

GRAMMARDOG SAMPLE EXERCISES

PARTS OF SPEECH

Lord of the Flies by William Golding

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

Verb	Preposition
Noun	Pronoun
Adjective	Interjection
Adverb	Conjunction

1. The fair boy was peering at the reef through screwed-up eyes.

- | | |
|------------------------------------|---------------------------------------|
| <input type="checkbox"/> Verb | <input type="checkbox"/> Preposition |
| <input type="checkbox"/> Noun | <input type="checkbox"/> Pronoun |
| <input type="checkbox"/> Adjective | <input type="checkbox"/> Interjection |
| <input type="checkbox"/> Adverb | <input type="checkbox"/> Conjunction |

2. Ralph stood, one hand against a grey trunk, and screwed up his eyes against the shimmering water.

- | | |
|------------------------------------|---------------------------------------|
| <input type="checkbox"/> Verb | <input type="checkbox"/> Preposition |
| <input type="checkbox"/> Noun | <input type="checkbox"/> Pronoun |
| <input type="checkbox"/> Adjective | <input type="checkbox"/> Interjection |
| <input type="checkbox"/> Adverb | <input type="checkbox"/> Conjunction |

3. He jumped down from the terrace.

- | | |
|------------------------------------|---------------------------------------|
| <input type="checkbox"/> Verb | <input type="checkbox"/> Preposition |
| <input type="checkbox"/> Noun | <input type="checkbox"/> Pronoun |
| <input type="checkbox"/> Adjective | <input type="checkbox"/> Interjection |
| <input type="checkbox"/> Adverb | <input type="checkbox"/> Conjunction |

4. The fat boy lowered himself over the terrace and sat down carefully, using the edge as a seat.

- | | |
|------------------------------------|---------------------------------------|
| <input type="checkbox"/> Verb | <input type="checkbox"/> Preposition |
| <input type="checkbox"/> Noun | <input type="checkbox"/> Pronoun |
| <input type="checkbox"/> Adjective | <input type="checkbox"/> Interjection |
| <input type="checkbox"/> Adverb | <input type="checkbox"/> Conjunction |

PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

The Call of the Wild by Jack London

Read the following passage and decide which type of error, if any, appears in each underlined section. **ALERT: Before answering each question, look back at the entire passage. Note where sentences begin and end, where quotation marks begin and end, where questions begin and end, and where a series begins and ends. Always double-check.**

- Spelling
- Capitalization
- Punctuation
- No Error

PASSAGE 1

Buck saw money pass between (1) them, and was not surprised when curly, a good-natured (2) newfoundland, and he were led away by the (3) little weazened man. That was the last he saw of the man in the red swaeter, and as Curly and he (4) looked at receding Seattle from, the deck of the (5) narwhal, it was the last he saw of the warm (6) Southland.

1. Buck saw money pass between

- Spelling
- Punctuation
- Capitalization
- No error

2. not surprised when curly, a good-natured

- Spelling
- Punctuation
- Capitalization
- No error

3. newfoundland, and he were led away by the

- Spelling
- Punctuation
- Capitalization
- No error

4. the man in the red swaeter, and as Curly and he

- Spelling
- Punctuation
- Capitalization
- No error

SIMPLE, COMPOUND, AND COMPLEX SENTENCES

The Adventures of Huckleberry Finn by Mark Twain

Label each of the following sentences:

- Simple
- Complex
- Compound
- Compound Complex

1. There was things which he stretched, but mainly he told the truth.

- Simple
- Complex
- Compound
- Compound Complex

2. When we was passing by the kitchen, I fell over a root and made a noise.

- Simple
- Complex
- Compound
- Compound Complex

3. So we unhitched a skiff and pulled down the river two mile and a half, to the big scar on the hillside, and went ashore.

- Simple Complex
 Compound Compound Complex

4. “He used to lay drunk with the hogs in the tanyard, but he hain’t been seen in these parts for a year or more.”

- Simple Complex
 Compound Compound Complex

COMPLEMENTS

Julius Caesar by William Shakespeare

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

Direct Object	Predicate Adjective
Indirect Object	Object of Preposition
Predicate Nominative	

1. Beware the ides of March.

- Direct Object Predicate Adjective
 Indirect Object Object of Preposition
 Predicate Nominative

2. Vexed I am of late with passions of some difference, conceptions only proper to myself, which give some soil, perhaps, to my behaviors . . .

