11.        He knew Rachel well, for a glance at any one of these groups was sufficient to show him that she was not there.
- \_\_\_\_ 12.        He looked at her with some disappointment in his face, but with a respectful and patient conviction that she must be right in whatever she did.
- \_\_\_\_ 13.        From the outside of his home he gloomily passed to the inside, with suspended breath and with a slow footstep.

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**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_\_ 14.        Everything was in its place and order as he had always kept it, the little fire was newly trimmed, and the hearth was freshly swept.
- \_\_\_\_ 15.        Dream or reality, he had no voice, nor had he power to stir.
- \_\_\_\_ 16.        Removing her eyes from him, she sat so long looking silently towards the town, that he said, at length: “Are you consulting the chimneys of the Coketown works, Louisa?”
- \_\_\_\_ 17.        “Humph!” thought Mrs. Sparsit, as she made a stately bend. “Five-and-thirty, good-looking, good figure, good teeth, good voice, good breeding, well-dressed, dark hair, bold eyes.”
- \_\_\_\_ 18.        Within an hour of the receipt of this dispatch and Mr. James Harthouse’s card, Mr. Bounderby put on his hat and went down to the Hotel.
- \_\_\_\_ 19.        It was but a hurried parting in a common street, yet it was a sacred remembrance to these two common people.
- \_\_\_\_ 20.        Everything being hollow and worthless, she had missed nothing and sacrificed nothing.
- \_\_\_\_ 21.        “Tom is misanthropical today, as all bored people are now and then,” said Mr. Harthouse.
- \_\_\_\_ 22.        It is the drifting icebergs setting with any current anywhere, that wreck the ships.
- \_\_\_\_ 23.        “What have you done, O father, what have you done, with the garden that should have bloomed once, in this great wilderness here?”
- \_\_\_\_ 24.        He tightened his hold in time to prevent her sinking on the floor, but she cried out in a terrible voice, “I shall die if you hold me! Let me fall upon the ground!”
- \_\_\_\_ 25.        These various changes, Mr. Sleary, very short of breath now, related with great heartiness, and with a wonderful kind of innocence, considering what a bleary and brandy-and-watery old veteran he was.

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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**

“Very well, said Bounderby. “I was born  
1  
in a ditch, and my mother ran away from me.  
2  
Do I excuse her for it? Not I. What do i call  
3  
her for it? I call her probably the very wurst  
4  
woman that ever lived in the World, except my  
5  
drunken grandmother. Theres no family pride  
6  
about me, there’s no imaginative sentimental  
humbug about me.” (Chapter VI)

- \_\_\_\_ 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**

The last words had a vizable effect upon her. She  
1  
stopped in her wild crying, a little detached herself  
from Emma gordon, and turned her face full upon  
2  
her patron The whole company perceived the force  
3  
of the change, and drew a long braeth together, that  
4  
plainly said, “she will go!  
5  
“Be sure you know your own mind, Jupe,” mr.  
6  
Gradgrind cautioned her; “I say no more.” (Chapter VI)

- \_\_\_\_ 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**

“Now, I tell you what, my girl. the name of  
1  
that lady by the teapot, is Mrs Sparsit. That  
2  
lady acts as mistriss of this house, and she is  
3  
a highly connected lady. Consequently, if ever  
4  
you come again into any room in this house,  
5  
you will make a short stay in it if you dont  
6  
behave towards that lady in your most  
respectful manner. (Chapter VII)

- \_\_\_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**

After this, whenever sissy dropped a curtsey  
1  
to mr. Gradgrind in the presence of his family,  
2  
and said in a faltering way, I beg your pardon,  
3  
Sir, for being troublesome – but – have you had  
any letter yet about me.” Louisa would suspend  
4  
the occupation of the moment, whatever it was,  
5  
and look for the reply as earnestly as sissy did.  
6  
(Chapter IX)

- \_\_\_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.          She looked at her father again, but no tear fell down her cheek.
- \_\_\_2.          I pulled through it, though nobody threw me out a rope.
- \_\_\_3.          The boy stopped in his rapid blinking, knuckled his forehead again, glanced at Sissy, turned about, and retreated.
- \_\_\_4.          They followed the girl up some steep corner-stairs without meeting any one, and stopped in the dark while she went on for a candle.
- \_\_\_5.          She came bounding down again in a great hurry, opened a battered and mangy old hair trunk, found it empty, and looked round with her hands clasped and her face full of terror.
- \_\_\_6.          “She will never believe it of him, but he has cut away and left her.”
- \_\_\_7.          “I am willing to take charge of you, Jupe, and to educate you, and provide for you.”
- \_\_\_8.          Young Thomas expressed these sentiments sitting astride of a chair before the fire, with his arms on the back, and his sulky face on his arms.
- \_\_\_9.          “I can’t talk to you so as to lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired.”
- \_\_\_10.          “Everything of father’s had gone wrong that night, and he hadn’t pleased the public at all.”
- \_\_\_11.          “And he stopped, and the dog was bloody, and father lay down crying on the floor with the dog in his arms, and the dog licked his face.”
- \_\_\_12.          “Every letter that I see in Mr. Gradgrind’s hand takes my breath away and blinds my eyes, for I think it comes from father, or from Mr. Sleary about father.”
- \_\_\_13.          It was a wet night, and many groups of young women passed him, with their shawls drawn over their bare heads and held close under their chins to keep the rain out.

