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**The Grammar dog Guide to
Alice's Adventures
in Wonderland
by Lewis Carroll**

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

About Grammartog

Grammartog 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 Grammartog.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.

Grammartog'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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ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll – 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. Once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, “and what is the use of a book,” thought Alice, “without pictures or conversations?”
- ___ 2. There was nothing so very remarkable in that, nor did Alice think it so very much out of the way to hear the Rabbit say to itself “Oh dear! Oh dear! I shall be too late!”
- ___ 3. In another moment down went Alice after it, never once considering how in the world she was to get out again.
- ___ 4. First, she tried to look down and make out what she was coming to, but it was too dark to see anything.
- ___ 5. Suddenly she came upon a little three-legged table, all made of solid glass.
- ___ 6. “Curiouser and curiouser!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English).
- ___ 7. “Oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears?”
- ___ 8. It was high time to go, for the pool was getting quite crowded with the birds and animals that had fallen into it.
- ___ 9. And an old Crab took the opportunity of saying to her daughter, “Ah, my dear! Let this be a lesson to you never to lose your temper!”
- ___ 10. She went in without knocking, and hurried upstairs, in great fear lest she should meet the real Mary Ann, and be turned out of the house before she had found the fan and gloves.
- ___ 11. This was not an encouraging opening for a conversation.
- ___ 12. “If everybody minded their own business,” the Duchess said, in a hoarse growl, “the world would go round a deal faster than it does.”

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EXERCISE 1 PARTS OF SPEECH

- ___ 13. “Would you tell me, please,” said Alice, a little timidly, “why you are painting those roses?”
- ___ 14. At this moment, Five, who had been anxiously looking across the garden, called out “The Queen! The Queen!” and the three gardeners instantly threw themselves flat upon their faces.
- ___ 15. Then followed the Knave of Hearts, carrying the King’s crown on a crimson velvet cushion; and, last of all this grand procession, came THE KING AND THE QUEEN OF HEARTS.
- ___ 16. So they sat down, and nobody spoke for some minutes.
- ___ 17. These words were followed by a very long silence, broken only by an occasional exclamation of “Hjckrrh!” from the Gryphon, and the constant heavy sobbing of the Mock Turtle.
- ___ 18. The twelve jurors were all writing very busily on slates.
- ___ 19. The Hatter looked at the March Hare, who had followed him into the court, arm-in-arm with the Dormouse.
- ___ 20. So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been.

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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 soon the Rabbit noticed Alice, as she went
huntting about, and called out to her, in an angry
1
tone, “Why, Mary ann, what are you doing out
2
here. Run home this moment, and fetch me a
3
pare of gloves and a fan! Quick, now!” And
4
alice was so much frightened that she ran off
5
at once in the dirrection it pointed to, without
6
trying to explain the mistake that it had made.
(Chapter IV)

- ___ 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

“He took me for his housemaid, she said to
1
herself as she ran. “How surprised he ll be
2
when he finds out who i am! But I’d better
3
take him his fan and gloves – that is, on the
4
door of which was a brite brass plate with
5
the name “W RABBIT” engraved upon it.
6
(Chapter IV)

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

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

She was looking about for some way of escape,
1
and wondering whether She could get away
2
without being seen, when she notticed a curious
3
appearance in the air: it puzzled her very much
at first, but after watching it a minute or two
4
she made it out to be a grin, and shee said to
5
herself “It’s the Cheshire-Cat: now I shall have
somebody to talk to. (Chapter VIII)
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

“How are you getting on? said the Cat, as soon
1
as there was mouth enough for it to speak with.
Alice waited till the Eyes appeared, and then
2
nodded. It’s no use speaking to it,” she thought,
3
“till it’s ears have come, or at least one of them.”
4
In another minute the whole head apeared, and
5
then alice put down her flamingo, and began an
6
account of the game, feeling very glad she had
some one to listen to her. (Chapter VIII)

- ___ 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. “After such a fall as this, I shall think nothing of tumbling downstairs!”
- ___ 2. She was close behind it when she turned the corner, but the Rabbit was no longer to be seen.
- ___ 3. The Rabbit started violently, dropped the white kid gloves and the fan, and scurried away into the darkness as hard as he could go.
- ___ 4. As she said this she looked down at her hands, and was surprised to see that she had put on one of the Rabbit’s little white kid gloves while she was talking.
- ___ 5. Alice led the way, and the whole party swam to the shore.
- ___ 6. They all sat down at once, in a large ring, with the Mouse in the middle.
- ___ 7. Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get dry very soon.
- ___ 8. On various pretexts they all moved off, and Alice was soon left alone.
- ___ 9. Alice noticed, with some surprise, that the pebbles were all turning into little cakes as they lay on the floor, and a bright idea came into her head.
- ___ 10. An enormous puppy was looking down at her with large round eyes, and feebly stretching out one paw, trying to touch her.
- ___ 11. She had never been so much contradicted in all her life before, and she felt that she was losing her temper.
- ___ 12. In a minute or two the Caterpillar took the hookah out of its mouth, and yawned once or twice, and shook itself.
- ___ 13. “One side will make you grow taller, and the other side will make you grow shorter.”
- ___ 14. She had not gone much farther before she came in sight of the house of the March Hare.

