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grammar, style, and proofreading exercises

The Grammar Dog Guide to The Awakening

by Kate Chopin

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

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***THE AWAKENING* by Kate Chopin -- Grammar and Style**
All exercises use sentences from the novel

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EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words as:

verb= v
preposition = prep

noun = n
pronoun = pron

adjective = adj
interjection = int

adverb = adv
conjunction = conj

- _____ 1. Mr. Pontellier wore eye-glasses.
- _____ 2. He was a man of forty, of medium height and rather slender build; he stooped a little.
- _____ 3. Once in a while he withdrew his glance from the newspaper and looked about him.
- _____ 4. The chattering and whistling birds were still at it.
- _____ 5. A quadroon nurse followed them about with a faraway, meditative air.
- _____ 6. Mr. Pontellier finally lit a cigar and began to smoke, letting the paper drag idly from his hand.
- _____ 7. He could see it plainly between the gaunt trunks of the water-oaks and across the stretch of yellow camomile.
- _____ 8. The gulf looked far away, melting hazily into the blue of the horizon.
- _____ 9. “What folly! to bathe at such an hour in such heat!”
- _____ 10. She silently reached out to him, and he, understanding, took the rings from his vest pocket and dropped them into her open palm.
- _____ 11. The rings sparkled upon her fingers.
- _____ 12. Her eyebrows were a shade darker than her hair.
- _____ 13. They were thick and almost horizontal, emphasizing the depth of her eyes.
- _____ 14. He had a cigar in his pocket which Mr. Pontellier had presented him with, and he was saving it for his after-dinner smoke.
- _____ 15. Robert talked a good deal about himself.
- _____ 16. He was very young, and did not know any better.

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EXERCISE 1 PARTS OF SPEECH

- _____ 17. He was always intending to go to Mexico, but some way never got there.
- _____ 18. Mrs. Pontellier talked about her father's Mississippi plantation and her girlhood home in the old Kentucky blue-grass country.
- _____ 19. She was an American woman, with a small infusion of French which seemed to have been lost in dilution.
- _____ 20. She read a letter from her sister, who was away in the East, and who had engaged herself to be married.
- _____ 21. "You are the only one worth playing for. Those others? Bah!" and she went shuffling and sidling on down the gallery toward her room.
- _____ 22. "What are you doing out here, Edna? I thought I should find you in bed," said her husband, when he discovered her lying there.
- _____ 23. With a writhing motion she settled herself more securely in the hammock.
- _____ 24. She perceived that her will had blazed up, stubborn and resistant.
- _____ 25. She could not at that moment have done other than denied and resisted.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

Edna was on her way to madame Ratignolle's.
1
Their intimacy, begun at Grand Isle, had not
2
declined, and they had seen each other with some
3
frenquence since their return to the city. The
4
Ratignolle's lived at no great distance from
5
Ednas home, on the corner of a side street. . .
6

- ____ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

PASSAGE 2

Mr. Ratignolle was one of those men who are
called the Salt of the Earth. His cheerfulness was
1
unbounded, and it was matched by his goodness of
2
heart, his broad charity, and common scents. He
3
and his wife spoke english with an accent which was
4
only discernible through it's un-English emphasis
5
and a certian carefulness and deliberation.
6

- ____ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

PASSAGE 1

the dinner was quiet and uninteresting, save for
1
the cheerful efforts of Arobin to enliven things Mrs
2
Highcamp deplored the absense of her daughter
3
from the races, and tryed to convey to her what she
4
had missed by going to the “dante reading” instead
5
of joining them. The girl held a Geranium leaf up to
6
her nose and said nothing . . .

- ____ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

PASSAGE 2

In the middle of the night she remembered that
she had forgotten to write her regular letter to her
1
husband; and she dicided to do so next day and tell
2
him about her afternoon at the Jockey club. . .
3
When the Maid awoke her in the morning Edna was
4
dreaming of Mr Highcamp playing the piano at the
5
entrance of a music store on Canal street . . .
6

- ____ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound/complex.

- _____ 1. Mr. Pontellier, unable to read his newspaper with any degree of comfort, arose with an expression and an exclamation of disgust.
- _____ 2. He walked down the gallery and across the narrow “bridges” which connected the Lebrun cottages one with the other.
- _____ 3. As if a magician’s wand had touched him, the garland of roses transformed him into a vision of Oriental beauty.
- _____ 4. He was already acquainted with the market reports, and he glanced restlessly over the editorials and bits of news which he had not had time to read before quitting New Orleans the day before.
- _____ 5. His entrance awoke his wife, who was in bed and fast asleep when he came in.
- _____ 6. From his trousers pockets he took a fistful of crumpled bank notes and a good deal of silver coin, which he piled on the bureau indiscriminately with keys, knife, handkerchief, and whatever else happened to be in his pockets.
- _____ 7. He thought it very discouraging that his wife, who was the sole object of his existence, evinced so little interest in things which concerned him, and valued so little his conversation.
- _____ 8. Robert was there, seated as he had been the Sunday before, and Mrs. Pontellier also occupied her former position on the upper step, leaning listlessly against the post.
- _____ 9. Beside her was a box of bonbons, which she held out at intervals to Madame Ratignolle.
- _____ 10. Her “condition” was in no way apparent, and no one would have known a thing about it but for her persistence in making it the subject of conversation.
- _____ 11. Madame Antoine had cooked little else than the mullets, but while Edna slept Robert had foraged the island.
- _____ 12. He reached up for her big, rough straw hat that hung on a peg outside the door, and put it on her head.

