



# **The Grammar Dog Guide to A White Heron by Sarah Orne Jewett**

**All quizzes use sentences from the story.  
Includes over 250 multiple choice questions.**

## About Grammartog

Grammartog 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 Grammartog.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.

Grammartog'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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**SAMPLE EXERCISES - A WHITE HERON by Sarah Orne Jewett**

**EXERCISE 5            COMPLEMENTS**

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

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

- \_\_\_1.            The companions followed the shady wood-road, the cow taking slow steps, and the child very fast ones.
  
- \_\_\_2.            Sylvia herself felt sleepy as she walked along.
  
- \_\_\_3.            She knew by instinct that her grandmother did not comprehend the gravity of the situation.

**EXERCISE 6            PHRASES**

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

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

- \_\_\_1.            A little girl was driving home her cow, a plodding, dilatory, provoking creature in her behavior, but a valued companion for all that.
  
- \_\_\_2.            So Sylvia had to hunt for her until she found her, and call Co! Co! with never an answering Moo, until her childish patience was quite spent.
  
- \_\_\_3.            He listened eagerly to the old woman's quaint talk, he watched Sylvia's pale face and shining gray eyes with ever growing enthusiasm, and insisted that this was the best supper he had eaten for a month.

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

*p* = personification            *m* = metaphor            *s* = simile            *o* = onomatopoeia            *h* = hyperbole

- \_\_\_1.            The cow gave a loud moo by way of explanation.
  
- \_\_\_2.            "Dear sakes, yes," responded the hostess, whose long slumbering hospitality seemed to be easily awakened.
  
- \_\_\_3.            And he gave her a jackknife, which she thought as great a treasure as if she were a desert islander.

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. isolation      b. money      c. rural life      d. town life      e. humanized animals*

- \_\_\_1.      A little girl was driving home her cow, a plodding, dilatory, provoking creature in her behavior, but a valued companion for all that.
  
- \_\_\_2.      Sometimes in pleasant weather it was a consolation to look upon the cow's pranks as an intelligent attempt to play hide and seek, and as the child had no playmates she lent herself to this amusement with a good deal of zest.
  
- \_\_\_3.      Everybody said that it was a good change for a little maid who had tried to grow for eight years in a crowded manufacturing town . . .

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

Read the following passage the first time through for meaning.

All night the door of the little house stood open, and the whippoorwills came and sang upon the very step. The young sportsman and his old hostess were sound asleep, but Sylvia's great design kept her broad awake and watching. She forgot to think of sleep. The short summer night seemed as long as the winter darkness, and at last when the whippoorwills ceased, and she was afraid the morning would after all come too soon, she stole out of the house and followed the pasture path through the woods, hastening toward the open ground beyond, listening with a sense of comfort and companionship to the drowsy twitter of a half-awakened bird, whose perch she had jarred in passing. Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest!

There was the huge tree asleep yet in the paling moonlight, and small and hopeful Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame with her bare feet and fingers, that pinched and held like bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

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.

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1 All night the door of the little house stood open, and the whippoorwills came and sang upon  
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19 pine trunk, just where its lower boughs were set close together. There, when she made the  
20 dangerous pass from one tree to the other, the great enterprise would really begin.

- \_\_\_ 1. The underlined words in Line 2 are an example of . . .  
a. assonance b. consonance c. alliteration d. rhyme
- \_\_\_ 2. Line 6 contains ALL of the following poetic devices EXCEPT . . .  
a. assonance b. consonance c. alliteration d. rhyme
- \_\_\_ 3. Line 8 contains an example of . . .  
a. metaphor b. simile c. personification d. hyperbole

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