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grammar, style, and proofreading exercises

The Grammardog Guide to

Short Stories

by Jack London

All Gold Canyon
The Mexican
The Story of Jees Uck
The White Silence
To Build A Fire

All exercises use sentences from the stories.
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.

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SHORT STORIES by Jack London – Grammar and Style
All exercises use sentences from the stories.

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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***

THE WHITE SILENCE

____1. He paused impotently, <u>cast</u> an appealing glance at Malemute Kid, then laboriously placed the twenty pines, end on end, by sign language.

____2. It was a <u>tragic</u> moment, a pitiful incident of the trail – a dying dog, two comrades in anger.

____3. Already penitent for his angry action, <u>but</u> too stubborn to make amends, Mason toiled on at the head of the cavalcade, little dreaming that danger hovered in the air.

____4. Bursting into the camp, he saw the girl in the midst of the <u>snarling</u> pack, laying about her with an ax.

TO BUILD A FIRE

____5. He worked slowly and carefully, <u>keenly</u> aware of his danger.

____6. <u>Without</u> doubt he would lose some fingers and toes and some of his face; but the boys would take care of him.

____7. He did not belong with <u>himself</u> any more, for even then he was out of himself, standing with the boys and looking at himself in the snow.

____8. There were no signs of a fire to be made, and, besides, never in the dog's experience had it known a man to sit like that in the snow <u>and</u> make no fire.

THE STORY OF JEES UCK

____9. The bleak <u>vastness</u> stretched away on every side to the horizon.

____10. The snow, which was really frost, flung its mantle over the land and buried <u>everything</u> in the silence of death.

____11. To make matters worse, most of the Toyaats were in the back country on the <u>flanks</u> of a caribou herd, and Jees Uck was with them.

____12. <u>Never</u> did sound more blessed fall upon Neil Bonner's ear than that lie from Jees Uck's lips.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

THE MEXICAN

____13. <u>Nobody</u> knew his history – they of the Junta least of all.

____14. There was something <u>venomous</u> and snakelike in the boy's black eyes.

____15. <u>Aha</u>! So that was it – the hand of Diaz showing through!

____16. Rivera saw the fat police captain starting awkwardly to climb through the ropes, and was not <u>sure</u> what it meant.

ALL GOLD CANYON

____17. A sound of scrambling accompanied the song, and the spirit of the place <u>fled</u> away on the heels of the red-coated buck.

____18. Each pan he carried down to the water to wash, and as he went higher <u>up</u> the hill the pans grew richer, until he began to save the gold in an empty baking-powder can which he carried carelessly in his lap pocket.

____19. <u>Once</u>, far down his own canyon, he thought he saw in the air a faint hint of smoke.

____20. "<u>Hey</u>, you, Mr. Pocket!" he called down into the canyon.

SHORT STORIES by Jack London – Grammar and Style

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

But <u>before he could cut the strings, it happened.</u> 1
It was <u>his own fault or, rather, his mistake He</u> 2
<u>should not have bilt the fire under the spruce</u> 3
<u>tree. he should have built it in the open.</u> But it 4
had been easier to pull the twigs from the brush
<u>and drop them directly on the fire Now the tree</u> 5
<u>under which he had done this carryed a weight of</u> 6
snow on its boughs. (From *To Build a Fire*)

____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

<u>The man was shocked. it was as though he</u> 1
<u>had just heard his own sentance of death. For</u> 2
a moment he sat and stared at the spot where
<u>the fire had been Then he grew very calm.</u> 3
<u>Perhaps the old-timer on sulphur Creek was</u> 4
<u>right. if he had only had a trail mate he would</u> 5
<u>have been in no danger now The trail mate</u> 6
could have built a fire. (From *To Build a Fire*)

____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

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

Rivera refused to be licked Through the eighth (1) round his opponant strove vainly to repeat the (2) uppercut. In the ninth rivera stunned the house (3) again. In the midst of a clinch he broke the lock (4) with a quick lithe movement, and in the narrow space between their bodies his right lifted from the waist. danny went to the floor and took the safety (5) of the count. The crowd was appalled He was being (6) bested at his own game. (From *The Mexican*)

____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

Though the dipping gold trace increased the man's work, he found consolation in the (1) increasing richness of the pans Twenty cents, (2) thurty cents, fifty cents, sixty cents, were the values (3) of the gold found in the pans, and at nitefall he (4) washed his banner pan, which gave him a dollars (5) worth of Gold dust from a shovelful of dirt. (6) (From *All Gold Canyon*)

____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

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

THE WHITE SILENCE

____1. The Indian woman settled the coffee with a piece of ice, glanced from Malemute Kid to her husband, then at the dogs, but vouchsafed no reply.

____2. The two men and the woman grouped about the fire and began their meager meal.

____3. The dogs lay in their harnesses, for it was a midday halt, and watched each mouthful enviously.

____4. The afternoon wore on, and with the awe, born of the White Silence, the voiceless travelers bent to their work.

TO BUILD A FIRE

____5. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch.

____6. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, ear flaps, warm moccasins, and thick socks.

____7. A foot of snow had fallen since the last sled had passed over, and he was glad he was without a sled, traveling light.

