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by Charles Dickens

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***DAVID COPPERFIELD* by Charles Dickens – Grammar and Style**

All exercises use sentences from the novel

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***DAVID COPPERFIELD* by Charles Dickens – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

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

v = verb	**n = noun**	**adj = adjective**	**adv = adverb**
prep = preposition	**pron = pronoun**	**int = interjection**	**conj = conjunction**

____1. **Whether I shall turn out to be the <u>hero</u> of my own life, or whether that station will be held by anybody else, these pages must show.**

____2. **To begin my life with the beginning of my life, I <u>record</u> that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night.**

____3. **It was remarked that the clock began to strike, and I began to cry, <u>simultaneously</u>.**

____4. **But there were some differences <u>between</u> Em'ly's orphanhood and mine, it appeared.**

____5. **We used to walk about that dim old flat at Yarmouth in a <u>loving</u> manner, hours and hours.**

____6. **Mr. Peggotty smiled at <u>us</u> from behind his pipe, and Ham grinned all the evening and did nothing else.**

____7. **I never hear the name, or read the name, of Yarmouth, but I am reminded of a certain Sunday morning on the beach, the bells ringing for church, little Em'ly leaning on my shoulder, Ham lazily dropping stones into the water, and the sun, away at sea, just breaking <u>through</u> the heavy mist, and showing us the ships, like their own shadows.**

____8. **Firmness, I may observe, was the <u>grand</u> quality on which both Mr. and Miss Murdstone took their stand.**

____9. **He had my head as in a vise, <u>but</u> I twined round him somehow, and stopped him for a moment, entreating him not to beat me.**

____10. **"That Barkis was willing," I repeated <u>innocently</u>. "Is that all the message?"**

____11. **Steerforth said there was <u>nothing</u> of the sneak in Traddles, and we all felt that to be the highest praise.**

____12. **He ordered me like a dog, and I obeyed <u>like</u> a dog.**

____13. **Day after day, week after week, month after month, I was <u>coldly</u> neglected.**

***DAVID COPPERFIELD* by Charles Dickens – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

____14. At last Mr. Micawber's <u>difficulties</u> came to a crisis, and he was arrested early one morning, and carried over to the King's Bench Prison in the Borough.

____15. "And then," said Mr. Micawber, who was present, "I have no doubt I shall, please Heaven, begin to be beforehand with the world, and to live in a perfectly new manner, if – in short, if <u>anything</u> turns up."

____16. Peggotty's answer <u>soon</u> arrived, and was, as usual, full of affectionate devotion.

____17. I remember how I seemed to float, then, <u>down</u> the melancholy glory of that track upon the sea, away into the world of dreams.

____18. "<u>Bah</u>! Stuff and nonsense!" said my aunt. "Don't talk to me!"

____19. I was still painfully conscious of my youth, <u>for</u> nobody stood in awe of me at all.

____20. I found Uriah Heep among the company, in a suit of black, and in deep <u>humility</u>.

____21. How many cups of tea I <u>drank</u>, because Dora made it, I don't know.

____22. Wherever Agnes was, some agreeable token of her noiseless presence seemed inseparable <u>from</u> the place.

____23. "Let <u>sleeping</u> dogs lie – who wants to rouse 'em?"

____24. But lawyers, sharks, and leeches, are not <u>easily</u> satisfied, you know!

____25. "<u>Oho</u>! This is a conspiracy! You have met here by appointment!"

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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

"I am David Copperfield, of blunderstone, in Suffolk – (1) where you came, on the nite when I was born, and (2) saw my dear mamma I have been very unhappy since (3) she died. i have been slighted, and taught nothing, and (4) thrown upon myself, and put to work not fit for me. It made me run away to you. I was robbed at first (5) seting out, and have walked all the way, and have never (6) slept in a bed since I began the journey." (Chapter 13)

____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

Miss Betsey Trotwood," said the gentleman, (1) "pray walk in. i was engaged for a moment, (2) but you ll excuse my being busy. You know (3) my motive. I have but one in life." (4) Miss betsey thanked him, and we went into his (5) room, which was furnished as an office, with books papers, tin boxes, and so forth. (6) (Chapter 15)

____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

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

I never beheld anything aproaching to Miss (1)
Mowcher's wink, except Miss Mowchers self- (2)
possession. she had a wonderful way too, when (3)
listining to what was said to her, or when waiting (4)
for an ansewr to what she had said herself, of (5)
pausing with her head cunningly on one side, and
one eye turned up like a magpies. (Chapter 22) (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

To see miss Mowcher standing over him, looking at (1)
his rich profusion of Brown hair through a large (2)
round magnifying glasss, which she took out of her (3)
pocket, was a most amazing spectacle.

"You're a pretty fellow! said Miss Mowcher, after (4)
a breif inspection. "You'd be as bald as a friar on (5)
the top of your head in twelve months, but for me" (6)
(Chapter 22)

____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

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

___1. **We went to an hotel by the sea, where two gentlemen were smoking cigars in a room by themselves.**

____2. **It was a very fine evening, and my mother and he had another stroll by the sweetbriar, while I was sent in to get my tea.**

____3. **I looked in all directions, as far as I could stare over the wilderness, and away at the sea, and away at the river, but no house could I make out.**

____4. **We went arm-in-arm to the public-house where the carrier put up, and I promised, on the road to write to her.**

____5. **Mr. Murdstone comes out of his chair, takes the book, throws it at me or boxes my ears with it, and turns me out of the room by the shoulders.**

____6. **In a school carried on by sheer cruelty, whether it is presided over by a dunce or not, there is not likely to be much learnt.**

____7. **I looked up with a flush upon my face and remorse in my heart, but Mr. Mell's eyes were fixed on Steerforth.**

____8. **"I wouldn't have him if he was made of gold."**

____9. **I had already broken out into a desolate cry, and felt an orphan in the wide world.**

____10. **We had no story-telling that evening, and Traddles insisted on lending me his pillow.**

____11. **I did not know what the smell was then, but I know now.**

____12. **I was in Peggotty's arms before I got to the door, and she took me into the house.**

____13. **Her brother took a book sometimes, but never read it that I saw.**

____14. **It is over, and the earth is filled in, and we turn to come away.**

____15. **Em'ly was confused by our all observing her, and hung down her head, and her face was covered with blushes.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____16. I lay down in the old little bed in the stern of the boat, and the wind came moaning on across the flat as it had done before.

