UNIT: *THE CALL OF THE WILD*
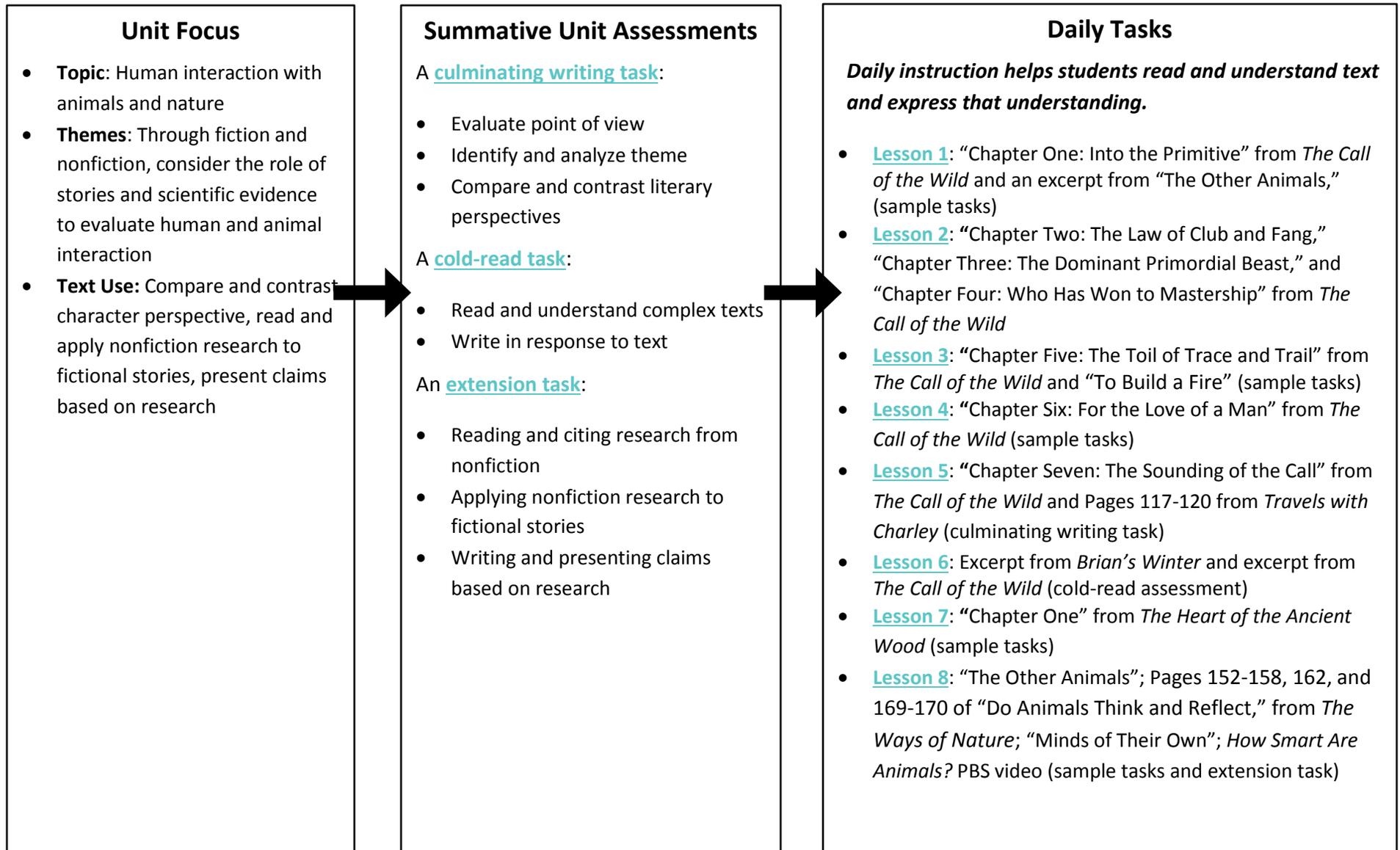
ANCHOR TEXT

The Call of the Wild, Jack London (literary)

RELATED TEXTS

Literary Texts (Fiction)

- "To Build a Fire," Jack London
- Chapter One from *The Heart of the Ancient Wood*, Charles G. D. Roberts
- Excerpt from *Brian's Winter*, Gary Paulsen

Informational Texts (Nonfiction)

- "The Other Animals," Jack London
- Pages 117-120 from *Travels with Charley*, John Steinbeck (Penguin Classics Deluxe Edition)
- Pages 152-158, 162, and 169-170 of "Do Animals Think and Reflect," from *The Ways of Nature*, John Burroughs (October 1905)
- "Minds of Their Own: Animals Are Smarter Than You Think" from *National Geographic*, Virginia Morell (March 2008)

Non-print Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *How Smart Are Animals?*, PBS (video)

UNIT FOCUS

This unit explores human interaction with animals and nature. The literary texts illustrate various encounters between humans and animals from the perspective of both sides. Students learn how different points of view help readers experience different ideas. The informational texts provide readers with scientific and personal accounts of animal cognition. The combination of texts prepares students to develop their own arguments about human relationships with animals.

Text Use: Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research.

