



The Grammar Dog Guide to The Awakening

by Kate Chopin

**All quizzes 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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TABLE OF CONTENTS

Exercise 1	--	Parts of Speech <i>25 multiple choice questions</i>	... 5
Exercise 2	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>	... 7
Exercise 3	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i>	... 8
Exercise 4	--	Simple, Compound, Complex Sentences <i>25 multiple choice questions</i>	... 9
Exercise 5	--	Complements <i>25 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i>	... 11
Exercise 6	--	Phrases <i>25 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i>	... 13
Exercise 7	--	Verbals: Gerunds, Infinitives, and Participles <i>25 multiple choice questions</i>	... 15
Exercise 8	--	Clauses <i>25 multiple choice questions</i>	... 17

TABLE OF CONTENTS

Exercise 9	--	Style: Figurative Language <i>25 multiple choice questions on metaphor, simile, personification, and onomatopoeia</i>	... 19
Exercise 10	--	Style: Poetic Devices <i>25 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i>	... 21
Exercise 11	--	Style: Sensory Imagery <i>20 multiple choice questions</i>	... 23
Exercise 12	--	Style: Allusions and Symbols <i>20 multiple choice questions on literary, religious, historical, and folklore allusions</i>	... 25
Exercise 13	--	Style: Literary Analysis – Selected Passage 1 <i>6 multiple choice questions</i>	... 27
Exercise 14	--	Style: Literary Analysis – Selected Passage 2 <i>6 multiple choice questions</i>	... 29
Exercise 15	--	Style: Literary Analysis – Selected Passage 3 <i>6 multiple choice questions</i>	... 31
Exercise 16	--	Style: Literary Analysis – Selected Passage 4 <i>6 multiple choice questions</i>	... 33
Answer Key	--	Answers to Exercises 1-16	... 35
Glossary	--	Grammar Terms	... 37
Glossary	--	Literary Terms	... 47

SAMPLE EXERCISES - THE AWAKENING by Kate Chopin

EXERCISE 5 COMPLEMENTS

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

d.o. = direct object i.o. = indirect object p.n. = predicate nominative p.a. = predicate adjective
o.p. = object of preposition

- _____ 1. The Sunday papers had not yet reached Grand Isle.
- _____ 2. Some young people were out under the water oaks playing croquet.
- _____ 3. Mrs. Pontellier's eyes were quick and bright; they were a yellowish brown, about the color of her hair.

EXERCISE 6 PHRASES

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

par = participle ger = gerund inf= infinitive appos = appositive prep = preposition

- _____ 1. Mr. Pontellier, unable to read his newspaper with any degree of comfort, arose with an expression and an exclamation of disgust.
- _____ 2. She was a fresh, pretty woman, clad always in white with elbow sleeves.
- _____ 3. When they reached the cottage, the two seated themselves with some appearance of fatigue upon the upper step of the porch, facing each other, each leaning against a supporting post.

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. You were always there under my feet, like a troublesome cat.
- _____ 2. Meanwhile Robert, addressing Mrs. Pontellier, continued to tell of his one time hopeless passion for Madame Ratignolle, of sleepless nights, of consuming flames till the very sea sizzled when he took his daily plunge.
- _____ 3. The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation.

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EXERCISE 12 STYLE: ALLUSIONS

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

a. folk tales/legends b. mythological c. religious d. geographical e. historical f. musical

- _____ 1. Now, flanked by its dozen or more cottages, which were always filled with exclusive visitors from the "Quartier Francais," it enabled Madame Lebrun to maintain the easy and comfortable existence which appeared to be her birthright.

- _____ 2. Mrs. Pontellier talked about her father's Mississippi plantation and her girlhood home in the old Kentucky blue-grass country.

- _____ 3. Mrs. Pontellier liked to sit and gaze at her fair companion as she might look upon a faultless Madonna.

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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

It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like a mournful lullaby upon the night.

The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. She was holding the back of her chair with one hand, her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit and self-understood.

An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding her husband, lamenting at Fate, which had directed her footsteps to the path which they had taken. She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm, round arms and nipping at her bare insteps.

The little stinging, buzzing imps succeeded in dispelling a mood which might have held her there in the darkness half a night longer.

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 It was then past midnight. The cottages were all dark. A single faint light gleamed out from the
- 2 hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a
- 3 water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like

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4 a mournful lullaby upon the night.

5 The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her *peignoir* no longer

6 served to dry them. She was holding the back of her chair with one hand, her loose sleeve had

7 slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet,

8 into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her

9 eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were

10 not uncommon in her married life. They seemed never before to have weighed much against the

11 abundance of her husband's kindness and a uniform devotion which had come to be tacit and

12 self-understood.

13 An describable oppression, which seemed to generate in some unfamiliar part of her consciousness,

14 filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's

15 summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding

16 her husband, lamenting at Fate, which had directed her footsteps to the path which they had taken.

17 She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm,

18 round arms and nipping at her bare insteps.

19 The little stinging, buzzing imps succeeded in dispelling a mood which might have held her there in

20 the darkness half a night longer.

___ 1. Lines 3 and 4 contain examples of . . .

- a. metaphor and simile
- b. personification and simile
- c. metaphor and personification

___ 2. Lines 8 and 9 contain an example of . . .

- a. anaphora
- b. parataxis
- c. polysyndeton

___ 3. The word *It* in Line 14 refers to . . .

- a. oppression
- b. consciousness
- c. anguish

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