____17. I had but a broken sleep the night before, in anticipation of the pleasure of a whole day with Em'ly.

____18. He also informed me that our principal associate would be another boy whom he introduced by the – to me – extraordinary name of Mealy Potatoes.

____19. I cannot satisfy myself whether she told me that Mr. Micawber had been an officer in the Marines, or whether I have imagined it.

____20. We parted at the garden-gate in a most affectionate manner, and Mr. Dick did not go into the house until my aunt had driven me out of sight of it.

____21. I felt as if I had come from the clouds, where I had been leading a romantic life for ages, to a bawling, splashing, link-lighted, umbrella-struggling, hackney-coach-jostling, patten-clinking, muddy, miserable world.

____22. Steerforth was pretty sure to be there expecting me, and we went on together through the frosty air and gathering fog towards the twinkling lights of the town.

____23. Agnes laid aside her work, and replied, folding her hands upon one another, and looking pensively at me out of those beautiful soft eyes of hers.

____24. We went into the house, which was cheerfully lighted up, and into a hall where there were all sorts of hats, caps, great-coats, plaids, gloves, whips, and walking-sticks.

____25. She shook her head, turned her delighted bright eyes up to mine, kissed me, broke into a merry laugh, and sprang away to put on Jip's new collar.

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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. The despairing way in which my mother and I look at each other, as I blunder on, is truly <u>melancholy</u>.

____2. He beat me then as if he would have beaten me to <u>death</u>.

____3. Salem House was a square brick <u>building</u> with wings, of a bare and unfurnished appearance.

____4. He was very <u>honorable</u>, Traddles was, and held it as a solemn duty in the boys to stand by one another.

____5. Steerforth continued his <u>protection</u> of me, and proved a very useful friend, since nobody dared to annoy one whom he honored with his countenance.

____6. "I'm rough, sir, but I'm <u>ready</u> – least ways, I hope I'm ready, you unnerstand."

____7. Very <u>cold</u> I was, I know, notwithstanding the hot tea they had given me before a large fire downstairs; and very glad I was to turn into the Dolphin's bed, pull the Dolphin's blankets round my head, and go to sleep.

____8. In short, I was not a <u>favorite</u> with Miss Murdstone.

____9. If ever a child were stricken with sincere <u>grief</u>, I was.

____10. <u>Happy</u> they would have been, I dare say, if they could have dismissed me at a month's warning too.

____11. When Mr. and Miss Murdstone were at home, I took my <u>meals</u> with them; in their absence, I ate and drank by myself.

____12. Murdstone and Grinby's trade was among a good many kinds of people, but an important branch of it was the <u>supply</u> of wine and spirits to certain packet ships.

____13. No words can express the secret <u>agony</u> of my soul as I sunk into this companionship.

EXERCISE 5 COMPLEMENTS

____14. Never shall I forget the lonely <u>sensation</u> of first lying down, without a roof above my head!

____15. I remember how I thought of all the solitary places under the night <u>sky</u> where I had slept, and how I prayed that I never might be houseless any more, and never might forget the houseless.

____16. It has not occurred to me to mention Peggotty since I ran away; but, of course, I wrote <u>her</u> a letter almost as soon as I was housed at Dover, and another and a longer letter, containing all particulars fully related, when my aunt took me formally under her protection.

____17. "Talent, Mr. Micawber has; <u>capital</u>, Mr. Micawber has not."

____18. "The Russian Prince is a <u>client</u> of yours, is he?" said Steerforth.

____19. "Nothing's genuine in the place, in my opinion, but the <u>dirt</u>."

____20. "Ride on! Rough-shod if need be, smooth-shod if that will do, but ride on! Ride on over all <u>obstacles</u>, and win the race!"

____21. He gave <u>me</u> a sidelong glance out of his sinister red eyes, and laughed.

____22. "There can be no disparity in marriage like <u>unsuitability</u> of mind and purpose."

____23. Her sobs broke out afresh, and she murmured some inarticulate <u>thanks</u> to me for not having driven her away from the door.

____24. I had hoped that lighter hands than mine would help to mold her character, and that a baby-smile upon her breast might change my <u>child-wife</u> to a woman.

____25. As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more <u>terrific</u>.

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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. I could hardly find the door, <u>through the tears</u> that stood in my eyes.

____2. Going down next morning rather earlier than usual, I paused outside the parlor-door, on <u>hearing my mother's voice</u>.

____3. <u>Releasing one of her arms</u>, she put it down in her pocket to the elbow, and brought out some paper bags of cakes which she crammed into my pockets, and a purse which she put into my hand, but not one word did she say.

____4. There was an old door in this playground, on which the boys had a custom of <u>carving their names</u>.

____5. Peggotty was in attendance <u>to wait upon us</u>, but my mother wouldn't let her do it, and made her dine with us.

____6. The mother who lay in the grave, was the mother of my infancy; the little creature in her arms, was myself, as I had once been, <u>hushed for ever on her bosom</u>.

____7. Well, we came to the old boat again in good time at night; and there Mr. and Mrs. Barkis bade us good-by, and drove away snugly <u>to their own home</u>.

____8. They left me at the gate, not easily or lightly; and it was a strange sight to me <u>to see the cart go on</u>, taking Peggotty away, and leaving me under the old elm trees looking at the house in which there was no face to look on mine with love or liking any more.

____9. Arrived at his house in Windsor Terrace (which I noticed was shabby like himself, but also, like himself made all the show it could), he presented me to Mrs. Micawber, <u>a thin and faded lady</u>, not at all young, who was sitting in the parlor . . .

____10. Mealy Potatoes uprose once, and rebelled against <u>my being so distinguished</u>.

____11. Mr. Micawber's difficulties were an addition <u>to the distressed state</u> of my mind.

____12. At the pawnbroker's shop, too, I began <u>to be very well known</u>.

EXERCISE 6 PHRASES

____13. I had resolved <u>to run away</u>. – To go, by some means or other, down into the country, to the only relation I had in the world, and tell my story to my aunt, Miss Betsey.

