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grammar, style, and proofreading exercises

# **The Grammar dog Guide to Lord of the Flies by William Golding**

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

## About Grammartog

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

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

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



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**LORD OF THE FLIES** by William Golding – Grammar and Style

*All exercises use sentences from the novel.*

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**EXERCISE 5            COMPLEMENTS**

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

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

- \_\_\_1.            “This is an island. At least I think it’s an island.”
  
- \_\_\_2.            The fair boy began to pick his way as casually as possible toward the water.
  
- \_\_\_3.            “And I’ve been wearing specs since I was three.”

**EXERCISE 6            PHRASES**

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

par = participial

ger = gerund

inf = infinitive

appos = appositive

prep = prepositional

- \_\_\_1.            He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.
  
- \_\_\_2.            The fair boy was peering at the reef through screwed-up eyes.
  
- \_\_\_3.            “My auntie told me not to run,” he explained, “on account of my asthma.”

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

p = personification

s = simile

m = metaphor

o = onomatopoeia

- \_\_\_1.            The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph’s left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.
  
- \_\_\_2.            Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy. “Sche-aa-ow!”
  
- \_\_\_3.            Ralph did a surface dive and swam under water with his eyes open; the sandy edge of the pool loomed up like a hillside.

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. historical      b. religious      c. literary      d. military      e. science and technology*

- \_\_\_1.      “I could swim when I was five. Daddy taught me. He’s a commander in the Navy.”
- \_\_\_2.      “Didn’t you hear what the pilot said? About the atom bomb?”
- \_\_\_3.      “He’s always throwing a faint,” said Merridew. “He did in Gib; and Addis; and at matins over the precentor.”

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

Read the following passage the first time through for meaning. (From Chapter 3)

Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced swiftly round to confirm that he was utterly alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurrations of the blood.

Simon dropped the screen of leaves back into place. The slope of the bars of honey-colored sunlight decreased; they slid up the bushes, passed over the green candle-like buds, moved toward the canopy, and darkness thickened under the trees. With the fading of the light the riotous colors died and the heat and urgency cooled away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose delicately to meet the open air.

Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.

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 Simon paused. He looked over his shoulder as Jack had done at the close ways behind him and glanced
- 2 swiftly around to confirm that he was utterly alone. For a moment his movements were almost furtive. Then
- 3 he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that
- 4 he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in

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5 a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked  
6 out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot  
7 air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the  
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10 undertone less perceptible than the susurrant of the blood.

11 Simon dropped the screen of leaves back into place. The slope of the bars of honey-colored sunlight decreased;  
12 they slid up the bushes, passed over the green candle-like buds, moved toward the canopy, and darkness  
13 thickened under the trees. With the fading of the light the riotous colors died and the heat and urgency cooled  
14 away. The candle-buds stirred. Their green sepals drew back a little and the white tips of the flowers rose  
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16 Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out,  
17 submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds  
18 opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent  
19 spilled out into the air and took possession of the island.

- \_\_\_ 1.        Lines 16 through 19 describe an analogy between dusk and
- a. the blossoming of a flower
  - b. the incoming tide
  - c. the appearance of stars
  - d. the disappearance of light
- \_\_\_ 2.        ALL of the following images are parallel in meaning EXCEPT . . .
- a. *bright fantastic birds* (Line 8)
  - b. *gaudy butterflies* (Line 6)
  - c. *wide white flowers* (Line 18)
  - d. *riotous colors* (Line 13)
- \_\_\_ 3.        ALL of the following images are described using personification EXCEPT . . .
- a. darkness    b. scent    c. evening    d. sunlight