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 15. **There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it.**
- ___ 16. **Once more she found herself in the long hall, and close to the little glass table.**
- ___ 17. **The Queen's argument was that, if something wasn't done about it in less than no time, she'd have everybody executed, all round.**
- ___ 18. **So they went up to the Mock Turtle, who looked at them with large eyes full of tears, but said nothing.**
- ___ 19. **He looked at Alice and tried to speak, but, for a minute or two, sobs choked his voice.**
- ___ 20. **Here one of the guinea pigs cheered, and was immediately suppressed by the officers of the court.**

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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. Alice opened the door and found that it led into a small passage, not much larger than a rat hole.
- ___ 2. It was all very well to say “Drink me,” but the wise little Alice was not going to do that in a hurry.
- ___ 3. She ate a little bit, and said anxiously to herself “Which way? Which way?”, holding her hand on the top of her head to feel which way it was growing.
- ___ 4. “I’ll give them a new pair of boots every Christmas.”
- ___ 5. Alice felt so desperate that she was ready to ask help of any one.
- ___ 6. Just then she heard something splashing about in the pool a little way off, and she swam nearer to make out what it was.
- ___ 7. The mouse looked at her rather inquisitively, and seemed to her to wink with one of its little eyes, but it said nothing.
- ___ 8. Its face was quite pale (with passion, Alice thought), and it said, in a low trembling voice, “Let us get to shore, and then I’ll tell you my history, and you’ll understand why it is I hate cats and dogs.”
- ___ 9. This speech caused a remarkable sensation among the party.
- ___ 10. “Visit either you like: they’re both mad.”
- ___ 11. “Do you play croquet with the Queen today?”
- ___ 12. He had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.
- ___ 13. “Suppose we change the subject,” the March Hare interrupted, yawning. “I’m getting tired of this.”
- ___ 14. “My name is Alice, so please your Majesty,” said Alice very politely; but she added, to herself, “Why, they’re only a pack of cards, after all.”

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EXERCISE 5 COMPLEMENTS

- ___ 15. The soldiers were silent, and looked at Alice, as the question was evidently meant for her.
- ___ 16. The croquet balls were live hedgehogs, and the mallets live flamingoes, and the soldiers had to double themselves up and stand on their hands and feet, to make the arches.
- ___ 17. “Oh, don’t talk about trouble!” said the Duchess. “I make you a present of everything I’ve said as yet.”
- ___ 18. “Well, then,” the Gryphon went on, “if you don’t know what to uglify is, you are a simpleton.”
- ___ 19. She was a little nervous about it, just at first, the two creatures got so close to her, one on each side, and opened their eyes and mouths so very wide.
- ___ 20. The judge, by the way, was the King.

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EXERCISE 6 PHRASES

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

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

- ___ 1. Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do.
- ___ 2. Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next.
- ___ 3. She took down a jar from one of the shelves as she passed: it was labeled "ORANGE MARMALADE," but to her great disappointment it was empty.
- ___ 4. Before her was another long passage, and the White Rabbit was still in sight, hurrying down it.
- ___ 5. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway.
- ___ 6. First, however, she waited for a few minutes to see if she was going to shrink any further.
- ___ 7. After a while, finding that nothing more happened, she decided on going into the garden at once.
- ___ 8. "But it's no use now," thought poor Alice, "to pretend to be two people!"
- ___ 9. "I am very tired of swimming about here, O Mouse!"
- ___ 10. The Mouse gave a sudden leap out of the water, and seemed to quiver all over with fright.
- ___ 11. In a little while, however, she again heard a little pattering of footsteps in the distance, and she looked up eagerly, half hoping that the Mouse had changed his mind, and was coming back to finish his story.
- ___ 12. It was the White Rabbit, trotting slowly back again, and looking anxiously about as it went, as if it had lost something.
- ___ 13. Alice had been looking over his shoulder with some curiosity.

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EXERCISE 6 PHRASES

- ___ 14. There was a sound of many footsteps, and Alice looked round, eager to see the Queen.
- ___ 15. Alice was rather doubtful whether she ought not to lie down on her face like the three gardeners, but she could not remember ever having heard of such a rule at processions.
- ___ 16. “They’re dreadfully fond of beheading people here: the great wonder is, that there’s any one left alive!
- ___ 17. “It’s a friend of mine – a Cheshire Cat,” said Alice.
- ___ 18. They very soon came upon a Gryphon, lying fast asleep in the sun.
- ___ 19. And he got up very sulkily and crossed over to the other side of the court.
- ___ 20. “I haven’t opened it yet,” said the White Rabbit; “but it seems to be a letter, written by the prisoner to – to somebody.”

