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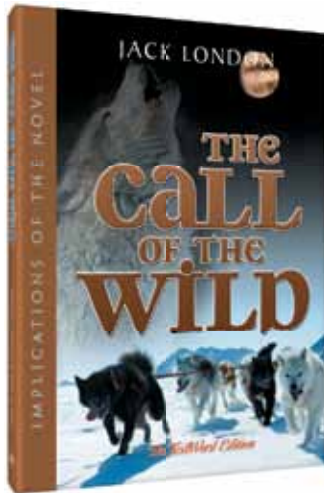




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The Call of the Wild

by
Jack London

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PREFACE TO THE TEACHER

With the publication of *The Call of the Wild*, by Jack London, TextWord Press continues its mission of presenting high-quality literature to today's students of language arts. In a world in which technology plays an ever-increasing role and in which the art of reading is fast becoming endangered, it has become more and more important to demonstrate to students that reading is still an important and valuable skill that serves many purposes. Not only can reading be a very rewarding and enjoyable experience, but it helps immeasurably to expand the thinking process and broaden knowledge on many different levels. Perhaps most important of all, reading serves as a springboard from which to launch ideas and generate opinion.

As with all other TextWord publications, this novel has been carefully chosen to explore topics that reflect the universality of human experience. It is our hope that students will be guided to make reasoned judgments, analyze and evaluate the actions of characters they meet within the pages of the novel, and decide for themselves how they would respond to similar crises. Never far behind the scenes is the pervasive sense of what is right and valid about the messages transmitted in this novel, and of course, the excellent use of language will help students enrich their vocabulary and improve their writing and language arts skills.

The Call of the Wild is enriched by our unique Textword format that offers enhanced comprehension, thought-provoking critique questions, and skill-based exercises that improve both writing and vocabulary skills. We believe that once your students have carefully read the text of the novel using these TextWord student aids, they will find that the thinking and linguistic skills acquired during the process will carry over into other areas of the curriculum.

Jack London's *The Call of the Wild* is a powerfully-written description of endurance, courage, and fidelity. London's use of language, his sensitivity, and his intense love of fair play make this a novel that is both enjoyable and thought-provoking.

INTRODUCTION TO THE NOVEL

The novel is a fictional prose narrative of more than 50,000 words that imaginatively addresses human experience by narrating a sequence of events that connects a group of people within specific settings. Basically, a novel tells a fictional story, sometimes complicated, sometimes simple; sometimes using many characters, sometimes using few. The same essential literary requirements of **plot, theme, characterization, setting, symbolism, conflict,** and **point of view** that are found in the short story are found in the novel, but they can be developed far more fully. While a short story can and should be read in one sitting, a novel has the luxury of being unlimited by time constraints, and therefore plot and theme can be elaborated on, characterization and/or conflict can be expanded, and readers can evaluate the characters and their actions from a more informed point of view.

The popularity of the novel form is based on its ability to provide a faithful image of everyday reality. Obviously, while this is usually not *our* personal reality, it may be a reality for someone else. Even Gothic, science-fiction, or other types of novels that are clearly fantasies nevertheless deal with a surface reality to which the reader can comfortably adjust if he or she is ready to willingly suspend disbelief. This “willing suspension of disbelief,” as discussed by the poet Samuel Taylor Coleridge, lies at the root of our willingness to envision situations that are far removed from our own day-to-day experiences, and explains the somewhat strange phenomenon that happens when we “lose ourselves” in the pages of an exciting novel. We vicariously “live” the experiences that the characters encounter, even though we know that they have no connection whatsoever to our own lives.

The novel genre is a fairly recent art form that developed from the storytelling tradition of the Middle Ages and even before. Dramas, ballads, epic poetry, and long prose tales, while in and of themselves not fitting the definition of the novel as we know it today, were the forerunners of this extremely popular genre. While there is some disagreement about exactly who authored the first modern novel in English, the general consensus appears to be that Daniel Defoe’s publication in 1719 of *Robinson Crusoe* — an epic narrative of a man stranded on an island — was the first novel in the new genre. A few years before, Miguel de Cervantes’ masterpiece *Don Quixote*, considered one of the best novels ever written, was published in Spain.

The novel genre itself took permanent root in England in the first half of the 18th century with the works of Daniel Defoe, Samuel Richardson, and Henry Fielding. Since then the novel has become the most widely-read and popular form of imaginative literature, far outstripping poetry and drama. The 1800’s saw the proliferation of the novel form and the rise of authors such as William Makepeace Thackeray, Charles Dickens, George Eliot, the Brontë sisters, and Jane Austen in England, Honoré de Balzac, Gustave Flaubert, and

Émile Zola in France, Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia, and Nathaniel Hawthorne and Herman Melville in the United States.