____8. Gradually, as the flame grew stronger, he increased the size of the twigs with which he fed it.

THE STORY OF JEES UCK

____9. One winter, when she was a young woman, Neil Bonner came into her life.

____10. The blink of light that marked the day disappeared.

____11. "But Twenty Mile is too small for the pair of us, and you've got to mush."

____12. The Toyaats had never taught her the meaning of a kiss upon the lips, but she understood and was glad.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

THE MEXICAN

____13. The members starved and toiled, and the longest day was none too long, and yet there were times when it appeared as if the revolution stood or fell on no more than the matter of a few dollars.

____14. Rivera looked cold suspicion at all of them, then proceeded to take off his coat.

____15. The right hook of Rivera had dropped him in mid-air with the abruptness of death.

____16. Danny, a tricky and consummate ring general, stalled and blocked and held on, devoting himself to recovering from that dazing first-round blow.

ALL GOLD CANYON

____17. It was fine washing, and he washed fine and finer, with a keen scrutiny and delicate and fastidious touch.

____18. The animal gazed with astonished eyes at the scene into which it had been precipitated, then dropped its head to the grass and began contentedly to graze.

____19. The sun dropped down the western sky, the shadows lengthened, but the man worked on.

____20. Feverish with desire, with aching back and stiffening muscles, with pick and shovel gouging and mauling the soft brown earth, the man toiled up the hill.

SHORT STORIES by Jack London – Grammar and Style

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***

THE WHITE SILENCE

____1. A row among the dogs cut short the wonders of the Outside, and by the time the snarling combatants were separated, she had lashed the <u>sleds</u> and all was ready for the trail.

____2. <u>Happy</u> is the man who can weather a day's travel at the price of silence, and that on a beaten track.

____3. Little was said; those of the Northland are early taught the <u>futility</u> of words and the inestimable value of deeds.

____4. "She's been a good <u>wife</u> to me, always at my shoulder in the pinch."

TO BUILD A FIRE

____5. Fifty degrees below zero was to him just precisely fifty <u>degrees</u> below zero.

____6. He remembered the <u>advice</u> of the old-timer on Sulphur Creek, and smiled.

____7. <u>Lifeless</u> they were, for he could scarcely make them move together to grip a twig, and they seemed remote from his body and from him.

____8. Once he slowed down to a <u>walk</u>, but the thought of the freezing extending itself made him run again.

THE STORY OF JEES UCK

____9. She had not forgotten her repulse, and the pride that drove Spike O'Brien on to complete the Northwest Passage by land was her <u>pride</u>.

____10. And his fresh earth grip and virile conception of humanity gave <u>him</u> a finer sense of civilization and endeared civilization to him.

____11. She sold her dog <u>team</u> to a party of miners and paid cash for her food.

____12. Further, the company paid yearly to the woman Jees Uck a <u>pension</u> of five thousand dollars.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 5 COMPLEMENTS

THE MEXICAN

____13. "He is a <u>patriot</u> – mark me, the greatest patriot of us all."

____14. Rivera's ways and times were truly <u>mysterious</u>.

____15. When he arose Rivera felled him with a down-chop of the <u>right</u> on neck and jaw.

____16. He leaned backward on the ropes and looked his <u>hatred</u> at them, swept it on and about him till the whole ten thousand gringos were included.

ALL GOLD CANYON

____17. Then he smoked a pipe by the smoldering coals, listening to the night <u>noises</u> and watching the moonlight stream through the canyon.

____18. Rising with the sun, and snatching a hasty breakfast, he was <u>early</u> at work.

____19. The combination became a <u>cigarette</u>, brown and squat, with the ends turned in.

____20. His fingers were investigating the bullet hole in his side, and a shade of regret passed over his <u>face</u>.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 6 PHRASES

Identify the phrases in the following sentences. Label the underlined words:
par = participial ger = gerund inf = infinitive appos = appositive prep = prepositional

THE WHITE SILENCE

____1. A shrewd clout behind the ear with the butt of the dog whip stretched the animal in the snow, quivering softly, a yellow slaver <u>dripping from its fangs</u>.

____2. The river took a great bend, and Mason headed his team for the cutoff <u>across the narrow neck of land</u>.

____3. But Malemute Kid restrained himself, though there was a world of reproach in his eyes, and, <u>bending over the dog</u>, cut the traces.

____4. It is not pleasant <u>to be alone with painful thoughts in the White Silence</u>.

TO BUILD A FIRE

____5. At the man's heels trotted a dog, <u>a big native husky</u>, the proper wolf dog,

____6. The flame he got by <u>touching a match</u> to a small shred of birch bark that he took from his pocket.

____7. He pulled on his mittens with his teeth, and threshed his arms back and forth, <u>beating his hands with all his might against his sides</u>.

____8. He knew the bark was there, and, though he could not feel it with his fingers, he could hear <u>its crisp rustling</u> as he fumbled for it.

THE STORY OF JEES UCK

____9. And Bonner, who had suffered much, found it easy <u>to forgive greatly</u>.

____10. One midwinter day Father Champreau, <u>a Jesuit missionary</u>, pulled into Twenty Mile.

____11. Also Jees Uck came <u>to buy beads and scarlet cloths and things</u>, and Bonner began to find himself again.

____12. So it was that Sandy became a welcome third at the post, brother <u>to the man and woman</u> that resided there.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 6 PHRASES

THE MEXICAN

____13. Too many of the comrades were in civil and military prisons scattered over the United States, and others of them, in irons, were even then being taken across the border to be lined up against adobe walls and shot.