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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. And once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself . . .
- _____ _____ 2. It was as much as she could do, lying down on one side, to look through into the garden with one eye; but to get through was more hopeless than ever.
- _____ _____ 3. After a time she heard a little pattering of feet in the distance, and she hastily dried her eyes to see what was coming.
- _____ _____ 4. And she began thinking over all the children she knew that were of the same age as herself, to see if she could have been changed for any of them.
- _____ _____ 5. “Why,” said the Dodo, “the best way to explain it is to do it.”
- _____ _____ 6. “You insult me by talking such nonsense!”
- _____ _____ 7. At last came a rumbling of little cart wheels, and the sound of a good many voices all talking together.
- _____ _____ 8. Alice felt a little irritated at the Caterpillar’s making such very short remarks, and she drew herself up and said, very gravely, “I think you ought to tell me who you are, first.”
- _____ _____ 9. “The next thing is, to get into that beautiful garden.”
- _____ _____ 10. And with that she began nursing her child again, singing a sort of lullaby to it as she did so, and giving it a violent shake at the end of every line.
- _____ _____ 11. The Hatter was the first to break the silence.
- _____ _____ 12. Just as she said this, she noticed that one of the trees had a door leading right into it.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. Alice thought this a very curious thing, and she went nearer to watch them, and, just as she came up to them, she heard one of them say “Look out now, Five!”
- _____ _____ 14. “Get to your places!” shouted the Queen in a voice of thunder, and people began running about in all directions, tumbling up against each other.
- _____ _____ 15. The chief difficulty Alice found at first was in managing her flamingo.
- _____ _____ 16. Alice thought she might as well go back and see how the game was going on, as she heard the Queen’s voice in the distance, screaming with passion.
- _____ _____ 17. At last the Mock Turtle recovered his voice, and, with tears running down his cheeks, he went on again.
- _____ _____ 18. “I should like to have it explained,” said the Mock Turtle.
- _____ _____ 19. But the Gryphon only answered “Come on!” and ran the faster, while more and more faintly came, carried on the breeze that followed them, the melancholy words.
- _____ _____ 20. “You’ve no right to grow here,” said the Dormouse.

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EXERCISE 8 CLAUSES

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

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

- ___ 1. There was nothing but a tiny golden key, and Alice's first idea was that this might belong to one of the doors in the hall.
- ___ 2. Soon her eye fell on a little glass box that was lying under the table.
- ___ 3. When the Mouse heard this, it turned round and swam slowly back to her.
- ___ 4. Alice guessed in a moment that it was looking for the fan and the pair of white kid gloves, and she very good-naturedly began hunting for them, but they were nowhere to be seen.
- ___ 5. As soon as she was small enough to get through the door, she ran out of the house, and found quite a crowd of little animals and birds waiting outside.
- ___ 6. The poor little Lizard, Bill, was in the middle, being held up by two guinea pigs, who were giving it something out of a bottle.
- ___ 7. The only difficulty was, that she had not the smallest idea how to set about it.
- ___ 8. It was so long since she had been anything near the right size, that it felt quite strange at first.
- ___ 9. While she was still looking at the place where it had been, it suddenly appeared again.
- ___ 10. "All right," said the Cat; and this time it vanished quite slowly, beginning with the end of the tail, and ending with the grin, which remained some time after the rest of it had gone.
- ___ 11. When she got back to the Cheshire Cat, she was surprised to find quite a large crowd collected around it.
- ___ 12. The executioner's argument was, that you couldn't cut off a head unless there was a body to cut it off from.
- ___ 13. "I don't even know what a Mock Turtle is."

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EXERCISE 8 CLAUSES

- ___ 14. They had not gone far before they saw the Mock Turtle in the distance.
- ___ 15. So Alice began telling them her adventures from the time when she first saw the White Rabbit.
- ___ 16. He looked at the Gryphon as if he thought it had some kind of authority over Alice.
- ___ 17. “That’s different from what I used to say when I was a child,” said the Gryphon.
- ___ 18. Just at this moment Alice felt a very curious sensation, which puzzled her a good deal until she made out what it was.
- ___ 19. She carried the pepper box in her hand, and Alice guessed who it was, even before she got into the court, by the way the people near the door began sneezing all at once.
- ___ 20. Alice watched the White Rabbit as he fumbled over the list, feeling very curious to see what the next witness would be like . . .

