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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar dog Guide to White Fang by Jack London**

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

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Grammardog 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 Grammardog.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.

Grammardog'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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**WHITE FANG** by Jack London – Grammar and Style  
*All exercises use sentences from the novel.*

**TABLE OF CONTENTS**

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

**TABLE OF CONTENTS**

<b>Exercise 9 --</b>	<b>Style: Figurative Language 25 multiple choice questions on metaphor, simile, personification, and onomatopoeia</b>	<b>... 17</b>
<b>Exercise 10 --</b>	<b>Style: Poetic Devices 25 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</b>	<b>... 19</b>
<b>Exercise 11 --</b>	<b>Style: Sensory Imagery 25 multiple choice questions</b>	<b>... 21</b>
<b>Exercise 12 --</b>	<b>Style: Allusions and Symbols 25 multiple choice questions on historical, religious, and mythological allusions</b>	<b>... 23</b>
<b>Exercise 13 --</b>	<b>Style: Literary Analysis – Selected Passage 1 6 multiple choice questions</b>	<b>... 25</b>
<b>Exercise 14 --</b>	<b>Style: Literary Analysis – Selected Passage 2 6 multiple choice questions</b>	<b>... 27</b>
<b>Exercise 15 --</b>	<b>Style: Literary Analysis – Selected Passage 3 6 multiple choice questions</b>	<b>... 29</b>
<b>Exercise 16 --</b>	<b>Style: Literary Analysis – Selected Passage 4 6 multiple choice questions</b>	<b>... 31</b>
<b>Answer Key -</b>	<b>Answers to Exercises 1-16</b>	<b>... 33</b>
<b>Glossary --</b>	<b>Definitions of Terms Used in Literary Analysis</b>	<b>... 35</b>

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

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

**v = verb**

**n = noun**

**adj = adjective**

**adv = adverb**

**prep = preposition**

**pron = pronoun**

**int = interjection**

**conj = conjunction**

- \_\_\_ 1.        A vast silence reigned over the land.
- \_\_\_ 2.        On the sled, securely lashed, was a long and narrow oblong box.
- \_\_\_ 3.        The sled was without runners.
- \_\_\_ 4.        In advance of the dogs, on wide snowshoes, toiled a man.
- \_\_\_ 5.        Once their uproar became so loud that Bill woke up.
- \_\_\_ 6.        Henry was bending over and adding ice to the bubbling pot of beans when he was startled by the sound of a blow, an exclamation from Bill, and a sharp snarling cry of pain from among the dogs.
- \_\_\_ 7.        For in that instant the she-wolf leaped sideways from the trail into the clump of spruce trees and disappeared.
- \_\_\_ 8.        Henry rolled over angrily on his side, but was surprised that Bill made no similar display of temper.
- \_\_\_ 9.        Then the circle would lie down again, and here and there a wolf would resume its broken nap.
- \_\_\_ 10.       One moonlight night, running through the quiet forest, One Eye suddenly halted.
- \_\_\_ 11.       High in the air, and straight up, soared the shape of white, now a struggling showshoe rabbit that leaped and bounded, executing a fantastic dance there above him in the air and never once returning to earth.
- \_\_\_ 12.       Then there came a time when the gray cub no longer saw his father appearing and disappearing in the wall nor lying down asleep in the entrance.
- \_\_\_ 13.       She hung on, striving to press down with her teeth to the great vein where his life-blood bubbled.
- \_\_\_ 14.       And, still in the air, the she-wolf's jaws closed on the lean, yellow body, and the weasel knew death between the crunching teeth.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_\_ 15.        The next moment the two mothers separated, and, before they rushed together again, the lynx lashed out at the cub with a huge fore-paw that ripped his shoulder open to the bone and sent him hurtling sidewise against the wall.
- \_\_\_\_ 16.        Yet of the trap and of bondage he knew nothing.
- \_\_\_\_ 17.        White Fang bristled and snarled and snapped in the face of the open-mouthed oncoming wave of dogs, and went down and under them, feeling the sharp slash of teeth in his body, himself biting and tearing at the legs and bellies above him.
- \_\_\_\_ 18.        Thus, sticks and stones, directed by these strange creatures, leaped through the air like living things, inflicting grievous hurts upon the dogs.
- \_\_\_\_ 19.        At Gray Beaver's heels he limped obediently through the village to the tepee.
- \_\_\_\_ 20.        "Gosh!" said Matt in an awe-stricken voice.
- \_\_\_\_ 21.        The Aurora's whistle hooted a final announcement of departure.
- \_\_\_\_ 22.        They patted him on the head and passed on, contented and pleased with their own daring.
- \_\_\_\_ 23.        "Oh, shut up!" Scott cried out through the darkness.
- \_\_\_\_ 24.        Then he talked harshly to the unwitting culprit, and in his voice there was nothing but godlike wrath.
- \_\_\_\_ 25.        This was the man that looked at White Fang, delighted in his ferocious prowess, and desired to possess him.

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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**

One Eye moved slightly and peered forth with  
1  
increased eagerness. something was happening.  
2  
Slowly cautiously, it was unrolling its ball of  
3  
impregnable armor. It was agitated by no tremor  
of anticipation. Slowly slowly, the bristling ball  
4  
straightened out and lengthened. One eye, watching,  
5  
felt a sudden moistnes in his mouth and a drooling  
6  
of saliva, involuntary, excited by the living meat  
that was spreading itself like a repast before him.

- \_\_\_\_ 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**

With a nervuos, shrinking paw, One Eye  
1  
stretched out the porcupine to its full length  
and turned it over on it's back. Nothing had  
2  
happened. It was surely dead He studied it  
3  
intently for a moment, Then took a careful  
4  
grip with his teeth and started off down the  
stream, partly carrying partly dragging the  
5  
porcupin, with head turned to the side so as  
6  
to avoid stepping on the prickly mass.

- \_\_\_\_ 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**

**PASSAGE 1**

Succesful as he was with squirrels, there was  
1  
one difficulty that prevented him from living  
2  
and growing fat on them. there were not  
3  
enough squirels. So he was driven to hunt  
4  
still smaller things So acute did his hunger  
5  
become at times that he was not above rooting  
out Wood-mice from their burrows in the ground.  
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**

One day white Fang encountered a young wolf.  
1  
gaunt and scrawny loose-jointed with famine.  
2  
Had he not been hungry himself White Fang  
3  
might have gone with him and eventually  
4  
fuond his way into the pack amongst his wild  
5  
brethren. As it was, he ran the Young wolf  
6  
down and killed and ate him.

- \_\_\_\_ 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 compound, or CC for compound complex.