Reading: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RI.8.7, RI.8.8, RI.8.9, RI.8.10

Writing: W.8.1a-e, W.8.2a-f, W.8.3a-e, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8, W.8.9a-b, W.8.10

Speaking and Listening: SL.8.1a-d, SL.8.3, SL.8.4, SL.8.5, SL.8.6

Language: L.8.1a-d, L.8.2a-c, L.8.3a, L.8.4a, b, d; L.8.5b-c, L.8.6

CONTENTS

The Call of the Wild Unit Overview

Unit Focus

- **Topic**: Human interaction with animals and nature
- **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction
- **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research

Summative Unit Assessments

A **culminating writing task**:

- Evaluate point of view
- Identify and analyze theme
- Compare and contrast literary perspectives

A **cold-read task**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Reading and citing research from nonfiction
- Applying nonfiction research to fictional stories
- Writing and presenting claims based on research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: "Chapter One: Into the Primitive" from *The Call of the Wild* and an excerpt from "The Other Animals," (sample tasks)
- **Lesson 2**: "Chapter Two: The Law of Club and Fang," "Chapter Three: The Dominant Primordial Beast," and "Chapter Four: Who Has Won to Mastership" from *The Call of the Wild*
- **Lesson 3**: "Chapter Five: The Toil of Trace and Trail" from *The Call of the Wild* and "To Build a Fire" (sample tasks)
- **Lesson 4**: "Chapter Six: For the Love of a Man" from *The Call of the Wild* (sample tasks)
- **Lesson 5**: "Chapter Seven: The Sounding of the Call" from *The Call of the Wild* and Pages 117-120 from *Travels with Charley* (culminating writing task)
- **Lesson 6**: Excerpt from *Brian's Winter* and excerpt from *The Call of the Wild* (cold-read assessment)
- **Lesson 7**: "Chapter One" from *The Heart of the Ancient Wood* (sample tasks)
- **Lesson 8**: "The Other Animals"; Pages 152-158, 162, and 169-170 of "Do Animals Think and Reflect," from *The Ways of Nature*; "Minds of Their Own"; *How Smart Are Animals?* PBS video (sample tasks and extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In the introduction to *Beautiful Joe, An Autobiography* by Marshall Saunders, a nonfiction book about a dog who is rescued from abusive owners, Hezekiah Butterworth claims the following:

> The story speaks not for the dog alone, but for the whole animal kingdom. Through it we enter the animal world, and are made to see as animals see, and to feel as animals feel. …

> Kindness to the animal kingdom is the first, or a first principle in the growth of true philanthropy. Young Lincoln once waded across a half-frozen river to rescue a dog, and stopped in a walk with a statesman to put back a bird that had fallen out of its nest. Such a heart was trained to be a leader of men, and to be crucified for a cause. The conscience that runs to the call of an animal in distress is girding itself with power to do manly work in the world.

Consider *The Call of the Wild* and the author's depiction of Buck's relationship with his many owners throughout the novel. What central idea or theme about humans' treatment of animals does the novel convey? (**RL.8.2**) How does Buck's point of view about particular incidents in the novel reveal the owners' traits and develop a theme of the novel? (**RL.8.3**, **RL.8.6**)

Compose an essay that examines how the theme is developed and cite textual evidence that strongly supports your analysis. Be sure to follow conventions of standard English.

*Teacher Note: Students should write a multi-paragraph essay that introduces a claim about the theme, cites several pieces of textual evidence, including direct quotations with page numbers, and organizes reasons and evidence logically. Students should use the evidence and analysis from their journals to support their writing. (**RI.8.1**, **W.8.1a, b, c, e; W.8.4; W.8.5; W.8.9b, W.8.10, L.8.2a-b**) The completed writing should use grade-appropriate words and phrases and demonstrate command of proper grammar, usage, punctuation, and spelling. (**W.8.1d; L.8.1c, d; L.8.2c; L.8.3a; L.8.6**) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses. (**W.8.4, W.8.5**)*

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[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Human interaction with animals and nature • **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction • **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	This task assesses: • Evaluating point of view • Identifying and analyzing theme • Comparing and contrasting literary perspectives	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (use this task)

COLD-READ ASSESSMENT[2]

Independently reread the excerpt from *The Call of the Wild* and read the excerpt from *Brian's Winter* by Gary Paulsen. Answer a combination of multiple-choice and constructed-response questions[3] about the texts using evidence for all answers.

Sample question:

- You have read excerpts from two novels focused on survival in the wilderness. Consider how the main character in each excerpt reacts to the incidents that occur, and write an essay in which you analyze how each character's thoughts and actions reveal aspects of his personality. You do not need to compare and contrast the characters from the two texts. You may consider each one separately. Be sure to include evidence from each excerpt to support your analysis and understanding. (**RL.8.1**, **RL.8.3**, **W.8.2a-f**, **W.8.4**, **W.8.9a**, **W.8.10**, **L.8.1 a-d**, **L.8.2a-c**, **L.8.3a**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
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[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Read the following to students as they follow along: Several authors during London's time sought to increase "public awareness of wild and domesticated animals and often represented the animal's point of view, sometimes in first person" (**Edsitement**[5]). Some authors, "like Thompson Seton, purported to describe the natural world and the consciousness of animals with a high degree of scientific accuracy. Others, like Sewell, used anthropomorphism unapologetically—to enhance the reader's identification with their animal protagonists" (**Edsitement**[6]). John Burroughs criticized these popular writers in "Real and Sham Natural History," *Atlantic Monthly*, vol. 91, no.545 (March 1903), and dubbed them "nature fakers." He wrote:

> In response to Ernest Thompson Seton's *Wild Animals I Have Known*, "[The] line between fact and fiction is repeatedly crossed and…a deliberate attempt is made to induce the reader to cross too…Mr. Thompson Seton says in capital letters that his stories are true and it is this emphatic assertion that makes the judicious grieve" and in response to Charles D. Roberts' *Kindred of the Wild*, "True it is that all the animals whose lives are portrayed…are simply human beings disguised as animals; they think, feel, plan, suffer as we do…But in other respects they follow closely the facts of natural history and the reader is not deceived." (299)

London, like the others, was criticized for his depiction of animals. As you read in "The Other Animals," though, London was equally as skeptical of the animal stories written by many of his fellow writers.

Have students read "**An Eulogy**[7]," written by Marshall Bond, and **London's letter**[8] to Marshall Bond in 1903 in which he identifies the dog that Buck is based on.

As a class have students discuss the following: Does knowing Buck is based on a real dog change the way Buck is perceived in *The Call of the Wild*? How, if at all, does that knowledge add to your understanding of London's approach to portraying an animal?

Then as a class compare and contrast the presentation of animals by various writers of the time[9]. Review the texts using the comparison chart included **here**[10].

Gather evidence from *The Call of the Wild* of London's portrayal of Buck and determine London's approach. Use the prewriting organizer on page 11 **here**[11] to capture your thoughts about London's approach.

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[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] **http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-introduction**

[6] **http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-introduction**

[7] **http://www.jack-london.org/05-mat-bond_e.htm**

[8] **http://www.jack-london.org/05-mat-bond-jackletter_e.htm**

[9] Possible questions for prompting discussion: What variety of approaches do the students find? Which excerpts do not attempt to portray the natural world? Which succeed in portraying the natural world with accuracy? Which effectively portray the natural world even while over-humanizing animals? Which, if any, would you label "nature fakers"? Which most resemble *The Call of the Wild*?

[10] **http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Jack%20London%27s%20The%20Call%20of%20the%20Wild%20-%20Is%20Jack%20London%20a%20Nature%20Faker.pdf**

[11] **http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Jack%20London%27s%20The%20Call%20of%20the%20Wild%20-%20Is%20Jack%20London%20a%20Nature%20Faker.pdf**

Have students individually write an evidence-based argumentative essay (about three typed pages) in which they make and support a claim about London's portrayal of Buck: How does Jack London portray Buck? Does London's approach change during the novel as Buck changes? Is London faithful to scientific research as he claimed? Does it matter? What is London trying to communicate to the reader through his portrayal of Buck?

Lastly, in groups, have students research a celebrity animal (either fictional or real) and determine the extent to which the portrayal of the animal's cognitive abilities is accurate or fictionalized. Use multiple print and digital sources, assessing the credibility of each source. (**W.8.7**, **W.8.8**) Example animals: Lassie, Rin Tin Tin, Mr. Ed, Beethoven, Flipper. Then, as a group, write a brief (about one typed page) research-based report explaining which aspects of the animal character are accurate and which are fictionalized for the chosen celebrity animal. (**W.8.2a-f**).

Have each group create and deliver a short (5-8 minute) multimedia presentation of their group's report and findings for the class, including conclusions and quotations of others with a standard format for citation. (**SL.8.4**, **SL.8.5**) As part of each group's presentation, have them include a group summary of their argumentative essays and make a final claim based on their essays and research: Can any writer create a believable and compelling nonhuman character without being a "nature faker"? (**RI.8.1**, **RI.8.2**, **RI.8.8**)

During each presentation, provide the audience with a rubric or recording sheet so they can evaluate the quality of evidence presented. (**SL.8.3**) Following all the presentations, engage students in a final reflection on the presentation of:

- topics (i.e., How did these presentations change your views on how animals are portrayed? What evidence was most compelling?),
- format (i.e., What aspects of each presentation were most or least effective?), and
- delivery (i.e., What made the presentations most engaging? What techniques contributed to the effective delivery?) (**RI.8.7**, **SL.8.6**)

Teacher Note: This task is based on the Edsitement lesson "Jack London's The Call of the Wild*: 'Nature Faker'?" available* [here](http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-activities)[12].

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
Topic: Human interaction with animals and nature **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	This task focuses on: - Reading and citing research from non-fiction - Applying non-fiction research to fictional stories - Writing and presenting claims based on research	**Read and understand the text:** [Lesson 1](#) (sample tasks included) **Express understanding of text:** [Lesson 7](#) (sample tasks included) [Lesson 8](#) (use this task)

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[12] http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-activities