____14. Mr. Dick and I soon became the best of friends, and very often, when his day's work was done, went out together <u>to fly the great kite</u>.

____15. This was his little housekeeper, <u>his daughter Agnes</u>, Mr. Wickfield said.

____16. As I came back, I saw Uriah Heep <u>shutting up the office</u>; and, feeling friendly towards everybody, went in and spoke to him, and at parting, gave him my hand.

____17. Steerforth, after <u>very much improving Mrs. Gummidge's spirits</u> by a cheerful salutation and a jocose embrace, took my arm, and hurried me away.

____18. "Trot, my child, if I have any object in life, it is <u>to provide for your being a good, sensible, and a happy man</u>."

____19. <u>To this letter</u> I received an answer by return post.

____20. Mrs. Crupp indignantly assured him that there wasn't room <u>to swing a cat there</u>.

____21. Agnes has <u>a great liking for Traddles</u>, and it is capital to see them meet, and to observe the glory of Traddles as he commends the dearest girl in the world to her acquaintance.

____22. Miss Dartle, <u>leaning back upon the seat</u>, with a light of exultation in her face, seemed almost to caress the sounds this fellow had uttered.

____23. "To give me money would be <u>to take away your trust</u>, to take away the object that you have given me, to take away the only certain thing that saves me from the river."

____24. For hours I lay there, <u>listening to the wind and water</u>; imagining, now, that I heard shrieks out at sea; now, that I distinctly heard the firing of signal guns; and now, the fall of houses in the town.

____25. I roamed from place to place, <u>carrying my burden with me everywhere</u>.

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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.**	**<u>To hear the wind getting up out at sea</u>, to know that the fog was creeping over the desolate flat outside, and to look at the fire and think that there was no house near but this one, and this one a boat, was like enchantment.**
____	____**2.**	**There had been some talk on occasions of <u>my going to boarding school</u>.**
____	____**3.**	**I can faintly remember <u>learning the alphabet at her knee</u>.**
____	____**4.**	**"My instructions are, Copperfield, <u>to put this placard on your back</u>."**
____	____**5.**	**<u>To see Steerforth walk to church before us, arm-in-arm with Miss Creakle</u>, was one of the great sights of my life.**
____	____**6.**	**Peggotty was not slow to respond, and ratify the treaty of friendship by <u>giving me one of her best hugs</u>.**
____	____**7.**	**The first act of business Miss Murdstone performed when the day of the solemnity was over, and light was freely admitted into the house, was <u>to give Peggoty a month's warning</u>.**
____	____**8.**	**On the very first evening after our arrival, Mr. Barkis appeared in an exceedingly vacant and awkward condition, and with a bundle of oranges <u>tied up in a handkerchief</u>.**
____	____**9.**	**<u>Mr. Barkis's wooing</u>, as I remember it, was altogether of a peculiar kind.**
____	____**10.**	**Though I quite understood that the purpose of this announcement was <u>to get rid of me</u>, I have no distinct remembrance whether it pleased or frightened me.**
____	____**11.**	**<u>Feeling also very faint and drowsy</u>, I soon lay down on the sofa again and fell asleep.**
____	____**12.**	**For these sufficient reasons I resolve <u>to fight the butcher</u>.**

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal	**Usage**	
____	____**13.**	**<u>To get rid of her</u>, I undressed quickly, extinguished my light, and went to bed.**
____	____**14.**	**<u>Making the same low, dreary wretched moaning in her shawl</u>, she went away.**
____	____**15.**	**"David Copperfield, I shall not attempt <u>to disguise the fact, that I formed an unfavorable opinion of you in your childhood</u>."**
____	____**16.**	**When we got to our journey's end, our first pursuit was <u>to look about for a little lodging for Peggotty</u>.**
____	____**17.**	**<u>To see her lay the flowers against her little dimpled chin</u>, was to lose all presence of mind and power of language in a feeble ecstasy.**
____	____**18.**	**But first I went downstairs <u>to see Mr. Wickfield and Uriah Heep</u>.**
____	____**19.**	**Next day <u>the knitting and watching</u> began again, and lasted all day.**
____	____**20.**	**<u>Raising his great hands</u> until they touched his chin, he rubbed them softly, and softly chuckled; looking as like a malevolent baboon, I thought, as anything human could look.**
____	____**21.**	**<u>Sinking on the stones</u>, she took some in each hand, and clenched them up, as if she would have ground them.**
____	____**22.**	**"What I wish is, <u>to be perfectly business-like, and perfectly punctual</u>."**
____	____**23.**	**Thus Traddles and I found them at nightfall, <u>assembled on the wooden steps</u>, at that time known as Hungerford Stairs, watching the departure of a boat with some of their property on board.**
____	____**24.**	**I also pointed out, that my most earnest desire was, <u>to be useful to the family</u>.**
____	____**25.**	**<u>The opening of the little door in the paneled wall</u> made me start and turn.**

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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. I observed all day <u>that Mr. Murdstone was graver and steadier than the two gentlemen</u>.

____2. I gazed upon the schoolroom into <u>which he took me</u>, as the most forlorn and desolate place I had ever seen.

____3. <u>What I suffered from that placard</u> nobody can imagine.

____4. But the circumstance about him which impressed me most, was <u>that he had no voice, but spoke in a whisper</u>.

____5. It was no other than Tommy Traddles <u>who gave me this piece of intelligence</u>.

____6. Mr. Sharp and Mr. Mell were both notable personages in my eyes; but Steerforth was to them <u>what the sun was to two stars</u>.

____7. <u>Whatever I had within me that was romantic and dreamy</u>, was encouraged by so much story-telling in the dark.

____8. <u>As soon as I and my box were in the cart, and the carrier was seated</u>, the lazy horse walked away with us all at his accustomed pace.

____9. The best times were <u>when she sat quietly at work in the doorway, and I sat on the wooden steps at her feet, reading to her</u>.

____10. "<u>What is before you</u>, is a fight with the world; and the sooner you begin it, the better."

____11. I know enough of the world now, to have almost lost the capacity of being much surprised by anything; but it is matter of some surprise to me, even now, <u>that I can have been so easily thrown away at such an age</u>.