- \_\_\_ 1.          They had lost no dogs during the night, and they swung out upon the trail and into the silence, the darkness, and the cold with spirits that were fairly light.
- \_\_\_ 2.          Its nose was to the trail, and it trotted with a peculiar, sliding, effortless gait.
- \_\_\_ 3.          When they halted, it halted, throwing up its head and regarding them steadily with nostrils that twitched as it caught and studied the scent of them.
- \_\_\_ 4.          The dogs had lain down in the snow, and he walked past them to join his partner at the sled.
- \_\_\_ 5.          Together they watched the strange animal that had pursued them for days and that had already accomplished the destruction of half their dog-team.
- \_\_\_ 6.          After a searching scrutiny, the animal trotted forward a few steps.
- \_\_\_ 7.          As he dozed off he was aroused by his comrade's voice.
- \_\_\_ 8.          He shook his fist angrily at the gleaming eyes, and began securely to prop his moccasins before the fire.
- \_\_\_ 9.          The dog was thoroughly alive to its danger, but it was running on the outer circle while the wolf-pack was running on the inner and shorter circle.
- \_\_\_ 10.          That night, when supper was finished and they sat on the oblong box and pulled at their pipes, the circle of gleaming eyes drew in even closer than before.
- \_\_\_ 11.          With a flaming brand in each hand, he sprang to the edge of the fire.
- \_\_\_ 12.          Then the she-wolf sat down, pointed her nose at a star, and began to howl.
- \_\_\_ 13.          One by one the wolves joined her, till the whole pack, on haunches, with noses pointed skyward, was howling its hunger cry.
- \_\_\_ 14.          He studied the habits of the squirrel with greater carefulness, and strove with greater craft to steal upon it and surprise it.
- \_\_\_ 15.          The cub had never seen man, yet the instinct concerning man was his.

***WHITE FANG* by Jack London – Grammar and Style**

**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

- \_\_\_16.        One of the Indians arose and walked over to him and stooped above him.
- \_\_\_17.        During the time that Kiche was tied by the stick, he ran about over all the camp, inquiring, investigating, learning.
- \_\_\_18.        He attacked them when he caught them alone, and they attacked him when they were bunched.
- \_\_\_19.        White Fang knew why he was being beaten.
- \_\_\_20.        Under the tutelage of the mad god, White Fang became a fiend.
- \_\_\_21.        Since White Fang continued to fight, it is obvious that it was the other dogs that died.
- \_\_\_22.        Beauty Smith slipped the chain from his neck and stepped back.
- \_\_\_23.        White Fang sensed the coming calamity, even before there was tangible evidence of it.
- \_\_\_24.        White Fang followed, sliding over the ground in wolf fashion and with wolf speed, swiftly and without noise, and in the center of the field he dragged down and slew the dog.
- \_\_\_25.        It was about this time that the newspapers were full of the daring escape of a convict from San Quentin prison.

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**EXERCISE 5            COMPLEMENTS**

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

*d.o. = direct object*

*i.o. = indirect object*

*p.n. = predicate nominative*

*o.p. = object of preposition*

*p.a. = predicate adjective*

- \_\_\_ 1.        The day was a repetition of the days that had gone before.
- \_\_\_ 2.        The silence was unbroken save by the cries of their pursuers, that, unseen, hung upon their rear.
- \_\_\_ 3.        But the wolves were growing bolder, and the men were aroused more than once from their sleep.
- \_\_\_ 4.        Then he would seize the brands from the fire and hurl them into the pack.
- \_\_\_ 5.        Using the sled-lashing for a heaving rope, and with the aid of the dogs, he hoisted the coffin to the top of the scaffold.
- \_\_\_ 6.        The teeth of one had closed upon his arm.
- \_\_\_ 7.        Instinctively he leaped into the fire, and as he leaped, he felt the sharp slash of teeth that tore through the flesh of his leg.
- \_\_\_ 8.        But the situation of the pack was desperate.
- \_\_\_ 9.        Their stringy muscles seemed founts of inexhaustible energy.
- \_\_\_ 10.       The she-wolf had by now developed a ferocious temper.
- \_\_\_ 11.       It was a long, ripping slash, and deep as well.
- \_\_\_ 12.       His teeth, in passing, burst the wall of the great vein of the throat.
- \_\_\_ 13.       Though he lay down in the entrance and slept, his sleep was fitful.
- \_\_\_ 14.       He stalked the quarry and found it to be a porcupine, standing against a tree and trying his teeth on the bark.
- \_\_\_ 15.       In their presence Mit-sah would give him meat and would give it to him only.
- \_\_\_ 16.       The weasel was a drinker of blood, and it was ever her preference to drink from the throat of life itself.

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**EXERCISE 5            COMPLEMENTS**

- \_\_\_\_ 17.        And, still in the air, the she-wolf's jaws closed on the lean, yellow body, and the weasel knew death between the crunching teeth.
- \_\_\_\_ 18.        She had heard the cry of her cub and was dashing to save him.
- \_\_\_\_ 19.        The man-animals were gods unmistakable and unescapable.
- \_\_\_\_ 20.        Nay, Gray Beaver himself sometimes tossed him a piece of meat, and defended him against the other dogs in the eating of it.
- \_\_\_\_ 21.        The beginning of such a fight was a signal for all the young dogs in camp to come running and pitch upon him.
- \_\_\_\_ 22.        But White Fang was not demonstrative.
- \_\_\_\_ 23.        Already the canoes were departing, and some had disappeared down the river.
- \_\_\_\_ 24.        White Fang was intelligent beyond the average of his kind; yet his mental vision was not wide enough to embrace the other bank of the Mackenzie.
- \_\_\_\_ 25.        If ever a creature was the enemy of its kind, White Fang was that creature.

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**EXERCISE 6            PHRASES**

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

*par = participial    ger = gerund    inf = infinitive    appos = appositive    prep = prepositional*

- \_\_\_ 1.        **Down the frozen waterway toiled a string of wolfish dogs.**
- \_\_\_ 2.        **A second cry arose, piercing the silence with needlelike shrillness.**
- \_\_\_ 3.        **From every side the cries arose, and the dogs betrayed their fear by huddling together and so close to the fire that their hair was scorched by the heat.**
- \_\_\_ 4.        **Bill opened his mouth to speak, but changed his mind.**
- \_\_\_ 5.        **The wolf-dogs, clustered on the far side of the fire, snarled and bickered among themselves, but evinced no inclination to stray off into the darkness.**
- \_\_\_ 6.        **About the neck of each dog he fastened a leather thong.**
- \_\_\_ 7.        **The other end of the stick, in turn, was made fast to a stake in the ground by means of a leather thong.**
- \_\_\_ 8.        **The stick prevented him from getting at the leather that fastened the other end.**
- \_\_\_ 9.        **Flinging his brands at the nearest of his enemies, the man thrust his smoldering mittens into the snow and stamped about to cool his feet.**
- \_\_\_ 10.       **The man sat down on his blankets in a crouching position.**
- \_\_\_ 11.       **It was the she-wolf who had first caught the sound of men's voices and the whining of the sled-dogs; and it was the she-wolf who was first to spring away from the cornered man in his circle of dying flame.**
- \_\_\_ 12.       **At the rear limped the weak members, the very young and the very old.**
- \_\_\_ 13.       **Forgotten, save once, when old One Eye stopped for a moment to lick his stiffening wounds.**
- \_\_\_ 14.       **The days passed by, and they kept together, hunting their meat and killing and eating it in common.**
- \_\_\_ 15.       **It was the maker of the track, a large female lynx.**