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

- \_\_\_\_ 14.      A few books and writings were on an old bureau in a corner, the furniture was decent and sufficient, and, though the atmosphere was tainted, the room was clean.
- \_\_\_\_ 15.      Going to the hearth to set the candle down upon a round three-legged table standing there, he stumbled against something.
- \_\_\_\_ 16.      But they were passing the church now, and as his eye caught the clock, he quickened his pace.
- \_\_\_\_ 17.      His eyes fell again on the bottle, and a tremble passed over him, causing him to shiver in every limb.
- \_\_\_\_ 18.      As she spoke, she drained the basin into the ashes of the fire, and broke the bottle on the hearth.
- \_\_\_\_ 19.      He had grown into an extremely clear-headed, cautious, prudent young man, who was safe to rise in the world.
- \_\_\_\_ 20.      She changed as the door opened, and broke into a beaming smile.
- \_\_\_\_ 21.      He had been for many years, a quiet silent man, associating but little with other men, and used to companionship with his own thoughts.
- \_\_\_\_ 22.      They walked back together to the corner of the street where Rachel lived, and as they drew nearer and nearer to it, silence crept upon them.
- \_\_\_\_ 23.      Gutters and pipes had burst, drains had overflowed, and streets were under water.
- \_\_\_\_ 24.      It had been lying there some days, for rain and dew had stained it, and the mark of its shape was on the grass where it had fallen.
- \_\_\_\_ 25.      When he said “Alive!” a great shout arose and many eyes had tears in them.

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**EXERCISE 5            COMPLEMENTS**

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

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

- \_\_\_ 1.            “Teach these boys and girls nothing but Facts.”
- \_\_\_ 2.            “He is a veterinary surgeon, a farrier and horsebreaker.”
- \_\_\_ 3.            No little Gradgrind had ever seen a face in the moon.
- \_\_\_ 4.            A very regular feature on the face of the country, Stone Lodge was.
- \_\_\_ 5.            “Jupe sent his daughter out on an errand not an hour ago, and then was seen to slip out himself, with his hat over his eyes, and a bundle tied up in a handkerchief under his arm.”
- \_\_\_ 6.            Mr. Gradgrind and his friend Bounderby stood near the door, ready to take her away.
- \_\_\_ 7.            “I shall have the satisfaction of causing you to be strictly educated; and you will be a living proof to all who come into communication with you, of the advantages of training you will receive.”
- \_\_\_ 8.            There was a library in Coketown, to which general access was easy.
- \_\_\_ 9.            “You are his little pet, you are his favourite; he’ll do anything for you.”
- \_\_\_ 10.           He was a good power-loom weaver, and a man of perfect integrity.
- \_\_\_ 11.           They had walked some distance, and were near their own homes.
- \_\_\_ 12.           Every line in his face deepened as he said it, and put in its affecting evidence of the suffering he had undergone.
- \_\_\_ 13.           It had cleared the sky before it, and the rain had spent itself or traveled elsewhere, and the stars were bright.

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**EXERCISE 5            COMPLEMENTS**

- \_\_\_\_ 14.        “You are not impulsive, you are not romantic, you are accustomed to view everything from the strong dispassionate ground of reason and calculation.”
- \_\_\_\_ 15.        “I have stated the case, as such cases are usually stated among practical minds.”
- \_\_\_\_ 16.        He held the respectable office of general spy and informer in the establishment, for which volunteer service he received a present at Christmas, over and above his weekly wage.
- \_\_\_\_ 17.        “I am the bearer of a letter of introduction to Mr. Bounderby the banker.”
- \_\_\_\_ 18.        He had never known before the strength of the want in his heart for the frequent recognition of a nod, a look, a word; or the immense amount of relief that had been poured into it by drops through such small means.
- \_\_\_\_ 19.        Reverting for a moment to his former refuge, he observed a cautionary movement of her eyes towards the door.
- \_\_\_\_ 20.        She made him her stately curtsy in the garden, one morning before breakfast.
- \_\_\_\_ 21.        “Rome wasn’t built in a day, ma’am.”
- \_\_\_\_ 22.        Regarded as a classical ruin, Mrs. Sparsit was an interesting spectacle on her arrival at her journey’s end, but considered in any other light, the amount of damage she had by that time sustained was excessive, and impaired her claims of admiration.
- \_\_\_\_ 23.        “Can a man have no soul of his own, no mind of his own?”
- \_\_\_\_ 24.        “If he was footsore and couldn’t walk, I sent him, in the letter he got, the money to ride, lest he should have none of his own to spare.”
- \_\_\_\_ 25.        The Sunday was a bright Sunday in autumn, clear and cool, when early in the morning Sissy and Rachael met, to walk in the country.

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**EXERCISE 6            PHRASES**

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

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

- \_\_\_ 1.        “We hope to have, before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and nothing but fact.
- \_\_\_ 2.        To his matter-of-fact home, which was called Stone Lodge, Mr. Gradgrind directed his steps.
- \_\_\_ 3.        In the formal drawing-room of Stone Lodge, standing on the hearthrug, warming himself before the fire, Mr. Bounderby delivered some observations to Mrs. Gradgrind on the circumstance of its being his birthday.
- \_\_\_ 4.        Mrs. Gradgrind, a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily; who was always taking physic without any effect, and who, whenever she showed a symptom of coming to life, was invariably stunned by some weighty piece of fact tumbling on her.
- \_\_\_ 5.        The simple circumstance of being left alone with her husband and Mr. Bounderby, was sufficient to stun this admirable lady again without collision between herself and any other fact.
- \_\_\_ 6.        “You wouldn’t have thought of saving such mischief if you hadn’t been a horse-rider!”
- \_\_\_ 7.        Opening his arms wide he took her by both her hands, and would have sprung her up and down, after the riding-master manner of congratulating young ladies on their dismounting from a rapid act.
- \_\_\_ 8.        Herein lay the spring of the mechanical art and mystery of educating reason without stooping to the cultivation of the sentiments and affections.
- \_\_\_ 9.        I used to read to him to cheer his courage, and he was very fond of that.
- \_\_\_ 10.       Making his pace at once much quicker and much softer, he darted on until he was very near this figure, then fell into his former walk, and called “Rachel!”
- \_\_\_ 11.       His home, in such another street as the first, saving that it was narrower, was over a little shop.
- \_\_\_ 12.       She looked at him, on his knee at her feet, with her shawl still in his hand, and the reproof on her lips died away when she saw the working of his face.