____14. Once, the first time, when the rent of the house was two months behind and the landlord was threatening dispossession, it was Felipe Rivera, the scrub boy in the poor, cheap clothes, worn and threadbare, who laid sixty dollars in gold on May Sethby's desk.

____15. He saw the flatcars, piled high with the bodies of the slain, consigned to Vera Cruz, food for the sharks of the bay.

____16. There were so many ways of cheating in this game of the gringos.

ALL GOLD CANYON

____17. He stood erect, seeing wide-eyed the secrecy of the scene and sensuously inhaling the warm, sweet breath of the canyon garden through nostrils that dilated and quivered with delight.

____18. There was a snapping and ripping and rending, and amid a shower of falling leaves a horse burst through the screens.

____19. He dragged the body to the edge of the hole and toppled it in.

____20. To climb the huge boulders the animals were compelled to uprear and struggle blindly through the tangled mass of vegetation.

SHORT STORIES 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 indicte the usage by labeling each:
subj = subject ***d.o. = direct object*** ***p.n. = predicate nominative***
adj = adjective ***adv = adverb*** ***o.p. = object of preposition***

Verbal Usage

THE WHITE SILENCE

____ ____1. He heard the warning crash and attempted <u>to spring up</u> but, almost erect, caught the blow squarely on the shoulder.

____ ____2. Morning brought consciousness to the stricken man, and Malemute Kid bent closer <u>to catch his whispers</u>.

____ ____3. "I want <u>to say good-by</u> and tell her that she must think of the boy and not wait till I'm dead."

____ ____4. <u>Leaving the girl crying softly over her man</u>, Malemute Kid slipped into his parka and snowshoes, tucked his rifle under his arm, and crept away into the forest.

TO BUILD A FIRE

____ ____5. And <u>to get his feet wet in such a temperature</u> meant trouble and danger.

____ ____6. He had forgotten <u>to build a fire and thaw out</u>.

____ ____7. The man looked down at his hands in order to locate them, and found them <u>hanging on the ends of his arms</u>.

____ ____8. <u>Running</u> would not thaw them out.

THE STORY OF JEES UCK

____ ____9. Possibly the most notable thing that occurred through the weary weeks was <u>the gliding of the temperature up to the unprecedented height of fifteen below</u>.

____ ____10. Her knife was out of its sheath and uplifted, <u>glinting in the lamplight</u>.

____ ____11. And <u>to work toward life abundant, and more abundant</u>, was to be in line with the scheme of things and the will of God.

____ ____12. With <u>the coming of Jees Uck</u>, at once things brightened up.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal	Usage	
		THE MEXICAN
____	____13.	**To sleep in the rooms of the Junta meant access to their secrets, to the lists of names, to the addresses of comrades down on Mexican soil.**
____	____14.	**There were occasions when he was unable to set type, when his knuckles were bruised and battered, when his thumbs were injured and helpless, when one arm or the other hung wearily at his side while his face was drawn with unspoken pain.**
____	____15.	**And, resplendent and glorious, he saw the great red revolution sweeping across his land.**
____	____16.	**Rivera was struck again and again; he took blows by the dozens to avoid the perilous clinch.**
		ALL GOLD CANYON
____	____17.	**The motion of all things was a drifting in the heart of the canyon.**
____	____18.	**Thinking was in him a visible process.**
____	____19.	**He crossed the stream below the pool, stepping agilely from stone to stone.**
____	____20.	**A chunk, where the pick had laid open the heart of the gold, glittered like a handful of yellow jewels, and he cocked his head at it and slowly turned it around and over to observe the rich play of the light upon it.**

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 8 CLAUSES

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

subj = subject ***d.o. = direct object*** ***p.n. = predicate nominative***
adj = adjective ***adv = adverb*** ***o.p. = object of preposition***

THE WHITE SILENCE

____1. At last the Kid laid the pitiable thing that was once a man in the snow.

____2. Though he prayed for a moose, just one moose, all game seemed to have deserted the land, and nightfall found the exhausted man crawling into camp, light-handed, heavyhearted.

____3. The pine needles were still quivering as he gave his commands and sprang into action.

____4. Carmen, who still clung to her slender thread of life, was downed by the pack.

TO BUILD A FIRE

____5. The trouble with him was that he was without imagination.

____6. A foot of snow had fallen since the last sled had passed over, and he was glad he was without a sled, traveling light.

____7. When he got back to the States he could tell the folks what real cold was.

____8. Then the man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known.

THE STORY OF JEES UCK

____9. In the end Bonner concluded that Amos was partly demented, and left him alone, doing all the work himself except the cooking.

____10. Then came the hard ice, solid cakes and sheets, till the Yukon ran level with its banks.

____11. Neil Bonner fought his emotion down, swallowed it down, and choked over it, though his face smiled with good humor and the joy with which one meets a friend.

____12. Jees Uck was a young woman when she went back into the North, and men still looked upon her and yearned.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 8 CLAUSES

THE MEXICAN

____13. He announced <u>that he was Felipe Rivera</u>, and that it was his wish to work for the revolution.

____14. He emptied the ashes from the stoves, brought up the coal and kindling, and lighted the fires <u>before the most energetic one of them was at his desk</u>.