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**EXERCISE 6            PHRASES**

- \_\_\_\_ 16.        And long before his eyes had opened, he had learned by touch, taste, and smell to know his mother – a fount of warmth and liquid food and tenderness.
- \_\_\_\_ 17.        It was by sheer blundering that he chanced upon the shrewdly hidden ptarmigan nest.
- \_\_\_\_ 18.        He began to accompany his mother on the meat-trail, and he saw much of the killing of meat and began to play his part in it.
- \_\_\_\_ 19.        The she-wolf stood over against her cub, facing the men, with bristling hair, a snarl rumbling deep in her throat.
- \_\_\_\_ 20.        Then he led her to a small pine, around which he tied the other string.
- \_\_\_\_ 21.        And always he returned, restless and uncomfortable, to whimper softly and wistfully at Kiche's side and to lick her face with eager, questioning tongue.
- \_\_\_\_ 22.        Prevented from obtaining his share of meat and fish when a general feed was given to the camp-dogs, he became a clever thief.
- \_\_\_\_ 23.        So he remained on exhibition until spring, when one Tim Keenan, a faro-dealer, arrived in the land.
- \_\_\_\_ 24.        A stranger could not hear this note, and to such a stranger the growling of White Fang was an exhibition of primordial savagery, nerve-racking and blood-curdling.
- \_\_\_\_ 25.        He became very sick, so sick that Matt was finally compelled to bring him inside the cabin.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 7          VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

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

*subj = subject*  
*adj = adjective*

*d.o. = direct object*  
*adv = adverb*

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

Verbal    Usage

- |       |       |   |
|-------|-------|---|
| _____ | _____ | 1. <u>The snarling of his dogs</u> was losing its efficacy.   |
| _____ | _____ | 2.    The man attempted <u>to step out of his circle of flame</u> .   |
| _____ | _____ | 3.    It cried out with terror, at the same time snarling, and scrambled back <u>to cool its paws in the snow</u> .   |
| _____ | _____ | 4.    There were cries of men, the churn of sleds, <u>the creaking of harnesses</u> , and <u>the eager whimpering of straining dogs</u> .   |
| _____ | _____ | 5. <u>Running at the forefront of the pack</u> was a large gray wolf – one of its several leaders.  |
| _____ | _____ | 6.    On her other side ran a gaunt old wolf, <u>grizzled and marked with the scars of many battles</u> .   |
| _____ | _____ | 7.    He, also, was addicted to crowding her, to <u>veering toward her</u> till his scarred muzzle touched her body, or shoulder, or neck   |
| _____ | _____ | 8.    With full stomachs, <u>bickering</u> and <u>quarreling</u> began among the younger males, and this continued through the few days that followed before the breaking-up of the pack. |
| _____ | _____ | 9.    The younger leader turned his head <u>to lick a wound on his shoulder</u> .   |
| _____ | _____ | 10.   They were running along a narrow alley <u>flanked on either side by a growth of young spruce</u> .  |
| _____ | _____ | 11.   But it was not in the least disturbed by desire <u>to find out the reason</u> for the difference between his father and himself.  |
| _____ | _____ | 12.   To be obedient to them was <u>to escape hurt and make for happiness</u> .   |
| _____ | _____ | 13. <u>Born to be a hunter of meat</u> (though he did not know it), he blundered upon meat just outside his own cave-door on his first foray into the world.                              |



**WHITE FANG** by Jack London – Grammar and Style

**EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

**Verbal    Usage**

- \_\_\_\_\_    \_\_\_\_\_ 14.    It was a placing of his destiny in another's hands, a shifting of the responsibilities of existence.
- \_\_\_\_\_    \_\_\_\_\_ 15.    The effect of all this was to rob White Fang of much of his puppyhood and to make him in his comportment older than his age.
- \_\_\_\_\_    \_\_\_\_\_ 16.    Lip-lip, excited by the chase and by the persistent nearness of his victim, forgot caution and locality.
- \_\_\_\_\_    \_\_\_\_\_ 17.    But White Fang learned to omit these preliminaries.
- \_\_\_\_\_    \_\_\_\_\_ 18.    Delay meant the coming against him of all the young dogs.
- \_\_\_\_\_    \_\_\_\_\_ 19.    So he learned to give no warning of his intention.
- \_\_\_\_\_    \_\_\_\_\_ 20.    The intent of the snarl is to warn or frighten, and judgment is required to know when it should be used.
- \_\_\_\_\_    \_\_\_\_\_ 21.    He felt the lurking of danger, unseen and unguessed.
- \_\_\_\_\_    \_\_\_\_\_ 22.    The coming of daylight dispelled his fears, but increased his loneliness.
- \_\_\_\_\_    \_\_\_\_\_ 23.    Sauntering around the corner of the house in the early morning, he came upon a chicken that had escaped from the chicken-yard.
- \_\_\_\_\_    \_\_\_\_\_ 24.    Especially adept did he become in stalking small living things.
- \_\_\_\_\_    \_\_\_\_\_ 25.    He ignored her existence whenever it was possible, and made it a point to keep out of her way.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 8 CLAUSES**