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[13] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level,
2. instruction for different learners using grade-level texts to support whole-class instruction, and
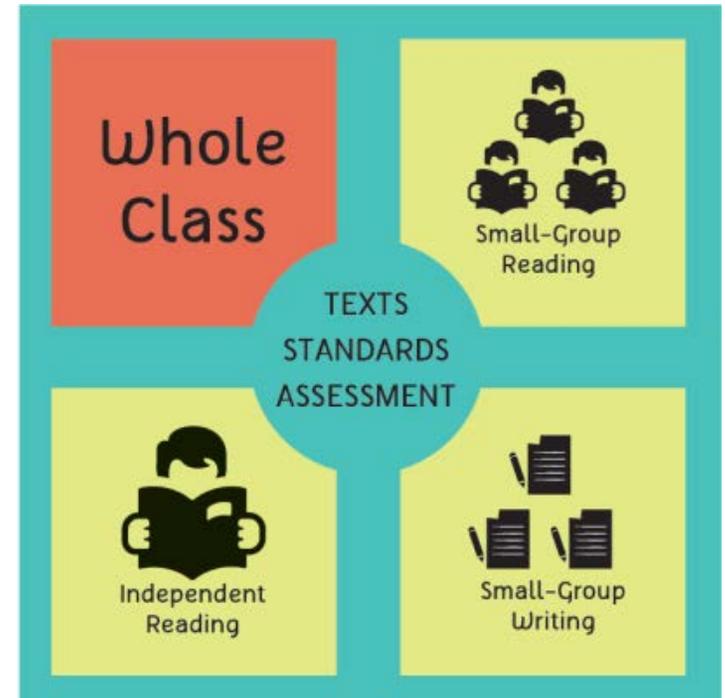3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level,
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards, and
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

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[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1[14]: "Chapter One: **Into the Primitive**" from *The Call of the Wild*, Jack London An **excerpt** from "The Other Animals," Jack London (pages 1-2 of the link)	**TEXT DESCRIPTION:** This chapter introduces the protagonist in the novel, Buck, and the conflicts that he faces when taken from his home in California to become a sled dog in Alaska. The selection from "The Other Animals" provides Jack London's point of view about animal cognition. **TEXT FOCUS:** Reading these texts together allows the reader to consider how London's point of view about animals informs his creation of Buck, the protagonist of the novel, and how that unique point of view contributes to the development of a central idea (**RL.8.2**, **RL.8.3**, **RL.8.6**). This is the basis of the culminating writing task. **MODEL TASKS** **LESSON OVERVIEW:** Read the texts aloud and examine key vocabulary. Summarize the texts. Students discuss comprehension question for "The Other Animals." Students then begin notes tracking Buck's character. Through discussion students compare the claims made in each text. **READ AND UNDERSTAND THE TEXT:** • Read aloud the first chapter of *The Call of the Wild* as students follow along. • Have students work with a partner to determine a meaning of one or more vocabulary words from "Into the Primitive" (e.g., *imperiously*, *sated*, *insular*, *progeny*, *deft*, *futilely*, *vilely*, *impending*, *calamity*, *treacherous*, *primitive*, *dormant*, and *cunning*) based on context and verify the definitions using a dictionary. (**RL.8.4**, **L.8.4a, d**) Then, investigate the relationships of the words. For example, identify synonyms and antonyms. (**L.8.5b, c**) Create analogies or **semantic maps**[15] to demonstrate understanding of the words and their relationships. Discuss the overall meaning that results from the vocabulary in the text: Which words relate to Buck's *primitive* instincts? How are they related? (**L.8.6**) • Read aloud the excerpt from "The Other Animals" as students follow along. Then divide students into groups to reread the text. (**RI.8.10**) • For the excerpt from "The Other Animals," assign each group a different paragraph to paraphrase (combine paragraphs 3 and 4). (**RI.8.2**, **L.8.6**) Have students share out their paraphrased paragraphs with the class. Have the class create a complete summary of the excerpt. (**SL.8.6**)

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[14] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[15] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	• Evaluate London's argument in "The Other Animals" to determine a central idea and how it is developed, including determining which evidence is relevant and sufficient. (**RI.8.2**, **RI.8.8**) Use the following questions to prompt the groups as they analyze the text. Answers can be recorded through annotations or journals.
	
	    o What is London's claim about animals in the essay? What is the main support evidence to London's claim? (**RI.8.1**, **RI.8.2**)
	
	    o List the conflicting viewpoints to London's claim. (**RI.8.1**) Summarize how he responds to each conflicting viewpoint. (**RI.8.6**) How does his response support his central idea? (**RI.8.2**)
	
	    o What connections does London make between his personal experiences, writing, science, and those who believe differently from him? (**RI.8.3**) How do these comparisons support London's central idea? (**RI.8.1**, **RI.8.2**) What is London's purpose? (**RI.8.6**) How does London reveal his purpose?
	
	UNDERSTAND THE TEXT:
	
	• Maintain a journal throughout the reading of *The Call of the Wild* that tracks and analyzes incidents that reveal aspects of Buck's character, the other sled dogs, and Buck's owners. These incidents may be interactions with nature, with other animals, or with men. Have students create a chart to capture these notes.
	
	    o In the first column, students should record the incident, objectively summarize the incident, and analyze how the events and interactions develop characters and theme, citing textual evidence and specific page numbers. (**RL.8.1**, **RL.8.2**, **W.8.9a**)
	
	    o In the second column, students should record their observations and inferences about the characters and themes based on the incident. (**RL.8.3**, **W.8.10**)
	
	*Note: As students are learning the process, early entries will likely need teacher and peer feedback and revision in order to hone analysis skills. (**W.8.5**) However, later entries can be used to assess student comprehension of the text or turned into short writing tasks for formative assessment purposes. (**RL.8.10**)*
	
	• For this chapter, have students work with a partner to think about their answers to the following questions[16].
	
	    o In the beginning of Chapter One, how is Buck described? Based on this description, how do you think he will deal with the hardships of the Yukon Territory? Which of his traits will serve him well in his new life? Which will he have to abandon to survive?