- Direct Object Predicate Adjective
 Indirect Object Object of Preposition
 Predicate Nominative

3. Calpurnia’s cheek is pale, and Cicero looks with such ferret and such fiery eyes as we have seen him in the Capitol, being crossed in conference by some senators.

- Direct Object Predicate Adjective
 Indirect Object Object of Preposition
 Predicate Nominative

4. Who offered him the crown?

- Direct Object Predicate Adjective
 Indirect Object Object of Preposition
 Predicate Nominative

PHRASES

Short Stories by Nathaniel Hawthorne
The Minister's Black Veil

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

Participle
Gerund

Preposition
Infinitive

Appositive

1. The first glimpse of the clergyman's figure was the signal for the bell to cease its summons.

- Participle Appositive Infinitive
 Gerund Preposition

2. Mr. Hooper, a gentlemanly person, of about thirty, though still a bachelor, was dressed with due clerical neatness . . .

- Participle Appositive Infinitive
 Gerund Preposition

3. Few could refrain from twisting their heads towards the door . . .

- Participle Appositive Infinitive
 Gerund Preposition

4. But that piece of crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them.

- Participle Appositive Infinitive
 Gerund Preposition

VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Great Expectations by Charles Dickens

Identify the underlined verbals and verbal phrases in the following sentences:

Gerund Participle Infinitive

Also indicate the usage of the verbal by labeling the word or phrase:

Subject Adjective
Direct Object Adverb
Predicate Nominative Object of Preposition

1. Chokings and nervous jerkings, however, are nothing new to me when I think with anxiety of those I love.

- Gerund Participle Infinitive
- Subject Direct Object
 Predicate Nominative Adjective
 Adverb Object of Preposition

4. It was fit that I should live on rice, mainly, who loved so well the philosophy of India.

- | | |
|---|--|
| <input type="checkbox"/> Subject | <input type="checkbox"/> Direct Object |
| <input type="checkbox"/> Adjective | <input type="checkbox"/> Adverb |
| <input type="checkbox"/> Predicate Nominative | <input type="checkbox"/> Object of Preposition |

STYLE: FIGURATIVE LANGUAGE

Moby Dick by Herman Melville

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

- | | |
|-----------------|--------------|
| Personification | Metaphor |
| Simile | Onomatopoeia |

1. Posted like silver sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries.

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Personification | <input type="checkbox"/> Metaphor |
| <input type="checkbox"/> Simile | <input type="checkbox"/> Onomatopoeia |

2. “Crack, crack, old ship! so long as thou crackest, thou holdest!”

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Personification | <input type="checkbox"/> Metaphor |
| <input type="checkbox"/> Simile | <input type="checkbox"/> Onomatopoeia |

3. The starred and stately nights seemed haughty dames in jeweled velvets, nursing at home in lonely pride, the memory of their absent conquering Earls, the golden helmeted suns!

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Personification | <input type="checkbox"/> Metaphor |
| <input type="checkbox"/> Simile | <input type="checkbox"/> Onomatopoeia |

4. For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life.

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Personification | <input type="checkbox"/> Metaphor |
| <input type="checkbox"/> Simile | <input type="checkbox"/> Onomatopoeia |

STYLE: POETIC DEVICES

The Rhyme of the Ancient Mariner by Samuel Taylor Coleridge

Identify the poetic devices in the following sentences by labeling the underlined words:

- | | |
|--------------|------------|
| Assonance | Repetition |
| Consonance | Rhyme |
| Alliteration | |

1. The ship was cheered, the harbour cleared, merrily did we drop below the kirk, below the hill, below the lighthouse top.