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

*subj = subject*

*d.o. = direct object*

*p.n. = predicate nominative*

*adj = adjective*

*adv = adverb*

*o.p. = object of preposition*

- \_\_\_ 1. His shoulders, relaxed and drooping, and his head on his knees advertised that he had given up the struggle.
- \_\_\_ 2. Half a dozen men were about the man who crouched in the center of the dying fire.
- \_\_\_ 3. When she snarled her displeasure, the old leader would whirl on the three-year-old.
- \_\_\_ 4. His sliding gait had been deceptively swift, but it was as nothing to the speed at which he now ran.
- \_\_\_ 5. He had broken through the melting snow-crust, and wallowed, while the snowshoe rabbits had skimmed along on top lightly as ever.
- \_\_\_ 6. But he had early discovered that one wall of his world was different from the rest.
- \_\_\_ 7. When December was well along, Gray Beaver went on a journey up the Mackenzie.
- \_\_\_ 8. White Fang had seen the camp-dogs toiling in the harness, so that he did not resent overmuch the first placing of the harness upon himself.
- \_\_\_ 9. Trotting along in his silent way to investigate a new tepee which had been erected on the edge of the village while he was away with the hunters after moose, he came full upon Kiche.
- \_\_\_ 10. But what he had expected was nothing to what he realized.
- \_\_\_ 11. And like a true Indian, he settled down to trade carefully and slowly, even if it took all summer and the rest of the winter to dispose of his goods.
- \_\_\_ 12. Not by reasoning, not by the five senses alone, but by other and remoter and uncharted senses, came the feeling to White Fang that the man was ominous with evil, pregnant with hurtfulness, and therefore a thing bad, and wisely to be hated.
- \_\_\_ 13. White Fang was in Gray Beaver's camp when Beauty Smith first visited it.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 8            CLAUSES**

- \_\_\_\_ 14.      At the faint sound of his distant feet, before he came in sight, White Fang knew who was coming and began to bristle.
- \_\_\_\_ 15.      He did not know what they said, but he could see the man and Gray Beaver talking together.
- \_\_\_\_ 16.      That White Fang should quickly gain this post was inevitable.
- \_\_\_\_ 17.      But it was the multiplicity of laws that befuddled White Fang and often brought him into disgrace.
- \_\_\_\_ 18.      In fact, when he had but partly learned the law, his impression was that he must leave all live things alone.
- \_\_\_\_ 19.      He, on the other hand, learned that it was not necessary to use his teeth upon them.
- \_\_\_\_ 20.      White Fang had come straight from the Wild, where the weak perish early and shelter is vouchsafed to none.
- \_\_\_\_ 21.      He could feel the pricking and stinging of the old anger as it strove to rise up in him, but it strove against love.
- \_\_\_\_ 22.      That he allowed the master these liberties was no reason that he should be a common dog, loving here and loving there, everybody's property for a romp and good time.
- \_\_\_\_ 23.      The master rode alone that day; and in the woods, side by side, White Fang ran with Collie, as his mother, Kiche, and old One Eye had run long years before in the silent Northland forest.
- \_\_\_\_ 24.      "Of course I understand. He deserves all that can be done for him."
- \_\_\_\_ 25.      "He must be nursed as you would nurse a human being, a sick child."

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

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

- \_\_\_ 1.        On the sled, in the box, lay a third man whose toil was over, -- a man whom the Wild had conquered and beaten down until he would never move nor struggle again.
- \_\_\_ 2.        This gave them the seeming of ghostly masques, undertakers in a spectral world at the funeral of some ghost.
- \_\_\_ 3.        There was no suggestion of form in the utter blackness; only could be seen a pair of eyes gleaming like live coals.
- \_\_\_ 4.        The fire crackled. A log fell apart with a loud spluttering noise.
- \_\_\_ 5.        Forgotten already were the vanquished rivals and the love-tale red-written on the snow.
- \_\_\_ 6.        When he dozed, upon his ears would steal the faint whispers of hidden trickles of running water, and he would rouse and listen intently.
- \_\_\_ 7.        There, buzzing in the air at the tip of his nose, was a lone mosquito.
- \_\_\_ 8.        Then she fell to backing away and sneezing, her nose bristling with quills like a monstrous pincushion.
- \_\_\_ 9.        It attracted him as a candle attracts a moth.
- \_\_\_ 10.       So there was no damming up the tide of life that was rising within him – rising with every mouthful of meat he swallowed, with every breath he drew.
- \_\_\_ 11.       The unknown bore him on he knew not to what frightful hurt, and he yelped and ki-yi'd unceasingly.
- \_\_\_ 12.       Now the unknown had caught tight hold of him.
- \_\_\_ 13.       And all the time she was making outcry and striking with her wing, while feathers were flying like a snow-fall.
- \_\_\_ 14.       The flood of fight ebbed down in him, and, releasing his prey, he turned tail and scampered off across the open in inglorious retreat.
- \_\_\_ 15.       The quiet water had become suddenly angry.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

- \_\_\_\_ 16.        The stream, the lair, and the quiet woods were calling to him, and he wanted her to come.
- \_\_\_\_ 17.        White Fang swung back and forth like an erratic and jerky pendulum.
- \_\_\_\_ 18.        Then there was a payment of bets, and money clinked in Beauty Smith's hand.
- \_\_\_\_ 19.        The night yawned about him.
- \_\_\_\_ 20.        There were deeps in his nature which had never been sounded.
- \_\_\_\_ 21.        Human kindness was like a sun shining upon him, and he flourished like a flower planted in good soil.
- \_\_\_\_ 22.        The master's voice was sufficient. . . . It was the compass by which he steered and learned to chart the manners of a new land and life.
- \_\_\_\_ 23.        And here, in this inferno of luggage, was White Fang deserted by the master.
- \_\_\_\_ 24.        From the man's distorted body and twisted mind, in occult ways, like mists rising from malarial marshes, came emanations of the unhealthy within.
- \_\_\_\_ 25.        It was the treatment he had received from the time he was a little pulpy boy in a San Francisco slum – soft clay in the hands of society and ready to be formed into something.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 10      STYLE: POETIC DEVICES**

Identify the poetic devices in the following sentences by labeling the underlined words:

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

- \_\_\_ 1.      He glanced at the hand that held the brand, noticing the cunning delicacy of the fingers that gripped it, how they adjusted themselves to all the inequalities of the surface, curling over and under and about the rough wood . . .
- \_\_\_ 2.      A mysterious change had taken place – so mysterious a change that he was shocked wider awake.
- \_\_\_ 3.      Remained only the trampled snow to show how closely they had pressed him.
- \_\_\_ 4.      She dropped in alongside by him, as though it were her appointed position, and took the pace of the pack.
- \_\_\_ 5.      After each repulse, when the old wolf sheered abruptly away from the sharp-toothed object of his desire, he shouldered against a young three-year-old that ran on his blind right side.
- \_\_\_ 6.      When he ventured to run abreast of the older wolf, (which was seldom), a snarl and a snap sent him back even with the shoulder again.
- \_\_\_ 7.      They turned their shoulders to her most savage slashes, and with wagging tails and mincing steps strove to placate her wrath.
- \_\_\_ 8.      She was strangely stirred, and sniffed and sniffed with an increasing delight.
- \_\_\_ 9.      One Eye caught sight of a dim movement of white in the midst of the white.
- \_\_\_ 10.      Her temper was now shorter than ever; but he had become more patient than ever and more solicitous.
- \_\_\_ 11.      Thus he learned how to inflict quick and severe damage.
- \_\_\_ 12.      They were always crawling and sprawling toward it, and being driven back from it by their mother.
- \_\_\_ 13.      For she knew that in the lynx's lair was a litter of kittens, and she knew the lynx for a fierce, bad-tempered creature and a terrible fighter.
- \_\_\_ 14.      He did not reason the question out in this man-fashion.
- \_\_\_ 15.      Then he began rolling down the slope, over and over.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 10      STYLE: POETIC DEVICES**