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

- ___ 1. And ever, as the story drained the wells of fancy dry, and faintly strove that weary one to put the subject by . . .
- ___ 2. A childish story take, and, with a gentle hand, lay it where Childhood's dreams are twined in Memory's mystic band, like pilgrim's wither'd wreath of flowers plucked in a far-off land.
- ___ 3. . . . she was walking hand in hand with Dinah, and was saying to her, very earnestly, "Now, Dinah, tell me the truth: did you ever eat a bat?" when suddenly, thump! thump! down she came upon a heap of sticks . . .
- ___ 4. Away went Alice like the wind, and was just in time to hear it say, as it turned a corner, "Oh my ears and whiskers, how late it's getting!"
- ___ 5. "Oh, how I wish I could shut up like a telescope!"
- ___ 6. "For it might end, you know," said Alice to herself, "in my going out altogether, like a candle."
- ___ 7. As she said these words her foot slipped, and in another moment, splash! she was up to her chin in salt water.
- ___ 8. All she could see, when she looked down, was an immense length of neck, which seemed to rise like a stalk out of a sea of green leaves that lay far below her.
- ___ 9. As there seemed to be no chance of getting her hands up to her head, she tried to get her head down to them, and was delighted to find that her neck would bend about easily in any direction, like a serpent.
- ___ 10. She had just succeeded in curving it down into a graceful zigzag, and was going to dive in among the leaves . . . when a sharp hiss made her draw back in a hurry.
- ___ 11. Alice caught the baby with some difficulty, as it was a queer-shaped little creature, and held out its arms and legs in all directions, "just like a starfish," thought Alice.

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EXERCISE 9 FIGURATIVE LANGUAGE

- ___ 12. The poor little thing was snorting like a steam engine when she caught it, and kept doubling itself up and straightening itself out again . . .
- ___ 13. “If you knew Time as well as I do,” said the Hatter, “you wouldn’t talk about wasting it. It’s him.”
- ___ 14. “Well, I’d hardly finished the first verse,” said the Hatter, “when the Queen bawled out ‘He’s murdering the time! Off with his head!’”
- ___ 15. “Up above the world you fly, like a tea tray in the sky.”
- ___ 16. “There’s no such thing!” Alice was beginning very angrily, but the Hatter and the March Hare went “Sh! Sh!” . . .
- ___ 17. “Get to your places!” shouted the Queen in a voice of thunder, and people began running about in all directions . . .
- ___ 18. “She’s in prison,” the Queen said to the executioner: “fetch her here.” And the executioner went off like an arrow.
- ___ 19. Alice looked up, and there stood the Queen in front of them, with her arms folded, frowning like a thunderstorm.
- ___ 20. All persons more than a mile high to leave the court.”

ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll – 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. And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, “Do cats eat bats? Do cats eat bats?” and sometimes “Do bats eat cats?” . . .
- ___ 2. She found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof.
- ___ 3. And she ran with all speed back to the little door; but, alas! the little door was shut again, and the little golden key was lying on the glass table as before . . .
- ___ 4. The Mouse only growled in reply.
- ___ 5. She did not get hold of anything, but she heard a little shriek and a fall, and a crash of broken glass . . .
- ___ 6. Hardly knowing what she did, she picked up a little bit of a stick, and held it out to the puppy.
- ___ 7. “In my youth,” said his father, “I took to the law, and argued each case with my wife; and the muscular strength, which it gave to my jaw has lasted the rest of my life.”
- ___ 8. “Why, I haven’t had a wink of sleep these three weeks!”
- ___ 9. And, when she next peeped out, the Fish Footman was gone, and the other was sitting on the ground near the door, staring stupidly up into the sky.
- ___ 10. And certainly there was a most extraordinary noise going on within – a constant howling and sneezing, and every now and then a great crash, as if a dish or kettle had been broken to pieces.
- ___ 11. The only two creatures in the kitchen, that did not sneeze, were the cook, and a large cat, which was lying on the hearth and grinning from ear to ear.
- ___ 12. “I don’t much care where –” said Alice.

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EXERCISE 10 STYLE: POETIC DEVICES

- ___ 13. “We’re all mad here. I’m mad. You’re mad.”
- ___ 14. “It turned into a pig,” Alice answered very quietly, just as if the Cat had come back in a natural way.
- ___ 15. “Twinkle, twinkle, little bat! How I wonder what you’re at!”
- ___ 16. “ – that begins with an M, such as mousetraps, and the moon, and memory, and muchness . . .”
- ___ 17. Then followed the Knave of Hearts, carrying the King’s crown on a crimson velvet cushion.
- ___ 18. “Each with a lobster as a partner!” cried the Gryphon.
- ___ 19. “Will you, wo’n’t you, will you, wo’n’t you, wo’n’t you join the dance?”
- ___ 20. “Soup of the evening, beautiful Soup!”