[16] These questions are taken from the Discussion Questions in "**A Teacher's Guide to the Signet Classic Edition of *The Call of the Wild* by Jack London**," Jim and Wendy Cope. Signet Classic. Online. The vocabulary, quotations, and discussion questions for each chapter in the guide are quality text-dependent questions and could be useful as teachers build out this entire unit. The activities for each chapter, however, are generally not text-dependent and should be avoided.

TEXT SEQUENCE	TEXT USE
	o What important lesson did Buck learn from the man with the club? What is meant by the line, "It was his introduction to the reign of primitive law, and he met the introduction halfway"?
	o How did François begin to earn Buck's respect? From the description of this incident, predict what Buck's relationship will be with "a big, snowy-white fellow from Spitzbergen."
	o What is the significance of the title of this chapter?
	• Assign each group a paragraph from *The Call of the Wild* and have them analyze the structure. Have students identify a main claim expressed in the paragraph and then identify the role of each sentence in developing and refining that claim or idea. (**RI.8.4**, **RI.8.5**, **L.8.6**) Create an outline or frame for the paragraph that lists the main claim or idea and then identifies the connections between each of the supporting ideas contained within the sentences. For example (Paragraph 1):
	Main Idea: While London did all he could to present an accurate portrayal of animal thinking, he was still, in his opinion, erroneously called a "nature faker."
	1. First he presents what others accuse him of doing.
	2. Then he presents a viewpoint that opposes his.
	3. He responds to that opposing viewpoint by providing three pieces of evidence that illustrate how he considers the opposing viewpoint incorrect.
	4. Finally, he concludes the paragraph by restating his main idea. He also emphasizes his disbelief through exaggeration.
	EXPRESS UNDERSTANDING:
	• Conduct a **fishbowl discussion**[17] focused on the following: How is London's argument in "The Other Animals" illustrated or contradicted in the first chapter of *The Call of the Wild*? Prior to the fishbowl, have students work in pairs to develop a claim about the connection between the two texts and to locate evidence from both texts that strongly supports their claim. (**RI.8.1**; **RI.8.2**; **RI.8.3**; **SL.8.1a**, **c, d**; **SL.8.4**; **SL.8.6**)

TEXT SEQUENCE	TEXT USE
LESSON 2: "Chapter Two: **The Law of Club and Fang**," "Chapter Three: **The Dominant Primordial Beast**," and "Chapter Four: **Who Has Won to Mastership**" from *The Call of the Wild*, Jack London	**TEXT DESCRIPTION:** Chapters two through four present a series of conflicts for Buck and reveal his developing character as a fierce, strong sled dog. London's (anthropomorphic) characterization of the sled dogs creates suspense and drama as the dogs interact and Buck learns his place among them. **TEXT FOCUS:** These chapters present additional opportunities to trace the development of themes using journals. (**RL.8.2**) Students analyze particular incidents in the story and how they develop the characters. Students should note narrative techniques (e.g., organization of the incidents, description of characters and setting, use of precise words and phrases, relevant descriptive details, and sensory language). (**RL.8.3**, **RL.8.4**) This can be used as a model for their own writing. For example, due to the strong point of view, students could collaborate to retell an incident from the point of view of one of the other dogs or owners, using similar narrative techniques. (**W.8.3a-e**) They can then present and defend their narrative, citing evidence for their choices in crafting the point of view for the narrative. (**RL.8.1**, **RL.8.6**)
LESSON 3: "Chapter Five: **The Toil of Trace and Trail**" from *The Call of the Wild*, Jack London "To Build a Fire," Jack London	**TEXT DESCRIPTION:** Chapter Five presents an incident in which Buck and his team of dogs are purchased by inexperienced prospectors and driven through difficult terrain. The dogs gradually become weakened from overuse and underfeeding and the prospectors' ignorance results in abusive treatment and eventual death of most of the team. **TEXT FOCUS:** This chapter and "To Build a Fire" present similar stories of human ignorance resulting in death. After analyzing how incidents in Chapter Five propel the action of the novel, analyze the incidents in both texts to determine how they propel the action in the story. (**RL.8.3**) Determine the impact of specific word choices on meaning and tone and the effect of point of view on the reader. (**RL.8.4**, **RL.8.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read "To Build a Fire" aloud. Read "The Toil of Trace and Trail" in pairs. Identify and evaluate the events in "To Build a Fire." Discuss a synthesis evaluating the characters and their understanding of animals. **READ THE TEXT:** • Read "To Build a Fire" aloud as students follow along. • Throughout the reading, have students **notice and note the contrasts and contradictions**[18] between their expectations of what they expect and what is actually written. At the beginning, model for students how to do this following paragraph 3: "The author spends the first two paragraphs describing the setting in detail, but then in paragraph 3, he indicates that the setting makes no impression on the main character. Why might the author choose to describe the character in this way?"