- \_\_\_ 16.      The pitch to which he was aroused was tremendous.
- \_\_\_ 17.      And every rock he struck, he yelped.
- \_\_\_ 18.      Here was fear, and it did not require his instinct to tell him of it.
- \_\_\_ 19.      There was a tremendous snarling and spitting and screeching.
- \_\_\_ 20.      For behind any wish of theirs was power to enforce that wish, power that hurt, power that expressed itself in clouts and clubs, in flying stones and stinging lashes of whips.
- \_\_\_ 21.      An outcast himself from the pack of the part-grown dogs, his sanguinary methods and remarkable efficiency made the pack pay for it persecution of him.
- \_\_\_ 22.      He became quicker of movement than the other dogs, swifter of foot, craftier, deadlier, more lithe, more lean with ironlike muscle and sinew, more enduring, more cruel, more ferocious, and more intelligent.
- \_\_\_ 23.      He gave a great start of fright.
- \_\_\_ 24.      He was continually marred and scarred by the teeth of the pack, and as continually he left his own marks upon the pack.
- \_\_\_ 25.      The dog-musher made a rush of it, and White Fang dodged between the legs of a group of men.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 11      STYLE: SENSORY IMAGERY**

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

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

- \_\_\_\_ 1. In the scramble one of the dogs had been overturned on the edge of the fire, and it had yelped with pain and fright as the smell of its singed coat possessed the air.
- \_\_\_\_ 2. The gray light of day that remained lasted until three o'clock, when it, too, faded, and the pall of the Arctic night descended upon the lone and silent land.
- \_\_\_\_ 3. His muzzle went up, his tail stiffened, and his nostrils dilated as he scented the air.
- \_\_\_\_ 4. She, too, soared high, but not so high as the quarry, and her teeth clipped emptily together with a metallic snap.
- \_\_\_\_ 5. Yet the warm blood of the rabbit tasted good in his mouth.
- \_\_\_\_ 6. She took the rabbit from him, and while the sapling swayed and teetered threateningly above her she calmly gnawed off the rabbit's head.
- \_\_\_\_ 7. She brushed her nose with her paws, trying to dislodge the fiery darts, thrust it into the snow, and rubbed it against twigs and branches, all the time leaping about, ahead, sidewise, up and down, in a frenzy of pain and fright.
- \_\_\_\_ 8. One Eye scooped out mouthfuls of the blood-soaked snow, and chewed and tasted and swallowed.
- \_\_\_\_ 9. The next moment he received a clout alongside the head that knocked him over on his side.
- \_\_\_\_ 10. The hand, with fingers crooked and spread apart, rubbed his stomach in a playful way and rolled him from side to side.
- \_\_\_\_ 11. Then he smelled the strange fabric saturated with the man-smell.
- \_\_\_\_ 12. The snap had taken effect on the shoulder that had been hurt by the lynx, and that was still sore deep down near the bone.
- \_\_\_\_ 13. In his nostrils was the smell of the camp-smoke.
- \_\_\_\_ 14. His body was slender and rangy, and his strength more stringy than massive.



**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 11      STYLE: SENSORY IMAGERY**

- \_\_\_\_ 15.      To such extremity were the gods driven that they ate the soft-tanned leather of their moccasins and mittens, while the dogs ate the harnesses off their backs and the very whip-lashes.
- \_\_\_\_ 16.      And there was a smell in the air of fish.
- \_\_\_\_ 17.      He was a small man to begin with; and upon his meager frame was deposited an even more strikingly meager head.
- \_\_\_\_ 18.      In the other hand he held a bottle, which, from time to time, was inverted above his head to the accompaniment of gurgling noises.
- \_\_\_\_ 19.      There was a jingle of bells.
- \_\_\_\_ 20.      The dog-musher wore a mustache, but the other, a taller and younger man, was smooth-shaven, his skin rosy from the pounding of his blood and the running in the frosty air.
- \_\_\_\_ 21.      The patting movement slowly and carefully changed to a rubbing of the ears about their bases, and the physical pleasure even increased a little.
- \_\_\_\_ 22.      And here, confined, hidden from view all except his ears, no longer growling, he continued to nudge and snuggle.
- \_\_\_\_ 23.      From the Yukon arose the hoarse bellowing of a river steamboat.
- \_\_\_\_ 24.      There was a great snarling and growling, and over all arose a smashing and crashing of furniture and glass.
- \_\_\_\_ 25.      On either side stretched lawns, their broad sweep broken, here and there, by great, sturdy-limbed oaks.

**WHITE FANG** by Jack London – Grammar and Style

**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. history      b. mythology      c. religion      d. Naturalism/fatalism      e. domination*

- \_\_\_ 1.      There was a hint in it of laughter, but of a laughter more terrible than any sadness – a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility.
- \_\_\_ 2.      Cry after cry, and answering cries, were turning the silence into a bedlam.
- \_\_\_ 3.      While old One Eye, the wolf, crouching in the covert, played his part, too, in the game, waiting for some strange freak of Chance, that might help him on the meat-trail which was his way of life.
- \_\_\_ 4.      The hand, poised like doom above him, hesitated, and the man spoke, laughing, “Waham wabisca ip pit tah.” (Look! The white fangs!”)
- \_\_\_ 5.      In the matter of meat, his luck had been all in the beginning.
- \_\_\_ 6.      White Fang, in the very nature of him, could never know anything about gods; at the best he could know only things that were beyond knowing; but the wonder and awe that he had of these man-animals in ways resembled what would be the wonder and awe of man at sight of some celestial creature, on a mountain top, hurling thunderbolts from either hand at an astonished world.
- \_\_\_ 7.      And then the cub saw his mother, the she-wolf, the fearless one, crouching down till her belly touched the ground, whimpering, wagging her tail, making peace signs.
- \_\_\_ 8.      She, too, rendered submission to the man-animals.
- \_\_\_ 9.      They were creatures of mastery, possessing all manner of unknown and impossible potencies, overlords of the alive and the not alive, -- making obey that which moved, imparting movement to that which did not move, and making life, sun-colored and biting life, to grow out of dead moss and wood.
- \_\_\_ 10.      When they threatened, he cowered down.
- \_\_\_ 11.      Had the cub thought in man-fashion, he might have epitomized life as a voracious appetite, and the world as a place wherein ranged a multitude of appetites, pursuing and being pursued, hunting and being hunted, eating and being eaten, all in blindness and confusion, with violence and disorder, a chaos of gluttony and slaughter, ruled over by chance, merciless, planless, endless.