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**EXERCISE 6            PHRASES**

- \_\_\_\_ 13.        “Since Mr. Bounderby likes to take me thus, I am satisfied to accept his proposal.”
- \_\_\_\_ 14.        Stephen, whose way had been in the contrary direction, turned about, and betook himself as in duty bound, to the red brick castle of the giant Bounderby.
- \_\_\_\_ 15.        “May I hint at the probability of your sometimes supplying him with money for these purposes?”
- \_\_\_\_ 16.        It became the business of Mrs. Sparsit’s life, to look up at her staircase, and to watch Louisa coming down.
- \_\_\_\_ 17.        “And – and I would suggest to you, that – that if you would kindly meet me in a timely endeavour to leave her to her better nature for a while . . .”
- \_\_\_\_ 18.        She said it to Sissy, as they sat in her lodging, lighted only by the lamp at the street corner.
- \_\_\_\_ 19.        Sissy had come there when it was already dark, to await her return from work.
- \_\_\_\_ 20.        There he stood, panting and heaving, as if he had never stopped since the night, now long ago, when he had run them down before.
- \_\_\_\_ 21.        Bitzer, still holding the paralyzed culprit by the collar, stood in the Ring, blinking at his old patron through the darkness of twilight.
- \_\_\_\_ 22.        “I am going to take young Mr. Tom back to Coketown, in order to deliver him over to Mr. Bounderby.”
- \_\_\_\_ 23.        “Thank you, Sir,” returned Bitzer, “for hinting at the proposal.”
- \_\_\_\_ 24.        “She keeps the bottle that he sent her for, to this hour; and she will believe in his affection to the last moment of her life,” said Mr. Gradgrind.
- \_\_\_\_ 25.        Filled fuller than ever, with this great idea, Mr. Bounderby came in to lunch, and sat himself down in the dining-room of former days, where his portrait was.

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**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adj = adjective

adv = adverb

o.p. = object of preposition

Verbal      Usage

- |       |       |     |  |
|-------|-------|-----|--|
| _____ | _____ | 1.  | But, <u>the turning of the road</u> took him by the back of the booth, and at the back of the booth a number of children were congregated in a number of stealthy attitudes, striving to peep in at the hidden glories of the place. |
| _____ | _____ | 2.  | “I declare you’re enough <u>to make one regret ever having had a family at all.</u> ”  |
| _____ | _____ | 3.  | “Perhaps you would not mind <u>walking to town with me?</u> ”  |
| _____ | _____ | 4.  | “I, who came here <u>to inform the father of the poor girl, Jupe,</u> that she could not be received at the school any more . . . am prepared in these altered circumstances to make a proposal.”                                    |
| _____ | _____ | 5.  | Let us strike the key-note again, before <u>pursuing the tune.</u>   |
| _____ | _____ | 6.  | Sissy Jupe had not an easy time of it . . . and was not without strong impulses, in the first months of her probation, <u>to run away.</u>   |
| _____ | _____ | 7.  | “Mr. Sleary promised <u>to write as soon as ever father should be heard of,</u> and I trust to him to keep his word.”  |
| _____ | _____ | 8.  | When she was lost to his view, he pursued his homeward way, <u>glancing up sometimes at the sky.</u>   |
| _____ | _____ | 9.  | He heard <u>the thundering and surging out of door,</u> and it seemed to him as if his late angry mood were going about trying to get at him.  |
| _____ | _____ | 10. | The object of his miserable existence was <u>to prevent its recognition by any one among the various people he encountered.</u>  |
| _____ | _____ | 11. | She put her two hands on his mouth, with a face of terror, <u>to stop him from saying more.</u>  |
| _____ | _____ | 12. | “. . . and she had no other, and <u>staying at home</u> was like staying in jail – especially when I was gone.”  |



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**EXERCISE 7**

**VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

Verbal      Usage

- \_\_\_\_\_ 13. . . . to pretend . . . that they went astray wholly without cause, and of their own irrational wills, was to pretend that there could be smoke without fire . . .
- \_\_\_\_\_ 14. They looked at Stephen's worn face, rendered more pathetic by the homely emotions it evinced.
- \_\_\_\_\_ 15. To repent of his determination would be to take a load from all their minds.
- \_\_\_\_\_ 16. "It was not my meaning to ask a question that would give pain to any one here."
- \_\_\_\_\_ 17. "I think Tom may be gradually falling into trouble, and I wish to stretch out a helping hand to him from the depths of my wicked experience."
- \_\_\_\_\_ 18. "Then, looking at Tom's safe, he sees the door ajar, and finds the lock forced, and the money gone."
- \_\_\_\_\_ 19. Long after Louisa had undressed and lain down, she watched and waited for her brother's coming home.
- \_\_\_\_\_ 20. She was a most wonderful woman for prowling about the house.
- \_\_\_\_\_ 21. Much watching of Louisa, and much consequent observation of her impenetrable demeanour, which keenly whetted and sharpened Mrs. Sparsit's edge, must have given her as it were a lift . . .
- \_\_\_\_\_ 22. That same evening, Mrs. Sparsit, in her chamber window, resting from her packing operations, looked towards her great staircase and saw Louisa . . .
- \_\_\_\_\_ 23. He moved, to support her with his arm.
- \_\_\_\_\_ 24. Though he said all this in his frivolous way, the way seemed, for that once, a conscious polishing of but an ugly surface.
- \_\_\_\_\_ 25. ". . . if I have come to town sometimes, with long times between, to take a peep at you, I have done it unbeknown, my love, and gone away again."

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**EXERCISE 8            CLAUSES**

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

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

- \_\_\_ 1.            “Now, what I want is, Facts.”
- \_\_\_ 2.            “This is the principle on which I bring up my own children, and this is the principle on which I bring up these children.”
- \_\_\_ 3.            “Now girl number twenty,” said Mr. Gradgrind. “You know what a horse is.”
- \_\_\_ 4.            “What is called Taste, is only another name for Fact.”
- \_\_\_ 5.            “You don’t find that foreign birds and butterflies come and perch upon your crockery; you cannot be permitted to paint foreign birds and butterflies upon your crockery.”
- \_\_\_ 6.            “If he had only learnt a little less, how infinitely better he might have taught much more!”
- \_\_\_ 7.            “You see, my friend,” Mr. Bounderby put in, “we are the kind of people who know the value of time, and you are the kind of people who don’t know the value of time.”
- \_\_\_ 8.            “Do you mean that he has deserted his daughter?”
- \_\_\_ 9.            Mr. Gradgrind greatly tormented his mind about what the people read in this library.
- \_\_\_ 10.           “And when I came to stoop down and look up at his face, I saw that he was crying.”
- \_\_\_ 11.           “You have trained me so well, that I never dreamed a child’s dream.”
- \_\_\_ 12.           When they came to the dark corner where their unfrequent meetings always ended, they stopped, still silent, as if both were afraid to speak.
- \_\_\_ 13.           “The only difference between us and the professors of virtue or benevolence, or philanthropy . . . is, that we know it is all meaningless, and say so; while they know it equally and will never say so.”
- \_\_\_ 14.           “When that man was a boy, he went to Westminster School.”

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**EXERCISE 8            CLAUSES**

- \_\_\_ 15.        “When I married, I found that my brother was even at that time heavily in debt”
- \_\_\_ 16.        “What she has done for him demands his constant love and gratitude, not his ill-humour and caprice.”
- \_\_\_ 17.        He had established a confidence with her, from which her husband was excluded.
- \_\_\_ 18.        She stood for some time at the bedside before she slowly moved away.
- \_\_\_ 19.        Another noticeable circumstance in Mrs. Sparsit was, that she was never hurried.
- \_\_\_ 20.        “What I have learned has left me doubting, misbelieving, despising, regretting, what I have not learned.”
- \_\_\_ 21.        A young woman whom he had never seen stood there.
- \_\_\_ 22.        As he conducted her into the room and placed a chair for her, he observed, by the light of the candles, that she was even prettier than he had at first believed.
- \_\_\_ 23.        Sissy’s face sufficiently showed that her appeal to him was not finished.
- \_\_\_ 24.        Things having come to this pass, and showing no latent signs of stirring beyond it, the upshot of Mr. Bounderby’s investigation was that he resolved to hazard a bold burst.
- \_\_\_ 25.        It was a fundamental principle of the Gradgrind philosophy that everything was to be paid for.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

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

- \_\_\_\_ 1.        Indeed, Thomas did not look at him, but gave himself up to be taken home like a machine.
- \_\_\_\_ 2.        "... when I was four or five years younger than you, I had worse bruises upon me than ten oils, twenty oils, forty oils, would have rubbed off."
- \_\_\_\_ 3.        "Already she's getting as pale as wax, and as heavy as – I am."
- \_\_\_\_ 4.        "I wish I could collect all the Facts we hear so much about," said Tom . . .  
              "and all the Figures, and all the people who found them out: and I wish I could put a thousand barrels of gunpowder under them, and blow them all up together!"
- \_\_\_\_ 5.        Mr Gradgrind observed, shaking his head, that all this was very bad; that it showed the necessity of infinite grinding at the mill of knowledge . . .
- \_\_\_\_ 6.        It was not the touch he needed most at such a moment – the touch that could calm the wild waters of his soul . . .
- \_\_\_\_ 7.        Machinery slackened; throbbing feebly like a fainting pulse; stopped.
- \_\_\_\_ 8.        She turned her head, and the light of her face shone in upon the midnight of his mind.
- \_\_\_\_ 9.        He did believe it, as the noise without shook the window, rattled at the door below, and went about the house clamouring and lamenting.
- \_\_\_\_ 10.       Time, with his innumerable horse-power, worked away, not minding what anybody said, and presently turned out young Thomas a foot taller than when his father had last taken particular notice of him.
- \_\_\_\_ 11.       It seemed as if, first in her own fire within the house, and then in the fiery haze without, she tried to discover what kind of woof Old Time, that greatest and longest-established Spinner of all, would weave from the threads he had already spun into a woman.
- \_\_\_\_ 12.       To this Observatory, then: a stern room, with a deadly statistical clock in it, which measured every second with a beat like a rap upon a coffin-lid; Louisa repaired on the appointed morning.

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EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

- \_\_\_ 13.        With his unbending, utilitarian, matter-of-fact face, he hardened her again; and the moment shot away into the plumbless depths of the past, to mingle with all the lost opportunities that are drowned there.
- \_\_\_ 14.        The measured motion of their shadows on the walls, was the substitute Coketown had to show for the shadows of rustling woods; while, for the summer hum of insects, it could offer, all the year round, from the dawn of Monday to the night of Saturday, the whirr of shafts and wheels.
- \_\_\_ 15.        They became exhausted in imitation of them; and they yaw-yawed in their speech like them; and they served out, with an enervated air, the little mouldy rations of political economy, on which they regaled their disciples.
- \_\_\_ 16.        “I mean to say, Mr. Harthouse, that when I first left home and went to old Bounderby’s, I was as flat as a warming pan, and knew no more about life, than any oyster does.”
- \_\_\_ 17.        There were some groans and hisses, but the general sense of honour was much too strong for the condemnation of a man unheard.
- \_\_\_ 18.        The stranger in the land who looks into ten thousand faces for some answering look and never finds it, is in cheering society as compared with him who passes ten averted faces daily, that were once the countenances of friends.
- \_\_\_ 19.        Mr. Bounderby, who was always more or less like a Wind, finding something in his way here, began to blow at it directly.
- \_\_\_ 20.        “But I know he’d die a hundred deaths, ere ever he’d break his word.”
- \_\_\_ 21.        Even the coming sun made but a pale waste in the sky, like a sad sea.
- \_\_\_ 22.        And the trees arched over him, whispering that he left a true and loving heart behind.
- \_\_\_ 23.        An overcast September evening just at nightfall, saw beneath its drooping eyelids Mrs. Sparsit glide out of her carriage . . .
- \_\_\_ 24.        “I should have been a million times wiser, happier, more loving, more contented, more innocent and human in all good respects, than I am with the eyes I have.”
- \_\_\_ 25.        He discharged this like a Rocket, at his father-in-law’s head.

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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.      She curtsied again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time.
- \_\_\_ 2.      They had a little conchological cabinet, and a little metallurgical cabinet, and a little mineralogical cabinet.
- \_\_\_ 3.      He had a particular pride in the phrase “eminently practical,” which was considered to have a special application to him.
- \_\_\_ 4.      “Tell Josiah Bounderby of Coketown, of your district schools and your model schools, and your training schools, and your whole kettle-of-fish of schools.”
- \_\_\_ 5.      Louisa languidly leaned upon the window looking out, without looking at anything, while young Thomas stood sniffing revengefully at the fire.
- \_\_\_ 6.      Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial.
- \_\_\_ 7.      So, Mr. Gradgrind and his daughter took Cecilia Jupe off with them to Stone Lodge, and on the way Louisa never spoke one word, good or bad.
- \_\_\_ 8.      They wondered about human nature, human passions, human hopes and fears, the struggles, triumphs and defeats, the cares and joys and sorrows, the lives and deaths of common men and women!
- \_\_\_ 9.      Roused by the unmeaning violence with which she cried it out, she scrambled up, and stood supporting herself with her shoulders against the wall . . .
- \_\_\_ 10.      “If what you have got to say can be said before a born lady, this lady will stay where she is.”
- \_\_\_ 11.      He thought of the number of girls and women she had seen marry, how many homes with children in them she had seen grow up around her, how she had contentedly pursued her own lone quiet path . . .
- \_\_\_ 12.      “And now I shall keep silence, for I want thee to sleep.”

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**EXERCISE 10      STYLE: POETIC DEVICES**

- \_\_\_ 13.      A window looked towards Coketown; and when she sat down near her father's table, she saw the high chimneys and the long tracts of smoke looming in the heavy distance gloomily.
- \_\_\_ 14.      Down upon the river that was black and thick with dye, some Coketown boys who were at large – a rare sight there – rowed a crazy boat . . .
- \_\_\_ 15.      Mrs. Sparsit sat in her afternoon apartment at the Bank, on the shadier side of the frying street.
- \_\_\_ 16.      “Now, you have heard a lot of talk about the work in our mills, no doubt.”
- \_\_\_ 17.      “She never had a lover, and the governor proposed old Bounderby, and she took him.”
- \_\_\_ 18.      He had declaimed himself into a violent heat, and was as hoarse as he was hot.
- \_\_\_ 19.      “You had better tell us at once, that that fellow Slackbridge is not in the town, stirring up the people to mutiny; and that he is not a regular qualified leader of the people: that is, a most confounded scoundrel.”
- \_\_\_ 20.      His breath fell like a flame of fire on Stephen's ear, it was so hot.
- \_\_\_ 21.      Then came the lamplighter, and two lengthening lines of light all down the long perspective of the street, until they were blended and lost in the distance.
- \_\_\_ 22.      Stephen got to the top of the hill, and looked back.
- \_\_\_ 23.      She felt as though she would have been glad that it rang on until daylight; but it ceased, and the circles of its last sound spread out fainter and wider in the air, and all was dead again.
- \_\_\_ 24.      She went up to the house, keeping within the shrubbery, and went round it, peeping between the leaves at the lower windows.
- \_\_\_ 25.      Almost as soon as the ink was dry upon their superscriptions, he had left the tall chimneys of Coketown behind, and was in a railway carriage, tearing and glaring over the dark landscape.

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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.      His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face.
- \_\_\_\_ 2.      He went his way, but she stood on the same spot, rubbing the cheek he had kissed, with her handkerchief, until it was burning red.
- \_\_\_\_ 3.      . . . they lived upon the best, and bought fresh butter; and insisted on Mocha coffee, and rejected but prime parts of meat, and yet were eternally dissatisfied and unmanageable.
- \_\_\_\_ 4.      He was dressed in a Newmarket coat and tight-fitting trousers; wore a shawl round his neck; smelt of lamp-oil, straw, orange-peel, horses' provender, and sawdust . . .
- \_\_\_\_ 5.      The basket packed in silence, they brought her bonnet to her, and smoothed her disordered hair, and put it on.
- \_\_\_\_ 6.      Louisa saw that she was sobbing, and going to her, kissed her, took her hand, and sat down beside her.
- \_\_\_\_ 7.      She turned, being then in the brightness of a lamp; and raising her hood a little, showed a quiet oval face, dark and rather delicate, irradiated by a pair of very gentle eyes, and further set off by the perfect order of her shining black hair.
- \_\_\_\_ 8.      She threw herself upon the bed heavily, and soon was snoring hard.
- \_\_\_\_ 9.      “You don’t expect to be set up in a coach and six, and to be fed on turtle soup and venison, with a gold spoon, as a good many of ‘em do!”
- \_\_\_\_ 10.      The wind brought the sounds of the church clock to the window. They listened, and it struck three.
- \_\_\_\_ 11.      Her brother glanced at her face with greater interest than usual, and, encircling her waist with his arm, drew her coaxingly to him.
- \_\_\_\_ 12.      It was another red brick house, with black outside shutters, green inside blinds, a black street-door up two white steps, a brazen door-plate, and a brazen door-handle full-stop.



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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 13.      Slackbridge likewise sat down, wiping his hot forehead – always from left to right, and never the reverse way.
- \_\_\_\_ 14.      The bread was new and crusty, the butter fresh, and the sugar lump . . .
- \_\_\_\_ 15.      The rustling of a bank-note was audible, as she unfolded one and laid it on the table.
- \_\_\_\_ 16.      Reposing in the sunlight, with the fragrance of his eastern pipe about him, and the dreamy smoke vanishing into the air, so rich and soft with summer odours, he reckoned up his advantages as an idle winner might count his gains.
- \_\_\_\_ 17.      “Oh, Sir?” said Mrs. Sparsit. “Not your sherry warm, with lemon-peel and nutmeg?”
- \_\_\_\_ 18.      She looked at him, as he struck the table and made the teacups ring, with a proud colour in her face that was a new change, Mr. Harthouse thought.
- \_\_\_\_ 19.      “Bitzer,” said Mrs. Sparsit . . . “present my compliments to young Mr. Thomas, and ask him if he would step up and partake of a lamb chop and walnut ketchup, with a glass of India ale?”
- \_\_\_\_ 20.      Both listened to the thunder, which was loud, and to the rain, as it washed off the roof, and pattered on the parapets of the arches.
- \_\_\_\_ 21.      Fire and steam, and smoke, and red light; a hiss, a crash, a bell, and a shriek; Louisa put into one carriage, Mrs. Sparsit put into another: the little station a desert speck in the thunderstorm.
- \_\_\_\_ 22.      Her father’s face was ashy white, and he held her in both his arms.
- \_\_\_\_ 23.      He did add it in effect, perhaps, as he softly moved her scattered hair from her forehead with his hand.
- \_\_\_\_ 24.      As the rope went out, tight and strained, and the windlass creaked, there was not a breath among the one or two hundred men and women looking on, that came as it was wont to come.
- \_\_\_\_ 25.      Louisa and Sissy withdrew into an adjoining room; Mr. Sleary, stirring and drinking his brandy and water as he stood, went on.

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**EXERCISE 12**

**STYLE: ALLUSIONS**

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

**a. mythology      b. religion      c. literature      d. folklore/superstition**

- \_\_\_ 1.      No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are!
- \_\_\_ 2.      No little Gradgrind had ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt . . .
- \_\_\_ 3.      The same Signor Jupe was to “enliven the varied performances at frequent intervals with his chaste Shakespearean quips and retorts.”
- \_\_\_ 4.      As to Merrylegs, that respectable ancestor of the highly-trained animal who went aboard the ark, might have been accidentally shut out of it . . .
- \_\_\_ 5.      He . . . looked the most remarkable sort of Centaur, compounded of the stable and the playhouse.
- \_\_\_ 6.      Made up with curls, wreaths, wings, white bismuth, and carmine, this hopeful young person soared into so pleasing a Cupid as to constitute the chief delight of the maternal part of the spectators.
- \_\_\_ 7.      “About the Fairies, Sir, and the Dwarf, and the Hunch-back, and the Genies,” she sobbed out.
- \_\_\_ 8.      They took DeFoe to their bosoms, instead of Euclid, and seemed to be on the whole more comforted by Goldsmith than by Cocker.
- \_\_\_ 9.      The lights in the great factories, which looked, when they were illuminated, like Fairy palaces . . . were all extinguished.
- \_\_\_ 10.      . . . the factories, looming heavy in the black wet night – their tall chimneys rising up into the air like competing Towers of Babel.
- \_\_\_ 11.      “Thou knowest who said, ‘Let him who is without sin among you cast the first stone at her!’”
- \_\_\_ 12.      . . . Mrs. Sparsit considered herself, in some sort, the Bank Fairy.
- \_\_\_ 13.      The townspeople who, in their passing and repassing saw her there, regarded her as the Bank Dragon keeping watch over the treasures of the mine.

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EXERCISE 12      STYLE: ALLUSIONS

- \_\_\_\_ 14.      “But he who sold his birthright for a mess of pottage existed, and Judas Iscariot existed, and Castlereagh existed, and this man exists!”
- \_\_\_\_ 15.      Soon after his arrival he languidly wrote to his brother . . . that the female Bounderby, instead of being the Gorgon he had expected, was young, and remarkably pretty.
- \_\_\_\_ 16.      An old woman who seems to have been flying into town on a broomstick, every now and then.
- \_\_\_\_ 17.      There were occasions when in looking at him she was involuntarily moved to shake her head, as who would say, “Alas poor Yorick!”
- \_\_\_\_ 18.      The dreams of childhood . . . to keep with their pure hands a garden in the stony ways of this world, wherein it were better for all the children of Adam that they should oftener sun themselves, simple and trustful, and not worldly-wise . . .
- \_\_\_\_ 19.      “If Romulus and Remus could wait, Josiah Bounderby can wait.”
- \_\_\_\_ 20.      “Where may he be at present?” Mrs. Sparsit asked in a light conversational manner, after mentally devoting the whelp to the Furies for being so uncommunicative.
- \_\_\_\_ 21.      She drew herself up, and stood behind a tree, like Robinson Crusoe in his ambuscade against the savages; so near to them that at a spring, and that no great one, she could have touched them both.
- \_\_\_\_ 22.      He sat writing . . . proving something no doubt – probably, in the main, that the Good Samaritan was a Bad Economist.
- \_\_\_\_ 23.      . . . as a remarkable man, and a self-made man, and a commercial wonder more admirable than Venus, who had risen out of the mud instead of the sea, he liked to show how little his domestic affairs abated his business ardour.
- \_\_\_\_ 24.      “Oh my prostrate friends . . . creeping on your bellies all the days of your lives, like the serpent in the garden . . .”
- \_\_\_\_ 25.      . . . all children loving her . . . will be the Writing on the Wall . . .

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

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

**“Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the mind’s of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, Sir!”**

**The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker’s square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve. The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker’s mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker’s voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker’s hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker’s obstinate carriage, square coat, square legs, square shoulders, -- nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, -- all helped the emphasis.**

**“In this life, we want nothing but Facts, Sir; nothing but Facts!”**

**The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim. (Chapter 1 The One Thing Needful)**

**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 “Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life.**
- 2 Plant nothing else, and root out everything else. You can only form the mind’s of reasoning animals upon**
- 3 Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own**
- 4 children, and this is the principle on which I bring up these children. Stick to Facts, Sir!”**
- 5 The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker’s square forefinger**
- 6 emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve.**
- 7 The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base,**
- 8 while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis**
- 9 was helped by the speaker’s mouth, which was wide, thin, and hard set. The emphasis was helped by the**
- 10 speaker’s voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker’s**
- 11 hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining**
- 12 surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room**
- 13 for the hard facts stored inside. The speaker’s obstinate carriage, square coat, square legs, square shoulders, --**

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

14 nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn  
15 fact, as it was, -- all helped the emphasis.

16 “In this life, we want nothing but Facts, Sir; nothing but Facts!”

17 The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with  
18 their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial  
19 gallons of facts poured into them until they were full to the brim. (Chapter I The One Thing Needful)

- \_\_\_\_ 1.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
             a. facts      b. square      c. school      d. emphasis
- \_\_\_\_ 2.      In Line 11 *plantation of firs* is an example of . . .  
             a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      In Line 12 *crust of a plum pie* is part of a . . .  
             a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 4.      ALL of the following words are part of the mathematical imagery EXCEPT . . .  
             a. facts      b. line      c. square      d. plane
- \_\_\_\_ 5.      In Line 14 *neckcloth* is part of a . . .  
             a. metaphor      b. simile      c. personification      d. hyperbole
- \_\_\_\_ 6.      Line 1 contains an example of . . .  
             a. allusion      b. anaphora      c. antimetabole      d. anadiplosis

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

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

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.  
(Chapter V The Key-Note)

**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 It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but
- 2 as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town
- 3 of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever
- 4 and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye,
- 5 and vast piles of building full of windows where there was a rattling and a trembling all day long, and where
- 6 the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of
- 7 melancholy madness. It contained several large streets all very like one another, and many small streets
- 8 still more like one another, inhabited by people equally like one another, who all went in and out at the
- 9 same hours, with the same sound upon the same pavements, to do the same work, and to whom every day
- 10 was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

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

- \_\_\_\_ 1.      The words *It was* in Lines 1 and 2 are an example of . . .  
a. anaphora   b. allusion   c. antiphrasis   d. antimetabole
- \_\_\_\_ 2.      Lines 2 and 6 contain examples of . . .  
a. hyperbole   b. personification   c. simile   d. metaphor
- \_\_\_\_ 3.      Line 3 contains an example of . . .  
a. hyperbole   b. personification   c. simile   d. metaphor
- \_\_\_\_ 4.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
a. red and black   b. like one another   c. same   d. machinery
- \_\_\_\_ 5.      Line 7 contains examples of ALL of the following poetic devices EXCEPT . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6.      The author uses ALL of the following sensory imagery EXCEPT . . .  
a. sight      b. sound      c. touch      d. smell

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

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

It was barely daybreak, when with a parting look round his room, mournfully wondering whether he should ever see it again, he went out. The town was as entirely deserted as if the inhabitants had abandoned it, rather than hold communication with him. Everything looked wan at that hour. Even the coming sun made but a pale waste in the sky, like a sad sea.

By the place where Rachel lived, though it was not in his way; by the red brick streets; by the great silent factories, not trembling yet; by the railway, where the danger-lights were waning in the strengthening day; by the railway's crazy neighbourhood, half pulled down and half built up; by scattered red brick villas, where the besmoked evergreens were sprinkled with a dirty powder, like untidy snuff-takers; by coal-dust paths and many varieties of ugliness; Stephen got to the top of the hill, and looked back.

Day was shining radiantly upon the town then, and the bells were going for the morning work. Domestic fires were not yet lighted, and the high chimneys had the sky to themselves. Puffing out their poisonous volumes, they would not be long in hiding it; but, for half an hour, some of the many windows were golden, which showed the Coketown people a sun eternally in eclipse, through a medium of smoked glass.

So strange to turn from the chimneys to the birds. So strange to have the road-dust on his feet instead of coal-grit. So strange to have lived to his time of life, and yet to be beginning like a boy this summer morning! With these musings in his mind, and his bundle under his arm, Stephen took his attentive face along the high road. And the trees arched over him, whispering that he left a true and loving heart behind. (Chapter VI Fading 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 It was barely daybreak, when with a parting look round his room, mournfully wondering whether he should
- 2 ever see it again, he went out. The town was as entirely deserted as if the inhabitants had abandoned it,
- 3 rather than hold communication with him. Everything looked wan at that hour. Even the coming sun made
- 4 but a pale waste in the sky, like a sad sea.
- 5 By the place where Rachel lived, though it was not in his way; by the red brick streets; by the great silent
- 6 factories, not trembling yet; by the railway, where the danger-lights were waning in the strengthening day;
- 7 by the railway's crazy neighbourhood, half pulled down and half built up; by scattered red brick villas,
- 8 where the besmoked evergreens were sprinkled with a dirty powder, like untidy snuff-takers; by coal-dust
- 9 paths and many varieties of ugliness; Stephen got to the top of the hill, and looked back.
- 10 Day was shining radiantly upon the town then, and the bells were going for the morning work. Domestic fires
- 11 were not yet lighted, and the high chimneys had the sky to themselves. Puffing out their poisonous volumes,
- 12 they would not be long in hiding it; but, for half an hour, some of the many windows were golden, which showed
- 13 the Coketown people a sun eternally in eclipse, through a medium of smoked glass.
- 14 So strange to turn from the chimneys to the birds. So strange to have the road-dust on his feet instead of coal-grit.



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

15 So strange to have lived to his time of life, and yet to be beginning like a boy this summer morning! With these  
16 musings in his mind, and his bundle under his arm, Stephen took his attentive face along the high road. And the  
17 trees arched over him, whispering that he left a true and loving heart behind.