***THE AWAKENING* by Kate Chopin – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- _____ 13. In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her.
- _____ 14. Each house consisted of two compartments, and each family at Lebrun's possessed a compartment for itself, fitted out with all the essential paraphernalia of the bath and whatever other conveniences the owners might desire.
- _____ 15. Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into her soul.
- _____ 16. Edna tapped her foot impatiently, and wondered why the children persisted in playing in the sun when they might be under the trees.
- _____ 17. The street, the children, the fruit vendor, the flowers growing there under her eyes, were all part and parcel of an alien world which had suddenly become antagonistic.
- _____ 18. They thought it amusing at first, but the occupation soon lost its attractiveness when they discovered that it was not a game arranged especially for their entertainment.
- _____ 19. Mademoiselle smoothed the letter out, restored it to the envelope, and replaced it in the table drawer.
- _____ 20. He stared up disapprovingly over his eye-glasses as Mr. Pontellier entered, wondering who had the temerity to disturb him at that hour of the morning.
- _____ 21. The old gentleman lifted his shaggy eyebrows, protruded his thick nether lip, and tapped the arms of his chair with his cushioned fingertips.
- _____ 22. He did not resume his book immediately, but sat for a while meditatively looking out into the garden.
- _____ 23. Mariequita sat near by, dangling her legs, watching him work, and handing him nails from the tool-box.
- _____ 24. She got it into her head that Victor was in love with Mrs. Pontellier, and he gave her evasive answers, framed so as to confirm her belief.
- _____ 25. She looked into the distance, and the old terror flamed up for an instant, then sank again.

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EXERCISE 5 COMPLEMENTS

Identify the complements in each of the following sentences. In the blank on the left, label the underlined words as:

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.
- _____ 4. In former times, before Robert could remember, "the house" had been a summer luxury of the Lebruns.
- _____ 5. Mr. Pontellier gave his wife half of the money which he had brought away from Klein's hotel the evening before.
- _____ 6. In short, Mrs. Pontellier was not a mother-woman.
- _____ 7. Madame Ratignolle was very fond of Mrs. Pontellier, and often she took her sewing and went over to sit with her in the afternoons.
- _____ 8. A characteristic which distinguished them and which impressed Mrs. Pontellier most forcibly was their entire absence of prudery.
- _____ 9. She handled her brushes with a certain ease and freedom which came, not from long and close acquaintance with them, but from a natural aptitude.
- _____ 10. After surveying the sketch critically she drew a broad smudge of paint across its surface, and crumpled the paper between her hands.
- _____ 11. Edna often wondered at one propensity which sometimes had inwardly disturbed her without causing any outward show or manifestation on her part.
- _____ 12. Some one had gathered orange and lemon branches, and with these fashioned graceful festoons between.

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EXERCISE 5 COMPLEMENTS

- _____ 13. For the first time she recognized the symptoms of infatuation which she had felt incipiently as a child, as a girl in her earliest teens, and later as a young woman.
- _____ 14. The past was nothing to her; offered no lesson which she was willing to heed.
- _____ 15. The Pontelliers possessed a very charming home on Esplanade Street in New Orleans.
- _____ 16. Her fancy selected them, and she was glad when a lull in the music gave them an opportunity to meet her and talk with her.
- _____ 17. Edna felt depressed rather than soothed after leaving them.
- _____ 18. It was during such a mood that Edna hunted up Mademoiselle Reisz.
- _____ 19. She was moved by a kind of commiseration for Madame Ratignolle, -- a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life's delirium.
- _____ 20. He was a dark-browed, good-looking youngster of nineteen, greatly resembling his mother, but with ten times her impetuosity.
- _____ 21. The boy grew more daring, and Mrs. Pontellier might have found herself, in a little while, listening to a highly colored story but for the timely appearance of Madame Lebrun.
- _____ 22. A hundred times Edna had pictured Robert's return, and imagined their first meeting.
- _____ 23. Edna and her father looked very distinguished together, and excited a good deal of notice during their perambulations.
- _____ 24. Step by step she lived over every instant of the time she had been with Robert after he had entered Mademoiselle Reisz's door.
- _____ 25. The children appeared before her like antagonists who had overcome her; who had overpowered and sought to drag her into the soul's slavery for the rest of her days.

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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.
- _____ 4. Seating himself in a wicker rocker which was there, he once more applied himself to the task of reading the newspaper.
- _____ 5. His wife stood smiling and waving, the boys shouting, as he disappeared in the old rockaway down the sandy road.
- _____ 6. The mother-women seemed to prevail that summer at Grand Isle.
- _____ 7. It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or any one else's wherein his wife failed in her duty toward their children.
- _____ 8. He did not say this, but she understood it, and laughed, nodding good-by to him.
- _____ 9. Musical strains, well rendered, had a way of evoking pictures in her mind.
- _____ 10. When she heard it there came before her imagination the figure of a man standing beside a desolate rock on the seashore.
- _____ 11. Edna arose, cramped from lying so long and still in the hammock.
- _____ 12. At a very early period she had apprehended instinctively the dual life – that outward existence which conforms, the inward life which questions.
- _____ 13. As she seated herself and was about to begin to eat her soup, which had been served when she entered the room, several persons informed her simultaneously that Robert was going to Mexico.

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EXERCISE 6 PHRASES

- _____ 14. She was very amiable during the walk back, and raved much over Edna's appearance in her bathing suit.
- _____ 15. "Where are you going?" asked Edna, seeing that her husband arose from table without having eaten a morsel except a taste of the highly-seasoned soup.
- _____ 16. After finishing her dinner she went to her room, having instructed the boy to tell any other callers that she was indisposed.
- _____ 17. She felt as if a mist had been lifted from her eyes, enabling her to look upon and comprehend the significance of life, that monster made up of beauty and brutality.
- _____ 18. She liked then to wander alone into strange and unfamiliar places.
- _____ 19. His wife was keenly interested in everything he said, laying down her fork the better to listen, chiming in, taking the words out of his mouth.
- _____ 20. She had worked at her canvas – a young Italian character study – all the morning, completing the work without the model; but there had been many interruptions, some incident to her modest housekeeping, and others of a social nature.
- _____ 21. Without even waiting for an answer from her husband regarding his opinion or wishes in the matter, Edna hastened her preparations for quitting her home on Esplanade Street and moving into the little house around the block.
- _____ 22. Edna cried a little that night after Arobin left her.
- _____ 23. He was reclining far back in the luxurious chair, holding a glass of champagne to the light.
- _____ 24. She had succeeded in making the room look habitable and homelike.
- _____ 25. She did not look back now, but went on and on, thinking of the blue-grass meadow that she had traversed when a little child, believing that it had no beginning and no end.