____15. <u>Whether or not the revolution would be</u> depended upon the Junta, and the Junta was hard-pressed.

____16. He merely knew <u>that he must win this fight</u>.

ALL GOLD CANYON

____17. <u>Where the sidehill touched the water</u> he dug up a shovelful of dirt and put it into the gold pan.

____18. After a while the stranger sat down on the edge of the hole <u>so that he could see into it</u>, and rested the revolver on his knee.

____19. <u>While his feet were yet a yard from the bottom</u> he released his hand and dropped down.

____20. His open shirt disclosed the rude bandages with <u>which he had dressed his wound</u>.

SHORT STORIES 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

THE WHITE SILENCE

____1. Snap! The lean brute flashed up, the white teeth just missing Mason's throat.

____2. The cold silence of outer space had chilled the heart and smote the trembling lips of nature.

____3. "D'ye recollect the time she shot the Moosehorn Rapids to pull you and me off that rock, the bullets whipping the water like hailstones?

____4. The White Silence seemed to sneer, and a great fear came upon him.

TO BUILD A FIRE

____5. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold.

____6. And the moccasin strings were like rods of steel all twisted and knotted as by conflagration.

____7. His idea of it was that he had been making a fool of himself, running around like a chicken with its head cut off – such was the simile that occurred to him.

____8. A little longer it delayed, howling under the stars that leaped and danced and shone brightly in the cold sky.

THE STORY OF JEES UCK

____9. And the moisture fell out of the sky in hard frost granules that hissed like dry sugar or driving sand when kicked underfoot.

____10. When she first came into the store he looked at her long, as a thirsty man may look at a flowing well.

____11. Everywhere light laughed and life invited.

____12. And Jees Uck gasped at the liquid silver of a voice that had never sounded harsh cries at snarling wolf dogs, nor molded itself to a gutteral speech, nor toughened in storm and frost and camp smoke.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

THE MEXICAN

____13. "He is <u>like moonshine in a winter night</u> when a man freezes to death on some lonely mountaintop."

____14. "<u>He is the revolution</u> incarnate," said Vera.

____15. <u>He was a gyroscope of blows, a whirlwind of destruction</u>.

____16. "He can beat you up <u>with one hand and both eyes closed</u>."

ALL GOLD CANYON

____17. On the slope the blossoms of the wine-wooded manzanita filled the air with springtime odors, while <u>the leaves, wise with experience</u>, were already beginning their vertical twist against the coming aridity of summer.

____18. The heavy brogans on the man's feet made him appear clumsy-footed, but he swung down from the giddy height as lightly and airily <u>as a mountain goat</u>.

____19. His body crumpled in <u>like a leaf withered in sudden heat</u>, and he came down, his chest across his pan of gold, his face in the dirt and rock, his legs tangled and twisted because of the restricted space at the bottom of the hole.

____20. <u>The stream once more drowsed and whispered</u>; the hum of the mountain bees rose sleepily.

SHORT STORIES 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

THE WHITE SILENCE

____1. Again and again, though Ruth and Malemute Kid were <u>shoving</u> on the <u>sled</u>, they <u>slipped</u> back.

____2. Mason deliberately withheld the whip till the <u>last</u> word had fallen, then out <u>flashed</u> the long <u>lash</u>, completely curling about the offending creature's body.

____3. The teams were <u>double-spanned</u> and the <u>difficulty</u> overcome; the sleds were under way again, the <u>dying</u> <u>dog</u> <u>dragging</u> herself along in the rear.

____4. With the temperature at sixty-five <u>below</u> <u>zero</u>, a man cannot lie many minutes in the <u>snow</u> and live.

TO BUILD A FIRE

____5. He was quick and alert <u>in the things</u> of life, but only <u>in the things</u>, and not in the significances.

____6. Its instinct <u>told</u> it a <u>truer</u> tale than was <u>told</u> <u>to</u> the man by the man's judgment.

____7. Possibly all the generations of his ancestry had been ignorant of <u>cold</u>, of real <u>cold</u>, of <u>cold</u> one hundred and seven degrees below freezing point.

____8. <u>Toes</u> and <u>nose</u> and cheeks would be only touched by the frost, for the fire was beginning to burn with strength.

THE STORY OF JEES UCK

____9. Yet when the time came she proved herself capable of <u>rising</u> to the height of the fair-faced <u>royal</u> <u>races</u> and of <u>renouncing</u> in <u>right</u> <u>regal</u> fashion.

____10. And further, and unwittingly, she came to the post of Twenty Mile to make a <u>lonely</u> man more <u>lonely</u>, make him reach out empty arms in his sleep.

____11. There were stir and bustle, new <u>faces</u> and <u>fresh</u> <u>facts</u>.

____12. The air grew <u>thin and</u> sharp, the days <u>thin and</u> short.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

THE MEXICAN

____13. This slender boy was the <u>Unknown</u>, vested with all the menace of the <u>Unknown</u>.

____14. Then <u>it</u> was <u>that</u> Rivera <u>put</u> on his <u>hat</u> and <u>went</u> <u>out</u>.

____15. "He is the <u>breath</u> of <u>death</u>."

____16. After <u>hurrying</u> and <u>scurrying</u>, much telephoning and bad language, a night session was held in Kelly's office.

ALL GOLD CANYON

____17. His eyes could not pierce the <u>green</u> <u>screen</u> through which the <u>stream</u> rippled away, but to his ears came the voice of a man.

