The Grammardog Guide to Through the Looking-Glass by Lewis Carroll

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

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

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

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

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THROUGH THE LOOKING-GLASS 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. “Do you hear the snow against the window panes, Kitty?”

_____ 2. “You can just see a little peep of the passage in Looking-Glass House, if you leave the door of our drawing-room wide open.”

_____ 3. “They don’t keep this room so tidy as the other,” Alice thought to herself, as she noticed several of the chessmen down in the hearth among the cinders.

_____ 4. He had a right to be a little annoyed with the Queen, for he was covered with ashes from head to foot.

_____ 5. The Queen gasped, and sat down.

_____ 6. Alice watched the White King as he slowly struggled up from bar to bar, till at last she said “Why, you’ll be hours and hours getting to the table, at that rate.”

_____ 7. But the King took no notice of the question: it was quite clear that he could neither hear her nor see her.

_____ 8. She said afterwards that she had never seen in all her life such a face as the King made, when he found himself held in the air by an invisible hand, and being dusted.

_____ 9. “All the ashes will get into it – there, now I think you’re tidy enough!” she added, as she smoothed his hair, and set him upon the table near the Queen.

_____ 10. The King immediately fell flat on his back, and lay perfectly still.

_____ 11. “The horror of that moment,” the King went on, “I shall never, never forget!”

_____ 12. But Alice was too strong for him, and at last he panted out “My dear! I really must get a thinner pencil.”

_____ 13. O frabjous day! Callooh! Callay!” he chortled in his joy.
EXERCISE 1  PARTS OF SPEECH

___14.  ‘Twas brillig, and the slithy toves did gyre and gimble in the wabe.

___15.  “However, somebody killed something: that’s clear at any rate.”

___16.  “If seven maids with seven mops swept it for half a year, do you suppose,” the Walrus said, “that they could get it clear?”

___17.  All this time Tweedledee was trying his best to fold up the umbrella, with himself in it.

___18.  “Ah, well! They may write such things in a book,” Humpty Dumpty said in a calmer tone.

___19.  “Always speak the truth – think before you speak – and write it down afterwards.”

___20.  But the Red Queen drew herself up rather stiffly, and said “Queens never make bargains.”
**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**

In another moment Alice was through the glass, and had jumped lightly down into the Looking-Glass room. The very first thing she did was to look whether there was a fire in the fireplace, and She was quite pleased to find that there was a real one, blazing away as brightly as the one she had left behind. “So I shall be as warm here as I was in the old room,” thought Alice. (Chapter I)

____1. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

____2. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

____3. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

____4. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

____5. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

____6. a. Spelling  
   b. Capitalization  
   c. Punctuation  
   d. No error

**PASSAGE 2**

The Horse, Who had put his head out of the window, quietly drew it in and said “It’s only a brook we have to jump over.” Everybody seemed satisfied with this, though Alice felt a little nervous at the idea of trains jumping at all. “however, it’ll take us into the Fourth Square, that’s some comfort!” she said to herself. (Chapter III)

____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
**THROUGH THE LOOKING-GLASS** by Lewis Carroll – 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**

They were standing under a tree, each with an arm round the other’s neck, and Alice knew which was which in a moment, because one of them had “DUM” embroidered on his collar, and the other “DEE.” “I suppose they’ve each got ‘TWEEDLE’ round at the back of the collar,” she said to herself. (Chapter IV)  

**PASSAGE 2**

“It’s very provoking. Humpty Dumpty said after a long silence, looking away from Alice as he spoke, to be called an egg—very!” “I said you looked like an egg, Sir,” Alice gently explained. “And some eggs are very pretty, you know, she added, hoping to turn her remark into a sort of compliment. (Chapter VI)  

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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. In another moment Alice was through the glass, and had jumped lightly down into the Looking-Glass room.

___2. She was up on the chimney-piece while she said this, though she hardly knew how she got there.

___3. Alice looked on with great interest as the King took an enormous memorandum-book out of his pocket, and began writing.

___4. A sudden thought struck her, and she took hold of the end of the pencil, which came some way over his shoulder, and began writing for him.

___5. The poor King looked puzzled and unhappy, and struggled with the pencil for some time without saying anything.

___6. “Beware the Jabberwock, my son!”

___7. “Beware the Jubjub bird, and shun the frumious Bandersnatch!”

___8. “I’ve been in many gardens before, but none of the flowers could talk.”

___9. Alice wondered a little at this, but she was too much in awe of the Queen to disbelieve it.

___10. Alice did not know what to say to this, but luckily the Queen did not wait for an answer, but went on.

___11. But the Gnat only sighed deeply, while two large tears came rolling down its cheeks.

___12. She was rambling on in this way when she reached the wood.

___13. But the fat little men only looked at each other and grinned.

___14. The Walrus and the Carpenter walked on a mile or so, and then they rested on a rock conveniently low.
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EXERCISE 4 SIMPLEx, COMPOUND, AND COMPLEX SENTENCES

15. Here he looked at Tweedledee, who immediately sat down on the ground, and tried to hide himself under the umbrella.

16. In another moment the White Queen came running wildly through the wood, with both arms stretched out wide, as if she were flying, and Alice very civilly went to meet her with the shawl.

17. As she said the words the brooch flew open, and the Queen clutched wildly at it, and tried to clasp it again.

18. The confusion got worse every moment, and Alice was very glad to get out of the wood into an open place, where she found the White King seated on the ground, busily writing in his memorandum-book.

19. Alice had seated herself on the bank of a little brook, with the great dish on her knees, and was sawing away diligently with the knife.

20. He let go the bridle, and stretched out both his arms to show Alice what he meant, and this time he fell flat on his back, right under the horse’s feet.
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. And Alice got the Red Queen off the table, and set it up before the kitten as a model for it to imitate.

___ 2. Alice was very anxious to be of use, and, as the poor little Lily was nearly screaming herself into a fit, she hastily picked up the Queen and set her on the table by the side of her noisy little daughter.

___ 3. ‘Twas brillig, and the slithy toves did gyre and gimble in the wabe.

___ 4. All mimsy were the borogoves, and the mome raths outgrabe.

___ 5. “I never saw such a house for getting in the way! Never!”

___ 6. “I’m quite content to stay here – only I am so hot and thirsty!”

___ 7. Whether she vanished into the air, or whether she ran quickly into the wood (“and she can run very fast!” thought Alice), there was no way of guessing, but she was gone, and Alice began to remember that she was a Pawn, and that it would soon be time for her to move.

___ 8. “Do I look very pale?” said Tweedledum, coming up to have his helmet tied on.

___ 9. The other two dancers were fat, and very soon out of breath.

___ 10. “Would you tell me which road leads out of the wood?”

___ 11. Tweedledum spread a large umbrella over himself and his brother, and looked up into it.

___ 12. “You must be very happy, living in this wood, and being glad whenever you like!”

___ 13. “Why, sometimes I’ve believed as many as six impossible things before breakfast.

___ 14. “They gave it me,” Humpty Dumpty continued thoughtfully, as he crossed one knee over the other and clasped his hands round it, “they gave it me – for an un-birthday present.”
EXERCISE 5       COMPLEMENTS

____15.   “Would you kindly tell me the meaning of the poem called ‘Jabberwocky’?”

____16.   “And ‘the wabe’ is the grass-plot round a sun-dial, I suppose?” said Alice, surprised at her own ingenuity.

____17.   “And a ‘borogove’ is a thin shabby-looking bird with its feathers sticking out all round – something like a live mop.”

____18.   Hatta made a desperate effort, and swallowed a large piece of bread-and-butter.

____19.   Alice took a piece to taste, but it was very dry.

____20.   Then he went up and gave the door a kick with one of his great feet.
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. “How would you like to live in Looking-Glass House, Kitty?”

___2. She just kept the tips of her fingers on the handrail and floated gently down without even touching the stairs with her feet.

___3. So, resolutely turning her back upon the house, she set out once more down the path, determined to keep straight on till she got to the hill.

___4. “You can’t possibly do that,” said the Rose: “I should advise you to walk the other way.”

___5. To her surprise she lost sight of her in a moment, and found herself walking in at the front door again.

___6. For some minutes Alice stood without speaking, looking out in all directions over the country – and a most curious country it was.

___7. It was not a very difficult question to answer, as there was only one road through the wood, and the two finger-posts both pointed along it.

___8. So she wandered on, talking to herself as she went, till, on turning a sharp corner, she came upon two fat little men, so suddenly that she could not help starting back, but in another moment she recovered herself, feeling sure that they must be.

___9. They stood so still that she quite forgot they were alive, and she was just going round to see if the word “TWEEDLE” was written at the back of each collar when she was startled by a voice coming from the one marked “DUM.”

___10. This seemed quite natural (she remembered afterwards), and she was not even surprised to hear music playing.


___12. With sobs and tears he sorted out those of the largest size, holding his pocket handkerchief before his streaming eyes.

___13. “He ate more than the Carpenter, though,” said Tweedledee.
**EXERCISE 6  PHRASES**

___14. “Can you keep from crying by considering things?”

___15. She was in a little dark shop, leaning with her elbows on the counter, and opposite to her was an old Sheep, sitting in an arm-chair, knitting, and every now and then leaving off to look at her through a great pair of spectacles.

___16. “Brillig means four o’clock in the afternoon – the time when you begin broiling things for dinner.”

___17. “Well, ‘outgribing’ is something between bellowing and whistling, with a kind of sneeze in the middle.

___18. All this was lost on Alice, who was still looking intently along the road, shading her eyes with one hand.

___19. They placed themselves close to where Hatta, the other Messenger, was standing watching the fight, with a cup of tea in one hand and a piece of bread-and-butter in the other.