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals and verbal phrases in the following sentences as being either a gerund (ger), participle (par) or infinitive (inf). Also indicate the usage of the verbal by labeling the word or phrase as:

subj. = subject
adj. = adjective

d.o. = direct object
adv. = adverb

p.n. = predicate nominative
o.p. = object of preposition

Verbal

Usage

- | | | |
|-------|-------|--|
| _____ | _____ | 1. Mr. Pontellier had the privilege of <u>quitting their society</u> when they ceased to be entertaining. |
| _____ | _____ | 2. The main building was called “the house,” <u>to distinguish it</u> from the cottages. |
| _____ | _____ | 3. He accepted the sunshade, and <u>lifting it over his head</u> descended the steps and walked away. |
| _____ | _____ | 4. Seating himself in a wicker rocker which was there, he once more applied himself to the task of <u>reading the newspaper</u> . |
| _____ | _____ | 5. She heard the <u>barking</u> of an old dog that was chained to the sycamore tree. |
| _____ | _____ | 6. There are no words <u>to describe her</u> save the old ones that have served so often to picture the bygone heroine of romance and the fair lady of our dreams. |
| _____ | _____ | 7. She liked <u>the dabbling</u> . |
| _____ | _____ | 8. Two young lovers were exchanging their hearts’ <u>yearnings</u> beneath the children’s tent, which they had found unoccupied. |
| _____ | _____ | 9. Madame Ratignolle begged Robert <u>to accompany her to the house</u> ; she complained of cramp in her limbs and stiffness of the joints. |
| _____ | _____ | 10. Edna had attempted all summer <u>to learn to swim</u> . |
| _____ | _____ | 11. She would not join the groups in their sports and bouts, but <u>intoxicated with her newly conquered power</u> , she swam out alone. |
| _____ | _____ | 12. <u>Robert’s going</u> had some way taken the brightness, the color, the meaning out of everything. |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. She turned back into the room and began to walk to and fro down its whole length, without stopping, without resting.
- _____ _____ 14. “The way to become rich is to make money, my dear Edna, not to save it,” he said.
- _____ _____ 15. Victor was surprised and delighted to see Mrs. Pontellier, and he made no attempt to conceal either his astonishment or his delight.
- _____ _____ 16. Some people contended that the reason Mademoiselle Reisz always chose apartments up under the roof was to discourage the approach of beggars, peddlers and callers.
- _____ _____ 17. To be an artist includes much; one must possess many gifts – absolute gifts – which have not been acquired by one’s own effort.
- _____ _____ 18. His coming was in the nature of a welcome disturbance; it seemed to furnish a new direction for her emotions.
- _____ _____ 19. He had come to purchase a wedding gift for his daughter, Janet, and an outfit for himself in which he might make a creditable appearance at her marriage.
- _____ _____ 20. He was an expert at concocting strong drinks.
- _____ _____ 21. Edna and her father had a warm, and almost violent dispute upon the subject of her refusal to attend her sister’s wedding.
- _____ _____ 22. She was splendid and robust, and had never appeared handsomer than in the old blue gown, with a red silk handkerchief knotted at random around her head to protect her hair from the dust.
- _____ _____ 23. The effect of the wine upon Victor was to change his accustomed volubility into silence.
- _____ _____ 24. “I walked up from the wharf,” she said, “and heard the hammering.”
- _____ _____ 25. The water of the Gulf stretched out before her, gleaming with the million lights of the sun.

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EXERCISE 8 CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:

d.o. = direct object o.p. = object of preposition adj. = adjective adv. = adverb

- _____ 1. A green and yellow parrot, which hung in a cage outside the door, kept repeating over and over: “Allez vous-en! Allez vous-en! Sapristi! That’s all right!”
- _____ 2. But Robert admitted quite frankly that he preferred to stay where he was and talk to Mrs. Pontellier.
- _____ 3. Each was interested in what the other said.
- _____ 4. When Mrs. Pontellier folded the letter it was time for her to dress for the early dinner.
- _____ 5. Mr. Pontellier returned to his wife with the information that Raoul had a high fever and needed looking after.
- _____ 6. Many had predicted that Robert would devote himself to Mrs. Pontellier when he arrived.
- _____ 7. I don’t remember whether I was frightened or pleased.
- _____ 8. “Whenever you say the word I’m ready to thrash any amount of reason into him that he’s able to hold.”
- _____ 9. There was no one who could make such excellent coffee or fry a chicken so golden brown as she.
- _____ 10. When Edna entered the dining-room one evening a little late, as was her habit, an unusually animated conversation seemed to be going on.
- _____ 11. “You are burnt beyond recognition,” he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage.
- _____ 12. Edna experienced a pang of jealousy because he had written to his mother rather than to her.
- _____ 13. Edna had once told Madame Ratignolle that she would never sacrifice herself for her children.

THE AWAKENING by Kate Chopin – Grammar and Style

EXERCISE 8 CLAUSES

- _____ 14. There was no one thing in the world that she desired.
- _____ 15. Madame Lebrun knew where Mademoiselle Reisz lived.
- _____ 16. Edna did not know when the Impromptu began or ended.
- _____ 17. She discovered that he interested her, though she realized that he might not interest her long . . .
- _____ 18. She regretted that she had not made Arobin stay a half hour to talk over the horses with her.
- _____ 19. “I couldn’t believe that my letters would be of any interest to you.”
- _____ 20. The nurse had been with them at night for the past week, as she lived a great distance away.
- _____ 21. “I couldn’t help loving you if you were ten times his wife . . .”
- _____ 22. “I was demented, dreaming of wild, impossible things, recalling men who had set their wives free . . .”
- _____ 23. The two youngsters stayed dumb with amazement before what they considered to be an apparition.
- _____ 24. She had done all the thinking which was necessary after Robert went away, when she lay awake upon the sofa till morning.
- _____ 25. Perhaps Doctor Mandelet would have understood if she had seen him – but it was too late; the shore was far behind her, and her strength was gone.

