

Call of the Wild

Items for Review:

Mrs. DiTuri/ELA 8



| Vocabulary Word | Part of Speech | Definition | Synonyms | Antonyms |
|--------------------|----------------|---|--|---|
| Arduous | Adj | laborious; difficult: | hard, toilsome, onerous, wearisome, burdensome, exhausting. | easy |
| Cunning | Adj/ Noun | skill employed in a shrewd or sly manner, as in deceiving; craftiness; guile. | crafty, guileful, insidious, keen, Machiavellian, sharp, shrewd, slick, sly, streetwise, tricky, clever, sly | gullible, naïve, trustful |
| Callous | Adj | Made hard; hardened ;insensitive | Hard, inured, insensible, obtuse | Soft, sensitive |
| Deft | Adj | Skillful, quick | dexterous, adroit, nimble | awkward, clumsy, incompetent, inept |
| Docile | Adj | Easy to handle, tame | adaptable, agreeable, complacent, tame | defiant, obstinate, stubborn, unruly |
| Egotistical | Adj | Concerned with ones own needs | arrogant, conceited, pompous, pretentious, snooty, | humble, modest |
| Futile | Adj | Without success, hopeless | forlorn, fruitless, in vain, ineffective, useless | efficient, fruitful, productive. |
| Gaunt | Adj | Extremely thin and bony; haggard and drawn, as from great hunger, weariness, or torture; emaciated. | | |
| Impending | Adj | Occurring immediately, unavoidable | approaching, imminent, looking to, ominous, threatening | distant, remote |
| Instinct | Noun | An inborn pattern of activity or tendency a natural or innate impulse | genius, knack, faculty, talent. | |
| Kindred | Adj | Related | family, relation, relationship | unrelated |
| Latent | Adj | Hidden; dormant | concealed, contained, inactive, unseen, veiled, | Acquired, contracted, learned |
| Morose | Adj | Sad, unhappy, gloomy | acrimonious, choleric, gloomy, glum, grouchy, melancholy, mournful, sullen, surly | Agreeable, cheerful, genial, nice, pleasant |
| Obscure | Adj | Not clear, hidden | in secret, insidiously, privately, stealthily | obvious |
| Peril | Noun | Exposure to injury, loss, or destruction; grave risk; jeopardy; danger: | Danger, hazard, peril, jeopardy | Protection, safety, security |
| Ravenous | Adj | Extremely hungry | Voracious, starving, famished | Sated, satisfied |
| Taunt | Verb | Make fun of, insult. | insult, jab, jeer, mock, outrage, put-down, reproach, ridicule | appease, assuage, flatter, gratify, placate |
| Vile | Adj | Evil | atrocious, corrupt, damnable, foul, immoral, nefarious, sinful, sinister | ethical, honest, honorable, moral, noble, righteous |

Call of the Wild Review:

You are responsible for the following information.

| | | |
|---------------------------------------|--|---|
| Character Traits | All characters flat/round and the different qualities they possess. | Study notes on class discussion. |
| Characterization | Static, Dynamic, Round, Flat, Antagonist, Protagonist, Direct and Indirect <i>Speak, Think, Effects on others, Actions, Looks.</i> | Power Point presentation and notes/handouts |
| Comma Rules | In a series, extra information, dates, places etc. | Worksheet |
| Conflict/ Central Conflict | Person vs. Person Person vs. Self Person vs. Nature Person vs. Society | Buck vs. Spitz Buck vs. Wild/Domesticated Buck vs. Environment/Cold Hal, Charles, Mercedes vs. the townspeople |
| Narration | What person narration is Call of the Wild? | First Person? Second Person? Third Person? Limited? Omniscient? |
| Plot | Exposition, Rising Action, Climax, Falling Action, Resolution | Santa Clara Valley to arrival in Yukon, Buck adapts, Buck finds Thornton Buck kills the Yeehats, Buck mourns Thornton/becomes more wild Buck answers the "Call." |
| Point of View | Third person limited: <i>Limited, because the narrator knows only the thoughts and feelings of Buck...</i> | The book is written from a third person point of view. <i>An outside narrator tells the story.</i> |
| Quotes | Decipher the meaning of quotes and match them to characters based on events in the novel. | Back of last week's Weekly Outline. |
| Grammar/ Pronouns | Personal, Reflexive/Intensive, Relative, Demonstrative, Indefinite, Interrogative | Study worksheet and examples on the back. |
| Setting | Santa Clara Valley, San Francisco, Seattle, Yukon, Alaska | Understand the importance of setting within the novel, and how it affects the plot. |
| Simile | A comparison using like/as. | Be able to identify a simile. |
| Study Guide | All questions and answers on the study guide. | Comprehend the events of the story and discussed in class. (Class notes) |
| Theme/Motif | Why is the ability to adapt so important? <i>Adapting/Intelligence</i> What makes a good leader ? <i>Leadership</i> <i>Civilization vs the Wild</i> | Understand and be able to recognize examples from the text that support the novel's themes. |
| Vocabulary | Words, part of speech, common synonyms and antonyms | Study vocabulary list and worksheets given in class |