____12. <u>That I suffered in secret, and that I suffered exquisitely</u>, no one ever knew but I.

____13. The room was a pleasant one, at the top of the house, overlooking the sea, on <u>which the moon was shining brilliantly</u>.

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EXERCISE 8 CLAUSES

____14. It so happened that this chair was opposite a narrow passage, which ended in the little circular room where I had seen Uriah Heep's pale face looking out of window.

____15. Whatever I had learnt, had so slipped away from me in the sordid cares of my life from day to night, that now, when I was examined about what I knew, I knew nothing, and was put into the lowest form of the school.

____16. "When a plunge is to be made into the water, it's of no use lingering on the bank."

____17. "It is clear that a family of six, not including a domestic, cannot live upon air."

____18. How far my emotions were influenced by the recollections of my childhood, I don't know.

____19. Another cause of our being sometimes apart was, that I had naturally an interest in going over to Blunderstone, and revisiting the old familiar scenes of my childhood.

____20. What Mr. Dick had told me, and what I had supposed to be a delusion of his, now came into my mind.

____21. Until the day arrived on which I was to entertain my newly-found old friends, I lived principally on Dora and coffee.

____22. Mr. Peggotty uttered no cry, and shed no tear, and moved no more, until he seemed to wake again, all at once, and pulled down his rough coat from its peg in a corner.

____23. "I hope that real love and truth are stronger in the end than any evil or misfortune in the world."

____24. What I had to do, was, to show my aunt that her past goodness to me had not been thrown away on an insensible, ungrateful object.

____25. "Your mistake in life is, that you do not look forward far enough."

***DAVID COPPERFIELD* by Charles Dickens – Grammar and Style**

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. As the elms bent to one another, like giants who were whispering secrets, and after a few seconds of such repose, fell into a violent flurry, <u>tossing their wild arms about</u> . . .

____2. He was but a poor man himself, said Peggotty, but as good as gold and <u>as true as steel</u>.

____3. The case is so hopeless, and I feel that I am wallowing in such <u>a bog of nonsense</u>, that I give up all idea of getting out, and abandon myself to my fate.

____4. . . . the influence of the Murdstones upon me was <u>like the fascination of two snakes on a wretched young bird</u>.

____5. I felt the words of my lesson slipping off, not one by one, or line by line, but by the entire page; I tried to lay hold of them; but <u>they seemed, if I may so express it, to have put skates on, and to skim away from me with a smoothness</u> there was no checking.

____6. A <u>buzz</u> and <u>hum</u> go up around me, as if the boys were so many bluebottles.

____7. And soon I was at our house, where <u>the bare old elm trees wrung their many hands</u> in the bleak wintry air, and shreds of the old rooks' nests drifted away upon the wind.

____8. At the same time there came from a workshop across a little yard outside the window, a regular sound of hammering, that kept a kind of tune: <u>Rat--tat-tat, Rat—tat-tat, Rat—tat-tat</u>, without any variation.

____9. "Let my dearest boy go with us to our resting-place," she said, "and tell him that his mother, when she lay here, blessed him not once, but <u>a thousand times</u>."

____10. . . . my eyes rested on little Em'ly's face, which was bent forward over the table, listening with the deepest attention, her breath held, her blue eyes sparkling <u>like jewels</u> . . .

____11. The Captain would have read it <u>twenty thousand times</u>, if twenty thousand people would have heard him, one by one.

DAVID COPPERFIELD **by Charles Dickens – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

____12. "Procrastination is the thief of time. Collar him!"

____13. Doctor Strong looked almost as rusty, to my thinking, as the tall iron rails and gates outside the house.

____14. . . . his lank forefinger followed up every line as he read, and made clammy tracks along the page . . . like a snail.

____15. Outside his own domain, and unprotected, he was a very sheep for the shearers.

____16. "She has worn herself away by constant sharpening. She is all edge."

____17. "It was as true," said Mr. Barkis, nodding his nightcap, which was his only means of emphasis, "as taxes is."

____18. . . . I could have almost fancied that the real wind creeping sorrowfully round the house, and murmuring low through out unbroken silence, was there to listen.

____19. And we left him standing on the pavement, as respectable a mystery as any pyramid in Egypt.

____20. "He was crossing you and wheedling you, I saw; and you were soft wax in his hands, I saw."

____21. . . . riding all the way to London with the farewell touch of Dora's hand still light on mine, recalling every incident and word ten thousand times.

____22. Of all the times of mine that Time has in his grip, there is none that in one retrospect I can smile at half as much, and think of half so tenderly.

____23. What I had to do, was, to take my woodman's ax in my hand, and clear my own way through the forest of difficulty, by cutting down the trees until I came to Dora.

____24. And I lay in my old room, like a shipwrecked wanderer come home.

____25. These, with their perplexities and inconsistencies, were the shifting quicksands of my mind, from the time of my departure to the time of my return home, three years afterwards.

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

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. **There is <u>nothing half so</u> green that I know anywhere, as the grass of that churchyard; <u>nothing half so</u> shady as its trees; <u>nothing half so</u> quiet as its tombstones.**

____2. **Little Em'ly had overcome her shyness, and was sitting by my side upon the <u>lowest</u> and <u>least</u> of the <u>lockers</u> which was just <u>large</u> enough for us two . . .**

____3. **I have watched <u>Strap</u>, with the <u>knapsack</u> on his <u>back</u>, stopping to rest himself upon the wicket-gate.**

___4. **Though in consequence of my previous emotions, I was <u>still</u> occasionally <u>seized</u> with a <u>stormy</u> <u>sob</u>.**

____5. **It was my <u>book</u> that he <u>struck</u> his <u>desk</u> with.**

____6. **And as I <u>stood</u> beside him, following his eye as it glanced round the room, I <u>saw</u> the boys all <u>stop</u>, <u>some</u> <u>suddenly</u> <u>surprised</u>, <u>some</u> half afraid, and <u>some</u> <u>sorry</u> perhaps.**

____7. **Mr. Creakle then caned Tommy Traddles for being discovered in <u>tears</u>, instead of <u>cheers</u> on account of Mr. Mell's departure.**