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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

- ___ 1. So she was considering . . . whether the pleasure of making a daisy chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.
- ___ 2. However, this bottle was not marked “poison,” so Alice ventured to taste it, and, finding it very nice (it had, in fact, a sort of mixed flavour of cherry tart, custard, pineapple, roast turkey, toffy, and hot buttered toast), she very soon finished it off.
- ___ 3. So she set to work, and very soon finished off the cake.
- ___ 4. It was the White Rabbit returning, splendidly dressed with a pair of white kid gloves in one hand and a large fan in the other.
- ___ 5. This time there were two little shrieks, and more sounds of broken glass.
- ___ 6. So she set off at once, and ran till she was quite tired and out of breath, and till the puppy’s bark sounded quite faint in the distance.
- ___ 7. She stretched herself up on tiptoe, and peeped over the edge of the mushroom, and her eyes immediately met those of a large blue caterpillar, that was sitting on the top . . .
- ___ 8. “I have tasted eggs, certainly,” said Alice, who was a very truthful child; “but little girls eat eggs quite as much as serpents do, you know.”
- ___ 9. And both footmen, Alice noticed, had powered hair that curled all over their heads.
- ___ 10. “There’s certainly too much pepper in that soup!” Alice said to herself, as well as she could for sneezing.
- ___ 11. It was so large a house, that she did not like to go nearer till she had nibbled some more of the left hand bit of mushroom . . .
- ___ 12. “Have some wine,” the March Hare said in an encouraging tone.
- ___ 13. Here the Dormouse shook itself, and began singing in it sleep . . . and went on so long that they had to pinch it to make it stop.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- ___ 14. Alice did not quite know what to say to this: so she helped herself to some tea and bread-and-butter . . .
- ___ 15. A large rose tree stood near the entrance of the garden: the roses growing on it were white . . .
- ___ 16. The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming “Off with her head!”
- ___ 17. The King laid his hand upon her arm, and timidly said “Consider, my dear: she is only a child!”
- ___ 18. “I don’t like the look of it at all,” said the King: “however, it may kiss my hand, if it likes.”
- ___ 19. The Gryphon sat up and rubbed its eyes: then it watched the Queen till she was out of sight.
- ___ 20. On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment scroll, and read . . .

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EXERCISE 12

STYLE: ALLUSIONS AND SYMBOLS

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

a. time b. mathematics c. literature d. law/crime/punishment e. play/toys/games

- ___ 1. But, when the Rabbit actually took a watch out of its waistcoat pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat pocket, or a watch to take out of it . . .
- ___ 2. “I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think –”
- ___ 3. “Let me see: four times five is twelve, and four times six is thirteen, and four times seven is – oh dear! I shall never get to twenty at that rate!”
- ___ 4. “However, the Multiplication Table doesn’t signify.”
- ___ 5. This question the Dodo could not answer without a great deal of thought, and it stood for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him) . . .
- ___ 6. “Such a trial, dear sir, with no jury or judge would be wasting our breath.”
- ___ 7. “When I used to read fairy tales, I fancied that kind of thing never happened, and now here I am in the middle of one!”
- ___ 8. “All I know is, something comes at me like a Jack-in-the-box, and up I goes like a sky rocket!”
- ___ 9. Then Alice, thinking it was very like having a game of play with a cart horse . . . ran round the thistle again.
- ___ 10. The Frog-Footman repeated, in the same solemn tone, only changing the order of the words a little, “From the Queen. An invitation for the Duchess to play croquet.”
- ___ 11. “If I don’t take this child away with me,” thought Alice, “they’re sure to kill it in a day or two. Wouldn’t it be murder to leave it behind?”
- ___ 12. “What a funny watch!” she remarked. “It tells the day of the month, and doesn’t tell what o’clock it is!”

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

- ___ 13. “It’s always six o’clock now.”
- ___ 14. “Why, they’re only a pack of cards, after all.”
- ___ 15. The croquet balls were live hedgehogs, and the mallets live flamingoes . . .
- ___ 16. . . . there were no arches left, and all the players, except the King, the Queen, and Alice, were in custody and under sentence of execution.
- ___ 17. “Turn a somersault in the sea!” cried the Mock Turtle, capering wildly about.
- ___ 18. Alice had never been in a court of justice before, but she had read about them in books, and she was quite pleased to find that she knew the name of nearly everything there.
- ___ 19. “Let the jury consider the verdict,” the King said, for about the twentieth time that day.
- ___ 20. “No, no!” said the Queen. “Sentence first – verdict afterwards.”

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

“What I was going to say,” said the Dodo in an offended tone, “was, that the best thing to get us dry would be a Caucus-race.”

“What is a Caucus-race?” said Alice; not that she much wanted to know, but the Dodo had paused as if it thought that somebody ought to speak, and no one else seemed inclined to say anything.

“Why,” said the Dodo, “the best way to explain it is to do it.” (And, as you might like to try the thing yourself, some winter day, I will tell you how the Dodo managed it.)

First it marked out a race course, in a sort of circle, (“the exact shape doesn’t matter,” it said), and then all the party were placed along the course, here and there. There was no “One, two, three, and away!”, but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out “The race is over!”, and they all crowded round it, panting, and asking “But who has won?”