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

- \_\_\_ 12.      So White Fang knew nothing of the heaven a man's hand might contain for him.
- \_\_\_ 13.      He had traveled a greater distance than the other dogs in the yielding of himself to the rule of the gods, and he had learned more thoroughly the futility of opposing their will.
- \_\_\_ 14.      White Fang knew the law well: to oppress the weak and obey the strong.
- \_\_\_ 15.      Fortune seemed to favor him.
- \_\_\_ 16.      Again, when he was weak, it was his luck that none of the larger preying animals chanced upon him.
- \_\_\_ 17.      This feeling had been accentuated by the Ishmaelite life he had led from his puppyhood.
- \_\_\_ 18.      Here stood the old Hudson's Bay Company fort; and here were many Indians, much food, and unprecedented excitement.
- \_\_\_ 19.      It was the summer of 1898, and thousands of gold-hunters were going up the Yukon to Dawson and the Klondike.
- \_\_\_ 20.      There was no escaping that grip. It was like Fate itself, and inexorable.
- \_\_\_ 21.      He had committed what was to him sacrilege, sunk his fangs in the holy flesh of a god, and of a white-skinned superior god at that.
- \_\_\_ 22.      At that time he was a mere puppy, soft from the making, without form, ready for the thumb of circumstance to begin its work upon him.
- \_\_\_ 23.      His love partook of the nature of worship, dumb, inarticulate, a silent adoration.
- \_\_\_ 24.      Through it all, behind it all, was man, governing and controlling, expressing himself, as of old, by his mastery over matter.
- \_\_\_ 25.      Here he was compelled to violate his instinct of self-preservation, and violate it he did, for he was becoming tame and qualifying himself for civilization.

**WHITE FANG by Jack London – Grammar and Style**

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

**Read the following passage the first time through for meaning.**

Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean toward each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness – a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the futility of life and the effort of life. It was the Wild, the savage, frozen-hearted Northland Wild. But there was life, abroad in the land and defiant. Down the frozen waterway toiled a string of wolfish dogs. Their bristly fur was rimed with frost. Their breath froze in the air as it left their mouths, spouting forth in spumes of vapor that settled upon the hair of their bodies and formed into crystals of frost. Leather harness was on the dogs, and leather traces attached them to a sled which dragged along behind. The sled was without runners. It was made of stout birch-bark, and its full surface rested on the snow. The front end of the sled was turned up, like a scroll, in order to force down and under the bore of soft snow that surged like a wave before it. On the sled, securely lashed, was a long and narrow oblong box. There were other things on the sled – blankets, an axe, and a coffee-pot and frying pan; but prominent, occupying most of the space, was the long and narrow oblong box.

In advance of the dogs, on wide snowshoes, toiled a man. At the rear of the sled toiled a second man. On the sled, in a box, lay a third man whose toil was over, -- a man whom the Wild had conquered and beaten down until he would never move nor struggle again. It is not the way of the Wild to like movement. Life is an offense to it, for life is movement; and the Wild aims always to destroy movement. It freezes the water to prevent it running to the sea; it drives the sap out of the trees till they are frozen to their mighty hearts; and most ferociously and terribly of all does the Wild harry and crush into submission man – man, who is the most restless of life, ever in revolt against the dictum that all movement must in the end come to the cessation of movement. (From Chapter I)

**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 Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind
- 2 of their white covering of frost, and they seemed to lean toward each other, black and ominous, in the fading
- 3 light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone
- 4 and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter
- 5 more terrible than any sadness – a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the
- 6 frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity
- 7 laughing at the futility of life and the effort of life. It was the Wild, the savage, frozen-hearted Northland Wild.
- 8 But there was life, abroad in the land and defiant. Down the frozen waterway toiled a string of wolfish dogs.
- 9 Their bristly fur was rimed with frost. Their breath froze in the air as it left their mouths, spouting forth in
- 10 spumes of vapor that settled upon the hair of their bodies and formed into crystals of frost. Leather harness
- 11 was on the dogs, and leather traces attached them to a sled which dragged along behind. The sled was without

**WHITE FANG by Jack London – Grammar and Style**

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

12 runners. It was made of birch-bark, and its full surface rested on the snow. The front end of the sled was  
13 turned up, like a scroll, in order to force down and under the bore of soft snow that surged like a wave before it.  
14 On the sled, securely lashed, was a long and narrow oblong box. There were other things on the sled – blankets,  
15 an axe, and a coffee-pot and frying pan; but prominent, occupying most of the space, was the long and narrow  
15 oblong box.

17 In advance of the dogs, on wide snowshoes, toiled a man. At the rear of the sled toiled a second man. On the  
18 sled, in the box, lay a third man whose toil was over, -- a man whom the Wild had conquered and beaten down  
19 until he would never move nor struggle again. It is not the way of the Wild to like movement. Life is an offense  
20 to it, for life is movement; and the Wild aims always to destroy movement. It freezes the water to prevent it  
21 running to the sea; it drives the sap out of the trees till they are frozen to their mighty hearts; and most  
22 ferociously and terribly of all does the Wild harry and crush into submission – man, who is the most restless of  
23 life, ever in revolt against the dictum that all movement must in the end come to the cessation of movement.

- \_\_\_\_ 1.      The PREDOMINANT figurative language used to describe the Wild is . . .  
                 a. metaphor      b. simile      c. personification
- \_\_\_\_ 2.      The underlined words in Line 13 are an example of an archetype and a . . .  
                 a. metaphor      b. simile      c. personification
- \_\_\_\_ 3.      ALL of the following word pairs are examples of assonance EXCEPT . . .  
                 a. lone – cold      b. hint – in      c. frost – toil      d. Wild – like
- \_\_\_\_ 4.      ALL of the following descriptions confirm Man as enemy of Nature EXCEPT . . .  
                 a. *A vast silence reigned over the land.* (Line 3)  
                 b. *leather harness . . . leather traces* (Lines 10-11)  
                 c. *It was made of birch-bark* (Line 12)  
                 d. *an axe, and a coffee pot and frying-pan* (Line 15)
- \_\_\_\_ 5.      The underlined word in Line 5 is an example of . . .  
                 a. metaphor      b. allusion      c. simile      d. personification
- \_\_\_\_ 6.      ALL of the following descriptions express the tone of the passage EXCEPT . . .  
                 a. *The trees had been stripped by a recent wind* (Line 1)  
                 b. *black and ominous in the fading light* (Lines 2-3)  
                 c. *the grimness of infallibility* (Line 6)