____8. **This was doing when Peggotty came running in, and <u>bounced</u> <u>down</u> on the <u>ground</u> beside us, and went mad about us both for a quarter of an hour.**

____9. **What meals I had in silence and embarrassment, always feeling that there were a knife and fork <u>too many</u>, <u>and</u> those <u>mine</u>; an appetite <u>too many</u>, that <u>mine</u>; a plate and chair <u>too many</u>, <u>and</u> those <u>mine</u>; a somebody <u>too many</u>, <u>and</u> that I!**

____10. **The work being now finished, the two girls, whose names I had not heard, brushed the <u>shreds</u> and <u>threads</u> from their dresses . . .**

____11. **As Peggotty was wont to tell me, long ago, the followers of my father to the <u>same</u> <u>grave</u> were <u>made</u> ready in the <u>same</u> room.**

____12. **I felt a <u>great</u> <u>weight</u> taken off my mind by this promise.**

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EXERCISE 10 STYLE: POETIC DEVICES

____13. One night, being, as I suppose, inspired by love, he made a dart at the bit of wax-candle she kept for her thread, and put it in his waistcoat pocket and carried it off.

____14. They disliked me; and they sullenly, sternly, steadily, overlooked me.

____15. All this work was my work, and of the boys employed upon it I was one.

____16. Thus I began my new life, in a new name, and with everything new about me.

____17. It was quite an affecting sight, I used to think, to see him with the kite when it was up a great height in the air.

____18. Agnes set the glasses and decanters in the same corner, and Mr. Wickfield sat down to drink, and drank a good deal.

____19. On this point, as well as on all other possible points, Mr. Dick was convinced that my aunt was the wisest and most wonderful of women.

____20. "Umble we are, umble we have been, umble we shall ever be," said Mrs. Heep.

____21. The ragged nests, so long deserted by the rooks, were gone; the trees were lopped and topped out of their remembered shapes.

____22. Throat she had none; waist she had none; legs she had none, worth mentioning.

____23. Lovers had loved before, and lovers would love again; but no lover had ever loved, might, could, would, or should ever love, as I loved Dora.

____24. "I have been a grumpy, frumpy, wayward sort of a woman, a good many years."

____25. "Heep, and only Heep, is the Forger and the Cheat."

DAVID COPPERFIELD **by Charles Dickens – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:
a. sight b. sound c. touch d. taste e. smell

____1. **As slumber gradually stole upon me, I heard the <u>wind howling</u> out at sea and coming on across the flat so fiercely, that I had a lazy apprehension of the great deep rising in the night.**

____2. **He was <u>a twinkling-eyed, pimple-faced man, with his hair standing upright</u> all over his head.**

____3. **I sat down to my <u>brown loaf, my egg, and my rasher of bacon</u>, with a basin of milk besides, and made a most delicious meal.**

____4. **There is <u>a strange unwholesome smell upon the room, like mildewed corduroys</u>, <u>sweet apples wanting air, and rotten books</u>.**

____5. **Peggotty's promised letter . . . arrived . . . and with it <u>a cake in a perfect nest of oranges, and two bottles of cowslip wine</u>.**

____6. **What intolerable dullness to sit listening to <u>the ticking of the clock</u>.**

____7. **She sat down by my side upon my little bed; and <u>holding my hand, and sometimes putting it to her lips, and sometimes smoothing it with hers</u>, as she might have comforted my little brother . . .**

____8. **He was so polite as to stop at a public-house, expressly on our account, and entertain us with <u>broiled mutton and beer</u>.**

____9. **Behold me, on the morrow, in a much-worn <u>little white hat, with a black crape round it</u> for my mother, a black jacket, and a pair of hard stiff corduroy trousers.**

____10. **When I had money enough, I used to get half-a-pint of ready-made <u>coffee and a slice of bread and butter</u>.**

____11. **<u>Mr. Micawber pressed my hand</u>, and groaned, and afterwards shed tears.**

____12. **On the last Sunday, they invited me to dinner; and we had <u>a loin of pork and apple sauce, and a pudding</u>.**

____13. **To make his example the more impressive, Mr. Micawber <u>drank a glass of punch</u> with an air of great enjoyment and satisfaction, and whistled the College Hornpipe.**

DAVID COPPERFIELD **by Charles Dickens – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

____14. It was by this time dark; I heard the clocks strike ten, as I sat resting.

____15. He was a dreadful old man to look at, in a filthy flannel waistcoat, and smelling terribly of rum.

____16. But then, strange to say, when I stood with my ragged shoes, and my dusty, sunburned, half-clothed figure, in the place so long desired, it seemed to vanish like a dream, and to leave me helpless and dispirited.

____17. We dined soon after I awoke, off a roast fowl and a pudding.

____18. But oh, what a clammy hand his was! as ghostly to the touch as to the sight!

____19. I know it was near the bar, on account of the smell of spirits and jingling of glasses.

____20. She had black hair and eager black eyes, and was thin, and had a scar upon her lip.

____21. Mr. Peggotty ruffled his hair again with both hands, as a further preparation for what he was going to say, and went on, with a hand upon each of his knees.

____22. I never saw a man so thoroughly enjoy himself amid the fragrance of lemon-peel and sugar, the odor of burning rum, and the steam of boiling water, as Mr. Micawber did that afternoon.

____23. All this time he was squeezing my hand with his damp fishy fingers, while I made every effort I decently could to get it away.

____24. They had gone rustling away as if their little dresses were made of autumn leaves.

____25. Upon a mellow autumn day, about noon, when the ground was perfumed by fallen leaves, and many more, in beautiful tints of yellow, red, and brown, yet hung upon the trees, through which the sun was shining, I arrived at Highgate.

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

Identify the type of allusion used in the following sentences. Label the underlined words:
a. history b. mythology c. religion d. literature e. folklore/superstition

____1. He walked his head as softly as the Ghost in Hamlet, and more slowly.

____2. She vanished like a discontented fairy.

____3. One Sunday night my mother reads to Peggotty and me in there, how Lazarus was raised up from the dead.

____4. If it had been Aladdin's palace, roc's egg and all, I suppose I could not have been more charmed with the romantic idea of living in it.