This question the Dodo could not answer without a great deal of thought, and it stood for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said “Everybody has won, and all must have prizes.” (Chapter III)

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 “What I was going to say,” said the Dodo in an offended tone, “was, that the best thing to get us
- 2 dry would be a Caucus-race.”
- 3 “What is a Caucus-race?” said Alice; not that she much wanted to know, but the Dodo had paused
- 4 as if it thought that somebody ought to speak, and no one else seemed inclined to say anything.
- 5 “Why,” said the Dodo, “the best way to explain it is to do it.” (And, as you might like to try the
- 6 thing yourself, some winter day, I will tell you how the Dodo managed it.)
- 7 First it marked out a race course, in a sort of circle, (“the exact shape doesn’t matter,” it said),
- 8 and then all the party were placed along the course, here and there. There was no “One, two,
- 9 three, and away!”, but they began running when they liked, and left off when they liked, so that
- 10 it was not easy to know when the race was over. However, when they had been running half an
- 11 hour or so, and were quite dry again, the Dodo suddenly called out “The race is over!”, and they
- 12 all crowded round it, panting, and asking “But who has won?”
- 13 This question the Dodo could not answer without a great deal of thought, and it stood for a long
- 14 time with one finger pressed upon its forehead (the position in which you usually see Shakespeare,

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 in the pictures of him), while the rest waited in silence. At last the Dodo said “Everybody has won,
16 and all must have prizes.”

- ___ 1. ALL of the following facts contribute to absurdity EXCEPT . . .
 - a. The race course was marked out in a sort of circle.
 - b. There was no starting signal.
 - c. Participants ran where they liked, when they liked.
 - d. The race was over when everyone was dry.

- ___ 2. ALL of the following words contribute to satire EXCEPT . . .
 - a. caucus b. Dodo c. dry d. prize

- ___ 3. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 - a. *the best thing to get us dry would be a Caucus-race* (Line 1-2)
 - b. *the best way to explain it is to do it* (Line 5)
 - c. *they began running when they liked, and left off when they liked* (Line 9)
 - d. *Everybody has won, and all must have prizes.* (Line 15—16)

- ___ 4. The underlined words in Line 13 are examples of . . .
 - a. assonance b. consonance c. alliteration d. rhyme

- ___ 5. The word *you* in Lines 5 and 6 refers to the . . .
 - a. narrator b. Dodo c. Alice d. reader

- ___ 6. The underlined words in Line 11 are examples of . . .
 - a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

“How fond she is of finding morals in things!” Alice thought to herself.
“I dare say you’re wondering why I don’t put my arm round your waist,” the Duchess said, after a pause: “the reason is, that I’m doubtful about the temper of your flamingo. Shall I try the experiment?”
“He might bite,” Alice cautiously replied, not feeling at all anxious to have the experiment tried.
“Very true,” said the Duchess: “flamingoes and mustard both bite. And the moral of that is – ‘Birds of a feather flock together.’”
“Only mustard isn’t a bird,” Alice remarked.
“Right, as usual,” said the Duchess: “what a clear way you have of putting things!”
“It’s a mineral, I think,” said Alice.
“Of course it is,” said the Duchess, who seemed ready to agree to everything that Alice said: “there’s a large mustard-mine near here. And the moral of that is – ‘The more there is of mine, the less there is of yours.’”
“Oh, I know!” exclaimed Alice, who had not attended to this last remark. “It’s a vegetable. It doesn’t look like one, but it is.”
“I quite agree with you,” said the Duchess; “and the moral of that is – ‘Be what you would seem to be’-- or, if you’d like it put more simply – ‘Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.’” (Chapter XIV)

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

- 1 “How fond she is of finding morals in things!” Alice thought to herself.
- 2 “I dare say you’re wondering why I don’t put my arm round your waist,” the Duchess said, after a
- 3 pause: “the reason is, that I’m doubtful about the temper of your flamingo. Shall I try the experiment?”
- 4 “He might bite,” Alice cautiously replied, not feeling at all anxious to have the experiment tried.
- 5 “Very true,” said the Duchess: “flamingoes and mustard both bite. And the moral of that is –
- 6 ‘Birds of a feather flock together.’”
- 7 “Only mustard isn’t a bird,” Alice remarked.
- 8 “Right, as usual,” said the Duchess: “what a clear way you have of putting things!”
- 9 “It’s a mineral, I think,” said Alice.
- 10 “Of course it is,” said the Duchess, who seemed ready to agree to everything that Alice said: “there’s
- 11 a large mustard-mine near here. And the moral of that is – ‘The more there is of mine, the less there
- 12 is of yours.’”
- 13 “Oh, I know!” exclaimed Alice, who had not attended to this last remark. “It’s a vegetable. It doesn’t

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

14 look like one, but it is.”