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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.
- ____ 4. The touch of the sea is sensuous, enfolding the body in its soft, close embrace.
- ____ 5. “Why, it seems to me the sun is hot enough to have warmed the very depths of the ocean.”
- ____ 6. The lovers were just entering the grounds of the pension. They were leaning toward each other as the water-oaks bent from the sea.
- ____ 7. There was not a particle of earth beneath their feet.
- ____ 8. Their heads might have been turned upside-down, so absolutely did they tread upon blue ether.
- ____ 9. Clatter, clatter, clatter, bang! for the next five or eight minutes.
- ____ 10. But the very passions themselves were aroused within her soul, swaying it, lashing it, as the waves daily beat upon her splendid body.
- ____ 11. But the night sat lightly upon the sea and the land.
- ____ 12. The white light of the moon had fallen upon the world like the mystery and the softness of sleep.
- ____ 13. The sea was quiet now, and swelled lazily in broad billows that melted into one another and did not break except upon the beach in little foamy crests that coiled back like slow, white serpents.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 14. The old owl no longer hooted, and the water-oaks had ceased to moan as they bent their heads.
- _____ 15. The conditions of her life were in no way changed, but her whole existence was dulled like a faded garment which seems to be no longer worth wearing.
- _____ 16. But the voices were not soothing that came to her from the darkness and the sky above and the stars. They jeered and sounded mournful notes without promise, devoid even of hope.
- _____ 17. She reminded him of some beautiful, sleek animal waking up in the sun.
- _____ 18. They could feel the hot breath of the Southern night; they could hear the long sweep of the pirogue . . .
- _____ 19. The flowers were like new acquaintances; she approached them in a familiar spirit, and herself at home among them.
- _____ 20. Yet there were other days when she listened, was led on and deceived by fresh promises which her youth held out to her.
- _____ 21. The excitement came back upon her like a remittent fever.
- _____ 22. The little stove was roaring; it was red-hot, and the chocolate in the tin sizzled and sputtered.
- _____ 23. “. . . when I left her to-day, she put her arms around me and felt my shoulder blades, to see if my wings were strong,” she said. “The bird that would soar above the level plain of tradition and prejudice must have strong wings. It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth.”
- _____ 24. “There are some people who leave impressions not so lasting as the imprint of an oar upon the water.”
- _____ 25. “And Nature takes no account of moral consequences, of arbitrary conditions which we create, and which we feel obliged to maintain at any cost.”

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:

a. assonance b. consonance c. alliteration d. repetition e. rhyme

- ____ 1. His eyes gathered in and reflected the light and languor of the summer day.
- ____ 2. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm.
- ____ 3. Edna was a little miss, just merging into her teens; and the realization that she herself was nothing, nothing, nothing to the engaged young man was a bitter affliction to her.
- ____ 4. The lady in black, creeping behind them, looked a trifle paler and more jaded than usual.
- ____ 5. Old Monsieur Farival, grandfather of the twins, grew indignant over the interruption, and insisted upon having the bird removed and consigned to regions of darkness.
- ____ 6. He could not explain; he could not tell her that he had penetrated her mood and understood.
- ____ 7. Outside the circle of light in which she sat, the large dining-room looked solemn and shadowy.
- ____ 8. How luxurious it felt to rest thus in a strange, quaint bed, with its sweet country odor of laurel lingering about the sheets and mattress!
- ____ 9. Her letter was brilliant and brimming with cheerfulness.
- ____ 10. He was ready at all times to submit to her moods, which were as often kind as they were cold.
- ____ 11. She turned her face seaward to gather in an impression of space and solitude, which the vast expanse of water, meeting and melting with the moonlit sky, conveyed to her excited fancy.
- ____ 12. She had not gone any great distance – that is, what would have been a great distance for an experienced swimmer.
- ____ 13. The long line of little gray, weather-beaten houses nestled peacefully among the orange trees.

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EXERCISE 10 POETIC DEVICES

- _____ 14. She could only realize that she herself – her present self – was in some way different from the other self.
- _____ 15. Quite early in the afternoon she started upon her quest for the pianist.
- _____ 16. So there were only ten, after all, which made a cozy, comfortable number.
- _____ 17. But she laughed and looked at him with eyes that at once gave him courage to wait and made it torture to wait.
- _____ 18. A feverish anxiety attended her every action in that direction.
- _____ 19. There were wax candles, in massive brass candelabra, burning softly under yellow silk shades; full, fragrant roses, yellow and red, abounded.
- _____ 20. Mr. Merriman's laugh at this sally was such a genuine outburst and so contagious that it started the dinner with an agreeable swing that never slackened.
- _____ 21. But some one, perhaps it was Robert, thought of a bath at that mystic hour and under that mystic moon.
- _____ 22. Then he drew her down upon the sofa beside him and held her hand in both of his.
- _____ 23. She had done all the thinking which was necessary after Robert went away, when she lay awake upon the sofa till morning.
- _____ 24. The artist must possess the courageous soul that dares and defies.
- _____ 25. A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water.