____5. More solitary than Robinson Crusoe, who had nobody to look at him, and see that he was solitary.

____6. I heard that Mr. Mell was not a bad sort of fellow, but hadn't a sixpence to bless himself with; and that there was no doubt that old Mrs. Mell, his mother, was as poor as Job.

____7. But as nothing of the sort happened to be walking about on Yarmouth flats that night, I provided the best substitute I could by dreaming of dragons until morning.

____8. I sought no shelter, therefore, but the sky; and toiling into Chatham, -- which, in that night's aspect, is a mere dream of chalk, and drawbridges, and mastless ships in a muddy river, roofed like Noah's arks – crept, at last, upon a sort of grass-grown battery overhanging a lane . . .

____9. . . . she was seen to mount a broom, in the last high wind, and make direct for Calais.

____10. "He's as like Cain before he was grown up, as he can be."

____11. "Ha! Phoebus!" said Mr. Dick, laying down his pen. "How does the world go?"

____12. ". . . it's a mad world. Man as Bedlam, boy!" said Mr. Dick, taking snuff from a round box on the table, and laughing heartily.

____13. The shade of a young butcher rises, like the apparition of an armed head in Macbeth.

EXERCISE 12 STYLE: ALLUSIONS

____14. There was a little altercation between her and Steerforth about a cast of the dice at backgammon . . . and then I saw it start forth like the old writing on the wall.

____15. As to fitfulness, I have never learnt the art of binding myself to any of the wheels on which the Ixions of these days are turning round and round.

____16. I was going out at my door on the morning . . . with an old confusion in my mind . . . as if a body of Titans had taken an enormous lever and pushed the day before yesterday some months back . . .

____17. I seemed to pay the deepest attention to him, but I was wandering in a garden of Eden all the while, with Dora.

____18. . . . and Dora, laughing, held the dog up childishly, to smell the flowers; and if we were not all three in Fairyland, certainly I was.

____19. "I am very well," said I; "and not at all Bacchanalian tonight, though I confess to another party of three."

____20. "I have not seen my mother this long time, and it lies upon my conscience, for it's something to be loved as she loves her prodigal son."

____21. "I also became once more known to his sister, Miss Micawber, in whom, as Mr. Micawber told us, "her mother renewed her youth, like the Phoenix."

____22. I saw Uriah watch her while she greeted us; and he reminded me of an ugly and rebellious genie watching a good spirit.

____23. "I wish Mr. Micawber, if I make myself understood," said Mrs. Micawber, in her argumentative tone, "to be the Caesar of his own fortunes."

____24. In an office that might have been on the ground-floor of the Tower of Babel, it was so massively constructed, we were presented to our old schoolmaster.

____25. She said in Court that she'd have took him single-handed (on account of what she knew concerning him), if he had been Samson.

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

The gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was austere and wrathful. I have thought, since, that its assuming that character was a necessary consequence of Mr. Murdstone's firmness, which wouldn't allow him to let anybody off from the utmost weight of the severest penalties he could find any excuse for. Be this as it may, I well remember the tremendous visages with which we used to go to church, and the changed air of the place. Again the dreaded Sunday comes round, and I file into the old pew first, like a guarded captive brought to a condemned service. Again, Miss Murdstone, in a black velvet gown, that looks as if it had been made out of a pall, follows close upon me; then my mother; then her husband. There is no Peggotty now, as in the old time. Again, I listen to Miss Murdstone mumbling the responses, and emphasizing all the dread words with a cruel relish. Again, I see her dark eyes roll round the church when she says "miserable sinners," as if she were calling all the congregation names. Again, I catch rare glimpses of my mother moving her lips timidly between the two, with one of them muttering at each other like low thunder. Again I wonder with a sudden fear whether it is likely that our good old clergyman can be wrong, and Mr. and Miss Murdstone right, and that all the angels in Heaven can be destroying angels. Again, if I move a finger or relax a muscle of my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache. (Chapter 4)

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 gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was

2 austere and wrathful. I have thought, since, that its assuming that character was a necessary

3 consequence of Mr. Murdstone's firmness, which wouldn't allow him to let anybody off from the

4 <u>utmost</u> <u>weight</u> of the <u>severest</u> penalties he could find any excuse for. Be this as it may, I well

5 remember the tremendous visages with which we used to go to church, and the changed air of

6 the place. Again the dreaded Sunday comes round, and I file into the old pew first, like a guarded

7 captive brought to a condemned service. Again, Miss Murdstone, in a black velvet gown, that

8 looks as if it had been made out of a pall, follows close upon me; then my mother; then her husband.

9 There is no Peggotty now, as in the old time. Again, I listen to Miss Murdstone mumbling the

10 responses, and emphasizing all the dread words with a cruel relish. Again, I see her dark eyes roll

11 round the church when she says "miserable sinners," as if she were calling all the congregation

12 names. Again, I catch rare glimpses of my mother moving her lips timidly between the two, with

13 one of them muttering at each other like low thunder. Again I wonder with a sudden fear whether

14 it is likely that our good old clergyman can be wrong, and Mr. and Miss Murdstone right, and that

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 all the angels in Heaven can be destroying angels. Again, if I move a finger or relax a muscle of

16 my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache.

____1. ALL of the following descriptions contribute to the tone EXCEPT . . .
a. *The gloomy taint that was in the Murdstone blood* (Line 1)
b. *like a guarded captive brought to a condemned service* (Line 6-7)
c. *glimpses of my mother, moving her lips* (Line 12)
d. *muttering at each other like low thunder* (Line 13)

____2. The word *Again* in Lines 6, 7, 9, 10, 12, 13, and 15 is an example of . . .
a. anaphora b. antimetabole c. antiphrasis d. asyndeton

____3. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *religion, which was austere and wrathful* (Line 1)
b. *the changed air of the place* (Line 5-6)
c. *destroying angels* (Line 15)
d. *pokes me with her prayer-book, and makes my side a*che (Line 16

____4. The underlined words in Line 4 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. Lines 6-7 contain an example of . . .
a. allusion b. personification c. simile d. metaphor

____6. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *dreaded Sunday* (Line 6)
b. *cruel relish* (Line 10)
c. *sudden fear* (Line 13)
d. *good old clergyman* (Line 14)