15 “I quite agree with you,” said the Duchess; “and the moral of that is – ‘Be what you would seem to be’--

16 or, if you’d like it put more simply – ‘Never imagine yourself not to be otherwise than what it might

17 appear to others that what you were or might have been was not otherwise than what you had been

18 would have appeared to them to be otherwise.’” (Chapter IX)

- ___ 1. **ALL of the following descriptions are parallel in function EXCEPT . . .**
a. *Birds of a feather flock together.* (Line 6)
b. *There’s a large mustard-mine near here.* (Line 10-11)
c. *The more there is of mine, the less there is of yours.* (Line 11-12)
d. *Be what you would seem to be.* (Line 15)
- ___ 2. **ALL of the following devices are used to develop tone EXCEPT . . .**
a. dialogue b. humor c. dramatic irony d. absurdity
- ___ 3. **The phrase *if you’d like it put more simply* in Line 16 is an example of . . .**
a. euphemism b. analogy c. anecdote d. irony
- ___ 4. **The underlined words in Line 4 are examples of . . .**
a. assonance b. consonance c. alliteration d. rhyme
- ___ 5. **ALL of the following words describe Lines 16-18 EXCEPT . . .**
a. gobbledygook b. nonsense c. absurdity d. doubletalk
- ___ 6. **ALL of the following phrases contribute to humor EXCEPT . . .**
a. *you’re wondering why I don’t put my arm around your waist* (Line 2)
b. *only mustard isn’t a bird* (Line 7)
c. *flamingoes and mustard both bite* (Line 5)
d. *there’s a large mustard mine near here* (Line 10-11)

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

“Ah!” Then yours wasn’t a really good school,” said the Mock Turtle in a tone of great relief.
“Now, at ours, they had at the end of the bill, ‘French, music, and washing – extra.’”
“You couldn’t have wanted it much,” said Alice; “living at the bottom of the sea.”
“I couldn’t afford to learn it,” said the Mock Turtle with a sigh. “I only took the regular course.”
“What was that?” inquired Alice.
“Reeling and Writhing, of course, to begin with,” the Mock Turtle replied; “and then the different branches of Arithmetic – Ambition, Distraction, Uglification, and Derision.”
“I never heard of Uglification,” Alice ventured to say. “What is it?”
The Gryphon lifted up both its paws in surprise. “Never heard of uglifying!” it exclaimed. “You know what to beautify is, I suppose?”
“Yes,” said Alice doubtfully: “it means – to—make—anything—prettier.”
“Well, then,” the Gryphon went on, “if you don’t know what to uglify is, you are a simpleton.”
Alice did not feel encouraged to ask any more questions about it: so she turned to the Mock Turtle, and said “What else had you to learn?”
“Well, there was Mystery,” the Mock Turtle replied, counting off the subjects on his flapper, --
“Mystery, ancient and modern, with Seaography: then Drawling – the Drawling-master was an old conger eel, that used to come once a week: he taught us Drawling, Stretching, and Fainting in Coils.”
“What was that like?” said Alice.
“Well, I ca’n’t show it you, myself,” the Mock Turtle said: “I’m too stiff. And the Gryphon never learnt it.”
“Hadn’t time,” said the Gryphon: “I went to the Classical master, though. He was an old crab, he was.”
(Chapter IX)

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 “Ah!” Then yours wasn’t a really good school,” said the Mock Turtle in a tone of great relief.
- 2 “Now, at ours, they had at the end of the bill, ‘French, music, and washing – extra.’”
- 3 “You couldn’t have wanted it much,” said Alice; “living at the bottom of the sea.”
- 4 “I couldn’t afford to learn it,” said the Mock Turtle with a sigh. “I only took the regular course.”
- 5 “What was that?” inquired Alice.
- 6 “Reeling and Writhing, of course, to begin with,” the Mock Turtle replied; “and then the different
- 7 branches of Arithmetic – Ambition, Distraction, Uglification, and Derision.”
- 8 “I never heard of Uglification,” Alice ventured to say. “What is it?”
- 9 The Gryphon lifted up both its paws in surprise. “Never heard of uglifying!” it exclaimed. “You
- 10 know what to beautify is, I suppose?”
- 11 “Yes,” said Alice doubtfully: “it means – to—make—anything—prettier.”
- 12 “Well, then,” the Gryphon went on, “if you don’t know what to uglify is, you are a simpleton.”

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 Alice did not feel encouraged to ask any more questions about it: so she turned to the Mock Turtle,
14 and said “What else had you to learn?”

15 “Well, there was Mystery,” the Mock Turtle replied, counting off the subjects on his flapper, --

16 “Mystery, ancient and modern, with Seaography: then Drawling – the Drawling-master was an

17 old conger eel, that used to come once a week: he taught us Drawling, Stretching, and Fainting in Coils.”

18 “What was that like? said Alice.

19 “Well, I ca’n’t show it you, myself,” the Mock Turtle said: “I’m too stiff. And the Gryphon never learnt it.”

20 “Hadn’t time,” said the Gryphon: “I went to the Classical master, though. He was an old crab, he was.”