## **WHITE FANG by Jack London – Grammar and Style**

### **EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

**Read the following passage the first time through for meaning.**

Always, in the beginning, before his conscious life dawned, he had crawled toward the mouth of the cave. And in this his brothers and sisters were one with him. Never, in that period, did any of them crawl toward the dark corners of the back-wall. The light drew them as if they were plants; the chemistry of the life that composed them demanded the light as a necessity of being; and their little puppet-bodies crawled blindly and chemically, like the tendrils of a vine. Later on, when each developed individuality and became personally conscious of impulsions and desires, the attraction of the light increased. They were always crawling and sprawling toward it, and being driven back from it by their mother. It was in this way that the gray cub learned other attributes of his mother than the soft, soothing tongue. In his insistent crawling toward the light, he discovered in her a nose that with a sharp nudge administered rebuke, and later, a paw, that crushed him down or rolled him over and over with swift, calculating stroke. Thus he learned hurt; and on top of it he learned to avoid hurt, first, by not incurring the risk of it; and second, when he had incurred the risk, by dodging and by retreating. These were conscious actions, and were the results of his first generalizations upon the world. Before that he had recoiled automatically from hurt, as he had crawled automatically toward the light. After that he recoiled from hurt because he *knew* that it was hurt. (From Chapter VI)

**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 Always, in the beginning, before his conscious life dawned, he had crawled toward the mouth of the cave.
- 2 And in this his brothers and sisters were one with him. Never, in that period, did any of them crawl
- 3 toward the dark corners of the back-wall. The light drew them as if they were plants; the chemistry of
- 4 the life that composed them demanded the light as a necessity of being; and their little puppet-bodies
- 5 crawled blindly and chemically, like the tendrils of a vine. Later on, when each developed individuality
- 6 and became personally conscious of impulsions and desires, the attraction of the light increased. They
- 7 were always crawling and sprawling toward it, and being driven back from it by their mother.
- 8 It was in this way that the gray cub learned other attributes of his mother than the soft, soothing
- 9 tongue. In his insistent crawling toward the light, he discovered in her a nose that with a sharp nudge
- 10 administered rebuke, and later, a paw, that crushed him down or rolled him over and over with
- 11 swift, calculating stroke. Thus he learned hurt; and on top of it he learned to avoid hurt, first, by not
- 12 incurring the risk of it; and second, when he had incurred the risk, by dodging and by retreating. These
- 13 were conscious actions, and were the results of his first generalizations upon the world. Before that he
- 14 had recoiled automatically from hurt, as he had crawled automatically toward the light. After that he
- 15 recoiled from hurt because he *knew* that it was hurt.

**WHITE FANG** by Jack London – Grammar and Style

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSGE 2**

- \_\_\_\_ 1.      The underlined words in Line 3 are an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 2.      The underlined words in Line 4 are an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 3.      The underlined words in Line 5 are an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 4.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *the life that composed them demanded the light* (Line 4)  
              b. *being driven back from it by their mother* (Line 7)  
              c. *his insistent crawling toward the light* (Line 9)  
              d. *as he had crawled automatically toward the light* (Line 14)
- \_\_\_\_ 5.      The underlined words in Line 7 are an example of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *It was in this way that the gray cub learned* (Line 8)  
              b. *he learned to avoid hurt, first, by not incurring the risk of it* (Lines 11-12)  
              c. *a sharp nudge administered rebuke* (Lines 9-10)  
              d. *he recoiled from hurt because he knew it was hurt.* (Lines 14-15)

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**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

**Read the following passage the first time through for meaning.**

When the gray cub came back to life and again took interest in the far white wall, he found that the population of his world had been reduced. Only one sister remained to him. The rest were gone. As he grew stronger, he found himself compelled to play alone, for the sister no longer lifted her head nor moved about. His little body rounded out with the meat he now ate; but the food had come too late for her. She slept continuously, a tiny skeleton flung round with skin in which the flame flickered lower and lower and at last went out.

Then there came a time when the gray cub no longer saw his father appearing and disappearing in the wall nor lying down asleep in the entrance. This had happened at the end of a second and less severe famine. The she-wolf knew why One Eye never came back, but there was no way by which she could tell what she had seen to the gray cub. Hunting herself for meat, up the left fork of the stream where lived the lynx, she had followed a day-old trail of One Eye. And she had found him, or what remained of him, at the end of the trail. There were many signs of the battle that had been fought, and of the lynx's withdrawal to her lair after having won the victory. Before she went away, the she-wolf had found this lair, but the signs told her that the lynx was inside, and she had not dared to venture in.

After that, the she-wolf in her hunting avoided the left fork. For she knew that in the lynx's lair was a litter of kittens, and she knew the lynx for a fierce, bad-tempered creature and a terrible fighter. It was all very well for half a dozen wolves to drive a lynx, spitting and bristling, up a tree; but it was quite a different matter for a lone wolf to encounter a lynx – especially when the lynx was known to have a litter of hungry kittens at her back.

But the Wild is the Wild, and motherhood is motherhood, at all times fiercely protective whether in the Wild or out of it; and the time was to come when the she-wolf, for her gray cub's sake, would venture the left fork, and the lair in the rocks, and the lynx's wrath. (From Chapter VI)

**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 When the gray cub came back to life and again took interest in the far white wall, he found that the
- 2 population of his world had been reduced. Only one sister remained to him. The rest were gone. As he
- 3 grew stronger, he found himself compelled to play alone, for the sister no longer lifted her head nor moved
- 4 about. His little body rounded out with the meat he now ate; but the food had come too late for her. She
- 5 slept continuously, a tiny skeleton flung round with skin in which the flame flickered lower and lower and
- 6 at last went out.
- 7 Then there came a time when the gray cub no longer saw his father appearing and disappearing in the wall
- 8 nor lying down asleep in the entrance. This had happened at the end of a second and less severe famine.
- 9 The she-wolf knew why One Eye never came back, but there was no way by which she could tell what she
- 10 had seen to the gray cub. Hunting herself for meat, up the left fork of the stream where lived the lynx,
- 11 she had followed a day-old trail of One Eye. And she had found him, or what remained of him, at the end



**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

12 of the trail. There were many signs of the battle that had been fought, and of the lynx's withdrawal to her  
13 lair after having won the victory. Before she went away, the she-wolf had found this lair, but the signs told  
14 her that the lynx was inside, and she had not dared to venture in.

15 After that, the she-wolf in her hunting avoided the left fork. For she knew that in the lynx's lair was a litter  
16 of kittens, and she knew the lynx for a fierce, bad-tempered creature and a terrible fighter. It was all very  
17 well for half a dozen wolves to drive a lynx, spitting and bristling, up a tree; but it was quite a different  
18 matter for a lone wolf to encounter a lynx – especially when the lynx was known to have a litter of hungry  
19 kittens at her back.