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

The shade of a young butcher rises, like the apparition of an armed head in Macbeth. Who is this young butcher? He is the terror of the youth of Canterbury. There is a vague belief abroad, that the beef suet with which he anoints his hair gives him unnatural strength, and that he is a match for a man. he is a broad-faced, bull-necked young butcher, with rough red cheeks, an ill-conditioned mind, and an injurious tongue. His main use of the tongue is to disparage doctor Strong's young gentlemen. He says, publicly, that if they want anything he'll give it 'em. He names individuals among them (myself included), whom he could undertake to settle with one hand, and the other tied behind him. He waylays the smaller boys to punch their unprotected heads, and calls challenges after me in the open streets. For these sufficient reasons I resolve to fight the butcher.
It is a summer evening, down in a green hollow, at the corner of a wall. I meet the butcher by appointment. I am attended by a select body of our boys; the butcher, by two other butchers, a young publican, and a sweep. The preliminaries are adjusted, and the butcher and myself stand face to face. In a moment the butcher lights ten thousand candles out of my left eyebrow. In another moment, I don't know where the wall is, or where I am, or anybody is. I hardly know which is myself and which the butcher, we are always in such a tangle and tussle, knocking about upon the trodden grass. Sometimes I see the butcher, bloody but confident; sometimes I see nothing, and sit gasping on my second's knee; sometimes I go in at the butcher madly, and cut my knuckles open against his face, without appearing to discompose him at all. At last I awake, very queer about the head, as from a giddy sleep, and the butcher walking off, congratulated by the two other butchers and the sweep and publican, and putting on his coat as he goes; from which I augur, justly, that the victory is his. (Chapter 18)

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 shade of a young butcher rises, like the apparition of an armed head in Macbeth.

2 Who is this young butcher? He is the terror of the youth of Canterbury. There is a

3 vague belief abroad, that the beef suet with which he anoints his hair gives him unnatural

4 strength, and that he is a match for a man. he is a broad-faced, bull-necked young butcher,

5 with rough red cheeks, an ill-conditioned mind, and an injurious tongue. His main use of

6 the tongue is to disparage doctor Strong's young gentlemen. He says, publicly, that if they

7 want anything he'll give it 'em. He names individuals among them (myself included), whom

8 he could undertake to settle with one hand, and the other tied behind him. He waylays the

9 smaller boys to punch their unprotected heads, and calls challenges after me in the open

10 streets. For these sufficient reasons I resolve to fight the butcher.

11 It is a summer evening, down in a green hollow, at the corner of a wall. I meet the butcher

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

by appointment. I am attended by a select body of our boys; the butcher, by two other butchers, a young publican, and a sweep. The preliminaries are adjusted, and the butcher and myself stand face to face. In a moment the butcher lights ten thousand candles out of my left eyebrow. In another moment, I don't know where the wall is, or where I am, or anybody is. I hardly know which is myself and which the butcher, we are always in such a tangle and tussle, knocking about upon the trodden grass. Sometimes I see the butcher, bloody but confident; sometimes I see nothing, and sit gasping on my second's knee; sometimes I go in at the butcher madly, and cut my knuckles open against his face, without appearing to discompose him at all. At last I awake, very queer about the head as from a giddy sleep, and the butcher walking off, congratulated by the two other butchers and the sweep and publican, and putting on his coat as he goes; from which I I augur, justly, that the victory is his.

____1. Line 1 contains an example of . . .
a. metaphor b. hyperbole c. personification d. allusion

____2. Line 14 contains an example of . . .
a. simile b. personification c. hyperbole d. allusion

____3. The PREDOMINANT poetic device in Line 17 is . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. The underlined words in Line 23 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. butcher b. grass c. boys d. sweep and publican

____6. The word *sometimes* in Lines 17-19 is an example of . . .
a. anaphora b. antimetabole c. antiphrasis d. asyndeton

DAVID COPPERFIELD by Charles Dickens – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

It was a wonderfully fine thing to have that lofty castle to myself, and to feel, when I shut my outer door, like Robinson Crusoe, when he had got into his fortification, and pulled his ladder up after him. It was a wonderfully fine thing to walk about town with the key of my house in my pocket, and to know that I could ask any fellow to come home, and make quite sure of its being inconvenient to nobody, if it were not so to me. It was a wonderfully fine thing to let myself in and out, and to come up and go without a word to any one, and to ring Mrs. Crupp up, gasping, from the depths of the earth, when I wanted her – and when she was disposed to come. All this, I say, was wonderfully fine; but I must say, too that there were times when it was very dreary.

It was fine in the morning, particularly in the fine mornings. It looked a very fresh, free life, by daylight: still fresher, and more free, by sunlight. But as the day declined, the life seemed to go down, too. I don't know how it was; it seldom looked well by candlelight. I wanted somebody to talk to, then. I missed Agnes. I found a tremendous blank, in the place of that smiling repository of my confidence. Mrs. Crupp appeared to be a long way off. I thought about my predecessor, who had died of drink and smoke; and I could have wished he had been so good as to live, and not bother me with his decease.

After two days and nights, I felt as if I had lived there for a year, and yet I was not an hour older, but quite as much tormented by my own youthfulness as ever. (Chapter 24)

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 wonderfully fine thing to have that lofty castle to myself, and to feel, when I shut my outer

2 door, like Robinson Crusoe, when he had got into his fortification, and pulled his ladder up after

3 him. It was a wonderfully fine thing to walk about town with the key of my house in my pocket,

4 and to know that I could ask any fellow to come home, and make quite sure of its being

5 inconvenient to nobody, if it were not so to me. It was a wonderfully fine thing to let myself in and

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13 of my confidence. Mrs. Crupp appeared to be a long way off. I thought about my predecessor,

14 who had died of drink and smoke; and I could have wished he had been so good as to live, and not

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 bother me with his decease.

16 After two days and nights, I felt as if I had lived there for a year, and yet I was not an hour older,

17 but quite as much tormented by my own youthfulness as ever.