With the advent of the 20th century, the novel underwent a change in character. Virginia Woolf, James Joyce and others questioned the old format, and changed the structure of the novel so that often the writing appeared abstruse and harder to comprehend. The format included use of the newly developed **stream-of-consciousness** technique that explored the flow of thoughts — organized or disorganized — of the characters being depicted. There was much more stress on inner reality and on probing deeply into the inner human mind, with the intent of having the reader understand every aspect of the character's inner turmoil. This approach differed sharply from the more sentimental, tear-jerker novels common in the 19th century that featured exaggerated, often melodramatic plots designed to arouse an excessively emotional response, without precipitating deep and serious thought.

The novel genre itself contains many subdivisions, including **novels of manners, novels of ideas, novels of incident**, as well as **picaresque, epistolary, Gothic, realistic, historical, psychological, regional, science fiction**, and **stream-of-consciousness** novels.

A **novel of manners** reflects the mores, conventions, and customs of a particular class of society at a specific point in time. Novels of manners are realistic in nature, faithfully depicting the influence exercised over the characters by the mores and social niceties of the period. The novels of Jane Austen are quintessential examples of novels of manners.

A **novel of ideas** is one that embodies a philosophical idea within the framework of a story. Novels such as George Orwell's *Animal Farm* and Jonathan Swift's *Gulliver's Travels* are excellent examples of novels of ideas. They reflect the authors' personal positions, integrated into novels in order to present their philosophies in thought-provoking, palatable, and enjoyable ways.

A **novel of incident** is an adventure story that allows the hero to encounter a wide variety of characters and settings. Jules Verne's classic adventure story, *Around the World in Eighty Days*, is an excellent example of a novel of incident.

The **picaresque novel** is an early form of the novel — essentially a chronicle — recounting (usually in first person) the adventures of a rogue or a lowborn adventurer or drifter who survives by using his wits. In its structure, the picaresque novel resembles the rambling romances of the medieval period — novels or epic poems that related series of adventures and heroic deeds designed to inspire the emulation of virtues. Episodic in nature, the picaresque novel presents a series of exciting incidents that could not possibly have happened to one person in the span of one lifetime.

An **epistolary novel** is a novel that uses series of letters written by one or more of the characters to advance the plot. It too, is one of the earliest forms of the novel genre. The epistolary novel's deep involvement with the inner feelings of the letter writer makes it a viable forerunner to the psychological novel.

A **Gothic novel** combines elements of horror, mystery, and thrilling adventure. These novels are frequently set in medieval castles with long underground passages, dark stairways, mysterious rooms, and trap doors. Even though today's contemporary Gothic novels don't necessarily use a medieval Gothic setting, the atmosphere of gloom, brooding fear, and unknown terror that pervades them still makes them clearly Gothic in nature.

A **realistic novel** finds its subjects amid everyday situations. The realistic author faithfully mirrors real-life situations that can be discerned and verified. The subjects of realistic novels are usually the everyday, the ordinary, the average. Thus the common man, not the aristocrat, the middle-class home and not the chateau, become the subject and setting of these novels.

An **historical novel** revisits a person, an event, or a period of history and creates fictional characters who move in and out of their historical backdrop. An historical novel can offer insights into a specific period of history and can use these fictional characters to bring an era to life, enabling the reader to vicariously experience the impact of the period. The task of an historical novelist is a difficult one. He or she must meticulously research the period and re-create it carefully and faithfully. The characters must reflect the mood and actions of the times, and there can be no anachronisms or references to events that have not yet occurred.

A **psychological novel** doesn't only reveal what happens via the plot; it also emphasizes interior characterization, motives, circumstances, and internal action. This means that the author will analyze the inner emotional climate of the characters, delving deeply into their minds to understand the reasons for their actions and feelings.

A **regional novel** narrates a story that faithfully describes a specific region, complete with its speech patterns and dialect, its customs, its manners, history, and folklore. An important aspect of these novels is that they would lose their validity were they to be transplanted into any other geographical location. An example of this can be seen in Thomas Hardy's novels about Wessex that could never have taken place anywhere else. Local color novels are very similar to regional novels in that they, too, faithfully recreate life as it really was lived in a specific area, replete with local customs, dialect, and manners. Sarah Orne Jewett is a well known American regional author who is famous for the use of local color in her writing.

A **science-fiction** novel is part of a broad genre of fiction that involves speculating about future scientific or technological developments and their

impact on society. In some ways, science fiction can be considered fantasy, but the difference is that in some situations at least, the types of technological advances depicted in the novels are not completely beyond the realm of possibility. Novels about new technologies, faster-than-light travel, robots, or new political orders fall into the latter category. On the other hand, some science-fiction novels address more fantastic, completely unlikely situations, such as life in an alternative time period, life in outer space, or life in a world involving aliens.