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EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the sensory imagery in the following sentences. Label the underlined words:

a. sight b. sound c. touch d. taste e. smell

- ____ 1. He felt in his vest pocket; there was a ten-dollar bill there.
- ____ 2. He was a man of forty, of medium height and rather slender build;
 he stooped a little.
- ____ 3. He kissed them and promised to bring them back bonbons and peanuts.
- ____ 4. The sun was low in the west, and the breeze soft and languorous that came
 up from the south, charged with the seductive odor of the sea.
- ____ 5. Her glance wandered from his face away toward the Gulf, whose sonorous
 murmur reached her like a loving but imperative entreaty.
- ____ 6. The sun was low in the west and the breeze was soft and warm.
- ____ 7. Madame Ratignolle laid her hand over that of Mrs. Pontellier, which was
 near her.
- ____ 8. The sewing-machine made a resounding clatter in the room; it was of a
 ponderous, by-gone make.
- ____ 9. Robert uttered a shrill, piercing whistle which might have been heard back
 at the wharf.
- ____ 10. The dark green of the branches stood out and glistened against the white
 muslin curtains which draped the windows, and which puffed, floated, and
 flapped at the capricious will of a stiff breeze that swept up from the Gulf.
- ____ 11. Her little neck and arms were bare, and her hair artificially crimped, stood
 out like fluffy black plumes over her head.
- ____ 12. The very first chords which Mademoiselle Reisz struck upon the piano
 sent a keen tremor down Mrs. Pontellier's spinal column.
- ____ 13. The moon was coming up, and its mystic shimmer was casting a million
 lights across the distant restless water.
- ____ 14. "Allez vous-en! Sapristi!" shrieked the parrot outside the door.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 15. He smoked two cigars; then he went inside and drank another glass of wine.
- _____ 16. There was a band playing down at Klein's hotel, and the strains reached them faintly, tempered by the distance.
- _____ 17. There were strange, rare odors abroad – a tangle of the sea smell and of weeds and damp, new-plowed earth, mingled with the heavy perfume of a field of white blossoms somewhere near.
- _____ 18. The moon hung low, and had turned from silver to copper in the sleeping sky.
- _____ 19. She could hear Madame Antoine's heavy, scraping tread as she walked back and forth on the sanded floor.
- _____ 20. Edna bit a piece from the brown loaf, tearing it with her strong, white teeth. She poured some of the wine into the glass and drank it down.
- _____ 21. Edna took him in her arms, and seating herself in the rocker, began to coddle and caress him, calling him all manner of tender names, soothing him to sleep.
- _____ 22. As Edna waited for her husband she sang low a little song that Robert had sung as they crossed the bay.
- _____ 23. Then placing an arm around Edna's waist, she led her to the front of the house, to the salon, where it was cool and sweet with the odor of great roses that stood upon the hearth in jars.
- _____ 24. He stood up beside her and smoothed her hair with his soft, magnetic hand.
- _____ 25. There was the hum of bees, and musky odor of pinks filled the air.

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EXERCISE 12 STYLE: ALLUSIONS

Identify the type of allusion used in the following sentences. Label the underlined words as allusions that are

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.
- _____ 4. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight – perhaps more wisdom than the Holy Ghost is usually pleased to vouchsafe to any woman.
- _____ 5. Her marriage to Leonce Pontellier was purely an accident, in this respect resembling many other marriages which masquerade as the decrees of Fate.
- _____ 6. And he related the story of Alcee Arobin and the consul’s wife; and another about the tenor of the French Opera, who received letters which should never have been written . . .
- _____ 7. “I have always said no one could play Chopin like Mademoiselle Reisz!”
- _____ 8. Pirate gold isn’t a thing to be hoarded or utilized.
- _____ 9. They all went together up to the quaint little Gothic church of Our Lady of Lourdes, gleaming all brown and yellow with paint in the sun’s glare.
- _____ 10. He exaggerated every detail, making it appear a veritable Lucullean feast.
- _____ 11. All her years she had squatted and waddled there upon the island, gathering legends of the Baratarians and the sea.
- _____ 12. Edna could hear the whispering voices of dead men and the click of muffled gold.

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EXERCISE 12 STYLE: ALLUSIONS

- _____ 13. When she and Robert stepped into Tonie’s boat, with the red lateen sail, misty spirit forms were prowling in the shadows and among the reeds, and upon the water were phantom ships, speeding to cover.
- _____ 14. “Really, this table is getting to be more and more like Bedlam every day, with everybody talking at once.”
- _____ 15. . . . he felt able to travel as people should, without any thought of small economies – thanks to his recent speculations in Wall Street.
- _____ 16. But her resolve melted when she saw him before her, seated there beside her in the little garden, as if a designing Providence had led him into her path.
- _____ 17. They were girls of fourteen, always clad in the Virgin’s colors, blue and white, having been dedicated to the Blessed Virgin at their baptism.
- _____ 18. They played a duet from “Zampa,” and at the earnest solicitation of every one present followed it with the overture to “The Poet and the Peasant.”
- _____ 19. Mademoiselle had glided from the Chopin into the quivering love-notes of Isolde’s song, and back again to the Impromptu with its soulful and poignant longing.
- _____ 20. She comes of sound old Presbyterian Kentucky stock.
- _____ 21. A youth, a mild-faced Acadian was drawing water from the cistern, which was nothing more than a rusty buoy, with an opening on one side, sunk in the ground.
- _____ 22. Miss Highcamp played some selections from Grieg upon the piano.
- _____ 23. A bust of Beethoven, covered with a hood of dust, scowled at her from the mantelpiece.
- _____ 24. Where would they sleep, and where would papa sleep? She told them the fairies would fix it all right.
- _____ 25. Venus rising from the foam could have presented no more entrancing a spectacle than Mrs. Pontellier, blazing with beauty and diamonds at the head of the board . . .

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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
- 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

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

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
- ____ 4. Lines 14 and 15 contain examples of . . .
a. simile and metaphor
b. simile and personification
c. simile and analogy
- ____ 5. Line 16 contains an example of . . .
a. euphemism b. analogy c. allusion
- ____ 6. Line 19 contains an example of . . .
a. metaphor b. simile c. personification

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

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

A certain light was beginning to dawn dimly within her, -- the light which, showing the way, forbids it. At that early period it served but to bewilder her. It moved her to dreams, to thoughtfulness, to the shadowy anguish which had overcome her the midnight when she had abandoned herself to tears.