____18. Once the buck heard the <u>harsh</u> <u>clash</u> of metal upon rock.

____19. But his blue <u>eyes</u> were <u>shining</u> with <u>desire</u> as he rose to his feet.

____20. His instinct and every <u>fighting</u> <u>fiber</u> of his body <u>favored</u> the mad, clawing rush to the surface.

SHORT STORIES 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

THE WHITE SILENCE

____1. "What wouldn't I give for a <u>hot corn pone</u> just now!"

____2. Mason worked his whip smartly and, as the <u>dogs whined low</u> in the traces, broke out the sled with the gee pole.

____3. "Think of it! – nearly four years on our <u>bacon and beans and flour and dried fruit</u>, and then to go back to her <u>fish and caribou</u>.

____4. The Kid permitted her one outburst of grief, as <u>she kissed her husband</u> – her own people had no such custom – then led her to the foremost sled and helped her into her snowshoes.

TO BUILD A FIRE

____5. There was <u>a sharp explosive crackle</u> that startled him.

____6. He smiled agreeably to himself as he thought of those <u>biscuits, each cut open and sopped in bacon grease, and each enclosing a generous slice of fried bacon</u>.

____7. The man's <u>red beard and mustache were likewise frosted</u>, but more solidly, the deposit taking the form of ice and increasing with every warm, moist breath he exhaled.

____8. His flesh was burning. <u>He could smell it</u>.

THE STORY OF JEES UCK

____9. And, finally, she had great, <u>blazing black eyes – the half-caste eye, round, full-orbed, and sensuous</u>, which marks the collision of the dark races with the light.

____10. <u>He coughed much</u>, as though consumption gripped his lungs, while his eyes had that mad, fevered light common to consumptives in the last stage.

____11. The <u>walls and ceiling were of oiled and paneled redwood</u>.

____12. He said it calmly, with even a ring of joyful cordiality, coming over to her and <u>shaking both her hands</u>, but looking into her eyes with a worry in his own that she understood.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

THE MEXICAN

____13. Ramos and Arrellano <u>pulled their long mustaches</u> in despair.

____14. He was <u>a tall, lean, slack-jointed individual</u>, and his walk, like his talk, was a smooth and languid drawl.

____15. The hunger, the expeditions in the hills for <u>berries, the roots and herbs</u> that all ate and that twisted and pained the stomachs of all of them.

____16. The crowd began to <u>hiss and boo</u> him for his unsportsmanlike conduct, but he sat unmoved.

ALL GOLD CANYON

____17. Fine grass covered the slope – grass that was spangled with flowers, with here and there <u>patches of color, orange and purple and golden</u>.

____18. Creamy white were these bells, shaped like lilies of the valley, with the <u>sweetness of perfume</u> that is of the springtime.

____19. The man lay down on the lip of the pool and <u>drank long and deep of its water</u>.

____20. <u>Flapjacks and bacon and warmed-over beans</u> constituted his supper.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the allusions and symbols in the following sentences. Label the underlined words:
a. mythology b. religion c. literature d. fatalism/Naturalism e. war/combat/weapons

THE WHITE SILENCE

____1. "And I was president of an Epworth once, and taught in the Sunday school."

____2. Nature has many tricks wherewith she convinces man of his finity – the ceaseless flow of the tides, the fury of the storm, the shock of the earthquake, the long roll of heaven's artillery – but the most tremendous, the most stupefying of all, is the passive phase of the White Silence.

____3. And the fear of death, of God, of the universe, comes over him – the hope of the Resurrection and the Life, the yearning for immortality, the vain striving of the imprisoned essence – it is then, if ever, man walks alone with God.

____4. For generations it had stood there, and for generations destiny had had this one end in view – perhaps the same had been decreed of Mason.

TO BUILD A FIRE

____5. He was angry, and cursed his luck aloud.

____6. Somewhere he had once seen a winged Mercury, and he wondered if Mercury felt as he felt when skimming over the earth.

THE STORY OF JEES UCK

____7. So it was with Abraham when he prepared to offer up his son Isaac on a stone.

____8. Nor, having escaped the good sisters at Holy Cross, had she been told the story of Ruth, the Moabitess, who renounced her very God for the sake of a stranger woman from a strange land.

____9. He re-created the primitive pantheon; reared an altar to the sun and burned candle fat and bacon grease thereon; and in the unfenced yard, by the long-legged cache, made a frost devil, which he was wont to make faces at and mock . . .

____10. And in return Bonner resurrected a battered and wayworn volume and made friends with Shakespeare, till Sandy declaimed iambic pentameters to his sled dogs whenever they waxed mutinous.

____11. It is neither Protestant nor Catholic, this school in the house built by Neil Bonner for Jees Uck, his wife.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

THE MEXICAN

____12. "He is a destroying <u>angel</u> moving through the still watches of the night."

____13. And it was <u>guns and ammunition</u>, <u>ammunition and guns</u> – the unceasing and eternal cry.

____14. The referee shoved Rivera back with one hand and stood over the fallen <u>gladiator</u> counting the seconds.

____15. But Danny was <u>protean</u>. That was why he was the coming champion. He could change from style to style of fighting at will.

____16. Scores of voices took it up until it was like a <u>war chant</u> of wolves.

ALL GOLD CANYON

____17. And far beyond, like clouds upon the border of the sky, towered <u>minarets</u> of white, where the Sierra's eternal snows flashed austerely the blazes of the sun.