- Assonance Repetition
- Consonance Rhyme
- Alliteration

2. And he shone bright, and on the right went down into the sea.

- Assonance Repetition
- Consonance Rhyme
- Alliteration

3. The fair breeze blew, the white foam flew, the furrow followed free.

- Assonance Repetition
- Consonance Rhyme
- Alliteration

4. And we did speak only to break the silence of the sea!

- Assonance Repetition
- Consonance Rhyme
- Alliteration

STYLE: SENSORY IMAGERY

Hound of the Baskervilles by Charles Dickens

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

Sight	Taste	Touch
Sound	Smell	

1. He was a very tall, thin man, with a long nose like a beak, which jutted out between two keen, gray eyes, set closely together and sparkling brightly from behind a pair of gold-rimmed glasses.

- Sight Taste Touch
- Sound Smell

2. He leaned back, put his fingertips together, and assumed his most impassive and judicial expression.

- Sight Taste Touch
- Sound Smell

3. As I entered, however, my fears were set at rest, for it was the acrid fumes of strong coarse tobacco which took me by the throat and set me coughing.

- Sight Taste Touch
- Sound Smell

4. “My body has remained in this armchair and has, I regret to observe, consumed in my absence two large pots of coffee and an incredible amount of tobacco.”

- Sight Taste Touch
- Sound Smell

STYLE: ALLUSIONS

Tess of the D'Urbervilles by Thomas Hardy

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

Historical Literary
Mythological Folklore/Superstition
Religious

1. But she knew that was only because, like Peter the Great in a shipwright's yard, he was studying what he wanted to know.

- Historical Religious Folklore/Superstition
 Mythological Literary

2. He would become an American or Australian Abraham, commanding like a monarch his flocks and his herds, his spotted and ring-straked, his men-servants and his maids.

- Historical Religious Folklore/Superstition
 Mythological Literary

3. He called her Artemis, Demeter, and other fanciful names half teasingly, which she did not like because she did not understand them.

- Historical Religious Folklore/Superstition
 Mythological Literary

4. Though not cold-natured, he was rather bright than hot – less Byronic than Shelleyan; could love desperately, but with a love more especially inclined to the imaginative and ethereal . . .

- Historical Religious Folklore/Superstition
 Mythological Literary

STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Heart of Darkness by Joseph Conrad

Read the following passage (*From Chapter I*) the first time through for meaning. Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 “A slight clinking behind me made me turn my head. Six black men
2 advanced in a file, toiling up the path. They walked erect and slow,
3 balancing small baskets full of earth on their heads, and the clink kept
4 time with their footsteps. Black rags were wound round their loins, and
5 the short ends behind waggled to and fro like tails. I could see every rib,
6 the joints of their limbs were like knots in a rope; each had an iron collar
7 on his neck, and all were connected together with a chain whose bights
8 swung between them, rhythmically clinking. Another report from the cliff
9 made me think suddenly of that ship of war I had seen firing into a
10 continent. It was the same kind of ominous voice; but these men could by

11 no stretch of imagination be called enemies. They were called criminals,
12 and the outraged law, like the bursting shells, had come to them, an
13 insoluble mystery from the sea. All their meager breasts panted together,
14 the violently dilated nostrils quivered, the eyes stared stonily uphill. They
15 passed me within six inches, without a glance, with that complete
16 deathlike indifference of unhappy savages. Behind this raw matter one of
17 the reclaimed, the product of the new forces at work, strolled
18 despondently, carrying a rifle by its middle. He had a uniform jacket with
19 one button off, and seeing a white man on the path, hoisted his weapon to
20 his shoulder with alacrity. This was simple prudence, white men being so
21 much alike at a distance that he could not tell who I might be. He was
22 speedily reassured, and with a large, white, rascally grin, and a glance at
23 his charge, seemed to take me into partnership in his exalted trust. After
all, I also was a part of the great cause of these high and just proceedings.”

1. The underlined words in Lines 4 and 5 are an example of . . .

- Assonance
- Consonance
- Alliteration

2. Lines 5 and 6 contain examples of . . .

- Metaphor
- Simile
- Personification

3. Lines 12 and 13 contain examples of . . .

- metaphor and simile
- analogy and metaphor
- simile and analogy

4. All of the following lines are parallel in meaning EXCEPT . . .

- and all were connected together* (Line 7)
- All their meager breasts panted together* (Line 13)
- white men being so alike at a distance* (Line 19-20)
- seemed to take me into partnership* (Line 22)