Name _____

Mrs. DiTuri

Characters/Characterization

| | |
|--|---|
| <p>Round</p> <p>These characters are considered "round" because</p> <ul style="list-style-type: none">* His or her traits are fully described, are true-to-life and have a convincing personality* His or her motives are understood by the reader | <p>Described like real, living men or women</p> <p>Display many different aspects to his or her character and can't be described in a few phrases or sentences</p> <p>Main characters usually round characters</p> <p>Also known as dynamic characters</p> <p>Often have hidden qualities that surprise the reader</p> <p>Usually go through a noticeable change from the beginning of the story to the end</p> |
| <p>Flat</p> <p>Flat characters are considered "flat" because</p> <ul style="list-style-type: none">* Their personalities never fully develop* The purpose of flat characters is to highlight the development of round characters | <p>Characterized by an easily identifiable single dominant trait such as "honest" or "side kick"</p> <p>Completely predictable and remain same throughout story</p> <p>Reader seldom knows about their feelings or motives</p> <p>Tend to be static since their personalities do not develop</p> <p>Things may happen to a static character, but nothing happens <i>within</i> the character</p> |
| <p>Dynamic</p> | <p>Dynamic characters are considered "dynamic" because</p> <ul style="list-style-type: none">* They undergo some type of important change in personality or attitude during the course of the story* This change takes place within the character |
| <p>Static</p> | <p>Static characters are considered "static" because they do not change or develop beyond the way in which he or she was first presented in the story.</p> |
| <p>Protagonist</p> | <p>a hero or heroine who is the central character and who engages the reader's interest</p> |
| <p>Antagonist</p> | <p>the character that stands directly opposed to the protagonist and gives rise to the conflict of the story</p> |
| <p>Direct</p> | <p>characterization is the method in which the author directly states what a character is like</p> |
| <p>Indirect</p> | <p>The method in which the author shows or dramatizes a character's personality indirectly by</p> <ul style="list-style-type: none">* Showing the character acting and speaking* Revealing the character's inner thoughts* Giving a physical description of the character* Revealing what other characters think about the character or relate to him or her <p>The author allows you, the reader, to draw your own conclusions about the character.</p> |

Name: _____
ELA 8

ELA Teacher: _____
Conflicts in Literature

In life, literature, movies, games, etc, a CONFLICT always exists.
Here are five different conflicts that we typically see:

- Character VS Character This is your "Good vs Evil" conflict: Cinderella vs Wicked Stepmother
Protagonist vs Antagonist
- Character VS Self This is an INTERNAL CONFLICT: *Should I smoke to impress my friends?*
- Character VS Nature This is the character vs natural elements
Ex: Timothy and Philip on the island, in storm.
- Character VS Supernatural This is like 'magic' or God.
Think Hercules, and much of Greek Mythology in general.
- Character vs Society Think Distopian novels: like the Hunger Games: *Katness vs the Capitol*, & Outsiders,
Socs vs Greasers.

Directions: Identify the conflicts that exist in *Call of the Wild*.

| Conflicts | Explanation |
|-------------------------------|-------------------|
| <i>Conflicts in Chapter 3</i> | <hr/> <hr/> <hr/> |
| Conflicts in Chapter 4 | <hr/> <hr/> <hr/> |
| Conflicts in Chapter 5 | <hr/> <hr/> <hr/> |
| Conflicts in Chapter 6 | <hr/> <hr/> <hr/> |
| Conflicts in Chapter 7 | <hr/> <hr/> <hr/> |

Plot Diagram for Call of the Wild

Climax: Buck returns to camp after a long day of hunting to find that Yeehat Indians, natives of Yukon Territory, have attacked the camp and killed John Thornton.