A **stream-of-consciousness** novel is a psychological novel that allows its characters to express their feelings in an uninterrupted flow of consciousness. The characters will be allowed to give vent to the feelings, images, words, and ideas that come to their minds the instant they occur, and even though these thoughts, ideas, words, and images may actually be random and unorganized, they are chronicled so that the reader is granted unlimited entry into each character's heart and mind. The challenge to the author lies in finding the right words with which to express the type of pre-speech experience we all have before we find the actual words that will clarify our thoughts as they tumble over each other in their effort to find clear expression.

Besides the different types of novels that exist, certain literary terms are frequently used when the novel genre is discussed. It is important to remember, though, that these literary characteristics and devices are commonly found in other literary genres as well, such as short stories, plays, and some forms of nonfiction.

- ▶ **CONFLICT** — the struggle between two opposing forces. Conflict may arise externally — between two (or more) characters, between a character and society, or between a character (or characters) and the natural world — or internally, within a character as he or she attempts to make a decision, carries out an action, or comes to grips with a personal, moral, or emotional conflict.
- ▶ **PLOT** — the movement within a story. A plot starts with an **exposition** that provides the background and explains the opening action. It moves on to the **rising action**, as plot details begin to emerge. As the story progresses it reaches the **turning point**, or **climax** — the point at which the die is cast irretrievably and the outcome is irrevocably determined. Finally, the **dénouement**, or **falling action**, occurs as some form of resolution to the conflict is attained.
- ▶ **SETTING** — the physical and/or historical time and place in which a story occurs. The setting may also describe the daily lifestyles of the characters, as well as highlight the emotional, religious, social, and moral climate of the time.

► **FIGURES OF SPEECH** — useful literary devices such as **simile**, **metaphor**, **personification**, **synecdoche**, **paradox**, and **oxymoron** promote appreciation of rich, vivid linguistic imagery. Figures of speech include:

- **SIMILE** — an expression of similarity between two items, achieved by using the words *like* or *as*.
- **METAPHOR** — an analogy that hints at a comparison rather than openly stating it.
- **PERSONIFICATION** — human characteristics such as emotions and personalities that are ascribed to animals and inanimate objects.
- **SYNECDOCHE** — in which the part stands for the whole, as in the use of the word *hand* to represent *worker* — or the whole for the part — as in the use of the word *cannon* to represent *artillery*.
- **PARADOX** — a statement that effectively transmits an important thesis using an unexpected blend of contradictory concepts for emphasis or to draw attention to a specific situation.
- **OXYMORON** — a brief paradox, usually expressed in one or two words, combining apparently contradictory terms, as in *bittersweet*.

Before You Read...

The Call of the Wild

by Jack London (1876–1916)

ABOUT THE AUTHOR

During his lifetime, Jack London was a sailor, an oyster pirate, a fish patrolman, a vagabond, a journalist, a writer, a socialist activist, and a rancher, but it was his stint as a gold prospector that led to his success as an extremely popular author. Easily the most prolific and successful short-story writer in early 20th-century America, London's adventures in the frozen Yukon of the Canadian Northwest fueled his literary talents.

Following a childhood of poverty, London left school and the slums of Oakland, California at the age of 14 with only an eighth-grade education. For the next few years, he varied his activities, sometimes being a vagabond, sometimes going to sea as a seaman. After a degrading 30-day imprisonment for vagrancy, he finally returned to high school to complete his education.

London's multi-faceted activities, including becoming a gold prospector in the Canadian Klondike region from 1897–1898, provided him with a rich reservoir of material that he used to create high-quality literature. In truth, London's experience during the Gold Rush was not productive as far as the discovery of gold was concerned, but it proved to be a virtual goldmine, leading to his becoming one of the best-known and most beloved authors of his time.

From 1898 until his death 18 years later, London wrote 51 books and thousands of articles. Adhering to a self-imposed regimen of 1,000 words per day, he became America's most prolific and best-paid writer. His dynamic depictions of man/beast vs. nature have achieved worldwide fame. London's most notable works include the novels *The Call of the Wild*, *White Fang*, and *The Sea Wolf*. Many of his most famous classic works have been widely translated and anthologized.

Jack London died of kidney failure at the age of 40. He had spent the last years of his life with his wife on their

very successful 1,400-acre Beauty Ranch in California. Today the ranch is a tourist attraction where visitors can satisfy their curiosity about a prolific author whose potpourri of adventurous fiction pales in comparison to his own true-life adventures.

ABOUT THE NOVEL

Serialized in the *Saturday Evening Post* from June 20th to July 18th, 1903, *The Call of the Wild* earned Jack London a reputation as a leading writer of his generation. The novel transmits a message about challenges that are as relevant today as they were one hundred years ago. As you read this novel about a dog named Buck, look for clues that will reveal London's messages about what it means to be truly humanitarian.