____1. Line 2 contains an example of . . .
a. allusion b. metaphor c. hyperbole d. personification

____2. The words *It was a wonderfully fine thing* (Lines 1, 3, 5) are an example of . . .
a. antimetabole b. antiphrasis c. asyndeton d. anaphora

____3. A shift occurs in Line . . .
a. 5 b. 8 c. 11 d. 13

____4. The PREDOMINANT imagery pertains to . . .
a. the passage of time
b. making friends
c. growing up
d. obeying authority

____5. ALL of the following contrasts are described EXCEPT . . .
a. light and dark
b. hope and despair
c. community and alienation
d. independence and loneliness

____6. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. fine b. free c. Mrs. Crupp d. Agnes

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The neighborhood was a dreary one at that time; as oppressive, sad, and solitary by night, as any about London. There were neither wharves nor houses on the melancholy waste of road near the great blank Prison. A sluggish ditch deposited its mud at the prison walls. Coarse grass and rank weeds straggled over all the marshy land in the vicinity. In one part, carcasses of houses, inauspiciously begun and never finished, rotted away. In another the ground was cumbered with rusty iron monsters of steam-boilers, wheels, cranks, pipes, furnaces, paddles, anchors, diving-bells, windmill-sails, and I know not what strange objects, accumulated by some speculator, and groveling in the dust, underneath which – having sunk into the soil vainly trying to hide themselves. The clash and glare of sundry fiery Works upon the riverside, arose by night to disturb everything except the heavy and unbroken smoke that poured out of their chimneys. Slimy gaps and causeways, winding among old wooden piles, with a sickly substance clinging to the latter, like green hair, and the rags of last year's handbills offering rewards for drowned men fluttering above high-water mark, led down through the ooze and slush to the ebb tide. There was a story that one the pits dug for the dead in the time of the Great Plague was here-about; and a blighting influence seemed to have proceeded from it over the whole place. Or else it looked as if it had gradually decomposed into that nightmare condition, out of the overflowings of the polluted stream.
As if she were a part of the refuse it had cast out, and left to corruption and decay, the girl we had followed strayed down to the river's brink, and stood in the midst of this night-picture, lonely and still, looking at the water. (Chapter 47)

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 neighborhood was a dreary one at that time; as oppressive, sad, and solitary by night, as any about

2 London. There were neither wharves nor houses on the melancholy waste of road near the great blank

3 Prison. A sluggish ditch deposited its mud at the prison walls. Coarse grass and rank weeds straggled

4 over all the marshy land in the vicinity. In one part, carcasses of houses, inauspiciously begun and never

5 finished, rotted away. In another the ground was cumbered with rusty iron monsters of steam-boilers,

6 wheels, cranks, pipes, furnaces, paddles, anchors, diving-bells, windmill-sails, and I know not what

7 strange objects, accumulated by some speculator, and groveling in the dust, underneath which – having

8 sunk into the soil vainly trying to hide themselves. The clash and glare of sundry fiery Works upon the

9 riverside, <u>arose</u> by night to disturb everything except the heavy and <u>unbroken</u> <u>smoke</u> that poured out of

10 their chimneys. Slimy gaps and causeways, <u>winding</u> among old <u>wooden</u> piles, <u>with</u> a sickly substance

11 clinging to the latter, like green hair, and the rags of last year's handbills offering rewards for drowned

12 men fluttering above high-water mark, led down through the ooze and slush to the ebb tide. There was

13 a story that one the pits dug for the dead in the time of the Great Plague was here-about; and a blighting

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 influence seemed to have proceeded from it over the whole place. Or else it looked as if it had gradually

15 decomposed into that nightmare condition, out of the overflowings of the polluted stream.

16 As if she were a part of the refuse it had cast out, and left to corruption and decay, the girl we had

17 followed strayed down to the river's brink, and stood in the midst of this night-picture, lonely and still,

18 looking at the water.

____1. Line 11 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. Lines 7-8 contain examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. The PREDOMINANT poetic device in Line 10 is . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. Line 13 contains an example of . . .
a. metaphor b. simile c. personification d. allusion

____6. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. touch d. taste e. smell

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

EXERCISE 16: **1. b 2. c 3. a 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).*
ANTIPHRASIS – 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.
DOPPELGANGER – a double or twin.
DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.
DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.
DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.
DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism. A euphemism for "die" would be "pass away." A dysphemism would be "croak."
DYSTOPIA – The opposite of utopia. Literally "bad place."
ELISION – The omission of part of a word as in "o'er" for over and "e're" for ever.
ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
EPILOGUE – A concluding statement.
EPIPHANY – A sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . ***(passed away instead of died, senior citizens instead of old people).***
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.
FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.
FLAT CHARACTER – a one-dimensional character who is not developed in the plot.
FOIL – a character who, through contrast, reveals the characteristics of another character.
FORESHADOWING – a clue that prepares the reader for what will happen later on in the story.
HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.
HYPERBOLE – exaggeration ***(I'll love you until all the seas run dry).***
IDIOM – a saying or expression that cannot be translated ***literally (jump down someone's throat, smell a rat, jump the gun, bite the dust)***
INFERENCE – information or action that is hinted at or suggested, but not stated outright.
INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character's mind.
IRONY – a reality different from appearance. ***(Brutus is an honorable man).***
LITOTES – understatement that makes a positive statement by using a negative opposite. ***(not a bad actor).***
LOOSE SENTENCE – an independent clause followed by a dependent clause. ***(I didn't go shopping because it was raining).*** **A periodic sentence is the reverse: a dependent clause followed by an independent clause.** ***(Because it was raining, I didn't go to shopping).***
MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.
MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong ***(the use of diseased rather than deceased in Huckleberry Finn)***
METAPHOR – a figure of speech in which one thing is said to be another thing. ***(The trees were silent sentinels; a sea of asphalt; the 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.
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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- ☐ **Macbeth** by William Shakespeare
- ☐ **The Mayor of Casterbridge** by Thomas Hardy
- ☐ **The Merchant of Venice** by William Shakespeare
- ☐ **A Midsummer Night's Dream** by William Shakespeare
- ☐ **Moby Dick** by Herman Melville
- ☐ **Much Ado About Nothing** by William Shakespeare
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- ☐ **Othello** by William Shakespeare
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- ☐ **The Scarlet Letter** by Nathaniel Hawthorne
- ☐ **Sherlock Holmes Stories** by Arthur Conan Doyle
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- ☐ **The Tempest** by William Shakespeare
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