20 But the Wild is the Wild, and motherhood is motherhood, at all times fiercely protective whether in the  
21 Wild or out of it; and the time was to come when the she-wolf, for her gray cub's sake, would venture the  
22 left fork, and the lair in the rocks, and the lynx's wrath.

- \_\_\_\_ 1.      ALL of the following events are inferred by the passage EXCEPT . . .  
         a. The cub kills and eats his sister.  
         b. One Eye is killed by the lynx.  
         c. The she-wolf avoids the lynx in her lair.  
         d. The she-wolf will kill the lynx.
- \_\_\_\_ 2.      Lines 10-14 contain an example of . . .  
         a. foreshadowing   b. flashback   c. irony
- \_\_\_\_ 3.      Lines 21-22 contain an example of . . .  
         a. foreshadowing   b. flashback   c. irony
- \_\_\_\_ 4.      The underlined words in Lines 10 and 15 are an example of . . .  
         a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 5.      The words *litter* and *kittens* are an example of . . .  
         a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 6.      ALL of the following diction and syntax is characteristic of children's  
         literature and fables EXCEPT . . .  
         a. *up the left fork of the stream where lived the lynx* (Line 10)  
         b. *Before she went away, the she-wolf had found this lair* (Line 13)  
         c. *But the Wild is the Wild, and motherhood is motherhood* (Line 20)  
         d. *the time was to come when the she-wolf, for her gray cub's sake* (Line 21)

## **WHITE FANG by Jack London – Grammar and Style**

### **EXERCISE 16          STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

**Read the following passage the first time through for meaning.**

Backward, from the apex, his head slanted down to his neck; and forward, it slanted uncompromisingly to meet a low and remarkably wide forehead. Beginning here, as though regretting her parsimony, Nature had spread his features with a lavish hand. His eyes were large, and between them was the distance of two eyes. His face, in relation to the rest of him, was prodigious. In order to discover the necessary area, Nature had given him an enormous prognathous jaw. It was wide and heavy, and protruded outward and down until it seemed to rest on his chest. Possibly this appearance was due to the weariness of the slender neck, unable properly to support so great a burden.

This jaw gave the impression of ferocious determination. But something lacked. Perhaps it was from excess. Perhaps the jaw was too large. At any rate, it was a lie. Beauty Smith was known far and wide as the weakest of weak-kneed and sniveling cowards. To complete his description, his teeth were large and yellow, while the two eye-teeth, larger than their fellows, showed under his lean lips like fangs. His eyes were yellow and muddy, as though Nature had run short on pigments and squeezed together the dregs of all her tubes. It was the same with his hair, sparse and irregular of growth, muddy-yellow and dirty-yellow, rising on his head and sprouting out of his face in unexpected tufts and bunches, in appearance like clumped and wind-blown grain.

In short, Beauty Smith was a monstrosity, and the blame of it lay elsewhere. He was not responsible. The clay of him had been so moulded in the making. He did the cooking for the other men in the fort, the dish-washing and the drudgery. They did not despise him. Rather did they tolerate him in a broad human way, as one tolerates any creature evilly treated in the making. Also, they feared him. His cowardly rages made them dread a shot in the back or poison in their coffee. But somebody had to do the cooking, and whatever else his shortcomings, Beauty Smith could cook. (From Chapter XVI)

**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 Backward, from the apex, his head slanted down to his neck; and forward, it slanted uncompromisingly
- 2 to meet a low and remarkably wide forehead. Beginning here, as though regretting her parsimony,
- 3 Nature had spread his features with a lavish hand. His eyes were large, and between them was the
- 4 distance of two eyes. His face, in relation to the rest of him, was prodigious. In order to discover the
- 5 necessary area, Nature had given him an enormous prognathous jaw. It was wide and heavy, and
- 6 protruded outward and down until it seemed to rest on his chest. Possibly this appearance was due to
- 7 the weariness of the slender neck, unable properly to support so great a burden.
- 8 This jaw gave the impression of ferocious determination. But something lacked. Perhaps it was from
- 9 excess. Perhaps the jaw was too large. At any rate, it was a lie. Beauty Smith was known far and wide as
- 10 the weakest of weak-kneed and sniveling cowards. To complete his description, his teeth were large and
- 11 yellow, while the two eye-teeth, larger than their fellows, showed under his lean lips like fangs. His eyes
- 12 were yellow and muddy, as though Nature had run short on pigments and squeezed together the dregs of

**WHITE FANG by Jack London – Grammar and Style**

**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

13 all her tubes. It was the same with his hair, sparse and irregular of growth, muddy-yellow and dirty-  
14 yellow, rising on his head and sprouting out of his face in unexpected tufts and bunches, in appearance  
15 like clumped and wind-blown grain.

16 In short, Beauty Smith was a monstrosity, and the blame of it lay elsewhere. He was not responsible.

17 The clay of him had been so moulded in the making. He did the cooking for the other men in the fort,  
18 the dish-washing and the drudgery. They did not despise him. Rather did they tolerate him in a broad

19 human way, as one tolerates any creature evilly treated in the making. Also, they feared him. His

20 cowardly rages made them dread a shot in the back or poison in their coffee. But somebody had to do

21 the cooking, and whatever else his shortcomings, Beauty Smith could cook.

- \_\_\_\_ 1.      The underlined word in Line 3 is an example of . . .  
              a. allusion    b. metaphor    c. simile
- \_\_\_\_ 2.      ALL of the following statements are accurate EXCEPT . . .  
              a. Beauty Smith had a large jaw.  
              b. Beauty Smith had close-set beady eyes.  
              c. Beauty Smith had a large head and a skinny neck.  
              d. Beauty Smith had yellow teeth, and wolf-like fangs.
- \_\_\_\_ 3.      Lines 12-13 portray Nature as a woman who functions as . . .  
              a. scientist    b. sorceress    c. artist    d. chef
- \_\_\_\_ 4.      Line 15 contains an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 5.      Line 17 contains an example of . . .  
              a. metaphor    b. simile    c. personification
- \_\_\_\_ 6.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
              a. *They did not despise him.* (Line 18)  
              b. *Rather did they tolerate him* (Line 18)  
              c. *Also, they feared him.* (Line 19)  
              d. *He did the cooking for the other men* (Line 17)

**WHITE FANG by Jack London – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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

***WHITE FANG* by Jack London – Grammar and Style**

**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

**EXERCISE 16:**      1. a   2. b   3. c   4. b   5. a   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** – 20<sup>th</sup> 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.

**POLYSYNETON** – 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 18<sup>th</sup> and 19<sup>th</sup> 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** – 20<sup>th</sup> 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 19<sup>th</sup> 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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