____18. The spirit of the place was the spirit of the peace of the living, somnolent with the easement and content of prosperity, and undisturbed by rumors of <u>far wars</u>.

____19. His quick-changing facial expressions might tell every thought and mood, but the tongue, perforce, ran hard after, repeating, like a second <u>Boswell</u>.

____20. But the pocket miner fired again and again, until the <u>revolver</u> was empty.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

The afternoon wore on, and with the awe, born of the White Silence, the voiceless travelers bent to their work. Nature has many tricks wherewith she convinces man of his finity – the ceaseless flow of the tides, the fury of the storm, the shock of the earthquake, the long roll of heaven's artillery – but the most tremendous, the most stupefying of all, is the passive phase of the White Silence. All movement ceases, the sky clears, the heavens are as brass; the slightest whisper seems sacrilege, and man becomes timid, affrighted at the sound of his own voice. Sole speck of life journeying across the ghostly wastes of a dead world, he trembles at his audacity, realizes that his is a maggot's life, nothing more. Strange thoughts arise unsummoned, and the mystery of all things strives for utterance. And the fear of death, of God, of the universe, comes over him – the hope of the Resurrection and the Life, the yearning for immortality, the vain striving of the imprisoned essence – it is then, if ever, man walks alone with God. (From *The White Silence*)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

1 The afternoon wore on, and with the awe, born of the White Silence, the voiceless travelers bent

2 to their work. Nature has many tricks wherewith she convinces man of his finity – the ceaseless

3 flow of the tides, the fury of the storm, the shock of the earthquake, the long roll of heaven's artillery –

4 but the most tremendous, the most stupefying of all, is the passive phase of the White Silence.

5 All movement ceases, the sky clears, the heavens are as brass; the slightest whisper seems sacrilege,

6 and man becomes timid, affrighted at the sound of his own voice. Sole speck of life journeying

7 across the ghostly wastes of a dead world, he trembles at his audacity, realizes that his is a

8 maggot's life, nothing more. Strange thoughts arise unsummoned, and the mystery of all things

9 strives for utterance. And the fear of death, of God, of the universe, comes over him – the hope of

10 the Resurrection and the Life, the yearning for immortality, the vain striving of the imprisoned

11 essence – it is then, if ever, man walks alone with God.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

____1. Line 2 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. In Line 3 *heaven's artillery* is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 5 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. Line 10 contains an example of . . .
a. anecdote b. allegory c. analogy d. allusion

____5. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. *Nature has many tricks* (Line 2)
b. *the slightest whisper seems sacrilege* (Line 5)
c. *the hope of the Resurrection and the Life* (Line 9-10)
d. *man walks alone with God* (Line 11)

____6. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *the White Silence* (Line 1)
b. *the voiceless travelers* (Line 1)
c. *the flow of the tides* (Line 3)
d. *all movement ceases* (Line 5)

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

All this the man knew. The old-timer on Sulphur Creek had told him about it the previous fall, and now he was appreciating the advice. Already all sensation had gone out of his feet. To build the fire he had been forced to remove his mittens, and the fingers had quickly gone numb. His pace of four miles an hour had kept his heart pumping blood to the surface of his body and to all the extremities. But the instant he stopped, the action of the pump eased down. The cold of space smote the unprotected tip of the planet, and he, being on that unprotected tip, received the full force of the blow. The blood of his body recoiled before it. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. So long as he walked four miles an hour, he pumped that blood, willy-nilly, to the surface; but now it ebbed away and sank down into the recesses of his body. The extremities were the first to feel its absence. His wet feet froze the faster, and his exposed fingers numbed the faster, freezing, while the skin of all his body chilled as it lost its blood. (From *To Build a Fire*)

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.

All this the man knew. The old-timer on Sulphur Creek had told him about it the previous fall, and now he was appreciating the advice. Already all sensation had gone out of his feet. To build the fire he had been forced to remove his mittens, and the fingers had quickly gone numb. His pace of four miles an hour had kept his heart pumping blood to the surface of his body and to all the extremities. But the instant he stopped, the action of the pump eased down. The cold of space smote the unprotected tip of the planet, and he, being on that unprotected tip, received the full force of the blow. The blood of his body recoiled before it. The blood was alive, like the dog, and like the dog it wanted to hide away and cover itself up from the fearful cold. So long as he walked four miles an hour, he pumped that blood, willy-nilly, to the surface; but now it ebbed away and sank down into the recesses of his body. The extremities were the <u>first</u> to <u>feel</u> its absence. His wet <u>feet</u> <u>froze</u> the <u>faster</u>, and his exposed <u>fingers</u> numbed the <u>faster</u>, <u>freezing</u>, while the skin of all his body chilled as it lost its blood.

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. all b. fall c. blood d. extremities

____2. ALL of the following phrases are part of the pattern of repetition EXCEPT . . .
a. four miles an hour
b. unprotected tip
c. like the dog
d. extremities were the first

____3. The underlined words in Lines 10-11 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. The fact that the character's fingers are freezing because he has removed his mittens to build a fire is an example of . . .
a. irony b. coincidence c. farce d. paradox

____5. Lines 7-8 contain examples of . . .
a. metaphor and simile
b. simile and hyperbole
c. personification and simile
d. metaphor and hyperbole

____6. Line 5 contains an example of . . .
a. hyperbole b. personification c. simile d. metaphor

SHORT STORIES by Jack London – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

"He has a bad temper," said May Sethby.
"I know," said Vera with a shudder. "He has looked at me with those eyes of his. They do not love; they threaten; they are savage as a wild tiger's. I know, if I should prove unfaithful to the cause, that he would kill me. He has no heart. He is pitiless as steel, keen and cold as frost. He is like moonshine in a winter night when a man freezes to death on some lonely mountaintop. I am not afraid of Diaz and all his killers; but this boy, of him am I afraid. I tell you true. I am afraid. He is the breath of death."
Yet Vera it was who persuaded the others to give the first trust to Rivera. The line of communication between Los Angeles and Lower California had broken down. Three of the comrades had dug their own graves and been shot into them. Two more were United States prisoners in Los Angeles. Juan Alvarado, the federal commander, was a monster. All their plans did he checkmate. They could no longer gain access to the active revolutionists, and the incipient ones, in Lower California.
Young Rivera was given his instructions and dispatched south. When he returned, the line of communication was re-established, and Juan Alvarado was dead. He had been found in bed, a knife hilt-deep in his breast. This had exceeded Rivera's instructions, but they of the Junta knew the times of his movements. They did not ask him. He said nothing. But they looked at one another and conjectured.
"I have told you," said Vera. "Diaz has more to fear from this youth than from any man. He is implacable. He is the hand of God. (From *The Mexican*)

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 "He has a bad temper," said May Sethby.

2 "I know," said Vera with a shudder. "He has looked at me with those eyes of his. They do not love;

3 they threaten; they are savage as a wild tiger's. I know, if I should prove unfaithful to the cause,

4 that he would kill me. He has no heart. He is pitiless as steel, keen and cold as frost. He is like

5 moonshine in a winter night when a man freezes to death on some lonely mountaintop. I am not

6 afraid of Diaz and all his killers; but this boy, of him am I afraid. I tell you true. I am afraid.

7 He is the <u>breath</u> of <u>death</u>."

8 Yet Vera it was who persuaded the others to give the <u>first</u> <u>trust</u> to Rivera. The line of communication

9 between Los Angeles and Lower California had broken down. Three of the comrades had dug their

10 own graves and been shot into them. Two more were United States prisoners in Los Angeles. Juan

11 Alvarado, the federal commander, was a monster. All their plans did he checkmate. They could no

12 longer gain access to the active revolutionists, and the incipient ones, in Lower California.

13 Young Rivera was given his instructions and dispatched south. When he returned, the line of

14 communication was re-established, and Juan Alvarado was dead. He had been found in bed, a

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 knife hilt-deep in his breast. This had exceeded Rivera's instructions, but they of the Junta knew

16 the times of his movements. They did not ask him. He said nothing. But they looked at one

17 another and conjectured.

18 "I have told you," said Vera. "Diaz has more to fear from this youth than from any man. He is

19 implacable. He is the hand of God."

____1. The passage contains ALL of the elements of fiction EXCEPT . . .
a. characters b. dialogue c. flashback d. plot

____2. Line 3 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Lines 4-5 contain three examples of . . .
a. hyperbole b. personification c. simile d. metaphor

____4. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following statements are examples of *foreshadowing* EXCEPT . . .
a. *He has a bad temper* (Line 1)
b. *but this boy, of him am I afraid* (Line 4)
c. *He is pitiless as steel* (Line 6)
d. *Juan Alvarado, the federal commander, was a monster* (Line 11)

____6. Line 19 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

On one side, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth ran up and up to meet the opposing wall. Fine grass covered the slope – grass that was spangled with flowers, with here and there patches of color, orange and purple and golden. Below, the canyon was shut in. There was no view. The walls leaned together abruptly and the canyon ended in a chaos of rocks, moss-covered and hidden by a green screen of vines and creepers and boughs of trees. Up the canyon rose far hills and peaks, the big foothills, pine-covered and remote. And far beyond, like clouds upon the border of the sky, towered minarets of white, where the Sierra's eternal snows flashed austerely the blazes of the sun.

There was no dust in the canyon. The leaves and flowers were clean and virginal. The grass was young velvet. Over the pool three cottonwoods sent their snowy fluffs fluttering down the quiet air. On the slope the blossoms of the wine-wooded manzanita filled the air with springtime odors, while the leaves, wise with experience, were already beginning their vertical twist against the coming aridity of summer. In the open spaces on the slope, beyond the farthest shadow-reach of the manzanita, poised the mariposa lilies, like so many flights of jeweled moths suddenly arrested and on the verge of trembling into flight again. Here and there that woods harlequin, the madrona, permitting itself to be caught in the act of changing its pea-green trunk to madder red, breathed its fragrance into the air from great clusters of waxen bells. Creamy white were these bells, shaped like lilies of the valley, with the sweetness of perfume that is of the springtime.

There was not a sigh of wind. The air was drowsy with its weight of perfume. It was a sweetness that would have been cloying had the air been heavy and humid. But the air was sharp and thin. It was as starlight transmuted into atmosphere, shot through and warmed by sunshine, and flower-drenched with sweetness. (From All Gold Canyon)

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 On one side, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface

2 of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth

3 ran up and up to meet the opposing wall. Fine grass covered the slope – grass that was spangled

4 with flowers, with here and there patches of color, orange and purple and golden. Below, the

5 canyon was shut in. There was no view. The walls leaned together abruptly and the canyon ended

6 in a chaos of rocks, moss-covered and hidden by a green screen of vines and creepers and boughs

7 of trees. Up the canyon rose far hills and peaks, the big foothills, pine-covered and remote. And

8 far beyond, like clouds upon the border of the sky, towered minarets of white, where the Sierra's

9 eternal snows flashed austerely the blazes of the sun.

10 There was no dust in the canyon. The leaves and flowers were clean and virginal. The grass was

11 young velvet. Over the pool three cottonwoods sent their snowy fluffs fluttering down the quiet air.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 On the slope the blossoms of the wine-wooded manzanita filled the air with springtime odors, while
13 the leaves, wise with experience, were already beginning their vertical twist against the coming aridity
14 of summer. In the open spaces on the slope, beyond the farthest shadow-reach of the manzanita,
15 poised the mariposa lilies, like so many flights of jeweled moths suddenly arrested and on the verge
16 of trembling into flight again. Here and there that woods harlequin, the madrona, permitting itself
17 to be caught in the act of changing its pea-green trunk to madder red, breathed its fragrance into the
18 air from great clusters of waxen bells. Creamy white were these bells, shaped like lilies of the valley,
19 with the sweetness of perfume that is of the springtime.
20 There was not a sigh of wind. The air was drowsy with its weight of perfume. It was a sweetness
21 that would have been cloying had the air been heavy and humid. But the air was sharp and thin.
22 It was as starlight transmuted into atmosphere, shot through and warmed by sunshine, and
23 flower-drenched with sweetness.

____1. Line 2 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. In Line 6, *chaos of rocks* is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. Line 8 contains examples of ALL of the following devices EXCEPT . . .
a. metaphor b. simile c. personification d. allusion

____5. Line 15 contains an example of . . .
a. metaphor b. simile c. personification c. hyperbole

____6. Line 22 contains an example of . . .
a. hyperbole b. personification c. simile d. metaphor

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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).*
ANTIPHRASIS – 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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.
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.
DOPPELGANGER – a double or twin.
DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.
DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.
DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.
DYNAMIC CHARACTER – a character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – a coarse or rude way of saying something; the opposite of euphemism. A euphemism for die would be pass away. A dysphemism would be croak.
DYSTOPIA – the opposite of utopia. Literally "bad place."
ELISION – the omission of part of a word as in "o'er" for over and "e're" for ever.
ELLIPSIS – the omission of one or more words signified by the use of three periods . . .
EPILOGUE – a concluding statement.
EPIPHANY – a sudden insight or change of heart that happens in an instant.
ETHOS – moral nature or beliefs.
EUPHEMISM – an indirect way of saying something that may be offensive . *(passed away instead of died, senior citizens instead of old people).*
EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.
EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.
FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.
FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.
FIGURES OF SPEECH – include metaphor, simile, hyperbole, person-ification.
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.
HOMOPHONE – words that sound alike but have different spellings and meanings *(see, sea; two, too; here, hear: fair, fare).*
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 – the opposite of what is expected, 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: *(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, clop, hiss).*
OXYMORON – a figure of speech that combines words that are opposites. *(sweet sorrow, dark victory).*
PARABLE – a story that teaches a lesson.
PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.

PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.
PARODY – writing that imitates another author's style.
PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature
PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. *(When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence).*
PERSONA – the voice in a work of literature.
PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. *(The wind sighed. The moon hid behind a cloud).*
PICARESQUE – episodic adventures of a protagonist who is usually a rascal.
POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.
POINT OF VIEW – the perspective from which a story is told.
POLYSYNDETON – the overuse of conjunctions in a sentence, especially and, and or.
POSTMODERN – contemporary fiction, may include an antihero and experimental style.
PROTAGONIST – the main character.
PUN – a play on words. *(He wanted to become a chef, but he didn't have the thyme).*
REALISM – writing that is characterized by details of actual life.
REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.
REPARTEE – a comeback, a quick response.
REPETITION – the reiteration of words, sounds, phrases.
RHYME – words with identical sounds such as cat and hat or glare and air.
ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.
SARCASM – a bitter remark intending to hurt and express disapproval.
SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.
SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.
SETTING – the time and place where a story takes place.
SIMILE – a figure of speech that compares two things that are not alike, using the words like or as. *(eyes gleaming like live coals; as delicate as a snowflake).*
SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.
STATIC CHARACTER – a character who changes little in the course of the story.
STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.
STYLE – the individual way an author writes, how it is recognized and imitated.
SUBPLOT – a minor or secondary plot that complicates a story.
SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.
SUSPENSE – anticipation of the outcome.
SYMBOL – something that stands for something else.
SYNECDOCHE – a figure of speech in which the part symbolizes the whole. *(All hands on deck, or I've got some new wheels).*
SYNTAX – word order, the way in which words are put together.
THEME – a central idea.
TONE – the attitude toward a subject or audience implied by a literary work.
TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.
TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.
UNDERSTATEMENT -- saying less than is actually called for. *(referring to an Olympic sprinter as being pretty fast).*
UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. *(Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein).*
UTOPIA – a perfect or ideal world.

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