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[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	• Then have students read "The Toil of Trace and Trail" in pairs. • Have students work with their partner to determine the meaning of one or more unknown academic vocabulary words from both texts (e.g., *earnest*, *toil*, *salient*, *callowness*, *unwieldy*, *inexorable*, *superfluous*, *zeal*, *voracious*, *cajole, terse*, *intangible*, *subdued*, *imperative*, *imperceptible*, and *apathetically*) based on context. (**RL.8.4**, **L.8.4a**) Ask students to investigate the relationships of the words. First, provide students with a list of Greek and Latin affixes and roots and have them sort the words according to their affixes[19] (**L.8.4b**, **L.8.5b**) Then have students reread the words in context and then sort the words according to their part of speech prior to verifying the meaning and part of speech of the words using a dictionary. (**L.8.4c, d**) Lastly, have students record the connections, part of speech, and various associations, including words with similar denotations and different connotations and words with similar connotations, on a <u>semantic map</u>[20]. (**L.8.4b, L.8.5b, c**) • As a class, discuss the function of overall meaning that results from the vocabulary in the text: Which words relate to Buck's *primitive* instincts? How are they related? (**L.8.6**) **UNDERSTAND THE TEXT:** • As students read "The Toil of Trace and Trail" in pairs, have them highlight the words and phrases that describe the various characters and their treatment of the dogs. Then review the highlighted words and phrases to <u>make note of the patterns, contrasts, and contradictions</u>[21] between what they expect and what is actually written and the cumulative impact of the words and phrases. They should discuss with their partner why they think the author would describe the characters in that way or why a character would act in that way. How do the words and phrases impact the reader's understanding of the incidents or the author's attitude toward the characters or events? For example, why would the author describe Hal and Charles in the way he does? (**RL.8.1**, **RL.8.3**, **RL.8.4**, **RL.8.6**) • Conduct a whole-class discussion of the following question: How does London's description of the dogs' treatment reveal a central idea or message? (**RL.8.2**) • Have student pairs identify each major event in each text. For each event they should make notes in a graphic organizer (one graphic organizer per text). For each event in the graphic organizer, have students identify the characters at the event, their actions, the results, and how each event connects to and leads to the next event.

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[19] e.g., *inhabitants, industriously, incontinently, ineffable,* and *inclined*; *prominent, provisions, proclivities, proposition,* and *counterproposition*; *peremptory* and *pervading*; *commend* and *comply*; *constables, concealed,* and *contiguous*; *depredation* and *decry*; *comply, surreptitiously, dastardly, industriously, sullenly,* and *incontinently*; *somnolent, impudent,* and *fraudulent*)

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• As a class, discuss how the use of the conditional verb tense in "To Build a Fire" contributes to the development of the events and provides insight into the man's mistakes. (**L.8.1c**, **L.8.3a**) • Use these sections of text to evaluate the language for meaning and as models for student writing. Evaluate the function of verbal phrases in the various sentences (i.e., as adjectives or adverbs to provide additional description for the setting or characters, which contributes to the development of plot and theme). (**RL.8.4**, **L.8.1a**) Example phrases: "Three men from a neighboring tent came out and looked on, <u>grinning and winking at one another</u>," "John Thornton stood over Buck, <u>struggling to control himself</u>, too convulsed with rage to speak," "This process continued, <u>spreading out and involving the whole tree</u>," or "<u>Placing it on the foundation</u>, he fed the young flame with wisps of dry grass and with the tiniest dry twigs." • Discuss the difference between passive and active voice and the effect of verb voice on reader understanding. (**L.8.1b**, **L.8.3a**) For example, compare the structure of sentences in paragraph 14 (begins with "He pulled the mitten on hurriedly and stood up") to paragraphs 19-20 (begins with "All this man knew.") from "To Build a Fire." Discuss how active voice attributes responsibility to the subject, while passive voice creates uncertainty and shifts the responsibility away from the subject. How might using passive voice in "To Build a Fire" contribute to a theme, considering the difference between the dog's instinct and man's knowledge? (**RL.8.1**, **RL.8.2**, **RL.8.3**) **EXPRESS UNDERSTANDING:** • Conduct a [Socratic seminar](#)[22] that explores the following question: What does London's portrayal of the characters' treatment of the dogs in each story reveal about the characters themselves? What central idea or theme about humanity do you think London is trying to convey? (**RL.8.1**, **RL.8.2**, **RL.8.3**) Prior to the seminar, have student pairs locate evidence to support their events and character graphic organizer. (**RL.8.1**, **RI.8.1**, **W.8.8**, **SL.8.1a**) During the seminar, divide the class into two circles (inner and outer), with one partner on the inner circle and one partner on the outer circle. (**SL.8.1b**, **c**, **d**; **SL.8.4**; **SL.8.6**) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt each partner in the outer circle to evaluate the partner's specific claims and use of evidence, assessing the reasoning and evidence. (**SL.8.3**) Students can record their comments using a backchannel platform like [Today's Meet](#)[23]. (**W.8.6**) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement. Then swap circles. Have the second group of students discuss for five minutes using the same process. • Following the seminar, have students independently write a brief analysis of how the various incidents in Chapter Five convey a lesson about the effects of human ignorance (e.g., ignorance of animals' mental ability or

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[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[23] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	ignorance of the potential effect of actions). (**RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.4**, **W.8.9a**, **W.8.10**)

LESSON 4:
 	
"Chapter Six: **For the Love of a Man**" from *The Call of the Wild*, Jack London
	TEXT DESCRIPTION: Chapter Six reveals the developing relationship between Buck and John Thornton through a series of challenges in which Buck triumphs for John's benefit.
	