___20. “Make a remark,” said the Red Queen: “it’s ridiculous to leave all the conversation to the pudding!”
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:

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

Verbal Usage

1. The very first thing she did was to look whether there was a fire in the fireplace, and she was quite pleased to find that there was a real one, blazing away as brightly as the one she had left behind.
   - in the fireplace
   - a real one
   - blazing away

2. She was getting a little giddy with so much floating in the air, and was rather glad to find herself walking again in the natural way.
   - getting a little giddy
   - with so much floating
   - walking again

3. This time she came upon a large flower bed, with a border of daisies, and a willow tree growing in the middle.
   - a large flower bed
   - with a border of daisies
   - growing in the middle

4. Alice didn’t like being criticized, so she began asking questions.
   - being criticized
   - asking questions

5. “Aren’t you sometimes frightened at being planted out here, with nobody to take care of you?”
   - frightened
   - being planted
   - nobody
   - to take care

6. “I only wanted to see what the garden was like, your Majesty ---”
   - wanted
   - to see
   - what the garden
   - your Majesty

7. Of course the first thing to do was to make a grand survey of the country she was going to travel through.
   - first thing
   - make a grand survey
   - country
   - travel through

8. “It seems a shame,” the Walrus said, “to play them such a trick.”
   - it seems
   - to play
   - them
   - such a trick

9. Here she checked herself in some alarm, at hearing something that sounded to her like the puffing of a large steam engine in the wood near them.
   - checked herself
   - something
   - like the puffing
   - a large steam engine
   - in the wood
   - near them

10. “I hope you’re a good hand at pinning and tying strings?” Tweedledum remarked.
   - at pinning and tying
   - good hand
   - pinning and tying

11. Alice didn’t want to begin another argument, so she said nothing.
   - another argument

12. “I beg your pardon!” she added in dismay, for Humpty Dumpty looked thoroughly offended, and she began to wish she hadn’t chosen that subject.
   - another argument
   - to wish
   - hadn’t chosen
   - that subject
**EXERCISE 7**  VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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<td>___13. “There’s the White Queen <strong>running across the country!</strong>”</td>
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<td>___</td>
<td>___14. “I don’t like <strong>belonging to another person’s dream.</strong>”</td>
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<td>___</td>
<td>___15. And the battle ended with <strong>their both falling off in this way, side by side.</strong></td>
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<td>___</td>
<td>___16. “I don’t want to be anybody’s prisoner. I want <strong>to be a Queen.</strong>”</td>
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<td>___17. “The great art of riding, as I was saying, is – <strong>to keep your balance properly.</strong>”</td>
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<td>___</td>
<td>___18. Alice ran to the side of the ditch to <strong>look for him.</strong></td>
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<td>___</td>
<td>___19. And three of them (who looked like kangaroos) scrambled into the dish of roast mutton, and began <strong>eagerly lapping up the gravy, “just like pigs in a trough!”</strong> thought Alice.</td>
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<td>___</td>
<td>___20. “Here I am!” cried a voice from the soup tureen, and Alice turned again, just in time to see the Queen’s broad good-natured face <strong>grinning at her for a moment over the edge of the tureen, before she disappeared into the soup.</strong></td>
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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.  “Oh, what fun it’ll be, when they see me through the glass in here, and can’t get at me!”

___2.  Alice looked round eagerly and found that it was the Red Queen.

___3.  “Speak in French when you can’t think of the English for a thing – turn out your toes as you walk – and remember who you are!”

___4.  How it happened, Alice never knew, but exactly as she came to the last peg, she was gone.

___5.  “Contrariwise,” continued Tweedledee, “if it was so, it might be; and if it were so, it would be; but as it isn’t, it ain’t. That’s logic.”

___6.  “It’s a poor sort of memory that only works backwards,” the Queen remarked.

___7.  She looked at the Queen, who seemed to have suddenly wrapped herself up in wool.

___8.  But the oddest part of all was that, whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others round it were crowded as full as they could hold.

___9.  Evidently Humpty Dumpty was very angry, though he said nothing for a minute or two.

___10. She thought that in all her life she had never seen soldiers so uncertain on their feet.

___11. They were always tripping over something or other, and whenever one went down, several more always fell over him, so that the ground was soon covered with little heaps of men.

___12. Alice had no more breath for talking; so they trotted on in silence, till they came into sight of a great crowd, in the middle of which the Lion and Unicorn were fighting.
EXERCISE 8  CLAUSES

13. Haigha took a large cake out of the bag, and gave it to Alice to hold, while he got out a dish and carving knife.

14. There was no one to be seen, and her first thought was that she must have been dreaming about the Lion and the Unicorn and those queer Anglo-Saxon Messengers.

15. However, there was the great dish still lying at her feet, on which she had tried to cut the plum cake.

16. The Knight looked down proudly at his helmet, which hung from the saddle.

17. Of all the strange things that Alice saw in her journey Through the Looking-Glass, this was the one that she always remembered most clearly.

18. After the fourth or fifth tumble he reached the turn, and then she waved her handkerchief to him, and waited till he was out of sight.

19. “But how can you talk with a person if they always say the same thing?”

20. “Confess that was what you turned into!”
EXERCISE 9  STYLE: FIGURATIVE LANGUAGE

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

\[
\begin{align*}
p &= \text{personification} & m &= \text{metaphor} & s &= \text{simile} & o &= \text{onomatopoeia}
\end{align*}
\]

____ 1. “I wonder if the snow loves the trees and fields, that it kisses them so gently?”

____ 2. “I’m sure the woods look sleepy in the autumn, when the leaves are getting brown.”

____ 3. And certainly the glass was beginning to melt away, just like a bright silvery mist.

____ 4. For instance, the pictures on the wall next the fire seemed to be all alive, and the very clock on the chimney-piece... had got the face of a little old man, and grinned at her.

____ 5. And as in uffish thought he stood, the Jabberwock, with eyes of flame, came whiffling through the tulgey wood, and burbled as it came!

____ 6. “In most gardens,” the Tiger-Lily said, “they make the beds too soft – so that the flowers are always asleep.”

____ 7. “She’s coming!” cried the Larkspur. “I hear her footstep, thump, thump, along the gravel walk!”

____ 8. For the words of the old song kept ringing through her head like the ticking of a clock, and she could hardly help saying them out loud.

____ 9. Just then flew down a monstrous crow, as black as a tar barrel.

____ 10. The moon was shining sulkily, because she thought the sun had got no business to be there after the day was done.

____ 11. “If that there King was to wake,” added Tweedledum, “you’d go out – bang! – just like a candle!”

____ 12. Her screams were so exactly like the whistle of a steam engine, that Alice had to hold both her hands over her ears.

____ 13. This offended Alice a little, so there was no more conversation for a minute or two, while the boat glided gently on, sometimes among beds of weeds... and sometimes under trees, but always with the same tall riverbanks frowning over their heads.
“The prettiest are always further!” she said at last, with a sigh at the obstinacy of the rushes in growing too far off . . .

Humpty Dumpty was sitting, with his legs crossed like a Turk, on the top of a high wall – such a narrow one that Alice quite wondered how he could keep his balance.

“Some people,” said Humpty Dumpty, looking away from her as usual, “have no more sense than a baby!”

“What’s this?” he said, blinking lazily at Alice, and speaking in a deep hollow tone that sounded like the tolling of a great bell.

And his answer trickled through my head, like water through a sieve.

Long has paled that sunny sky: echoes fade and memories die: autumn frosts have slain July.

Ever drifting down the stream – lingering in the golden gleam – life, what is it but a dream?
EXERCISE 10  STYLE: POETIC DEVICES

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

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

___1. She puzzled over this for some time, but at last a bright thought struck her.

___2. “Beware the Jabberwock, my son! The jaws that bite, the claws that catch!”

___3. He left it dead and with its head he went galumphing back.

___4. And here they all began shouting together, till the air seemed quite full of little shrill voices.

___5. And still the Queen kept crying “Faster! Faster!”, but Alice felt she could not go faster, though she had no breath left to say so.

___6. “Are we nearly there?” Alice managed to pant out at last.

___7. “Why, I do believe we’ve been under this tree the whole time!”

___8. . . . when Alice looked up, there was nothing whatever to be seen on the twig, and, as she was getting quite chilly with sitting still so long, she got up and walked on.

___9. Alice did not like shaking hands with either of them first, for fear of hurting the other one’s feelings.

___10. The moon was shining sulkily, because she thought the sun had got no business to be there after the day was done.

___11. “But wait a bit,” the Oysters cried, “before we have our chat.”

___12. “We must have a bit of a fight, but I don’t care about going on long,” said Tweedledum.


___14. “But if you hadn’t done them,” the Queen said, “that would have been better still; better, and better, and better!”
EXERCISE 10  STYLE: POETIC devices

___15.  The pin had **slipped**, and the Queen had **pricked** her finger.

___16.  But these, as it happened, Alice had **not got**.

___17.  So the boat was **left to drift down the stream as it would**, till **it glided gently in among the waving rushes**.

___18.  Humpty Dumpty **took** the **book**, and **looked** at it carefully.

___19.  “I sell them unto men,” he **said**, “who sail on **stormy seas**.”

___20.  “I only said ‘if’!” **poor Alice pleaded** in a **piteous** tone.
**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. “I know what you’d like!” the Queen said good-naturedly, taking a little box out of her pocket. “Have a biscuit?”