Rising Actions:

- Buck is stolen from his owners' and is sold to a man in the red sweater.
- Buck is beaten by the man in the red sweater and learns that the man with the club is dominant.
- Buck is attacked by Dolly, one of the other sled dogs.
- Curly is violently killed by huskies.
- Buck and his team become the property of Francois and Perrault, two mail carriers working for the Canadian government.
- Buck kills Spitz and takes his place as the lead dog.
- The team is sold to a group of American gold hunters—Hal, Charles, and Mercedes.
- John Thornton saves Buck from being beaten to death by Hal.
- Buck saves Thornton from drowning in a river.
- Buck wins a \$1,600 wager for his new master by pulling a sled carrying a thousand-pound load.
- Buck accompanies Thornton and his friends on a journey to find a lost mine deep in the Canadian forest.

Falling Actions:

- Buck attacks the Indians without hesitation, and was proud of himself for killing "man, the noblest game of all."
- Buck hears the call of the wild once more and heads off into the wild.

Exposition:

Characters: Buck, John Thornton, Francois, Perrault, Hal, Mercedes, and Charles.
Setting: California (briefly), Alaska and the Klondike region of Canada in the late 1890s.
Conflict: Buck's struggle between civilization and the wild.

Resolution:

Buck becomes the leader of a pack of wolves, and a legendary figure. He continues on to father countless cubs. Every year, Buck returns to the place where his loving master died, to mourn before returning to his life in the wild. His legend lives on as a Ghost Dog, inspiring fear into the Yeehats.

Literary Term Review

CLIMAX

The *climax* is the most exciting point of the story, and is a turning point for the plot or goals of the main character.

EXPOSITION

The *exposition* is the introduction to a story, including the primary characters' names, setting, mood, and time.

FALLING ACTION

The *falling action* is everything that happens as a result of the climax, including wrapping-up of plot points, questions being answered, and character development.

FLASHBACK

Flashbacks are interruptions that writers do to insert past events in order to provide background or context to the current events of a narrative. By using flashbacks, writers allow their readers to gain insight into a character's motivation and provide a background to a current conflict. Dream sequences and memories are methods used to present flashbacks.

FORESHADOWING

A warning or indication of (a future event).

HYPERBOLE

Exaggerated statements or claims not meant to be taken literally. *I could eat a horse!*

METAPHOR

A figure of speech in which a word or phrase literally denoting one object or idea is applied to another, thereby suggesting a likeness or analogy between them, as:

The Leaves of Life keep falling one by one.
--- Edward Fitzgerald,

I fall upon the thorns of life! I bleed!
--- Percy Bysshe Shelley,

MOTIF

A motif is a dominant or recurring idea in an artistic work.

ONOMATOPOEIA (ahn-uh-mah-tuh-PEE-uh)

Strictly speaking, the formation or use of words which imitate sounds, like *whispering*, *clang*, and *sizzle*, but the term is generally expanded to refer to any word whose sound is suggestive of its meaning, whether by imitation or through cultural inference.

OXYMORON

A figure of speech in which apparently contradictory terms appear in conjunction (e.g., *jumbo shrimp*, *terribly good*).

PERSONIFICATION

A type of "metaphor" in which distinctive human characteristics, e.g., honesty, emotion, volition, etc., are attributed to an animal, object, or idea, as "the *haughty* lion surveyed his realm" or "my car was *happy* to be washed" or "Fate *frowned* on his endeavors." Personification is commonly used in allegory.

REPETITION

A basic artistic device, fundamental to any conception of poetry. It is a highly effective unifying force; the repetition of sound devices, syllables, words, and patterns that establish cycles of expectation which are reinforced with each successive fulfillment.

RESOLUTION

The *resolution* is not always happy, but it does complete or RESOLVE the story. It can leave a reader with questions, answers, frustration, or satisfaction.

RISING ACTION

The *rising action* of the story is all of the events that lead to the eventual climax, including character development and events that create suspense.

SIMILE

A figure of speech in which an explicit comparison is made between two essentially unlike things, usually using *like*, *as* or *than*, as in Burns' "O, my love's like a red, red, rose," or Shelley's "as still as a brooding dove."

SYMBOL

An image transferred by something that stands for or represents something else, like *flag* for *country*, or *autumn* for *maturity*. Symbols can transfer the *ideas* embodied in the image without stating them, as in Robert Frost's "Acquainted With the Night," in which *night* is symbolic of *death* or *depression*.

THEME

Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly.