

# 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)