___2. The Gnat amused itself meanwhile by humming round and round her head.

___3. So they walked on together through the wood, Alice with her arms clasped lovingly round the soft neck of the Fawn . . .

___4. A sudden look of alarm came into its beautiful brown eyes, and in another moment it had darted away at full speed.

___5. And here the two brothers gave each other a hug, and then they held out the two hands that were free, to shake hands with her.

___6. “A loaf of bread” the Walrus said, “is what we chiefly need: pepper and vinegar besides are very good indeed.”

___7. The carpenter said nothing but “The butter’s spread too thick!”

___8. “Come and look at him!” the brothers cried, and they each took one of Alice’s hands, and led her up to where the King was sleeping.

___9. He had a tall red nightcap on, with a tassel, and he was lying crumpled up into a sort of untidy heap, and snoring loud – “fit to snore his head off!” as Tweedledum remarked.

___10. “Selfish things!” thought Alice, and she was just going to say “Good-night” and leave them, when Tweedledum sprang out from under the umbrella, and seized her by the wrist.

___11. “Twopence a week, and jam every other day.”

___12. “Oh, please! There are some scented rushes!” Alice cried in a sudden transport of delight.

___13. When he did speak again, it was in a deep growl.
EXERCISE 11  STYLE: SENSORY IMAGERY

___14. She never finished the sentence, for at this moment a heavy crash shook the forest from end to end.

___15. “You alarm me!” said the King. “I feel faint – Give me a ham sandwich!”

___16. But before Alice could answer him, the drums began.

___17. At this moment her thoughts were interrupted by a loud shouting of “Ahoy! Ahoy! Check!” and a Knight, dressed in crimson armour, came galloping down upon her, brandishing a great club.

___18. The White Queen gave a deep sigh, and laid her head on Alice’s shoulder.

___19. And the waiters carried it off, and brought a large plum pudding in its place.

___20. The White Queen laughed with delight, and stroked Alice’s cheek.
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. rules/punishment  d. combat  e. opposites  f. dreams

___1. “That’s three faults, Kitty, and you’ve not been punished for any of them yet.”

___2. “Curtsey while you’re thinking what to say. It saves time.”

___3. “I’ve seen gardens, compared with which this would be a wilderness.”

___4. All this time the Guard was looking at her, first through a telescope, then through a microscope, and then through an opera-glass.

___5. Tweedledee looked at his watch, and said “Half-past four.”

___6. “Let’s fight till six, and then have dinner,” said Tweedledum.

___7. “He’s in prison now, being punished.”

___8. “And if you take one from three hundred sixty-five, what remains?”

___9. And it seemed to be a regular rule that whenever a horse stumbled, the rider fell off instantly.

___10. So they trotted on in silence, till they came into sight of a great crowd, in the middle of which the Lion and Unicorn were fighting.

___11. “He’s only just out of prison, and he hadn’t finished his tea when he was sent in,” Haigha whispered to Alice.

___12. There was a pause in the fight just then, and the Lion and the Unicorn sat down, panting, while the King called out “Ten minutes allowed for refreshments!”

___13. “So I wasn’t dreaming, after all,” she said to herself, “unless – unless we’re all part of the same dream.”

___14. “One Rule seems to be that if one Knight hits the other, he knocks him off his horse.”

___15. “Now the reason hair falls off is because it hangs down – things never fall upwards, you know.”
**EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS**

___16. “Can you do Subtraction?” Take nine from eight.”

___17. “Then fill up the glasses as quick as you can, and sprinkle the table with buttons and bran; put cats in the coffee, and mice in the tea – and welcome Queen Alice with thirty-times-three!”

___18. “If they would only purr for ‘yes,’ and mew for ‘no,’ or any rule of that sort,” she had said, “so that one could keep up a conversation!”

___19. In a Wonderland they lie, dreaming as the days go by, dreaming as the summers die.

___20. Ever drifting down the stream – lingering in the golden gleam – life, what is it but a dream?
Read the following passage the first time through for meaning.

Alice didn’t like being criticized, so she began asking questions. “Aren’t you sometimes frightened at being planted out here, with nobody to take care of you?” “There’s the tree in the middle,” said the Rose. “What else is it good for?” “But what could it do, if any danger came?” Alice asked. “It could bark,” said the Rose. “It says ‘Bough-wough!’” cried a Daisy. “That’s why its branches are called boughs!” “Didn’t you know that?” cried another Daisy. And here they all began shouting together, till the air seemed full of little shrill voices. “Silence, every one of you!” cried the Tiger-Lily, waving itself passionately from side to side, and trembling with excitement. “They know I can’t get at them!” it panted, bending its quivering head towards Alice, “or they wouldn’t dare to do it!” “Never mind!” Alice said in a soothing tone, and, stooping down to the daisies, who were just beginning again, she whispered “If you don’t hold your tongues, I’ll pick you!”

There was silence in a moment, and several of the pink daisies turned white. “That’s right!” said the Tiger-Lily. “The daisies are worst of all. When one speaks, they all begin together, and it’s enough to make one wither to hear the way they go on!” “How is it you can all talk so nicely?” Alice said, hoping to get it into a better temper by a compliment. “I’ve been in many gardens before, but none of the flowers could talk.” “Put your hand down, and feel the ground,” said the Tiger-Lily. “Then you’ll know why.” Alice did so. “It’s very hard,” she said; “but I don’t see what that has to do with it.” “In most gardens,” the Tiger-Lily said, “they make the beds too soft – so that the flowers are always asleep.” (Chapter II)

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. Alice didn’t like being criticized, so she began asking questions. “Aren’t you sometimes frightened at being planted out here, with nobody to take care of you?”
2. “There’s the tree in the middle,” said the Rose. “What else is it good for?”
3. “But what could it do, if any danger came?” Alice asked.
4. “It could bark,” said the Rose.
5. “It says ‘Bough-wough!’” cried a Daisy. “That’s why its branches are called boughs!”
6. “Didn’t you know that?” cried another Daisy. And here they all began shouting together,
7. till the air seemed full of little shrill voices. “Silence, every one of you!” cried the Tiger-Lily,
8. waving itself passionately from side to side, and trembling with excitement. “They know I can’t get at them!” it panted, bending its quivering head towards Alice, “or they wouldn’t dare to do it!”
9. “Never mind!” Alice said in a soothing tone, and, stooping down to the daisies, who were just beginning again, she whispered “If you don’t hold your tongues, I’ll pick you!”
EXERCISE 13  STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

There was silence in a moment, and several of the pink daisies turned white.

“That’s right!” said the Tiger-Lily. “The daisies are worst of all. When one speaks, they all begin together, and it’s enough to make one wither to hear the way they go on!”

“How is it you can all talk so nicely?” Alice said, hoping to get it into a better temper by a compliment. “I’ve been in many gardens before, but none of the flowers could talk.”

“Put your hand down, and feel the ground,” said the Tiger-Lily. “Then you’ll know why.”

Alice did so. “It’s very hard,” she said; “but I don’t see what that has to do with it.”

“In most gardens,” the Tiger-Lily said, “they make the beds too soft – so that the flowers are always asleep.”

1. The words bark and bough-wough in Lines 5 and 6 are examples of . . .
   a. sarcasm  b. pun  c. analogy  d. satire

2. The use of bough and boughs in Line 6 is an example of ALL of the following EXCEPT . . .
   a. humor  b. wit  c. sarcasm  d. wordplay

3. ALL of the following are used to develop tone EXCEPT . . .
   a. dialogue  b. personification  c. humor  d. rhetorical question

4. The underlined words in Line 8 are examples of . . .
   a. assonance  b. consonance  c. alliteration  d. rhyme

5. The underlined words in Line 18 are examples of . . .
   a. assonance  b. consonance  c. alliteration  d. rhyme

6. Lines 19-21 contain examples of ALL of the following EXCEPT . . .
   a. pun  b. malapropism  c. humor  d. personification
Read the following passage the first time through for meaning.

“Where do you come from? said the Red Queen.” “And where are you going? Look up, speak nicely, and don’t twiddle your fingers all the time.”

Alice attended to all these directions, and explained, as well as she could, that she had lost her way.

“I don’t know what you mean by your way,” said the Queen: “all the ways about here belong to me – but why did you come out here at all?” she added in a kinder tone. “Curtsey while you’re thinking what to say. It saves time.”

Alice wondered a little at this, but she was too much in awe of the Queen to disbelieve it. “I’ll try it when I go home,” she thought to herself, “the next time I’m a little late for dinner.”

“It’s time for you to answer now,” the Queen said, looking at her watch: “open your mouth a little wider when you speak, and always say ‘your Majesty.’”

“I only wanted to see what the garden was like, your Majesty –”

“That’s right,” said the Queen, patting her on the head, which Alice didn’t like at all: “though when you say ‘garden’ – I’ve seen gardens, compared with which this would be a wilderness.”

Alice didn’t dare to argue the point, but went on: “—and I thought I’d try and find my way to the top of that hill —”

“When you say ‘hill,’” the Queen interrupted, “I could show you hills in comparison with which you’d call that a valley.”

“No, I shouldn’t,” said Alice, surprised into contradicting her at last: “a hill can’t be a valley, you know. That would be nonsense –”

The Red Queen shook her head. “You may call it ‘nonsense’ if you like,” she said, “but I’ve heard nonsense, compared with which that would be as sensible as a dictionary!” (Chapter II)

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 “Where do you come from? said the Red Queen. “And where are you going? Look up, speak nicely, and don’t twiddle your fingers all the time.”