- ___ 1. The words *Reeling* and *Writhing* in Line 6 are examples of . . .
a. sarcasm b. pun c. euphemism d. farce
- ___ 2. Line 7 is an example of . . .
a. parody b. pun c. satire d. farce
- ___ 3. ALL of the following elements are part of the pattern of humor EXCEPT . . .
a. wordplay b. setting c. satire d. talking animals
- ___ 4. ALL of the following words are part of the pattern of absurdity EXCEPT . . .
a. washing b. simpleton c. stiff d. lessen
- ___ 5. ALL of the following devices are used to develop tone EXCEPT . . .
a. dialogue b. humor c. punctuation d. passive voice
- ___ 6. ALL of the following words are used to develop satire EXCEPT . . .
a. branches b. drawling c. mystery d. laughing

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

And still as she listened, or seemed to listen, the whole place around her became alive with the strange creatures of her little sister's dream.

The long grass rustled at her feet as the White Rabbit hurried by – the frightened Mouse splashed his way through the neighbouring pool – she could hear the rattle of the teacups as the March Hare and his friends shared their never-ending meal, and the shrill voice of the Queen ordering off her unfortunate guests to execution – once more the pig-baby was sneezing on the Duchess's knee, while plates and dishes crashed around it – once more the shriek of the Gryphon, the squeaking of the Lizard's slate pencil, and the choking of the suppressed guinea-pigs, filled the air, mixed up with the distant sob of the miserable Mock Turtle.

So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again, and all would change to dull reality – the grass would be only rustling in the wind, and the pool rippling to the waving of the reeds – the rattling teacups would change to tinkling sheep bells, and the Queen's shrill cries to the voice of the shepherd boy – and the sneeze of the baby, the shriek of the Gryphon, and all the other queer noises, would change (she knew) to the confused clamour of the busy farmyard – while the lowing of the cattle in the distance would take the place of the Mock Turtle's heavy sobs.

Lastly, she pictured to herself how this same little sister of hers would, in the after-time, be herself a grown woman; and how she would keep through all her riper years, the simple and loving heart of her childhood, and how she would gather about her other little children, and make their eyes bright and eager with many a stange tale, perhaps even with the dream of Wonderland of long ago; and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life, and the happy summer days. (Chapter XII)

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

- 1 And still as she listened, or seemed to listen, the whole place around her became alive with the
- 2 strange creatures of her little sister's dream.
- 3 The long grass rustled at her feet as the White Rabbit hurried by – the frightened Mouse splashed
- 4 his way through the neighbouring pool – she could hear the rattle of the teacups as the March Hare
- 5 and his friends shared their never-ending meal, and the shrill voice of the Queen ordering off her
- 6 unfortunate guests to execution – once more the pig-baby was sneezing on the Duchess's knee, while
- 7 plates and dishes crashed around it – once more the shriek of the Gryphon, the squeaking of the
- 8 Lizard's slate pencil, and the choking of the suppressed guinea-pigs, filled the air, mixed up with the
- 9 distant sob of the miserable Mock Turtle.
- 10 So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had
- 11 but to open them again, and all would change to dull reality – the grass would be only rustling in the

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 wind, and the pool rippling to the waving of the reeds – the rattling teacups would change to tinkling
13 sheep bells, and the Queen's shrill cries to the voice of the shepherd boy – and the sneeze of the baby,
14 the shriek of the Gryphon, and all the other queer noises, would change (she knew) to the confused
15 clamour of the busy farmyard – while the lowing of the cattle in the distance would take the place
16 of the Mock Turtle's heavy sobs.

17 Lastly, she pictured to herself how this same little sister of hers would, in the after-time, be herself
18 a grown woman; and how she would keep through all her riper years, the simple and loving heart
19 of her childhood, and how she would gather about her other little children, and make their eyes
20 bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long ago;
21 and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys,
22 remembering her own child-life, and the happy summer days.

- ___ 1. The PREDOMINANT sensory imagery in the passage is . . .
 a. sight b. sound c. taste d. touch e. smell
- ___ 2. ALL of the following words are part of the pattern of repetition EXCEPT . . .
 a. Wonderland b. Mock Turtle c. Alice d. simple
- ___ 3. The pattern of the passage is . . .
 a. past – present – future
 b. fantasy – reality – reality
 c. flashback – present – future
 d. dream – reality -- dream
- ___ 4. The underlined words in Line 12 are examples of . . .
 a. assonance b. consonance c. alliteration d. rhyme
- ___ 5. ALL of the following descriptions are parallel in meaning EXCEPT . . .
 a. *the shrill voice of the Queen* (Line 5)
 b. *the rattling teacups* (Line 12)
 c. *the shriek of the Gryphon* (Line 14)
 d. *the voice of the shepherd boy* (Line 13)
- ___ 6. ALL of the following words describe the passage EXCEPT . . .
 a. reflection b. contemplation c. imagination d. skepticism

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ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll – Grammar and Style

ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

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

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

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

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

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

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

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

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

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

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

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

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

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, person-ification.

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.

HOMOPHONE – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear; fair, fare*).

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 – the opposite of what is expected, 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: (*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 become a chef, but he didn’t have the thyme*).

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

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

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

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

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

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

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

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

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

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

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

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

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

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

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

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

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

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

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

THEME – a central idea.

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

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

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

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

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

UTOPIA – a perfect or ideal world.



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