English Stage 5 (Year 9) – teaching and learning program – novel

Exploring the speculative – Phases 3b and 4b – *The Giver*

This resource is a sample teaching and learning program for Year 9, Term 4. It provides an example of one way to approach programming through a conceptual lens. In this program, students will develop their understanding of how the style of a text can represent larger ideas through genre. Students will explore how the composers of speculative fiction use their texts to comment on real-world concerns. Students will analyse the form and features of a suite of texts to develop their understanding of how and why genres evolve in response to changing values.

Table 1 provides a cover page for the teacher and class. Update the table based on the class details and contextual details.

Table 1 – class details

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Teacher | Class | Term and duration | Start date | Finish date |
| [Teacher name] | [Class name and code] | [Specify hours and make note of known interruptions to timetabled classes] | [Date, Week and Term] | [Date, Week and Term] |

Contents

[About this resource 4](#_Toc162419036)

[Purpose of resource 4](#_Toc162419037)

[Target audience 5](#_Toc162419038)

[When and how to use 5](#_Toc162419039)

[Exploring the speculative 7](#_Toc162419040)

[Overview 7](#_Toc162419041)

[Teaching and learning program rationale 8](#_Toc162419042)

[The organisation of this teaching and learning program into phases 8](#_Toc162419043)

[Guiding questions 9](#_Toc162419044)

[Conceptual programming questions 9](#_Toc162419045)

[Assessment overview 11](#_Toc162419046)

[Outcomes and content groups 12](#_Toc162419047)

[Core texts and text requirements 14](#_Toc162419048)

[Prior and future learning 15](#_Toc162419049)

[Pre-reading for teachers 16](#_Toc162419050)

[Phase 3 – discovering and engaging analytically with the core text 17](#_Toc162419051)

[Phase 4 – deepening connections between texts and concepts 41](#_Toc162419052)

[Program/unit evaluation 63](#_Toc162419053)

[The English curriculum 7–12 team 64](#_Toc162419054)

[Share your experiences 64](#_Toc162419055)

[Support and alignment 64](#_Toc162419056)

[References 66](#_Toc162419057)

**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities. It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This document includes teaching and learning instructions focused on Lois Lowry’s novel *The Giver* for:

* Phase 3 – discovering and engaging analytically with the core texts
* Phase 4 – deepening connections between texts and concepts

It is not a standalone resource. It has been designed for use by teachers in connection to the following resources:

* Year 9 – sample scope and sequence
* Teaching and learning program – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6
* Resource booklet – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6
* Teaching and learning program – television series – Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park*
* Resource booklet – television series – Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park*
* Resource booklet – novel – Exploring the speculative – Phases 3b and 4b *The Giver*
* Core formative tasks – Exploring the speculative – Term 4
* Sample assessment notification – Exploring the speculative.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This learning sequence, which includes Phases 3b and 4b, has been designed for the Term 4 Year 9 teaching and learning program – Exploring the speculative. It provides opportunities for the teacher to explore a prose fiction text through a conceptual focus. The teaching and learning activies in this document are intended to be taught at the completion of the Phase 1 and Phase 2 activities, which can be found in the **English Stage 5 (Year 9) – teaching and learning program – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6** document and associated resource booklet.

Phases 3 and 4 have been designed to allow teachers the flexibility to adopt and adapt as appropriate for their contexts. The teaching and learning activities in this document and accompanying resource booklet focus on the Lois Lowry’s prose fiction text *The Giver*. The **English Stage 5 (Year 9) – teaching and learning program – television series – Exploring the speculative – Phases 3a and 4a** document and accompanying resource booklet focus on the ABC television series *Crazy Fun Park.* The teaching and learning activities in these documents are driven by the same syllabus outcomes and content points and follow a similar structure. This models how teaching and learning instructions can be adapted for a range of texts. The ways these documents could be used include:

* teaching both *The Giver* and *Crazy Fun Park* in their entirety
* teaching *The Giver* and *Crazy Fun Park* either one after the other or concurrently
* teaching either *The Giver* OR *Crazy Fun Park*. If this option is selected, teachers should ensure that the text selections across the stage meet the text requirements
* teaching key extracts or excerpts from *The Giver* and *Crazy Fun Park* rather than the entire texts
* teaching one text in class and allocating the study of the second text as a student independent research project
* selecting a different text or texts, and adapting the teaching and learning activities accordingly to explore the new text.

The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that [success criteria should be discussed and agreed with students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/aspects-of-assessment/actions-to-take#:~:text=Best%20practice%20suggests%20you%20discuss%20and%20agree%20to%20success%20criteria%20with%20the%20students%20in%20advance%20of%20the%20learning%20experiences.) at the beginning of each lesson. The department’s [Teaching and learning](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/assessment/primary-assessment/five-elements-of-effective-assessment-practice/success-criteria) webpage provides a range of links to support the use of success criteria.

The following is an outline of some of the ways this program can be used. Teachers can:

* use the teaching and learning program as a model and make modifications reflective of contextual needs
* examine the teaching and learning program, assessment notification, core formative tasks booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10–7.

This program aligns with the completed Year 9 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Exploring the speculative

The overview provides a concise description of key information about the teaching and learning program and the assessment.

## Overview

Students will develop their understanding of how the style of a text can represent larger ideas through genre. Students will explore how the composers of speculative fiction use their texts to comment on real-world concerns. Students will analyse the form and features of a suite of texts to develop their understanding of how and why genres evolve in response to changing values.

**Duration:** this program of lesson sequences is designed to be completed over a period of approximately 10 weeks.

# Teaching and learning program rationale

**Teacher note:** the rationale expands on the overview. It establishes the learning goals, identifies what is going to be achieved and the reasons for the content and structure of the program. It aligns with the syllabus outcomes and reflects the requirements of the syllabus planning tool, the scope and sequence and the assessment schedule. The value of the learning beyond the classroom is established and there is a connection to the wider world and the relevance to students’ futures.

This teaching and learning program supports students to investigate and analyse the ways that composers of speculative fiction texts use and manipulate language in the creation of their texts. Students will explore how the imagined worlds and characters of speculative fiction texts can represent real-world people, events and experiences. Students will explore notions of authorial intent and investigate how this has influenced the thematic messages communicated through the texts. By exploring these layers of meaning, students will reflect on how reading enables them to understand wider universal issues.

## The organisation of this teaching and learning program into phases

This teaching and learning program is organised according to the principles of the Secondary English curriculum team’s ‘[Phases approach to conceptual programming’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming). The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The phases project aims to support the sequencing and progression of learning based on the pedagogical principles of:

* clear learning intentions and success criteria
* specific process verbs linked to outcome content
* the organisation of interactions in the learning environment that extend from teacher-directed, through to collaboration and independent practice.

## Guiding questions

The guiding questions below outline the direction of the learning for the program. They are developed in relation to the syllabus aim and rationale, the relevant syllabus outcomes and the evidence base. They can support class discussion and help students monitor their learning.

* Why do composers use and manipulate the elements of genre to provide commentary about the world?
* How do literary or cultural movements shape the popularity of specific genres?
* How do characters in speculative fiction narratives serve structural roles and represent ideas and values?

### Conceptual programming questions

The conceptual guiding questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

Table 2 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * Why do composers choose to speculate about our world and explore alternate versions of reality? * What are the common conventions of speculative fiction? * How has speculative fiction evolved in response to different time periods and social contexts? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How can the conventions of genre and form combine to create layers of meaning? * How can composers adapt the conventions of genre to engage a range of audiences? * How can an understanding of genre be developed through wide reading? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How can narrative conventions and point of view be constructed to shape a reader’s response to a text? * How do composers of speculative fiction draw on the familiar in their construction of imaginary worlds? * Why is characterisation integral to an audience’s intellectual and emotional connection to a text? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can the conventions of speculative fiction be used to represent social, personal, ethical or philosophical issues? * Why is speculative fiction used to comment on the real world? * What influences the way that a text is valued? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts? * How can an understanding of the speculative fiction genre be used to guide critical exploration of real-world issues? |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * What are the best strategies for developing and expanding skills in planning, monitoring and refining compositions? |

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** students will compose a discursive response exploring the relationship between speculative fiction and the ‘real’ world. Students will engage with the ideas of at least one of the set texts.