2 Alice attended to all these directions, and explained, as well as she could, that she had lost her way.

3 “I don’t know what you mean by your way,” said the Queen: “all the ways about here belong to me – but why did you come out here at all?” she added in a kinder tone. “Curtsey while you’re thinking what to say. It saves time.”

4 Alice wondered a little at this, but she was too much in awe of the Queen to disbelieve it. “I’ll try it when I go home,” she thought to herself, “the next time I’m a little late for dinner.”

5 “It’s time for you to answer now,” the Queen said, looking at her watch: “open your mouth a little wider when you speak, and always say ‘your Majesty.’”

6 “I only wanted to see what the garden was like, your Majesty – “
“That’s right,” said the Queen, patting her on the head, which Alice didn’t like at all: “though when you say ‘garden’ – I’ve seen gardens, compared with which this would be a wilderness.”

Alice didn’t dare to argue the point, but went on: “—and I thought I’d try and find my way to the top of that hill —“

“When you say ‘hill,’” the Queen interrupted, “I could show you hills in comparison with which you’d call that a valley.”

“No, I shouldn’t,” said Alice, surprised into contradicting her at last: “a hill can’t be a valley, you know. That would be nonsense —“

The Red Queen shook her head. “You may call it ‘nonsense’ if you like,” she said, “but I’ve heard nonsense, compared with which that would be as sensible as a dictionary!”

ALL of the following descriptions are parallel in function EXCEPT . . .

a. “Look up, speak nicely, and don’t twiddle your fingers” (Lines 1-2)
   b. “Curtsey while you’re thinking what to say.” (Lines 5-6)
   c. “I’ll try it when I go home.” (Lines 7-8)
   d. “Open your mouth a little wider when you speak” (Lines 9-10)

ALL of the following descriptions are parallel in function EXCEPT . . .

a. she had lost her way (Line 3)
   b. “It saves time.” (Line 6)
   c. “I’m a little late for dinner.” (Line 8)
   d. the Queen said, looking at her watch (Line 9)

ALL of the following devices are used to characterize the Queen EXCEPT . . .

a. nonsense   b. imperative sentences   c. pronouns   d. sarcasm

All of the following words are part of the pattern of repetition EXCEPT . . .

a. time   b. way   c. home   d. little

Line 13 contains ALL of the following poetic devices EXCEPT . . .

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

Line 21 contains an example of . . .

a. metaphor   b. simile   c. personification   d. hyperbole
Through the Looking-Glass

EXERCISE 15  STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

So the boat was left to drift down the stream as it would, till it glided gently in among the waving rushes. And then the little sleeves were carefully rolled up, and the little arms were plunged in elbow-deep, to get hold of the rushes in a good long way down before breaking them off – and for a while Alice forgot all about the Sheep and the knitting, as she bent over the side of the boat, with just the ends of her tangled hair dipping into the water – while with bright eager eyes she caught at one bunch after another of the darling scented rushes.

“I only hope the boat won’t tipple over!” she said to herself. “Oh, what a lovely one! Only I couldn’t quite reach it.” And it certainly did seem a little provoking (“almost as if it happened on purpose,” she thought) that, though she managed to pick plenty of beautiful rushes as the boat glided by, there was always a more lovely one that she couldn’t reach.

“The prettiest are always further!” she said at last, with a sigh at the obstinacy of the rushes in growing so far off, as, with flushed cheeks and dripping hair and hands, she scrambled back into her place, and began to arrange her new-found treasures.

What mattered it to her just then that the rushes had begun to fade, and to lose all their scent and beauty, from the very moment that she picked them? Even real scented rushes, you know, last only a very little while – and these, being dream-rushes, melted away almost like snow, as they lay in heaps at her feet – but Alice hardly noticed this, there were so many other curious things to think about. (Chapter V)

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. So the boat was left to drift down the stream as it would, till it glided gently in among the waving
2. rushes. And then the little sleeves were carefully rolled up, and the little arms were plunged in
3. elbow-deep, to get hold of the rushes in a good long way down before breaking them off – and for
4. a while Alice forgot all about the Sheep and the knitting, as she bent over the side of the boat, with
5. just the ends of her tangled hair dipping into the water – while with bright eager eyes she caught
6. at one bunch after another of the darling scented rushes.
7. “I only hope the boat won’t tipple over!” she said to herself. “Oh, what a lovely one! Only I
8. couldn’t quite reach it.” And it certainly did seem a little provoking (“almost as if it happened
9. on purpose,” she thought) that, though she managed to pick plenty of beautiful rushes as the boat
10. glided by, there was always a more lovely one that she couldn’t reach.
11. “The prettiest are always further!” she said at last, with a sigh at the obstinacy of the rushes in
12. growing so far off, as, with flushed cheeks and dripping hair and hands, she scrambled back into
13. her place, and began to arrange her new-found treasures.
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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

14 What mattered it to her just then that the rushes had begun to fade, and to lose all their scent
15 and beauty, from the very moment that she picked them? Even real scented rushes, you know,
16 last only a very little while – and these, being dream-rushes, melted away almost like snow, as
17 they lay in heaps at her feet – but Alice hardly noticed this, there were so many other curious
18 things to think about.

____1. Line 1 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. In Line 11 the obstinacy of the rushes is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. ALL of the following devices are used to develop tone EXCEPT . . .
a. figurative language b. sensory imagery c. satire d. rhetorical question

____4. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. rushes b. beauty c. down d. little

____5. The underlined words in Line 17 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____6. Line 16 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole
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EXERCISE 16       STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

“Of course you know your A B C?” said the Red Queen.
“To be sure I do,” said Alice.
“So do I,” the White Queen whispered: “we’ll often say it over together, dear. And I’ll tell you
a secret – I can read words of one letter! Isn’t that grand? However, don’t be discouraged.
You’ll come to it in time.”

Here the Red Queen began again. “Can you answer useful questions?” she said. “How is bread made?”
“I know that!” Alice cried eagerly. “You take some flour –”
“Where do you pick the flower?” the White Queen asked. “In a garden or in the hedges?”
“Well, it isn’t picked at all,” Alice explained: “it’s ground –”
“How many acres of ground?” said the White Queen. “You mustn’t leave out so many things.”
“Fan her head!” the Red Queen anxiously interrupted. “She’ll be feverish after so much thinking.”
So they set to work and fanned her with bunches of leaves, till she had to beg them to leave off, it
blew her hair about so.

“She’s all right again now,” said the Red Queen. “Do you know Languages? What’s the
French for fiddle-de-dee?”
“Fiddle-de-dee’s not English,” Alice replied gravely.
“Who ever said it was?” said the Red Queen.
Alice thought she saw a way out of the difficulty, this time. “If you’ll tell me what language
‘fiddle-de-dee’ is, I’ll tell you the French for it!” she exclaimed triumphantly.
But the Red Queen drew herself up rather stiffly, and said “Queens never make bargains.”
“I wish Queens never asked questions,” Alice thought to herself. (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 “Of course you know your A B C?” said the Red Queen.

2 “To be sure I do,” said Alice.

3 “So do I,” the White Queen whispered: “we’ll often say it over together, dear. And I’ll tell you
a secret – I can read words of one letter! Isn’t that grand? However, don’t be discouraged.

5 You’ll come to it in time.”

6 Here the Red Queen began again. “Can you answer useful questions?” she said. “How is bread made?”

7 “I know that!” Alice cried eagerly. “You take some flour –”

8 “Where do you pick the flower?” the White Queen asked. “In a garden or in the hedges?”

9 “Well, it isn’t picked at all,” Alice explained: “it’s ground –”

10 “How many acres of ground?” said the White Queen. “You mustn’t leave out so many things.”

11 “Fan her head!” the Red Queen anxiously interrupted. “She’ll be feverish after so much thinking.”

12 So they set to work and fanned her with bunches of leaves, till she had to beg them to leave off, it
EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 blew her hair about so.

14 “She’s all right again now,” said the Red Queen. “Do you know Languages? What's the

15 French for fiddle-de-dee?”

16 “Fiddle-de-dee’s not English,” Alice replied gravely.

17 “Who ever said it was?” said the Red Queen.

18 Alice thought she saw a way out of the difficulty, this time. “If you’ll tell me what language

19 ‘fiddle-de-dee’ is, I’ll tell you the French for it!” she exclaimed triumphantly.

20 But the Red Queen drew herself up rather stiffly, and said “Queens never make bargains.”

21 “I wish Queens never asked questions,” Alice thought to herself.

___1. The underlined words in Line 6 are examples of . . .
   a. assonance  b. consonance  c. alliteration  d. rhyme

___2. ALL of the following devices are used to develop tone EXCEPT . . .
   a. humor  b. absurdity  c. sarcasm  d. wordplay

___3. The words flour and flower are examples of . . .
   a. homophone  b. synonym  c. antonym  d. oxymoron

___4. The underlined words in Line 15 are examples of . . .
   a. assonance  b. consonance  c. alliteration  d. rhyme

___5. ALL of the following descriptions are part of the pattern of humor EXCEPT . . .
   a. *I can read words of one letter* (Line 4)
   b. *How many acres of ground?* (Line 10)
   c. *she’ll be feverish after so much thinking* (Line 11)
   d. *she saw a way out of the difficulty* (Line 18)

___6. ALL of the following elements of comedy appear in the passage EXCEPT . . .
   a. farce  b. burlesque  c. parody  d. wordplay
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ANSWER KEY EXERCISES 1-16


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

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


THROUGH THE LOOKING-GLASS by Lewis Carroll – Grammar and Style

ANSWER KEY  EXERCISES 1-16


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

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

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

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

A

Alexandrine. A line of poetry written in iambic hexameter (six feet of iambs).

Allegory. A story with both a literal and symbolic meaning.

Alliteration. The repetition of initial consonant or vowel sounds in two or more successive or nearby words. Example: 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. Example: Hercules, Eden, Waterloo, Prodigal Son, Superman.

Amphibrach. A foot of poetry with an unaccented syllable, an accented syllable, and an unaccented syllable. Example: another.

Amphimacer. A foot of poetry with an accented syllable, an unaccented syllable, and an accented syllable. Example: up and down.

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. Example: But Marlow was not typical . . . to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze . . . Heart of Darkness by Joseph Conrad.

Anapest. A foot of poetry with two unaccented syllables followed by one accented syllable. Example: disengage.

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. Example: “Ask not what your country can do for you but what you can do for your country.” John F. Kennedy.

Antiphrasis. The use of a word or phrases to mean the opposite of the intended meaning. Example: In Shakespeare’s Julius Caesar, Antony’s use of “. . . but Brutus is an honorable man . . .” to convey the opposite meaning.

Apostrophe. A figure of speech in which the speaker directly addresses an object, idea, or absent person. Example: Milton! thou should be living at this hour. (London, 1802 by William Wordsworth).

Archetypes. Primordial images and symbols that occur in literature, myth, religion, and folklore. Examples: forest, moon, stars, earth mother, warrior, innocent child, wizard.
**LITERARY GLOSSARY**

**A**

**Aside.** In drama, lines delivered by an actor to the audience as if the other actors on stage could not hear what he is saying.

**Assonance.** The repetition of vowel sounds in two or more words that do not rhyme. Example: The black cat scratched the saddle.


**Atmosphere.** The way that setting or landscape affects the tone or mood of a work.

**B**

**Ballad.** A songlike poem that tells a story. Example: Barbara Allan.

**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. Example: Pip in Great Expectations, Huckleberry Finn, or Luke Skywalker in Star Wars.

**Blank verse.** Poetry written in unrhymed iambic pentameter. Example: Shakespeare plays.

**Burlesque.** Low comedy, ridiculous exaggeration, nonsense.

**C**

**Cacophony.** The unharmonious combination of words that sound harsh together.

**Caesura.** A natural pause or break in a line of poetry. In scansion the symbol // is used to mark a caesura.

**Canto.** A section of a long poem.

**Caricature.** Writing that exaggerates or distorts personal qualities of an individual.

**Chiaroscuro.** The contrasting of light and darkness.

**Cinquain.** A five-line stanza.

**Classicism.** A literary approach that imitates the literature and art of ancient Greece and Rome that stresses order, balance, reason, and idealism.

**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.

**Comedy.** A work of literature that has a happy ending.

**Comic relief.** Humorous action or lines spoken in a serious point in a play. Example: The Porter Scene in Macbeth, Act II, scene iii).

**Conceit.** In poetry, an unusual, elaborate comparison. Example: John Donne compares separated lovers to the legs of a drawing compass.
LITERARY GLOSSARY

C

Concrete poem. A poem that takes the shape of its subject. Example: *Easter Wings* by George Herbert.

Conflict. The struggle between characters and other characters, forces of nature, or outside forces beyond their control, internal conflict within a character who struggles with moral choices and matters of conscience.

Connotation. The universal associations a word has apart from its definition. Example: Connotations of the word *witch* are: black cat, cauldron, Halloween, broomstick, and evil spell.

Consonance. The repetition of a consonant at the end of two or more words. Example: Hop up the step.

Context. The words and phrases surrounding a word.

Couplet. A pair of rhyming lines in the same meter.

Crisis. The point at which the protagonist experiences change, the turning point.

D

Dactyl. A poetic foot with one accented syllable followed by two unaccented syllables. Example: multitude.

Denotation. The definition or meaning of a word.

Denouement. The falling action or final revelations in the plot.

Description. Words that paint a picture of a person, place, or thing using details and sensory imagery.

Dialect. Regional speech that identifies a character’s social status.

Dialogue. Conversation between two or more characters.

Diction. Word choice.

Doppelganger. A look-alike, double, or twin. Example: Charles Darnay and Sydney Carton in *A Tale of Two Cities*.

Double entendre. A statement that has two meanings, one of which is suggestive, sexual, or improper.

Dramatic irony. When the reader or audience knows or understands something that a character does not know.

Dramatic monologue. When a 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. Example: A euphemism for *die* would be *pass away*. A dysphemism would be *croak*.
LITERARY GLOSSARY

D

Dystopia. The opposite of utopia. Literally bad place. Examples of literature about dystopia include *Anthem* by Ayn Rand, *1984* by George Orwell, and *Brave New World* by Aldous Huxley.

E

Elegy. A formal poem about death.

Elision. The omission of part of a word. Example: *o'er* for over, and *e're* for ever.

Ellipsis. Three periods (. . .) that signify the omission of one or more words.

Epic. A long narrative poem about the adventures of gods or a hero. Example: *Beowulf*, *The Odyssey* by Homer.

Epilogue. A concluding statement.

Epiphany. A sudden insight or change of heart that happens in an instant.

Epitaph. An inscription on a tomb or gravestone.

Epithet. A word or phrase describing a quality of a person, place, or thing that is repeated throughout a work. Example: *wine-dark sea* in Homer’s *The Iliad*.

Essay. A short nonfiction work about a specific subject. Essays may be narrative, persuasive, descriptive, expository, or argumentative. Example: *Nature* by Ralph Waldo Emerson.

Ethos. Moral nature or beliefs.

Euphemism. An indirect way of saying something that may be offensive. Example: *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. Example: *The Stranger* by Albert Camus.

Extended metaphor. A metaphor that is elaborated on and developed in several phrases or sentences.

Extended personification. A personification that is elaborated on and developed in several phrases or sentences.

Extended simile. A simile that is elaborated on and developed in several phrases or sentences.

F


Falling action. All action that takes place after the climax.

LITERARY GLOSSARY

F

Fiction. Literature about imaginary characters and events.

Figurative language. The use of figures of speech to express ideas.

Figures of Speech. Include metaphor, simile, hyperbole, personification, and oxymoron.

First person narration. The story is told from the point of view of one character. Example: *David Copperfield* by Charles Dickens, *Huckleberry Finn* by Mark Twain.

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. See static character.

Foil. A character who, through contrast, reveals the characteristics of another character. Dr. Watson is a foil to Sherlock Holmes.

Foreshadowing. A clue that prepares the reader for what will happen later on in the story.

Free verse. Poetry that is not written in consistent patterns of rhyme or meter.

Hero/Heroine. The main character, the protagonist whose actions inspire and are admired.

Heroic couplet. In poetry, a rhymed pair of iambic pentameter lines.

Homophone. A word that sounds like another word but has a different spelling. Example: see/sea, two/too, here/hear, fair/fare, threw/through.

Hyperbole. A figure of speech that uses exaggeration. Example: Our chances are *one in a million*. I like this car *ten times more* than our other one. I will love you *till the seas run dry*.

I

Iamb. A foot of poetry with one unaccented syllable followed by one accented syllable. Example: *alone*.

Idiom. A saying or expression that cannot be translated literally. Example: 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.


LITERARY GLOSSARY

K

Kenning. A kind of metaphor used in Anglo-Saxon poetry to replace a concrete noun. Example: In *Beowulf* the ship is called the *ringed prow*, *the foamy-necked*, and *the sea-farer*.

L

Legend. A tale or story that may or may not be based in fact, but which reflects cultural identity. Example: Legends about *King Arthur*, *Robin Hood*, and other folk heroes.

Litotes. Understatement that makes a positive statement by using a negative opposite. Example: He's not a bad singer.

Lyric poem. A poem that expresses the emotions and observations of a single speaker, including the elegy, ode, and sonnet.

M

Magical realism. In 20th century art and literature, when supernatural or magical events are accepted as being real by both character and audience. Example: *One Hundred Years of Solitude* by Gabriel Garcia Marquez.

Malapropism. The use of a word somewhat like the one intended, but ridiculously wrong. Example: Huckleberry Finn’s use of diseased to mean deceased.

Metaphor. A figure of speech in which one thing is said to be another thing. Example: Her eye of ice continued to dwell freezingly on mine. (*Jane Eyre* by Charlotte Bronte).

Metaphysical poetry. A 17th century literary movement that includes English poets John Donne, George Herbert, and Andrew Marvell. Their poems featured intellectual playfulness, paradoxes, and elaborate conceits.

Meter. The rhythm in a line of poetry. The number and types of stresses or beats on syllables are counted as feet. Examples: monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), and heptameter (seven feet).

Metonymy. The use of an object closely associated with a word for the word itself. Example: 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.

Myth. A fictional tale about gods or heroes. Allusions to Greek, Roman, Norse, and Celtic myths are common in English literature.
LITERARY GLOSSARY

N


Narrator. The person telling the story.


Neoclassicism. A literary movement during the Restoration and 18th century (1660-1798) characterized by Greek and Roman literary forms, reason, harmony, restraint, and decorum.

Nonfiction. Prose writing about real people, places, things, or events.

Novel. A long work of fiction that has plot, characters, themes, symbols, and settings.

Novella. A lengthy tale or short story.

O

Octave. An eight-line stanza.

Ode. A long, formal poem with three alternating stanza patterns: strophe, antistrophe, and epode.

Omniscient narrator. When the narrator’s knowledge extends to the internal thoughts and states of mind of all characters. Example: *The Pearl* by John Steinbeck.

Onomatopoeia. A figure of speech that uses words to imitate sound. Example: clink, buzz, hum, splash, hiss, boom.

Ottava rima. A stanza containing eight iambic pentameter lines with the rhyme scheme abababcc. Example: *Sailing to Byzantium* by William Butler Yeats.

Oxymoron. A figure of speech that combines words that are opposites. Example: sweet sorrow, dark victory, jumbo shrimp.

P

Parable. A story that teaches a lesson.

Paradox. A statement that on the surface seems a contradiction, but that actually contains some truth. Example: For when I am weak, then I am strong. Saint Paul.

Paraphrase. The restatement of a phrase, sentence, or group of sentences using different words that mean the same as the original.

Parallelism. Arranging words and phrases consistently to express similar ideas. Example: I like to hike, fishing, and swimming. (Incorrect) I like hiking, fishing, and swimming. (Correct).

Parataxis. Sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction. Example: Every little while he locked me in and went down to the store, three miles, to the ferry, and traded fish and game for whisky, and fetched it home and got drunk and had a good time, and licked me. (*Huckleberry Finn* by Mark Twain).
LITERARY GLOSSARY

P

Parody. Witty writing that imitates and often ridicules another author’s style. Example: *Ancient Mariner Dot Com* is a parody of *The Rime of the Ancient Mariner*.

Pastoral. A poem set among shepherds or rural life.

Pathos. Pity, sympathy, or sorrow felt by the reader in response to an author’s words.

Pentameter. Five feet of verse in a poem.

Peroration. The last lines of an oration in which the major points are summarized.

Persona. The voice in a work of literature. The persona may be the narrator or the author who uses the narrator to express ideas.

Personification. A figure of speech that attributes human qualities to an inanimate object. Example: *The wind sighed. The moon hid behind the clouds.*

Petrarchan sonnet. A sonnet divided into two parts: 8 line octave that rhymes abba abba, 6 line sestet that rhymes cde cde. The octave presents a situation or problem, and the sestet solves the problem. Also called an Italian sonnet.

Picarosque. A story told in episodes where the protagonist has adventures and may be a rascal. Example: *Huckleberry Finn* by Mark Twain.

Plot. The sequence of events in a story.

Poetic devices. Words with harmonious sounds including *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.

Postmodern. Contemporary fiction characterized by an antihero and experimental style.

Prose. Written language that is not poetry, drama, or song. Prose can be fiction or nonfiction.

Protagonist. The main character.

Pun. A play on words. Example: He wanted to become a chef, but he didn’t have the thyme.


Q

Quatrain. A four-line stanza.

R

Realism. Writing that is characterized by details of everyday life.
LITERARY GLOSSARY

R

Refrain. Regularly repeated line or group of lines in a poem or song.

Regionalism. Writing about a specific geographic area using speech, folklore, beliefs, and customs.

Repartee. A comeback, a quick response.

Repetition. A poetic device that uses the repeating of words, sounds, phrases, or sentences.

Rhetoric. The art of persuasion. Words used to persuade.

Rhyme. Words with identical sounds, but different spellings. Example: cat/hat, glare/air, tight/write.

Rhyme scheme. The pattern of rhyming words. The last word in each line is assigned a letter of the alphabet beginning with a. Example: If the last words in each of four lines are me (a), grave (b), see (a), and save (b), the rhyme scheme is abab.

Rising action. The path of the plot leading to the climax.

Romance. A story about distant, imagined events as opposed to realistic experience. Originally referred to medieval tales about knights and nobles. Modern usage refers to sentimental love stories.

Romanticism. 18th-19th century literary movement that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, folklore and myth, magic, imagination, and fancy.

Round character. A complex character who undergoes change during the course of the story. Example: Sydney Carton in A Tale of Two Cities.

Run-on line. In poetry a line that does not stop, but continues to the next line.

S

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. Noted satirists include Chaucer, Dante, Voltaire, Moliere, Swift, and Twain.

Scansion. The process of determining the meter of a poem. Stressed syllables are marked with a slanted line over the sound. Unstressed syllables are marked with a horseshoe over the sound. When the pattern emerges, one can then determine the meter and number of feet in a line of poetry.

Sensory imagery. Language that evokes images and triggers memories in the reader of the five senses: sight, sound, touch, taste, and smell.

Sestet. A six-line stanza.

Setting. The time and place where a story takes place.
LITERARY GLOSSARY

S

Shakespearean sonnet. A sonnet with three four-line quatrains and a two-line couplet that ends the poem and presents a concluding statement. The rhyme scheme is abab cdcd efef gg. Also called an English sonnet.

Short story. A brief work of fiction with a simple plot, and few characters and settings.

Simile. A figure of speech that compares two things that are not alike, using the words like, as, or than. Example: eyes gleaming like live coals, as delicate as a snowflake, colder than ice.

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

Sonnet. A fourteen-line lyric poem about a single theme.

Speaker. The imaginary voice that tells a poem.

Spenserian stanza. A stanza with nine iambic lines rhymed ababcbcc. All lines are pentameters except the last line written in hexameter or alexandrine.

Spondee. A foot of poetry with two equally strong stresses. Example: bathtub, workday, swing shift.

Stanza. Lines of poetry considered as a group.

Static character. A character who changes little in the course of the story. Example: Jerry Cruncher in A Tale of Two Cities, Tom Sawyer in Huckleberry Finn.

Stream of Consciousness. A narrative technique that imitates the stream of thought in a character’s mind. Example: The Sound and the Fury by William Faulkner.

Style. The individual way an author writes.

Subplot. A minor or secondary plot that complicates a story. Example: Mr. Micawber and his family in David Copperfield by Charles Dickens.

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. Example: the albatross (guilt) in The Rime of the Ancient Mariner; the handkerchief (infidelity) in Othello, the red letter A (adultery) in The Scarlet Letter.

Synecdoche. A figure of speech in which the part symbolizes the whole. Example: All hands on deck, I’ve got some new wheels.

Syntax. Word order, the way in which words are strung together.
LITERARY GLOSSARY

T

Tercet. A three-line stanza.

Terza rima. A three-line stanza first used by Dante Alighieri in his The Divine Comedy. The first and last lines of each tercet rhyme. The middle line of the first tercet rhymes with the first and last lines of the next tercet, aba bcb cdc ded.

Theme. A central idea.

Third person narration. When a story is told by a voice from outside the story. Example: Ethan Frome by Edith Wharton.

Tone. The attitude toward a subject or audience implied by a work of literature.

Trochee. A foot of poetry consisting of one accented syllable followed by one unaccented syllable. Example: monkey

Trancendentalism. A 19th century American philosophical and literary movement that promoted the 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 (the Over-Soul, a concept 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.

U

Understatement. Saying less than is actually called for. Example: referring to an Olympic sprinter as being pretty fast.

Unreliable narrator. A narrator who is not credible when it comes to telling the story. Example: Chief Bromden in One Flew Over the Cuckoo’s Nest or Victor Frankenstein in Frankenstein.

Utopia. A perfect or ideal world.

W

Wordplay. Verbal wit.
GRAMMAR GLOSSARY

A

Abbreviation. A shortened form of a word, usually followed by a period. Example: Mr., Dr., U.S.A. Mrs. Bennet’s best comfort was that Mr. Bingley must be down again in summer. (Pride and Prejudice by Jane Austen).

Active voice. A verb is active if the subject of the sentence is performing the action. Example: Rikki-Tikki shook some of the dust out of his fur and sneezed. (Rikki-Tikki-Tavi by Rudyard Kipling).

Adjective. A word that describes. An adjective modifies a noun or pronoun. Example: Human madness is oftentimes a cunning and most feline thing. (Moby Dick by Herman Melville).

Adjective clause. A clause that modifies a noun or pronoun. Example: The mother who lay in the grave, was the mother of my infancy. (David Copperfield by Charles Dickens).

Adverb. A word that describes a verb, explaining where, when, how, or to what extent. An adverb modifies a verb, adjective, or another adverb. Example: The time I spent upon the island is still so horrible a thought to me, that I must pass it lightly over. (Kidnapped by Robert Louis Stevenson).

Adverb clause. A clause that modifies a verb, adjective, or another adverb. Example: As she kissed me, her lips felt like ice. (Wuthering Heights by Emily Bronte).

Antecedent. A word or group of words that a pronoun refers to or replaces. Example: He had a conscience, and it was a romantic conscience. (Lord Jim by Joseph Conrad).

Apostrophe. A punctuation mark (‘) used in contractions to replace a letter, or added to the last letter of a noun followed by an s to indicate possession. Example: Don’t turn me out of doors to wander in the streets again. (Oliver Twist by Charles Dickens).

Appositive. A noun, pronoun, or phrase that identifies or extends information about another noun or pronoun in a sentence. Example: At the man’s heels trotted a dog, a big native husky, the proper wolf dog. (To Build a Fire by Jack London).

C

Capitalization. The following words are capitalized: brand names, business firms, calendar items, course names with numbers, first word of a direct quotation, first word of a line of poetry, first word of a sentence, geographical names, government bodies, historical events, institutions, interjections, languages, proper nouns, proper adjectives, races, religions, school subjects, seasons, special events, titles of persons, publications, works of art, movies, novels, plays, poems, short stories, screenplays, essays, and speeches, words referring to Deity, words showing family relationship. Example: The Pontelliers possessed a very charming home on Esplanade Street in New Orleans. (The Awakening by Kate Chopin).
GRAMMAR GLOSSARY

C

Clause. A group of words that has a subject and a predicate. Clauses begin with the words: as, that, what, where, which, who, whose, until, since, although, though, if, than. Example: At seven in the morning we reached Hannibal, Missouri, where my boyhood was spent. (Life on the Mississippi by Mark Twain).