	TEXT FOCUS: Thornton's reactions to Buck's devotion provide opportunities for students to independently analyze how particular incidents in the story reveal aspects of each character. (**RL.8.3**) Additionally, the word choice in the chapter allows students to analyze meaning and tone. (**RL.8.4**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the text independently. Students summarize the text in writing in small groups. Students analyze the text by completing a written prompt.
	
	READ THE TEXT:
	
	• Have students read the text independently. (**RL.8.10**)
	
	UNDERSTAND THE TEXT:
	
	• Have students return to their journals, tracking incidents that reveal aspects of the characters, **notice similar incidents or ideas appearing again and again**[24] in their journals. Model for them how to stop and ask, "Why does this keep happening again and again?" This reflection will help them begin to determine a theme and analyze its development over the course of the text. (**RL.8.2**) Encourage students to reflect as they read Chapter Six. They should choose an incident in which Buck demonstrates his devotion to John Thornton (e.g., when he saves Thornton from drowning) and work in pairs to respond to the following in writing. (**W.8.9a**, **W.8.10**, **SL.8.1a**)
	
	    o How do Buck and Thornton's actions reveal or further develop their characters? (**RL.8.1**, **RL.8.3**)
	
	    o How does the word choice in the incident convey the quality of Buck and Thornton's relationship? (**RL.8.1**, **RL.8.4**)
	
	    o What does London mean by the following quotations?
	
	        ▪ "He was older than the days he had seen and the breaths he had drawn." (57)
	
	        ▪ "[Each] day mankind and the claims of mankind slipped farther from him. Deep in the forest a call was sounding, and as often as he heard this call, mysteriously thrilling and luring, he felt

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TEXT SEQUENCE	TEXT USE
	compelled to turn his back upon the fire, and to plunge into the forest…But as often as he gained the soft unbroken earth and the green shade, the love of John Thornton drew him back to the fire again." (57)

EXPRESS UNDERSTANDING:

- Have students review their journals for recurring incidents or ideas and identify one incident or idea. Consider how the recurring incident or idea supports the trends in your journal.

- Then have students write a response to the following prompt: Determine a theme and then analyze how the recurring incident or idea and the characters' relationship contribute to the development of a theme. (**RL.8.1**, **RL.8.2**, **RL.8.3**, **W.8.1a-e**, **W.8.9a**, **W.8.10**) Use the following process with students:

  o Students identify their writing task from the prompt provided.

  o Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports the ideas or argument. (**RL.8.1**, **W.8.1b**, **W.8.9a**)

  o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (**W.8.5**)

  o Have students develop a specific thesis statement[25] in pairs. As needed, model for students how to create a thesis statement. (**W.8.1a**)

  o Have students complete a first draft, engage in editing through peer or teacher conferencing, and then complete a final draft. (**W.8.5**) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an **answer frame**[26] for organizing their writing, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).

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[25] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

[26] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 5: **"Chapter Seven: The Sounding of the Call**" from *The Call of the Wild*, Jack London Pages 117-120 from *Travels with Charley*, John Steinbeck (Penguin Classics Deluxe Edition)	**TEXT DESCRIPTION:** In the final chapter of the novel, Buck is drawn to the woods and into his primal nature. By giving in to the urge to go to the woods to hunt, Buck is unable to defend his master John Thornton against a vicious attack. As a result, Buck becomes fully wild, leading a wolf pack and becoming an apocryphal "Ghost Dog." **TEXT FOCUS:** Both the final chapter of the novel and the excerpt from *Travels with Charley* focus on a dog struggling with its primal urges and the intensity of the primal instinct of domestic animals. Because of the differences in point of view and structure (e.g., pacing), the reader experiences varying effects. (**RL.8.5**, **RL.8.6**) Students should explore how the differences in point of view create different effects and develop different central ideas or themes in a text. (**RL.8.2**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 6: Excerpt from *Brian's Winter*, Gary Paulsen Excerpt from *The Call of the Wild*	**TEXT DESCRIPTION:** These excerpts are from a sample task for grade 8. As such, these texts are sufficiently complex. **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**
LESSON 7: **"Chapter One"** from *The Heart of the Ancient Wood*, Charles G. D. Roberts	**TEXT DESCRIPTION:** The first chapter of this 19th-century novel presents the various points of view of woodland animals viewing a singular event. **TEXT FOCUS:** Because of omniscient nonparticipant point of view used in this chapter, students apply the analysis skills they have practiced throughout *The Call of the Wild*. (**RL.8.6**) Additionally, the rich syntax provides students with opportunities to imitate well-written sentences to strengthen their own writing. The chapter uses verbs in the active and passive voice to achieve particular effects. Students study strong use of active and passive voice and strengthen their own writing by using active and passive voice more intentionally. (**L.8.3a**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text as a class. Analyze vocabulary and sentence structure. Through discuss and then writing students explore character point of view and theme. **READ THE TEXT:** • Read the text aloud to students. This is a more complex text. On the second reading, focus students on rereading particular sections and/or dividing them into small groups or pairs to reread and analyze the text. • In the first twelve paragraphs, highlight the verbals, gerunds, participles, and infinitives. Working in small groups, select five of each type of verbal and explain in writing how the verbal functions in the sentence. What