London invests Buck with human characteristics, enabling the reader both to empathize with him throughout the many crises that he endures and to internalize the positive traits he displays. We learn much about him and about the significance of the genetic heredity that he carries within him from generations of wolves long dead, another concept readily transferable from the animal world to that of human beings. Throughout all his experiences, Buck perpetually displays qualities of determination and perseverance in the face of adversity. The unshakable inner strength inherited from his ancestors ultimately allows Buck to survive situations that would have defeated weaker animals.

It is important for the reader to understand the significance of sled dogs in the drama that is played out in the frozen North. Far removed from the veneer of civilization, man and beast struggle to survive. Man is totally dependent on the dogs that pull the sleds on which are piled the sustenance and the material items that protect them from starving or freezing to death. At that time there were no railroads, no highways, and no other means of traversing the hundreds of miles of Arctic trails that extended from the coast to the inland areas where gold was to be found. If the dogs died, were attacked, or were so badly beaten by their masters that they could not work, there were no replacements available on the trail, so the dogs were crucial to the success of each venture.

2 IMPLICATIONS OF THE NOVEL

Much can be deduced about human beings from the treatment accorded Buck by the many individuals with whom he comes into contact over the course the story. In fact, in many ways, we can assume that London uses Buck as a foil to highlight the intrinsic and very basic differences between man and beast. It is interesting to observe how Buck learns to adjust to the crises that threaten his very existence. In the process, London raises some very important questions: What does Buck (and by extension, all members of the animal world) need in order to survive? Why are the instinctive reactions of animals understandable in the world of "club and fang," but definitely not acceptable as far as civilized society is concerned? Wherein lies the difference between man and beast? Should, and do, human beings operate according to different standards? How can we, as responsible members of society, serve humanity without resorting to brutality and vicious violence?

Buck's experiences are challenging indeed. Even though we know that Buck is a dog, London's writing invests him with human qualities and human feelings. We feel sorry for him when he suffers at the hands of man and beast alike, and we admire his tenacity, his fidelity, and his conscientiousness — qualities that can also serve us well in our interactions with others.

London used British style and spelling in the original text. The current text has been adjusted to reflect the occasional differences in American usage.

HISTORICAL BACKGROUND

THE YUKON AND THE GOLD RUSH OF 1890

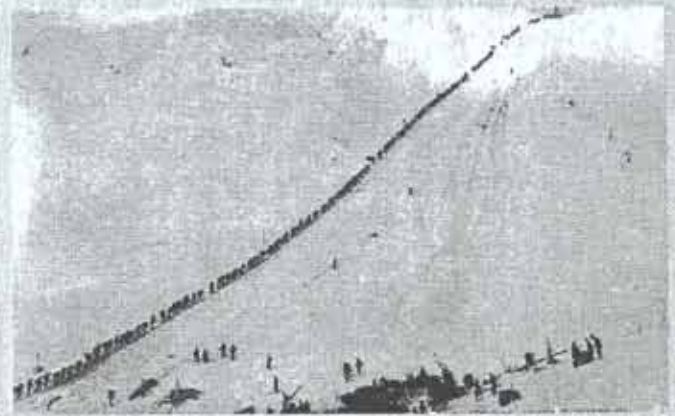
The Yukon, a territory in northwestern Canada east of Alaska, was first explored by fur traders in the 1840's. The current population of 30,000 consists largely of Native Americans, more than two-thirds of whom reside in the capital city of Whitehorse. The Yukon includes vast tracts of sparsely inhabited territory and is known for its awesome natural beauty, including snowmelt lakes* and white-capped mountains. In fact, the tens of thousands of

snowmelt lakes — lakes formed by the runoff of melted snow.

*H*ELPFUL
DEFINITIONS

visitors who flock to the Yukon region annually to gaze at its majestic scenery and to purchase colorful and historic handicrafts make tourism a very lucrative pursuit. Mining of metals, including lead, zinc, silver, gold, and copper, represents the main industry of the region.

The territory became famous during the Klondike Gold Rush of the late 1890's, when news that gold had been discovered in a Klondike River creek in 1896 reached the United States. Immediately a frenzied stampede of gold miners traveled north to stake claims, causing the population in the Klondike area to swell tenfold and threatening to cause a famine. To avert disaster, Canadian police, known as Mounties, enforced a law requiring each prospector to carry one ton of goods in order to be admitted into Canada. To reach their destination, the stampede* had to traverse the steep and hazardous Chilkoot Pass. Conditions on the White Pass were even worse. Since no more than a limited amount of weight could be transported up the steep and slippery slopes at one time, prospectors had to repeat the trip many times before they had finally hauled up all their belongings. The White Pass Trail became known as "The Dead Horse Trail" as over 3,000 animals died along the route. An estimated 100,000 people participated in the Gold Rush, and 30,000 made it to Dawson City, a boom town* situated at the junction of the Yukon and Klondike Rivers. By 1901, the population of Dawson City had declined to 9,000. Today, its inhabitants number approximately 1,250.