In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight -- perhaps more wisdom than the Holy Ghost is usually pleased to vouchsafe to any woman.

But the beginning of things, of a world especially, is necessarily vague, tangled, chaotic, and exceedingly disturbing. How few of us ever emerge from such beginning! How many souls perish in its tumult!

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.

The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its soft, close embrace.

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 certain light was beginning to dawn dimly within her, -- the light which, showing the way, forbids it.
- 2 At that early period it served but to bewilder her. It moved her to dreams, to thoughtfulness, to the
- 3 shadowy anguish which had overcome her the midnight when she had abandoned herself to tears.
- 4 In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and
- 5 to recognize her relations as an individual to the world within and about her. This may seem like a
- 6 ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight -- perhaps
- 7 more wisdom than the Holy Ghost is usually pleased to vouchsafe to any woman.
- 8 But the beginning of things, of a world especially, is necessarily vague, tangled, chaotic, and
- 9 exceedingly disturbing. How few of us ever emerge from such beginning! How many souls perish
- 10 in its tumult!
- 11 The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul
- 12 to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation.
- 13 The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its
- 14 soft, close embrace.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

- ____ 1. Lines 2 and 3 contain an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 2. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. Line 7 contains an example of . . .
a. analogy b. allusion c. metaphor
- ____ 4. Lines 8 through 10 contain examples of . . .
a. analogy and anaphora
b. analogy and allusion
c. analogy and allegory
- ____ 5. Lines 11 and 12 contain examples of . . .
a. onomatopoeia and metaphor
b. personification and metaphor
c. onomatopoeia and personification
- ____ 6. Lines 13 and 14 contain an example of . . .
a. metaphor b. simile c. personification

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

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

They waited a good while under the orange trees, till Madame Antoine came back, panting, waddling, with a thousand apologies to explain her absence. Tonie did not dare to return. He was shy, and would not willingly face any woman except his mother.

It was very pleasant to stay there under the orange trees, while the sun dipped lower and lower, turning the western sky to flaming copper and gold. The shadows lengthened and crept out like stealthy, grotesque monsters across the grass.

Edna and Robert both sat upon the ground – that is, he lay upon the ground beside her, occasionally picking at the hem of her muslin gown.

Madame Antoine seated her fat body, broad and squat, upon a bench beside the door. She had been talking all the afternoon, and had wound herself up to the storytelling pitch.

And what stories she told them! But twice in her life she had left the Cheniere Caminada, and then for the briefest span. All her years she had squatted and waddled there upon the island, gathering legends of the Baratarians and the sea. The night came on, with the moon to lighten it. Edna could hear the whispering voices of dead men and the click of muffled gold.

When she and Robert stepped into Tonie's boat, with the red lateen sail, misty spirit forms were prowling in the shadows and among the reeds, and upon the water were phantom ships, speeding to cover.

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 They waited a good while under the orange trees, till Madame Antoine came back, panting, waddling,
- 2 with a thousand apologies to explain her absence. Tonie did not dare to return. He was shy, and would
- 3 not willingly face any woman except his mother.
- 4 It was very pleasant to stay there under the orange trees, while the sun dipped lower and lower,
- 5 turning the western sky to flaming copper and gold. The shadows lengthened and crept out like
- 6 stealthy, grotesque monsters across the grass.
- 7 Edna and Robert both sat upon the ground – that is, he lay upon the ground beside her, occasionally
- 8 picking at the hem of her muslin gown.
- 9 Madame Antoine seated her fat body, broad and squat, upon a bench beside the door. She had been
- 10 talking all the afternoon, and had wound herself up to the storytelling pitch.
- 11 And what stories she told them! But twice in her life she had left the Cheniere Caminada, and then
- 12 for the briefest span. All her years she had squatted and waddled there upon the island, gathering

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

13 legends of the Baratarians and the sea. The night came on, with the moon to lighten it. Edna could

14 hear the whispering voices of dead men and the click of muffled gold.

15 When she and Robert stepped into Tonie's boat, with the red lateen sail, misty spirit forms were

16 prowling in the shadows and among the reeds, and upon the water were phantom ships, speeding to cover.

- ____ 1. Line 2 contains an example of . . .
a. simile b. inference c. hyperbole
- ____ 2. Lines 5 and 6 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 3. The underlined words in Line 6 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. The underlined words in Line 12 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 5. Lines 13 and 14 contain an example of . . .
a. analogy b. euphemism c. allusion
- ____ 6. Lines 15 and 16 contain an examples of . . .
a. analogy and allusion
b. personification and allusion
c. simile and allusion

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

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

The water of the Gulf stretched out before her, gleaming with the million lights of the sun. The voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in abysses of solitude. All along the white beach, up and down, there was no living thing in sight. A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water.

Edna had found her old bathing suit still hanging, faded, upon its accustomed peg.

She put it on, leaving her clothing in the bath-house. But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her.

The foamy wavelets curled up to her white feet, and coiled like serpents about her ankles. She walked out. The water was chill, but she walked on. The water was deep, but she lifted her white body and reached out with a long, sweeping stroke. The touch of the sea is sensuous, enfolding the body in its soft, close embrace.

She went on and on. She remembered the night she swam far out, and recalled the terror that seized her at the fear of being unable to regain the shore. She did not look back now, but went on and on, thinking of the blue-grass meadow that she had traversed when a little child believing that it had no beginning and no end.

Her arms and legs were growing tired.

She thought of Leonce and the children. They were a part of her life. But they need not have thought that they could possess her, body and soul. How Mademoiselle Reisz would have laughed, perhaps sneered, if she knew! "And you call yourself an artist! What pretensions, Madame! The artist must possess the courageous soul that dares and defies."

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 The voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the
- 2 soul to wander in abysses of solitude. All along the white beach, up and down, there was no living
- 3 thing in sight. A bird with a broken wing was beating the air above, reeling fluttering, circling
- 4 disabled down, down to the water.
- 5 Edna had found her old bathing suit still hanging, faded, upon its accustomed peg.
- 6 She put it on, leaving her clothing in the bath-house. But when she was there beside the sea,
- 7 absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in
- 8 her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her,
- 9 and the waves that invited her.
- 10 The foamy wavelets curled up to her white feet, and coiled like serpents about her ankles. She
- 11 walked out. The water was chill, but she walked on. The water was deep, but she lifted her white

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 body and reached out with a long, sweeping stroke. The touch of the sea is sensuous, enfolding the
13 body in its soft, close embrace.

14 She went on and on. She remembered the night she swam far out, and recalled the terror that
15 seized her at the fear of being unable to regain the shore. She did not look back now, but went
16 on and on, thinking of the blue-grass meadow that she had traversed when a little child believing
17 that it had no beginning and no end.

18 Her arms and legs were growing tired.

19 She thought of Leonce and the children. They were a part of her life. But they need not have
20 thought that they could possess her, body and soul. How Mademoiselle Reisz would have laughed,
21 perhaps sneered, if she knew! “And you call yourself an artist! What pretensions, Madame! The
22 artist must possess the courageous soul that dares and defies.”

- ____ 1. Lines 1 and 2 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 2. Line 10 contains an example of . . .
a. metaphor b. simile c. onomatopoeia
- ____ 3. Line 11 contains an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 4. Lines 12 and 13 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 5. The underlined words in Line 22 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 6. All of the diction in the following lines is parallel EXCEPT . . .
 - a. The voice of the sea is seductive (Line 1)
 - b. inviting the soul (Lines 1 and 2)
 - c. the waves that invited her (Line 9)
 - d. enfolding the body in its soft, close, embrace (Lines 12 and 13)

***THE AWAKENING* by Kate Chopin – Grammar and Style**

ANSWER KEY EXERCISES 1-16

EXERCISE 1:

1. n 2. adj 3. v 4. adj 5. pron 6. adv 7. prep 8. adv
9. n 10. adv 11. prep 12. n 13. adj 14. pron 15. n
16. adv 17. conj 18. adj 19. prep 20. v 21. int. 22. v
23. adj 24. n 25. pron

EXERCISE 2:

Passage 1 1. b. 2. d 3. a 4. a 5. c 6. c
Passage 2 1. b 2. d 3. a 4. b 5. c 6. a

EXERCISE 3:

Passage 1 1. b 2. c 3. a 4. a 5. b 6. b
Passage 2 1. d 2. a 3. b 4. b 5. c 6. b

EXERCISE 4:

1. S 2. CX 3. CX 4. CC 5. CX 6. CX 7. CX 8. CC
9. CX 10. C 11. C 12. CX 13. S 14. CC 15. CX
16. CX 17. CX 18. CC 19. S 20. CX 21. S 22. S
23. S 24. CC 25. C

EXERCISE 5:

1. d.o. 2. o.p. 3. p.a. 4. p.n. 5. i.o. 6. p.n. 7. p.a. 8. p.n.
9. o.p. 10. d.o. 11. o.p. 12. d.o. 13. o.p. 14. p.n. 15. d.o.
16. i.o. 17. p.a. 18. o.p. 19. o.p. 20. p.n. 21. p.a. 22. d.o.
23. p.a. 24. o.p. 25. o.p.

EXERCISE 6:

1. infin 2. par 3. prep 4. ger 5. prep 6. infin 7. prep 8. par
9. ger 10. par 11. prep 12. appos 13. infin 14. prep 15. ger
16. par 17. appos 18. infin 19. ger 20. appos 21. ger 22. prep
23. par 24. ger 25. par

EXERCISE 7:

1. ger o.p. 2. infin adv 3. par adj 4. ger o.p. 5. ger d.o.
6. infin adj 7. ger d.o. 8. ger d.o. 9. infin d.o. 10. infin d.o.
11. par adj 12. ger subj 13. ger o.p. 14. infin p.n.
15. infin adj 16. infin p.n. 17. infin subj 18. ger subj
19. infin adv 20. ger o.p. 21. infin adj 22. infin adv
23. infin p.n. 24. ger d.o. 25. par adj

EXERCISE 8:

1. adj 2. d.o. 3. o.p. 4. adv 5. adj 6. d.o. 7. d.o. 8. adv
9. adj 10. adv 11. adj 12. adv 13. d.o. 14. adj 15. d.o.
16. d.o. 17. d.o. 18. d.o. 19. d.o. 20. adv 21. adv 22. adj
23. o.p. 24. adv 25. adv

EXERCISE 9:

1. s 2. h 3. p 4. p 5. h 6. s 7. h 8. m 9. o 10. p 11. p
12. s 13. s 14. p 15. s 16. p 17. m 18. p 19. s 20. p 21. s
22. o 23. m 24. s 25. p

***THE AWAKENING* by Kate Chopin – Grammar and Style**

ANSWER KEY ANSWERS TO EXERCISES 1-16

EXERCISE 10: 1. c 2. c 3. d 4. a 5. c 6. b 7. c 8. b 9. c 10. b 11. c
12. d 13. c 14. d 15. b 16. c 17. d 18. b 19. a 20. c
21. d 22. c 23. e 24. b 25. d

EXERCISE 11: 1. c 2. a 3. c 4. e 5. b 6. c 7. c 8. b 9. b 10. b 11. a
12. b 13. a 14. b 15. d 16. b 17. e 18. a 19. b 20. d
21. c 22. b 23. e 24. c 25. b

EXERCISE 12: 1. d 2. d 3. c 4. c 5. b 6. f 7. f 8. a 9. c 10. e 11. a
12. a 13. a 14. d 15. d 16. c 17. c 18. f 19. f 20. c
21. e 22. f 23. f 24. a 25. b

EXERCISE 13: 1. b 2. a 3. a 4. a 5. c 6. c

EXERCISE 14: 1. a 2. c 3. b 4. a 5. b 6. c

EXERCISE 15: 1. c 2. b 3. b 4. a 5. c 6. b

EXERCISE 16: 1. c 2. b 3. a 4. c 5. b 6. d

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.

ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.

ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.

ANALOGY – a comparison of two things that are somewhat alike.

ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

ANECDOTE – a brief personal story about an event or experience.

ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.

ANTIHERO – a protagonist who does not have the traditional attributes of a hero.

ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. (*"Ask not what your country can do for you but what you can do for your country."* J.F. Kennedy).

ANTIPHRAISIS – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare's Julius Caesar, Antony's use of "... but Brutus is an honorable man ..." to convey the opposite meaning*).

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

ASYNDETON – the omission of conjunctions in a series. (*I came, I saw, I conquered*).

ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.

BATHOS – sentimentality.

BILDUNGSROMAN – A novel that deals with the coming of age or growing up of a young person from childhood or adolescence to

maturity. (Pip in *Great Expectations*, Huckleberry Finn).

BURLESQUE – low comedy, ridiculous exaggeration, nonsense.

CACOPHONY – the unharmonious combination of words that sound harsh together.

CARICATURE – writing that exaggerates or distorts personal qualities of an individual.

CHIAROSCURO – the contrasting of light and darkness.

CLIMAX – the high point in the plot, after which there is falling action. May coincide with crisis.

COLLOQUIALISM – a local expression that is not accepted in formal speech or writing.

CONCEIT – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*).

CONFLICT – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

CONNOTATION – the universal associations a word has apart from its definition. (Connotations of *witch* are black cat, cauldron, Halloween, broomstick, evil spell).

CONSONANCE – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

CONTEXT – the words and phrases surrounding a word.

CRISIS – the point at which the protagonist experiences change, the turning point.

DENOTATION – the definition or meaning of a word.

DENOUEMENT – the falling action or final revelations in the plot.

DIALECT – regional speech that identifies a character's social status.

DIALOGUE – conversation between two or more characters.

DICTION – word choice.

DOPPELGÄNGER – a double or twin.

DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.

DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.

DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.

DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism.

A euphemism for “die” would be “pass away.”
 A dysphemism would be “croak.”
DYSTOPIA – The opposite of utopia.
 Literally “bad place.”
ELISION – The omission of part of a word as in “o’er” for *over* and “e’re” for *ever*.
ELLIPSIS – The omission of one or more words signified by the use of three periods . . .
EPILOGUE – A concluding statement.
EPIPHANY – A sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . (*passed away* instead of *died*, *senior citizens* instead of *old people*).
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.
FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.
FLAT CHARACTER – a one-dimensional character who is not developed in the plot.
FOIL – a character who, through contrast, reveals the characteristics of another character.
FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.
HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.
HYPERBOLE – exaggeration (*I’ll love you until all the seas run dry*).
IDIOM – a saying or expression that cannot be translated literally (*jump down someone’s throat, smell a rat, jump the gun, bite the dust*).
INFERENCE – information or action that is hinted at or suggested, but not stated outright.
INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

IRONY – a reality different from appearance. (*Brutus is an honorable man*).
LITOTES – understatement that makes a positive statement by using a negative opposite. (*not a bad actor*).
LOOSE SENTENCE – an independent clause followed by a dependent clause. (*I didn’t go shopping because it was raining*). A periodic sentence is the reverse: a dependent clause followed by an independent clause . (*Because it was raining, I didn’t go to shopping*).
MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.
MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (the use of *diseased* rather than *deceased* in *Huckleberry Finn*)
METAPHOR – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak*).
METONYMY – the use of an object closely associated with a word for the word itself. (Using *crown* to mean king, or *oval office* to mean president).
MONOLOGUE – a speech given by one person.
MOOD – synonymous with atmosphere and tone.
MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.
NARRATOR – the person telling the story.
NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.
NOVELLA – a tale or short story.
ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, clon, hiss*).
OXYMORON – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).
PARABLE – a story that teaches a lesson.
PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.
PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.
PARODY – writing that imitates another author’s style.
PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature

PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues*, rather than *I get the blues when it rains* which is a loose sentence).

PERSONA – the voice in a work of literature.

PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

PICARESQUE – episodic adventures of a protagonist who is usually a rascal.

POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

POINT OF VIEW – the perspective from which a story is told.

POLYSYNDETON – the overuse of conjunctions in a sentence, especially *and*, and *or*.

POSTMODERN – contemporary fiction, may include an antihero and experimental style.

PROTAGONIST – the main character.

PUN – a play on words. (*He wanted to be a chef, but he didn't have thyme*).

REALISM – writing that is characterized by details of actual life.

REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

RHYME – words with identical sounds such as *cat* and *hat* or *glare* and *air*.

ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

SARCASM – a bitter remark intending to hurt and express disapproval.

SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.

SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

SETTING – the time and place where a story takes place.

SIMILE – a figure of speech that compares two things that are not alike, using the words *like* or *as*. (eyes gleaming *like live coals*, as delicate *as a snowflake*).

SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

STATIC CHARACTER – a character who changes little in the course of the story.

STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.

STYLE – the individual way an author writes, how it is recognized and imitated.

SUBPLOT -- a minor or secondary plot that complicates a story.

SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck*, or *I've got some new wheels*).

SYNTAX – word order, the way in which words are put together.

THEME – a central idea.

TONE – the attitude toward a subject or audience implied by a literary work.

TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

UNDERSTATEMENT -- saying less than is actually called for. (*Referring to an Olympic sprinter as being "pretty fast"*).

UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. (Chief Bromden in *One Flew Over the Cuckoo's Nest*, or Victor Frankenstein).

UTOPIA – a perfect or ideal world.



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