TEXT SEQUENCE	TEXT USE
	details does the phrase add? How does the addition clarify meaning or create an effect? (**L.8.1a**)
	UNDERSTAND THE TEXT:
	• As students reread portions of the text, have them highlight sentences that use active voice in one color and passive voice in another. In each case where the passive voice is used, rewrite the sentence so that the verb is active. (This will require initial modeling by the teacher.) (**L.8.1b**) Then each pair should discuss the effect of active and passive voice on reader understanding of the characters, action, and meaning of the chapter. (**L.8.3a**)
	• Have students reread the text again and ask them to assign a character trait to each character whose thoughts they "hear." The trait should be based on the words used to convey the character's perspective of the action. (**RL.8.3**) Ask them to highlight or underline specific textual evidence to support each trait's assignment. (**RL.8.1**) Then, as a class, discuss the effect of the omniscient point of view on the meaning of the chapter. (**RL.8.6**) How does hearing each animal's thoughts contribute to the development of a theme? (**RL.8.2**)
	EXPRESS UNDERSTANDING:
	• Using the narrative written for Lesson 2, have students follow the same sequence (above) to study the use of active and passive voice in their writing. Swap the highlighted student writing with a peer to evaluate how the use of each verb voice affects the reader's understanding of characters and action? (**W.8.4**) Then have the pairs support each other in correcting any inappropriate shifts in voice to strengthen the narratives. (**L.8.1d**, **W.8.5**)
	• Have students evaluate their partner's written narrative to identify the verbals: How does the use or absence of verbals affect meaning or mood in the narrative? (**L.8.1a**, **W.8.4**) Ask students to revise their narratives to include more verbals (e.g. two of each type) or to revise existing verbals to strengthen meaning and effect in the narrative. (**RL.8.4**, **W.8.3d**, **W.8.5**)
	• Then in a brief timed writing of a few paragraphs, ask students to analyze how the omniscient point of view reveals aspects of each character, determine a theme that emerges from the chapter, and explain how the characters help to introduce and develop the theme. (**RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.4**, **RL.8.6**, **W.8.1a-e**, **W.8.4**, **W.8.9a**, **W.8.10**)
LESSON 8: "**The Other Animals**," Jack London Pages 152-158, 162, and 169-170 of "**Do Animals Think and Reflect**," from *The Ways of Nature*, John	**TEXT DESCRIPTION:** These texts provide information about animal cognition. "The Other Animals," "Minds of Their Own" and the video offer similar perspectives, while the Burroughs text counters the ideas presented. **TEXT FOCUS:** Reading these texts together provides the opportunity to analyze a case in which two or more texts provide conflicting information on the same topic. Students should work to analyze these texts individually and then synthesize and compare the ideas to determine where the texts disagree on matters of fact or interpretation. They will then also get their chance to weigh in on the ideas presented through the **extension task**.

TEXT SEQUENCE	TEXT USE

Burroughs
 	
"Minds of Their Own," Virginia Morell
 	
How Smart Are Animals? PBS (Video)
	MODEL TASKS
	
	READ THE TEXT:
	• Allow students to read each text in and then present the main ideas and supporting claims of their text to the class.
	• Watch the video as a class. (**RI.8.10**)
	• Summarize each text. (**RI.8.2**)
	
	UNDERSTAND THE TEXT:
	• For each text or the assigned text (depending on how the texts are read), work as a collaborative group to record the following information on a graphic organizer (one for each text).
	   o Delineate the argument and various supporting reasons and claims, identifying the strongest (relevant and sufficient) evidence to support each claim and where evidence is irrelevant or less sufficient. (**RI.8.1**, **RI.8.2**, **RI.8.8**)
	   o List opposing viewpoints (if any) introduced and countered in the text. (**RI.8.6**)
	   o Identify for each reason/claim/opposing viewpoint how the author connects examples and evidence to the claims (i.e., via transitional words and phrases, comparison, explanation, categories/sections, etc.) and each claim to each other. (**RI.8.3**, **W.8.1c**, **W.8.2c**)
	   o Determine a central idea and explain in a few paragraphs how the central idea is developed. (**RI.8.2**)
	   o What is the author's purpose for creating the text? What most clearly reveals the author's purpose? (**RI.8.6**)
	• After watching the video, complete a class T-chart evaluating the advantages and disadvantages of presenting similar information about animal cognition via text and images and video and interviews. Which method was most effective for providing different types of information (i.e., engaging and maintaining audience interest in learning the ideas, providing facts, illustrating facts, convincing others to change their opinions, etc.)? (**RI.8.7**)
	• Then review the information provided in all four texts. As a class, identify conflicting information on animal cognition. For each piece of conflicting information, determine whether the conflict is based on a difference in fact or interpretation. (**RI.8.9**)
	
	SAMPLE SUMMATIVE TASK: Extension Task