*Stampede at
Chilkoot Pass.*

*H*ELPFUL DEFINITIONS

stampede —here, those who participated in the Gold Rush.

boom town — a town enjoying sudden prosperity.

4 IMPLICATIONS OF THE NOVEL

The Call of the Wild

Jack London

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Why doesn't Buck read newspapers?

A. He is a dog, not a human being.



What is the yellow metal?

A. The yellow metal is gold.



Why are men interested in finding heavy, long-haired dogs?

A. The men are planning to join the Gold Rush, and need dogs to pull their sleds that can survive in the cold of the frozen North.



Why doesn't Buck read newspapers?



What is the yellow metal?



Why are men interested in finding heavy, long-haired dogs?

HELPFUL DEFINITIONS

chafing — here, becoming impatient.

brumal — wintry.

ferine — wild.

tide-water — coastal.

from Puget Sound to San Diego — from the northern part of Washington State to the southern part of California.

booming — here, publicizing.

Chapter One Into the Primitive

"Old longings *nomadic* leap,
Chafing* at custom's chain;
Again from its *brumal** sleep
Wakens the *ferine** strain."

From "Atavism," by John Myers O'Hara (1902)

A CLOSER LOOK

The phrase, "**custom's chain**," refers to two different ideas: **a.** The word *custom* as used here means "that to which one is accustomed." **b.** The word *chain* as used here refers to the domesticating restraints imposed by generations of human beings on animals that formerly lived in the wild. The phrase in its entirety is related to the idea that animals have been limited by the restraints imposed upon them by human beings during centuries of domestication. The stanza implies that animals are always subject to the desire to return to the wild and to the world of their ancestors.

Buck did not read the newspapers, or he would have known that trouble was brewing, not alone for himself, but for every *tide-water** dog, strong of muscle and with warm, long hair, from Puget Sound to San Diego.* Because men, groping in the Arctic darkness, had found a yellow metal, and because steamship and transportation companies were booming* the find, thousands of men were rushing into the Northland. These men wanted dogs, and the dogs they wanted were heavy dogs, with strong muscles by which to *toll*, and furry coats to protect them from the frost.

Buck lived at a big house in the sun-kissed Santa Clara Valley. Judge Miller's place, it was called. It stood back from the road, half hidden among the trees, through which glimpses could be caught of the wide cool veranda* that ran around its four sides. The house was approached by graveled driveways which wound about through wide-spreading lawns and under the interlacing boughs of tall poplars. At the rear things were on even a more spacious scale than at the front. There were great stables, where a dozen grooms and boys held forth, rows of vine-clad servants' cottages, an endless and orderly array of out-houses, long grape arbors, green pastures, orchards, and berry patches. Then there was the pumping plant* for the artesian well,* and the big cement tank where Judge Miller's boys took their morning plunge and kept cool in the hot afternoon.

And over this great demesne* Buck ruled. Here he was born, and here he had lived the four years of his life. It was true, there were other dogs. There could not but be other dogs on so vast a place, but they did not count. They came and went, resided in the populous* kennels, or lived *obscurely* in the recesses* of the house after the fashion of Toots, the Japanese pug, or Ysabel, the Mexican hairless, — strange creatures that rarely put nose out of doors or set foot to ground. On the other hand, there were the fox terriers, a score of them at least, who yelped fearful promises at Toots and Ysabel looking out of the windows at them and protected by a legion* of housemaids armed with brooms and mops.

But Buck was neither house-dog nor kennel-dog. The whole *realm* was his. He plunged into the swimming tank or went hunting with the Judge's sons; he escorted Mollie and Alice, the Judge's daughters, on long twilight or early

The Santa Clara Valley is south of San Francisco Bay. Its county seat is San José.

What is implied by the description of "Judge Miller's place"?

Why don't the other dogs count?

What are the fox terriers doing?

What is implied by the description of "Judge Miller's place"?

A. Clearly this is a luxurious setting that is peaceful and serene, but we have already received a hint that things will change.

Why don't the other dogs count?

A. The other dogs don't count because either they are house pets rather than working dogs, or they are dogs that are not individualized, as Buck is. They are part of the general livestock on the estate but they do not impinge on Buck's "domain."

What are the fox terriers doing?

A. They are intimidating the smaller, more domesticated dogs.

veranda — a porch, sometimes partially covered, that extends around a significant portion of a house.

plant — here, a shed housing machinery.

artesian well — a well whose shaft penetrates through an impervious layer of sand or soil into a water-bearing stratum lower down.

demesne — (di mān', -mēn') a domain, a large estate.

populous — densely populated.

recesses — a secluded or inner part or area of a building.

legion — a large group.

