



The Grammar Dog Guide to White Fang by Jack London

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

About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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SAMPLE EXERCISES - WHITE FANG by Jack London

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.

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.

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. 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.

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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.

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

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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
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
16 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

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