Closing. In a letter, the words preceding the signature at the end of a letter. Example: Love, Best regards, Yours truly, Sincerely. Example: Your unworthy and unhappy friend, Henry Jekyll (Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson).

Collective noun. A singular noun that names a group of persons or things. Example: crowd, public, family, swarm, club, army, fleet, class, audience. As for the crew, all they knew was that I was appointed to take the ship home. (The Secret Sharer by Joseph Conrad).

Comma. A punctuation mark (,) used after the salutation and closing of a letter, between parts of a compound sentence, in a series, after an introductory clause or prepositional phrase, to set off appositives and nonessential phrases and clauses, with coordinate adjectives, with dates and addresses, parenthetical expressions, quotation marks, and two or more adjectives. Example: They talked much of smoke, fire, and blood, but he could not tell how much might be lies. (The Red Badge of Courage by Stephen Crane).

Common noun. A word that names a person, place, or thing. Example: A night on the sea in an open boat is a long night. (The Open Boat by Stephen Crane).

Complement. A word that completes the meaning of an active verb. (direct object, indirect object, predicate adjective, and predicate nominative).

Complex sentence. One independent clause and one or more subordinate clauses. Example: About midnight, while we still sat up, the storm came rattling over the Heights in full fury. (Wuthering Heights by Emily Bronte).

Compound adjective. An adjective formed by two words separated by a hyphen and treated as one word. Example: He is a sweet-tempered, amiable, charming man. (Pride and Prejudice by Jane Austen).
Grammar Glossary

C

Compound complement. Two or more words used as direct objects of the same verb, objects of the same preposition, predicate nominatives or predicate adjectives of the same verb, or indirect objects of the same understood preposition. Example: *I have a rosy sky and a green flowery Eden in my brain.* *(Jane Eyre by Charlotte Bronte).*

Compound-complex sentence. Two or more independent clauses and one or more subordinate clauses. Example: *It is an honest town once more, and the man will have to rise early that catches it napping again.* *(The Man That Corrupted Hadleyburg by Mark Twain).*

Compound noun. A noun composed of more than one word. Example: *The kiss was a turning-point in Jude’s career.* *(Jude the Obscure by Thomas Hardy).*

Compound preposition. A preposition composed of more than one word. Example: because of, on account of, in spite of, according to, instead of, out of. Example: *The sun came up upon the left, out of the sea came he!* *(The Rime of the Ancient Mariner by Samuel Taylor Coleridge).*

Compound sentence. A sentence consisting of two or more independent clauses. Example: *I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart.* *(Narrative of the Life of Frederick Douglass).*

Compound subject. Two or more subjects that share the same verb. Example: *Bartleby and I were alone.* *(Bartleby the Scrivener by Herman Melville).*

Compound verb. Two or more verbs that share the same subject. Example: *He rose, dressed, and went on deck.* *(Benito Cereno by Herman Melville).*

Conjunction. A word that connects words or groups of words. Examples: and, or, nor, but, yet, for, so. Example: *Every little while he locked me in and went down to the store, three miles, to the ferry, and traded fish and game for whisky, and fetched it home and got drunk and had a good time, and licked me.* *(Huckleberry Finn by Mark Twain).*

Contraction. A word formed by combining two words, using an apostrophe to replace any missing letters. Example: *Denmark’s a prison.* *(Hamlet by William Shakespeare).*

D

Dash. A punctuation mark used to set off abrupt change in thought, an appositive, a parenthetical expression or an appositive that contains commas. Example: *My brother fired – once – twice – and the booming of the gong ceased.* *(The Lagoon by Joseph Conrad).*

Declarative sentence. A sentence that makes a statement. Example: *I was born a slave on a plantation in Franklin County, Virginia.* *(Up From Slavery by Booker T. Washington).*
**GRAMMAR GLOSSARY**

**D**

**Demonstrative pronoun.** A pronoun used to point out a specific person, place, thing, or idea. Example: this, that, these, those. *This was the noblest Roman of them all.* (Julius Caesar by William Shakespeare).

**Dependent clause.** Another name for subordinate clause.

**Direct object.** A noun or pronoun that receives the action of the verb. Example: *I sound my barbaric *yawp* over the roofs of the world.* (Song of Myself by Walt Whitman).

**Direct quotation.** The exact words spoken. Quotation marks are used before and after a direct quotation. Example: “I have the advantage of knowing your habits, my dear Watson,” said he. (The Crooked Man by Arthur Conan Doyle).

**E**

**Elliptical clause.** A subordinate clause in which a word or words are omitted, but understood. Example: *I thought [that] the heart must burst.* (The Tell-Tale Heart by Edgar Allan Poe).

**Ellipsis.** A punctuation mark ( . . . ) indicating the omission of words or a pause. Example: “Oh! Ahab,” cried Starbuck... “See! Moby Dick seeks thee not.” (Moby Dick by Herman Melville).

**Essential phrase or clause.** Necessary to the meaning of a sentence and therefore not set off with commas. Also called restrictive. Example: *Ethan was ashamed of the storm of jealousy in his breast.* (Ethan Frome by Edith Wharton).

**Exclamation point.** A punctuation mark (!) used after an interjection and at the end of an exclamatory sentence. Example: Scrooge, having no better answer ready on the spur of the moment, said “Bah!” again; and followed it up with “Humbug!” (A Christmas Carol by Charles Dickens).

**Exclamatory sentence.** Expresses strong emotion and ends with an exclamation point. Example: *O Romeo, Romeo, brave Mercutio is dead!* (Romeo and Juliet by William Shakespeare).

**Expletive.** A word inserted in the subject position of a sentence that does not add to the sense of the thought. Example: *There is only one thing in the world worse than being talked about, and that is not being talked about.* (The Picture of Dorian Gray by Oscar Wilde).

**G**

**Gerund.** A verbal ending in *ing* used as a noun. Example: *Saying* is one thing, and *paying* is another. (The Mayor of Casterbridge by Thomas Hardy).

**Gerund phrase.** A gerund with all of its modifiers. Example: *The coming of daylight dispelled his fears, but increased his loneliness.* (White Fang by Jack London).
H

Helping verbs. A verb that precedes the main verb. Example: am, is, are, has have, had, shall, will, can, may, should, would, could might, must, do, did, does. And the Raven, never flitting, still is sitting, still is sitting on the pallid bust of Pallas just above my chamber door. (The Raven by Edgar Allan Poe).

Hyphen. Punctuation mark (-) used to divide words at the end of a line, between certain numbers (sixty-two), to separate compound nouns and adjectives, between some prefixes and suffixes and their root words. Example: Why didn’t you tell me there was danger in men-folk? (Tess of the D’Urbervilles by Thomas Hardy).

I

Imperative sentence. A sentence that gives a command or makes a request. Example: Fetch me the handkerchief! (Othello by William Shakespeare).

Indefinite pronoun. A word that refers to an unnamed person or thing. Example: All, any, anybody, anything, both each, either everybody, everyone everything, few, many, most, neither, nobody, none no one, nothing, others, several, some someone, something. By the pricking of my thumbs, something wicked this way comes. (Macbeth by William Shakespeare).

Independent clause. A clause that expresses a complete thought and can stand alone as a sentence. Example: The artist must possess the courageous soul that dares and defies. (The Awakening by Kate Chopin).

Indirect object. A noun or pronoun that precedes a direct object and answers the questions to or for whom? or to or for what? Example: The horse made me a sign to go in first. (Gulliver’s Travels by Jonathan Swift).

Infinitive. A verbal that begins with to that is used as a noun, adjective, or adverb. Example: to walk, to read, to imagine. I sold the watch to get the money to buy your combs. (The Gift of the Magi by O. Henry).

Infinitive phrase. An infinitive with its object and modifiers. Example: To see him leap and run and pursue me over hedge and ditch was the worst of nightmares. (Treasure Island by Robert Louis Stevenson).

Interjection. A word that is used to express strong feeling that is not related grammatically to the rest of the sentence. Example: Oh! No mortal could support the horror of that countenance. (Frankenstein by Mary Shelley).

Interrogative sentence. A sentence that asks a questions and ends with a question mark. Example: Is there no pity sitting in the clouds that sees into the bottom of my grief? (Romeo and Juliet by William Shakespeare).

Intransitive verb. A verb that does not require an object. Example: By degrees Rip’s awe and apprehension subsided. (Rip Van Winkle by Washington Irving).
GRAMMAR GLOSSARY

I

Inverted order. A sentence that does not follow the typical order of subject-verb-object. Example: *Work in the coal mine I always dreaded* (Up From Slavery by Booker T. Washington).

Irregular verb. A verb that does not form the past tense or past participle by adding *ed* or *d* to the present tense. Example: *But at night came his revelry: at night he closed his shutters, and made fast his doors, and drew out his gold.* (Silas Marner by Geroge Eliot).

L

Linking verb. A verb that links the subject with a predicate nominative or a predicate adjective. Example: *Miss Daisy Miller looked extremely innocent.* (Daisy Miller by Henry James).

Loose sentence. An independent clause followed by a dependent clause. Example: *I didn’t go shopping because it was raining.*

M

Modifiers. Words that describe or provide more meaning to a word. Modifiers include adjectives, adverbs, articles, prepositional phrases, verbals, and clauses.

N

Nominative pronoun. A pronoun used as a subject or predicate nominative. Example: *I am a man more sinned against than sinning.* (King Lear by William Shakespeare).

Nonessential phrase or clause. Not necessary to the meaning of a sentence and therefore set off with commas. Also called nonrestrictive. Example: *There stood, facing the open window, a comfortable, roomy armchair.* (The Story of an Hour by Kate Chopin).

Noun. A word that names a person, place, thing, or idea. Example: *This time he was aware that it was the club, but his madness knew no caution.* (The Call of the Wild by Jack London).

Noun clause. A subordinate clause used as a subject, direct object, object of a preposition, appositive, or predicate nominative. Example: *What saves us is efficiency – the devotion to efficiency.* (Heart of Darkness by Joseph Conrad).

O

Object of preposition. The noun or pronoun with its modifiers that follows a preposition. Example: *Along the Paris streets, the death-carts rumble hollow and harsh.* (A Tale of Two Cities by Charles Dickens).

Objective case. Pronouns used as direct objects, indirect objects, or as objects of a preposition. Example: *For he today that sheds his blood with me shall be my brother.* (Henry V by William Shakespeare).
GRAMMAR GLOSSARY

O

Objective complement. A noun or adjective that renames or describes a direct object. Example: O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams. (Hamlet by William Shakespeare).

P

Parallelism. Arranging words and phrases consistently to express similar ideas. Example: I like to hike, fishing, and swimming. (Incorrect) I like hiking, fishing, and swimming. (Correct).

Parenthetical expression. Words that are not grammatically related to the rest of a sentence, set off by parentheses (()). Example: He had passed his life in estimating people (it was part of the medical trade), and in nineteen cases out of twenty he was right. (Washington Square by Henry James).

Participial phrase. A participle with its modifiers and complements. Example: In the morning, looking into each other's faces, they read their fate. (The Outcasts of Poker Flat by Bret Harte).

Participle. A verbal ending in ing, ed, d, or an irregular form that is used as an adjective. Example: I am not in the giving vein today. (Richard III by William Shakespeare).

Parts of Speech. The parts of speech are verb, noun, adjective, adverb, preposition, pronoun, interjection, and conjunction.

Passive voice. Indicates that the subject receives the action of the verb in a sentence. Example: The red sun was pasted in the sky like a wafer. (The Red Badge of Courage by Stephen Crane).

Period. A punctuation mark (.) used at the end of a declarative sentence or an abbreviation. Example: Such are the true facts of the death of Dr. Grimesby Roylott, of Stoke Moran. (The Adventure of the Speckled Band by Arthur Conan Doyle).

Periodic sentence. A dependent clause followed by an independent clause. Example: Because it was raining, I didn’t go shopping.

Personal pronoun. Refers to a particular person, place, thing, or idea. Example: I, me, we, us, you, he, him, she, her, it, they, them.

Phrase. A group of related words that do not have a subject or a verb. Example: Climbing to a high chamber, in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears. (A Tale of Two Cities by Charles Dickens).

Possessive pronoun. A pronoun form used to show ownership. Example: my, mine, our, ours, your, yours, his, hers, its, their, theirs. My Intended, my ivory, my station, my river, my – everything belonged to him. (Heart of Darkness by Joseph Conrad).

Predicate. A group of word or words that tells something about the subject. Example: Joe laid his hand upon my shoulder with the touch of a woman. (Great Expectations by Charles Dickens).
**GRAMMAR GLOSSARY**

**P**

**Predicate adjective.** An adjective that modifies the subject in a sentence with a linking verb. Example: *No one is so thoroughly superstitious as the godless man.* *(Uncle Tom’s Cabin by Harriet Beecher Stowe).*

**Predicate nominative.** A noun or pronoun that identifies, renames, or explains the subject in a sentence with a linking verb. Example: *The scarlet letter was her passport into regions where other women dared not tread.* *(The Scarlet Letter by Nathaniel Hawthorne).*

**Prefix.** A word part added to the beginning of a word to change its basic meaning. Example: *Do your work and you shall reinforce yourself.* *(Self-Reliance by Ralph Waldo Emerson).*

**Preposition.** A word that shows the relationship between a noun or pronoun and another word in a sentence. Example: *I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body.* *(Frankenstein by Mary Shelley).*

**Prepositional phrase.** A group of words that begins with a preposition, ends with a noun or pronoun, and is used as an adjective or an adverb. Example: *The mass of men lead lives of quiet desperation.* *(Walden by Henry David Thoreau).*

**Pronoun.** A word that takes the place of one or more nouns. Example: *Do all men kill the things they do not love?* *(The Merchant of Venice by William Shakespeare).*

**Proper adjective.** A capitalized adjective formed from a proper noun. Example: *I changed to the Illinois edge of the island to see what luck I could have, and I warn’t disappointed.* *(Huckleberry Finn by Mark Twain).*

**Proper noun.** A capitalized noun that names a particular person, place, thing, or idea. Example: *This is Inspector Newcomen of Scotland Yard.* *(Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson).*

**Punctuation.** Punctuation marks include apostrophe, colon, comma, dash, ellipsis, exclamation point, hyphen, period, question mark, quotation marks, and semicolon.

**Q**

**Question mark.** A punctuation mark (?) used to indicate a question or to end an interrogative sentence. Example: *Who in the rainbow can show the line where the violet tint ends and the orange tint begins?* *(Billy Budd by Herman Melville).*

**Quotation mark.** Punctuation mark (‘) used to enclose a quotation or title within a quotation. Example: *“There’s a charming piece of music by Handel called ‘The Harmonious Blacksmith.’”* *(Great Expectations by Charles Dickens).*
GRAMMAR GLOSSARY

Q

Quotation marks. Punctuation mark (“”) used at the beginning and end of a direct quotation, to enclose titles of art works, chapters, articles, short stories, poems, songs, and other parts of books or magazines. Example: Here in Milan, in an ancient tumbledown ruin of a church, is the mournful wreck of the most celebrated painting in the world – “The Last Supper,” by Leonardo da Vinci. (The Innocents Abroad by Mark Twain).

R

Reflexive pronoun. A pronoun formed by adding self or selves to a personal pronoun. Example: myself, yourself, himself, herself, itself, ourselves, yourselves, themselves. The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings. (Julius Caesar by William Shakespeare).

Regular verb. A verb that forms its past tense and past participle by adding ed or d to the present tense. Example: He ordered me like a dog, and I obeyed like a dog. (David Copperfield by Charles Dickens).

Relative pronoun. A pronoun that relates an adjective clause to its antecedent. Example: who, whom, whose, which, that. Note: Adjective clauses sometimes begin with where and when. Example: There was things which he stretched, but mainly he told the truth. (Huckleberry Finn by Mark Twain).

Restrictive phrase or clause. Another name for essential phrase or clause.

S

Salutation. The opening greeting that comes before the body of a letter. Use a comma after the salutation in a friendly letter and a colon after the salutation in a business letter. My Dear Victor, (Frankenstein by Mary Shelley).

Semicolon. A punctuation mark (;) used to separate the independent clauses of a compound sentence that are not joined by conjunctions, before certain transitional words (however, furthermore, moreover, therefore, etc.), and between items in a series if the items contain commas. Example: Cowards die many times before their deaths; the valiant never taste of death but once. (Julius Caesar by William Shakespeare).

Sentence. A group of words with a subject and a verb that expresses a complete thought. Example: The odor of the sharp steel forced itself into my nostrils. (The Pit and the Pendulum by Edgar Allan Poe).

Sentence fragment. A group of words that lacks either a subject or a verb that does not express a complete thought. Example: Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! (A Christmas Carol by Charles Dickens).

Series. Three or more words or phrases in succession separated by commas or semicolons. Example: At a table he sat and consumed beefsteak, flapjacks, doughnuts, and pie. (The Cop and the Anthem by O. Henry).
GRAMMAR GLOSSARY

S

Simple predicate. The verb. The main word or phrase in the complete predicate. Example: This cold night will turn us all to fools and madmen. (King Lear by William Shakespeare).

Simple sentence. A sentence that is one independent clause. Example: Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. (Tom Sawyer by Mark Twain).

Subject. A word or group of words that names the person, place, thing, or idea the sentence is about. Example: A long, low moan, indescribably sad, swept over the moor. (The Hound of the Baskervilles by Arthur Conan Doyle).

Subordinate clause. A clause that cannot stand alone as a sentence because it does not express a complete thought. Also called a dependent clause. Example: As Ichabod approached this fearful tree, he began to whistle. (The Legend of Sleepy Hollow by Washington Irving).

Suffix. A word part added to the end of a word that changes its meaning. Example: A minority is powerless while it conforms to the majority. (Civil Disobedience by Henry David Thoreau).

T

Tense. The form a verb takes to show time. Example: present, past, future, present perfect, past perfect, and future perfect. Example: We will have rings and things and fine array. (The Taming of the Shrew by William Shakespeare).

Transitive verb. An action verb that requires an object. Example: Vanity, working on a weak head, produces every sort of mischief. (Emma by Jane Austen).

U

Understood subject. A subject that is understood rather than stated. Example: [You] Give me the worst first. (A Tale of Two Cities by Charles Dickens).

V

Verb. A word or words that show the action in the sentence and tell what the subject is doing. Example: A girl learns many things in a New England village. (The House of the Seven Gables by Nathaniel Hawthorne).

Verbal. A verb form used as some other part of speech. The three verbals are: participles, gerunds, and infinitives.

Verbal phrase. The main verb plus one or more helping verbs. Example: would have made, will be going, should do. After such a fall as this, I shall think nothing of tumbling downstairs! (Alice’s Adventures in Wonderland by Lewis Carroll).