HELPFUL DEFINITIONS

① It is interesting to note that Jack London's Beauty Ranch was located nearby, north of San Francisco.



Describe Buck's appearance.

A. He weighs 140 lbs and is muscular and strong. He carries himself in a dignified fashion.



Why may a country gentleman become egotistical?

A. Country gentlemen are usually wealthy and are protected from the lower classes by their rank. They live on an "island" — they have little or no sense of the difficulties faced by the lower classes. It is as if they are safe on an island that cannot be invaded easily by unpleasant realities of society.



Describe Buck's appearance.



Why may a country gentleman become egotistical?

morning rambles*; on wintry nights he lay at the Judge's feet before the roaring library fire; he carried the Judge's grandsons on his back, or rolled them in the grass, and guarded their footsteps through wild adventures down to the fountain in the stable yard, and even beyond, where the paddocks* were, and the berry patches. Among the terriers he stalked *imperiously*, and Toots and Ysabel he utterly ignored, for he was king, — king over all creeping, crawling, flying things of Judge Miller's place, humans included.

- ② His father, Elmo, a huge St. Bernard, had been the Judge's inseparable companion, and Buck bid fair* to follow in the way of his father. He was not so large — he weighed only one hundred and forty pounds — for his mother, Shep, had been a Scotch shepherd dog. Nevertheless, one hundred and forty pounds, to which was added the dignity that comes of good living and universal respect, enabled him to carry himself in right royal fashion. During the four years since his puppyhood he had lived the life of a sated* aristocrat; he had a fine pride in himself, was even a trifle egotistical,* as country gentlemen sometimes become because of their insular* situation. But he had saved himself by not becoming a mere pampered house-dog. Hunting and kindred* outdoor delights had kept down the fat and hardened his muscles; and to him, as to the cold-tubbing* races, the love of water had been a tonic and a health preserver.

And this was the manner of dog Buck was in the fall of 1897, when the Klondike strike* dragged men from all over the world into the frozen North. But Buck did not read the newspapers, and he did not know that Manuel, one of the gardener's helpers, was an undesirable acquaintance. Manuel had one besetting* sin. He loved to play Chinese

HELPFUL DEFINITIONS

rambles — walks.

paddocks — enclosed pasture areas, usually near stables and barns.

bid fair — was likely to.

sated — satisfied to the point of excess.

egotistical — self-centered.

insular — here, provincial; unsophisticated.

kindred — here, similar.

cold-tubbing — accustomed to take cold baths.

Klondike strike — the discovery of gold in the Klondike region of Canada in 1896.

besetting — here, constantly tempting.

8 IMPLICATIONS OF THE NOVEL

- ② Remind students to take note of Buck's pedigree. He is part St. Bernard and part Scotch Shepherd dog.

? CHECKQUIZ

1. To what do the words "from Puget Sound to San Diego" refer?
2. Why is Buck kidnapped?
3. How does the man on the train rationalize the dog's behavior?
4. What has the man in the red sweater set out to do?
5. Why do strangers talk wheedlingly to the man in the red sweater?
6. Who purchases Buck?
7. Where is Buck taken?
8. What is Buck's first reaction to snow?



LITERARY CRITIQUE

1. What is implied by the poem that opens the book?
2. Why is it important that the reader remember Buck's pedigree?
3. In what way does Buck remind the author of an aristocrat?
4. Why did the kidnappers file off Buck's heavy brass collar?
5. What does the sentence, "He was beaten but not broken" portend?
6. How much profit does the man with the red sweater make?
7. Why does Perrault comment "mentally" on Buck's value?
8. Why is Buck able to respect Perrault and Francois?
9. What route has Buck traveled?



WRITING WORKSHOP

In the first chapter of *The Call of the Wild* London has already indicated much about his own personal reactions to the challenges that life brings with it. In a four-to-five

THE CALL OF THE WILD, CHAPTER ONE 19



LITERARY CRITIQUE

1. The poem implies that an age-old genetic drive to return to the wild state again, inherited from previous generations of wild animals, lies dormant within domesticated animals.
2. Buck's pedigree will ensure that he can survive in the frozen northland.
3. An aristocrat is isolated from the hardships of life and lives a very comfortable life. This makes him feel privileged, and may even make him a little self-centered. Apparently this is the way Buck feels in the security of Judge Miller's home.
4. By filing off the brass collar they removed any identifying sign, thus ensuring that Buck cannot be returned to his master.
5. The sentence portends that Buck will not become subservient, but will retain his independence and make sure that he does everything to ensure his survival.
6. He makes \$150, or 100% profit.
7. He doesn't want the man in the red sweater to raise the price.
8. Perrault and Francois earn Buck's respect because he notices that they are fair, impartial, and not abusive.
9. Buck has traveled from northern California to Seattle, Washington, and from there to a location in the far North.