**Formative assessment:** students engage in the following core formative tasks, which are outlined in detail in the **English Stage 5 (Year 9) –** **core formative tasks – Exploring the speculative –Term 4** document:

* **Core formative task 1 – generating ideas**. Students respond to prompt which requires them to speculate about what life in the future might be like. (Phase 1)
* **Core formative task 2 – reflecting on self-selected texts. Students engage in a structured discussion with peers about a self-selected speculative fiction text. (Phase 2)**
* **Core formative task 3 – response to characterisation, writing discursively**. Students engage in a silent discussion and then transform their collaborative notes into a short discursive response. (Phases 3a and 3b)
* **Core formative task 4 – research task. Students research their core text and at least one of the real-world issues or experiences represented in the text. (Phase 4a and 4b)**

### Outcomes and content groups

A student:

* **EN5-RVL-01** uses a range of personal, creative and critical strategies to interpret complex texts
* reading, viewing and listening for meaning
* reading for challenge, interest and enjoyment
* reflecting
* **EN5-URA-01** analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* point of view
* characterisation
* narrative
* **EN5-URB-01** evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
* theme
* perspective and context
* style
* **EN5-URC-01** investigates and explains ways of valuing texts and the relationships between them
* genre
* literary value
* **EN5-ECA-01** crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning
* writing
* text features
* sentence-level grammar and punctuation
* word-level language
* **EN5-ECB-01** uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts
* planning, monitoring and revising

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## Core texts and text requirements

A succinct overview of the core text required for this part of the teaching and learning program is outlined in the table below. This brief overview provides the name and details of the core text, the syllabus requirement being addressed and points of note.

Table 3 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Lowry L (2014) *The Giver,* HarperCollins Children’s Books, London.  No extracts have been included from The Giver. | This text is a complex text as per the [National Literacy Learning Progressions (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). The text contains some complex figurative language such as euphemism. Effective imagery is used throughout, the ideas explored are challenging and inferential reading is required to understand implicit meaning.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. The novel supports the requirement for students to study at least 2 works of extended prose (including at least one novel) as outlined in the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022). | This novel falls into the utopian and dystopian sub-genre of speculative fiction. It explores real-world concerns such as eugenics, limiting the human experience and the tension between conformity and individuality. Symbolism is integral to world building in this text, which will support students to develop their understanding of the conventions of speculative fiction. The text explores some mature themes, such as euthanasia and the murder of children. The impact of these representations on students and context should be considered before selecting this text. |

## Prior and future learning

**Teacher note:** a brief outline of prior and future learning is provided. This overview highlights the important learning that should have come before and provides an indication of what this learning can lead to in future. In schools, teachers should refine this information for their context. This helps students make connections and transfer knowledge while reducing cognitive load.

Some suggested areas of focus to activate prior knowledge could include:

* an understanding of narrative structures, drawn from the texts read and composed in [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences)
* an understanding of allegory, drawn from the study of Donna Abela’s play *Tales from the Arabian Nights* in [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light)
* an understanding of the impact of perspective and context on composition, developed in [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) and [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/poetic-purpose-resources)
* an understanding of composition for a range of purposes, developed across the year.

Some potential future links to other programs in the English Stage 5 course could include:

* understanding the form and features of a novel in preparation for Year 10 program 1 – novel voices
* developing an understanding of the features of discursive writing in preparation for the Year 10, Term 3 – Shakespeare retold assessment task
* composing for a specific audience and purpose which prepares students for future writing tasks.

