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grammar, style, and proofreading exercises

**The Grammar Dog Guide to
The Prince and
the Pauper
by Mark Twain**

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

About Gramwardog

Gramwardog 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 Gramwardog.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.

Gramwardog'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 PRINCE AND THE PAUPER by Mark Twain – Grammar and Style
All exercises use sentences from the novel.

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SAMPLE EXERCISES - THE PRINCE AND THE PAUPER 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. They were good-hearted girls, unclean, clothed in rags, and profoundly ignorant.
- ___2. But the father and the grandmother were a couple of fiends.
- ___3. Father Andrew also taught Tom a little Latin, and how to read and write; and would have done the same with the girls, but they were afraid of the jeers of their friends, who could not have endured such a queer accomplishment in them.

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. There was no talk in all England but of the new baby, Edward Tudor, Prince of Wales, who lay lapped in silks and satins, unconscious of all this fuss, and not knowing that great lord and ladies were tending him . . .
- ___2. The windows were small, glazed with little diamond-shaped panes, and they opened outward, on hinges, like doors.
- ___3. The mother and father had a sort of bedstead in the corner; but Tom, his grandmother, and his two sisters, Bet and Nan, were not restricted – they had all the floor to themselves, and might sleep where they chose.

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. The houses were of wood, with the second story projecting over the first, and the third sticking its elbows out beyond the second.
- ___2. He and his tribe were swallowed up in that swarming hive of humanity, and hopelessly separated from each other in an instant.
- ___3. “Shake off this gruesome dream. Call back thy poor wandering memory.”

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

a. historical b. London sites c. religious d. folklore/superstition

- ___1. On the same day another English child was born to a rich family of the name of Tudor, who did want him.
- ___2. There was no talk in all England but of the new baby, Edward Tudor, Prince of Wales, who lay lapped in silks and satins, unconscious of all this fuss . . .
- ___3. . . . so he put in a good deal of his time listening to good Father Andrew's charming old tales and legends about giants and fairies, dwarfs, and genii, and enchanted castles, and gorgeous kings and princes.

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

After a considerable time – he could not tell how long – his senses struggled to a half-consciousness, and as he lay with closed eyes vaguely wondering where he was and what had been happening, he noted a murmurous sound, the sullen beating of rain upon the roof. A snug sense of comfort stole over him, which was rudely broken, the next moment, by a chorus of piping cackles and coarse laughter. It startled him disagreeably, and he unmuffled his head to see whence this interruption proceeded. A grim and unsightly picture met his eye. A bright fire was burning in the middle of the floor, at the other end of the barn; and around it, and lit weirdly up by the red glare, lolled and sprawled the motliest company of tattered gutterscum and ruffians, of both sexes, he had ever read or dreamed of. There were huge, stalwart men, brown with exposure, long-haired, and clothed in fantastic rags; there were middle-sized youths, of truculent countenance, and similarly clad; there were blind mendicants, with patched or bandaged eyes; crippled ones, with wooden legs and crutches; there was a villain-looking peddler with his pack; a knife-grinder, a tinker, and a barber-surgeon, with the implements of their trades; some of the females were hardly grown girls, some were at prime, some were old and wrinkled hags, and all were loud, brazen, foul-mouthed; and all soiled and slatternly; there were three sore-faced babies; there were a couple of starveling curs, with strings about their necks, whose office was to lead the blind. (Chapter XVII)

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 After a considerable time – he could not tell how long -- his senses struggled to a half-consciousness, and as
- 2 he lay with closed eyes vaguely wondering where he was and what had been happening, he noted a
- 3 murmurous sound, the sullen beating of rain upon the roof. A snug sense of comfort stole over him, which
- 4 was rudely broken, the next moment, by a chorus of piping cackles and coarse laughter. It startled him
- 5 disagreeably, and he unmuffled his head to see whence this interruption proceeded. A grim and unsightly

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6 picture met his eye. A bright fire was burning in the middle of the floor, at the other end of the barn; and
7 around it, and lit weirdly up by the red glare, lolloped and sprawled the motliest company of tattered gutterscum
8 and ruffians, of both sexes, he had ever read or dreamed of. There were huge, stalwart men, brown with
9 exposure, long-haired, and clothed in fantastic rags; there were middle-sized youths, of truculent countenance,
10 and similarly clad; there were blind mendicants, with patched or bandaged eyes; crippled ones, with wooden
11 legs and crutches; there was a villain-looking peddler with his pack; a knife-grinder, a tinker, and a barber-
12 surgeon, with the implements of their trades; some of the females were hardly grown girls, some were at
13 prime, some were old and wrinkled hags, and all were loud, brazen, foul-mouthed; and all soiled and
14 slatternly; there were three sore-faced babies; there were a couple of starveling curs, with strings about
15 their necks, whose office was to lead the blind.

- ___1. The crowd in the passage is described in all of the following ways EXCEPT . . .
- a. According to age
 - b. According to religion
 - c. According to size
 - d. According to occupation
- ___2. The PREDOMINANT sensory imagery in the passage is . . .
- a. sight and sound
 - b. sight and touch
 - c. touch and sound
- ___3. All of the following descriptions are parallel in meaning EXCEPT . . .
- a. *piping cackles and coarse laughter* (Line 4)
 - b. *tattered gutterscum and ruffians* (Lines 7-8)
 - c. *villain-looking peddler* (Line 11)
 - d. *the implements of their trades* (Line 12)