WRITING WORKSHOP

- a. Buck's intense desire to be rid of his tormentors and his battle against all who attempted to enslave and ultimately train him, indicate London's admiration of the spirit of independence.
- b. The sentence "He was beaten but not broken" is the key to Buck's character and to London's admiration of this trait. From it we can see much of what London believed about life. In the end it is the spirit that must prevail, regardless of the trials and tribulations endured along the way.
- c. Buck's ability to differentiate between brute force and the measures required in order for society to survive, as in the case of Francois' punishment of one of the dogs for stealing Buck's food, indicates that London understands how society must operate.

VOCABULARY WORDS

af-firm-a-tive (ə fûr'm ə tiv), *n.* expression of agreement.

ar-bor (ār' bār), *n.* a shady, leafy recess formed by tree branches and shrubs.

ar-ray (ə rā'), *n.* 1. a line-up. 2. an impressive group or arrangement. 3. a large number of people or things.

as-sail (e sāl'), *v.* to attack.

ca-lam-i-ty (kə lam'ī tē), *n.* a great misfortune or disaster.

con-cil-i-ate (ken sil'ē āt), *v.* to pacify; to win over.

cul-prit (kul'prit), *n.* one who is guilty of an offense.

deft (deft), *adj.* skillful; dexterous.

de-test-a-ble (dī test'ə bəl), *adj.* hateful.

doc-ile-ly (dos'əl ē), *adv.* tamely; obediently.

do-min-ion (də min'yən), *n.* 1. the power of control or authority. 2. lands under control of a government or authority.

ebb (eb), *v.* 1. to fade; 2. to recede.

fawn (fōn), *v.* to seek attention by flattering or submissive behavior.

fu-tile-ly (fyōōt'lē, fyōō'til ē), *adv.* ineffectively; unsuccessfully.

gen-ial (jēn'yəl, jē'nē əl), *adj.* cordial; sympathetically and pleasantly cheerful.

im-par-tial (im pār'shəl), *adj.* unbiased; just; fair.

im-pend-ing (im pen'ding), *adj.* about to happen; imminent.

im-pe-ri-ous-ly (im pēr'ē əs lē), *adv.* overbearingly; dictatorially.

in-ti-mate (in'tə māt'), *v.* to hint.

in-tol-er-a-ble (in tol'ər ə bəl), *adj.* unendurable.

lac-er-at-ed (las'ə rā'tid), *adj.* jaggedly torn; mangled; torn roughly.

la-tent (lāt'nt), *adj.* hidden; concealed; present but not visible; dormant.

men-ac-ing-ly (men'is ing lē), *adv.* threateningly.

met-a-mor-phose (met'ə mōr'fōz), *v.* to change the form of; to transform

mo-rose (mə rōs'), *adj.* gloomily ill-humored; sullen

no-mad-ic (nō mad'ik), *adj.* characteristic of one who has no fixed abode.

ob-scure-ly (əb skyōōr' lē), *adv.* inconspicuously; far from public notice.

per-vade (pər vād'), *v.* to spread throughout; to extend its presence; to permeate.

realm (reim), *n.* kingdom.

re-tal-i-ate (ri tal'ē āt'), *v.* to reciprocate a deed or action, usually evil for evil; to take action against a perceived evil of which one thinks one has been the victim.

rev-e-la-tion (rev'ə lā' shən), *n.* 1. a disclosure. 2. something revealed or disclosed.

sul-len-ly (sul'an lē), *adv.* gloomily; ill-humoredly.

(continues on facing page)

paragraph expository essay, indicate what challenges have already emerged for Buck and explain London's (and ultimately Buck's) response to them.

JOURNAL WORKSHOP

Create a diary entry in which you adopt Buck's persona and analyze your feelings and reactions as you encounter snow for the first time.

VOCABULARY WORKSHOP

*affirmative arbors array assailed calamity
conciliated culprit deft detestable docilely
dominion ebbed fawned futilely genial
impartial impending imperiously intimated
intolerable lacerated latent menacingly
metamorphosed morose nomadic obscurely
pervaded realm recesses retaliated revelation
sullenly swarthy taunted throttled toil uncouth
unkempt wheedlingly*

EXERCISE 1

TRUE OR FALSE

Based on your understanding of the *italicized* word, decide whether each statement below is true or false. In your notebook, write **T** or **F** for each question. Rewrite each *false* statement so that it is true.

- Without question, Hurricane Katrina was a *calamity* for the city of New Orleans.
- The doctors watched in delight as life *ebbed* from their resuscitated patient.
- The mountaineers waited *futilely* for permission to scale the peak, receiving the go-ahead within ten minutes.
- Unwilling to openly tell the boss that his supervisor was behaving unethically, John *intimated* it diplomatically.
- Howard said that his badly mangled and *lacerated* hand did not hurt, and had never caused him any problem.

