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grammar, style, and proofreading exercises

**The Grammar Dog Guide to  
The Innocents  
Abroad  
by Mark Twain**

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

## About Grammartdog

Grammartdog 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 Grammartdog.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.

Grammartdog'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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**THE INNOCENTS ABROAD** by Mark Twain – Grammar and Style  
All exercises use sentences from the novel.

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**SAMPLE EXERCISES - THE INNOCENTS ABROAD** by Mark Twain

**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.            “I do not know a spot on the globe which so much astonishes and delights upon first arrival as Madeira.”
  
- \_\_\_ 2.            The ship will at all times be a home, where the excursionists, if sick, will be surrounded by kind friends, and have all possible comfort and sympathy.
  
- \_\_\_ 3.            I then paid the balance of my passage money.

**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.            Passengers who may wish to extend the time at Paris can do so, and, passing down through Switzerland, rejoin the steamer at Genoa.
  
- \_\_\_ 2.            The next point of interest will be Palermo, the most beautiful city of Sicily, which will be reached in one night from Naples.
  
- \_\_\_ 3.            Should contagious sickness exist in any of the ports named in the program, such ports will be passed, and others of interest substituted.

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

*p* = personification

*s* = simile

*m* = metaphor

*o* = onomatopoeia

*h* = hyperbole

- \_\_\_ 1.            Groups of excursionists, arrayed in unattractive traveling costumes, were moping about in a drizzling rain and looking as droopy and woebegone as so many molting chickens.
  
- \_\_\_ 2.            The flag made an effort to wave, and failed.
  
- \_\_\_ 3.            . . . the irrepressible muleteers scampered at our heels through the main street, goading the donkeys, shouting the everlasting “Sekki-yah,” and singing “John Brown’s Body” in ruinous English.

**SAMPLE EXERCISES - THE INNOCENTS ABROAD** by Mark Twain

**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. history      b. mythology      c. religion      d. literature      e. folklore/superstition*

- \_\_\_ 1.      Oxen tread the wheat from the ear, after the fashion prevalent in the time of Methuselah.
- \_\_\_ 2.      Here is a wall that was old when Columbus discovered America.
- \_\_\_ 3.      Here is a crumbling wall that was old . . . when Charlemagne and his paladins beleaguered enchanted castles and battled giants and genii in the olden time.

**THE INNOCENTS ABROAD** by Mark Twain – Grammar and Style

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

Read the following passage the first time through for meaning.

We are getting foreignized rapidly and with facility. We are getting reconciled to halls and bedchambers with unhome-like stone floors and no carpets – floors that ring to the tread of one’s heels with a sharpness that is death to sentimental musing. We are getting used to tidy, noiseless waiters, who glide hither and thither, and hover about your back and your elbows like butterflies, quick to comprehend orders, quick to fill them; thankful for a gratuity without regard to the amount; and always polite – never otherwise than polite. That is the strangest curiosity yet – a really polite hotel waiter who isn’t an idiot. We are getting used to driving right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers, and in the midst also of parties of gentlemen sitting quietly reading the paper and smoking. We are getting used to ice frozen by artificial process in ordinary bottles – the only kind of ice they have here. We are getting used to all these things, but we are not getting used to carrying our own soap. We are sufficiently civilized to carry our own combs and toothbrushes, but this thing of having to ring for soap every time we wash is new to us and not pleasant at all. We think of it just after we get our heads and faces thoroughly wet or just when we think we have been in the bathtub long enough, and then, of course, an annoying delay follows. These Marseillaises make Marseillaise hymns and Marseilles vests and Marseilles soap for all the world, but they never sing their hymns or wear their vests or wash with their soap themselves. (From Chapter 11)

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 We are getting foreignized rapidly and with facility. We are getting reconciled to halls and
- 2 bedchambers with unhome-like stone floors and no carpets – floors that ring to the tread of
- 3 one’s heels with a sharpness that is death to sentimental musing. We are getting used to tidy,

**SAMPLE EXERCISES - THE INNOCENTS ABROAD by Mark Twain**

4 noiseless waiters, who glide hither and thither, and hover about your back and your elbows  
5 like butterflies, quick to comprehend orders, quick to fill them; thankful for a gratuity without  
6 regard to the amount; and always polite – never otherwise than polite. That is the strangest  
7 curiosity yet – a really polite hotel waiter who isn't an idiot. We are getting used to driving  
8 right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers,  
9 and in the midst also of parties of gentlemen sitting quietly reading the paper and smoking.  
10 We are getting used to ice frozen by artificial process in ordinary bottles – the only kind of ice  
11 they have here. We are getting used to all these things, but we are not getting used to carrying  
12 our own soap. We are sufficiently civilized to carry our own combs and toothbrushes, but this  
13 thing of having to ring for soap every time we wash is new to us and not pleasant at all. We  
14 think of it just after we get our heads and faces thoroughly wet or just when we think we have  
15 been in the bathtub long enough, and then, of course, an annoying delay follows. These  
16 Marseillaises make Marseillaise hymns and Marseilles vests and Marseilles soap for all the  
17 world, but they never sing their hymns or wear their vests or wash with their soap themselves.

- \_\_\_1.       The use of *We are getting* in Lines 1-11 is an example of . . .  
a. antimetabole   b. antiphrasis   c. anadiplosis   d. anaphora
- \_\_\_2.       Line 5 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_3.       Lines 16-17 are an example of . . .  
a. irony   b. anecdote   c. analogy   d. allegory