- \_\_\_\_ 1.      **ALL of the following descriptions are parallel in meaning EXCEPT . . .**  
a. *sprinkled with a dirty powder* (Line 8)  
b. *Puffing out their poisonous volumes* (Line 11)  
c. *a medium of smoked glass* (Line 13)  
d. *trees arched over him* (Line 17)
- \_\_\_\_ 2.      **ALL of the following descriptions contribute to the tone of the passage EXCEPT . . .**  
a. *mournfully wondering* (Line 1)  
b. *like a sad sea* (Line 4)  
c. *the railway's crazy neighbourhood* (Line 7)  
d. *a sun eternally in eclipse* (Line 13)
- \_\_\_\_ 3.      **The PREDOMINANT sensory imagery in the passage is . . .**  
a. sight and sound  
b. b. sound and touch  
c. c. sight and smell  
d. d. sound and smell
- \_\_\_\_ 4.      **Line 4 contains an example of . . .**  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 5.      **The words *so strange* in Lines 14-15 are examples of . . .**  
a. anaphora      b. anadiplosis      c. antimetabole      d. antiphrasis
- \_\_\_\_ 6.      **Line 17 contains an example of . . .**  
a. metaphor      b. simile      c. personification      d. hyperbole

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

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

The Fairy palaces burst into illumination, before pale morning showed the monstrous serpents of smoke trailing themselves over Coketown. A clattering of clogs upon the pavement; a rapid ringing of bells; and all the melancholy mad elephants, polished and oiled up for the day's monotony, were at their heavy exercise again.

Stephen bent over his loom, quiet, watchful, and steady. A special contrast, as every man was in the forest of looms where Stephen worked, to the crashing, smashing, tearing piece of mechanism at which he laboured. Never fear, good people of an anxious turn of mind, that Art will consign Nature to oblivion. Set anywhere, side by side, the work of GOD and the work of man; and the former, even though it be a troop of Hands of very small account, will gain in dignity from comparison.

So many hundred Hands in this Mill; so many hundred horse Steam Power. It is known, to the force of a single pound weight, what the engine will do; but, not all the calculators of the National Debt can tell me the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of virtue into vice, or the reverse, at any single moment in the soul of one of these its quiet servants, with the composed faces and the regulated actions. There is no mystery in it; there is an unfathomable mystery in the meanest of them, for ever. -- Supposing we were to reserve our arithmetic for material objects, and to govern these awful unknown quantities by other means! (Chapter XI No Way Out)

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

- 1 The Fairy palaces burst into illumination, before pale morning showed the monstrous serpents of smoke
- 2 trailing themselves over Coketown. A clattering of clogs upon the pavement; a rapid ringing of bells;
- 3 and all the melancholy mad elephants, polished and oiled up for the day's monotony, were at their
- 4 heavy exercise again.
- 5 Stephen bent over his loom, quiet, watchful, and steady. A special contrast, as every man was in the
- 6 forest of looms where Stephen worked, to the crashing, smashing, tearing piece of mechanism at which
- 7 he laboured. Never fear, good people of an anxious turn of mind, that Art will consign Nature to oblivion.
- 8 Set anywhere, side by side, the work of GOD and the work of man; and the former, even though it be a
- 9 troop of Hands of very small account, will gain in dignity from comparison.
- 10 So many hundred Hands in this Mill; so many hundred horse Steam Power. It is known, to the force of a
- 11 single pound weight, what the engine will do; but, not all the calculators of the National Debt can tell me
- 12 the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of
- 13 virtue into vice, or the reverse, at any single moment in the soul of one of these its quiet servants, with the
- 14 composed faces and the regulated actions. There is no mystery in it; there is an unfathomable mystery in

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

15 the meanest of them, for ever. -- Supposing we were to reserve our arithmetic for material objects, and

16 to govern these awful unknown quantities by other means!

- \_\_\_\_ 1.      Line 1 contains examples of . . .
  - a. simile and allusion
  - b. metaphor and allusion
  - c. simile and personification
  - d. metaphor and personification
  
- \_\_\_\_ 2.      The PREDOMINANT poetic device in Line 2 is . . .
  - a. assonance    b. consonance    c. alliteration    d. rhyme
  
- \_\_\_\_ 3.      ALL of the following diction contributes to the tone of the passage EXCEPT . . .
  - a. *monstrous serpents of smoke* (Line 1)
  - b. *melancholy mad elephants* (Line 3)
  - c. *crashing, smashing, tearing piece of mechanism* (Line 6)
  - d. *to the force of a single pound weight* (Line 10-11)
  
- \_\_\_\_ 4.      The author uses ALL of the following kinds of imagery EXCEPT . . .
  - a. animal
  - b. religious
  - c. historical
  - d. mathematical
  
- \_\_\_\_ 5.      ALL of the following words are part of the pattern of repetition EXCEPT . . .
  - a. Hands          b. many hundred          c. mystery          d. servants
  
- \_\_\_\_ 6.      Line 6 contains an example of . . .
  - a. metaphor          b. simile          c. personification          d. hyperbole

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**BATHOS** – sentimentality.

**BILDUNGSROMAN** - A novel that deals with the coming of age or growing up of a young person from childhood or adolescence

to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

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

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

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

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

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

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

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

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

**CONNOTATION** – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

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

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

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

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

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

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

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

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

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

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

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

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

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

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

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

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

**EPILOGUE** – A concluding statement.

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

**ETHOS** – moral nature or beliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**INTERIOR MONOLOGUE** – a device associated with stream of consciousness where

a character is thinking to himself and the reader feels like he is inside the character’s mind.

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

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

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

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

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

**METAPHOR** – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the 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*)e.

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

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

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

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

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

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

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

**PROTAGONIST** – the main character.

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

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

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

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

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

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

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

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

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

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

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

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as.

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

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

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

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

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

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

**SUSPENSE** – anticipation of the outcome.

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

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

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

**THEME** – a central idea.

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

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

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

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

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

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





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