6. The *nomadic* native tribe that was discovered in the Amazon Basin had lived in the valley for generations.
7. Dora answered in the *affirmative*, turning down Edie's request to borrow her notes to study for the exam.
8. Once the odor of gas *pervaded* the building, the fire department issued an evacuation order.
9. Thomasina was aware of the consequences of not paying the fine, so she *sullenly* and unwillingly complied.
10. The little boy's *swarthy* complexion matched his blonde hair and his blue eyes.

EXERCISE 2

SENTENCE COMPLETION

Use the words in the word bank below to correctly complete each of the following sentences. Write the answers in your notebook.

*array conciliated docilely fawned genial
impartial impending imperiously menacingly
morose realm retaliated taunted toil unkempt*

1. Due to the danger of a(n) _____ storm, the principal took it upon himself to close school early.
2. The fugitive who had been pursued for three days finally gave up _____, without a fight.
3. Hoping to receive an extra treat, the pampered spaniel _____ on her doting owner.
4. Janet's _____ expression was the result of worry that her research paper would not be completed before the deadline.
5. The ruler of the _____ sent out messengers to search for a person who could heal his daughter.
6. With a(n) _____ smile, Kenneth happily watched his children romping merrily in the park.
7. The captured wolf growled _____ at its captors, and tried to escape from the cage.
8. On Joan's library shelves, you will find a complete _____ of books about gardening.
9. The importance of having a judge who will be able to make a(n) _____ decision in any case that affects the entire nation, cannot be underestimated.

THE CALL OF THE WILD, CHAPTER ONE 21

VOCABULARY WORDS

(continued from facing page)

swarthy (swôr'ŭē, thē), *adj.* dark-complexioned.

taunt (tônt, tânt), *v.* to reproach in an insulting or sarcastic manner; to mock.

throatle (throt'l), *v.* to strangle.

toil (toil), *v.* to work extremely hard. *n.* hard work.

uncouth (un kôoth'), *adj.* unmannerly; coarse.

unkempt (un kempt'), *adj.* neglected; untidy; slovenly.

wheeling (hwéd'ling lê, wéd'ling lê), *adv.* in a coaxing, flattering manner.

VOCABULARY WORKSHOP

Exercise 1:

1. T.
2. F. The doctors watched in horror as life ebbed from their resuscitated patient.
3. F. The mountaineers waited futilely for permission to scale the peak, but permission was not granted for them to ascend the dangerous trail.
4. T.
5. F. Howard said that his badly mangled and lacerated hand hurt continuously, and he sought medical help as soon as possible.
6. F. The nomadic native tribe that was discovered deep in the Amazon Basin had recently arrived there after wandering throughout the jungle.
7. F. Dora answered in the affirmative, readily agreeing to Edie's request to borrow her notes for the upcoming English exam.
8. T.
9. T.
10. F. The little boy's swarthy complexion matched his black hair and his dark brown eyes.

VOCABULARY WORKSHOP

Exercise 2:

1. impending 2. docilely 3. fawned 4. morose 5. realm 6. genial 7. menacingly 8. array 9. impartial 10. toil 11. imperiously 12. conciliated 13. retaliated 14. taunted 15. unkempt

10. Once the huskies were harnessed to the sled, they could not wait to begin the arduous _____ for which they are so well suited.
11. The toddler pointed _____ to the exciting toy in the shop window, demanding that his parents purchase it for him that minute.
12. After a fierce argument, John and James refused to be _____ until their mother cried.
13. When one of the other dogs invaded Buck's territory, he _____ by attacking it mercilessly.
14. The bully of the playground habitually _____ anyone who appeared weak, never anticipating the day when a victim of his jeers would turn on him and trounce him soundly.
15. The _____ appearance of the vagabond frightened the children at the picnic in the park.

EXERCISE 3

MATCHING

Match each vocabulary word in the left-hand column to its definition in the right-hand column. Write the letter of the correct answer in your notebook.

1. latent	a. skillful; dexterous
2. wheedlingly	b. changed; transformed
3. arbors	c. control
4. throttled	d. strangled
5. culprit	e. in a coaxing, flattering manner
6. deft	f. attacked
7. detestable	g. hidden; concealed; present but not visible
8. revelation	h. shady recesses formed by leafy trees
9. uncouth	i. one who is guilty of an offense
10. metamorphosed	j. unmannerly; coarse
11. assailed	k. hateful
12. dominion	l. something revealed



VOCABULARY WORKSHOP

Exercise 3:

1. g 2. e 3. h 4. d 5. i 6. a 7. k 8. l 9. j 10. b 11. f 12. c

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