## Pre-reading for teachers

**Teacher note:** a brief outline of relevant pre-reading has been provided.

The following texts and resources may be useful when preparing to teach this program. All are included in the reference list at the conclusion of this document.

* NSW Education Standards Authority (NESA) (2021) [*Frequently Asked Questions*](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/modules/module-c-the-craft-of-writing), NSW Education Standards Authority website, accessed 8 February 2024.These frequently asked questions for Module C: The Craft of Writing include a detailed definition of discursive texts and a list of features of discursive writing.
* Content Writers (2024) ‘[What is discursive writing?](https://www.contentwriters.com.au/blog/what-is-discursive-writing/)’, *Content Writers*, accessed 15 February 2024. This provides a student-friendly outline of the features of discursive writing, which will be useful in preparing students for the assessment task.

# Phase 3 – discovering and engaging analytically with the core text

In this phase, students engage with the core text to develop a strong initial personal response. This response then deepens through close analytical engagement with the text. Students consider how responses to the core text are shaped through a composer’s use of narrative conventions. They examine how point of view positions responders and reflects values. Students build upon the understanding of the speculative fiction genre and sub-genres in phases 1 and 2 to explore characterisation in the core text and its significance to the speculative fiction genre. Opportunities arise for students to develop and consolidate specific literacy skills required in the summative assessment task.

**Expected duration:** this phase should take approximately 7 to 8 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How can narrative conventions and point of view be constructed to shape a reader’s response to a text?
* How do composers of speculative fiction draw on the familiar in their construction of imaginary worlds?
* Why is characterisation integral to an audience’s intellectual and emotional connection to a text?

Table 4 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses**  EN5-ECA-01  Sentence-level grammar and punctuation  **Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Responding initially to the core text**  **Learning intentions**  **By the end of this learning sequence students will:**   * **identify the sub-genre of speculative fiction to which the core text belongs** * **develop vocabulary to convey an opinion about a text** * **understand the nuances of language by exploring a range of synonyms.**   **Teacher note: the activities for this learning sequence can be completed either before or after students have read *The Giver* in its entirety.**  **Identifying the sub-genre of the core text**   * **Activating prior knowledge – students brainstorm the types of language features they would expect to see in a text that belongs to the speculative fiction genre.** * **Engaging with the text – students read the blurb and Chapter 1 of *The Giver* taking note of the language features they observe. A suggested list is provided in Phase 3b, activity 1 – genre and the core text.** * **Class discussion – students identify the sub-genre of speculative fiction to which the novel belongs based on the blurb and the first chapter. Students support their suggestions with evidence from the text.** * **Building vocabulary – students select 4 to 6 adjectives from the table provided in Phase 3b, activity 1 – genre and the core text to create a word cline for words to describe the atmosphere created in the novel. Students identify where on the word cline the atmosphere created in the novel belongs.** * **Predicting – students predict, based on the blurb and first chapter, what direction the plot of the novel might take. Students share their predictions using a Think, Pair, Share.**   **Teacher note: a cline is a sequence of words that go from one extreme to another. They can be used to support students to expand and deepen their vocabulary and think more carefully about word choice. Word cline templates are available on the** [Digital Learning Selector.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=6baf2cf3-cab5-d0b7-49e0-cb099f8b6550)  **Practising nominalisation**   * **Exploring academic register – students build upon the learning** about academic register from **Year 7 – seeing through a text (Phase 1, resources 4, 5 and 7). Use Phase 6, resource 3 – sample responses as a model for students to observe how nominalisation can create an academic register. Discuss the impact on the reader when an academic register is used.** * **Modelling nominalisation –** using think aloud, **teacher models how to change the verbs into nouns in the sample sentence** in **Phase 3b, activity 2 – practising nominalisation. Examples have been provided in Phase 3b, resource 1 – nominalised sentence examples.** * **Class discussion – students brainstorm how the nominalisation has affected the sentence structure and the register in the sample sentence.** * **Guided practice –** students **work as a class to co-construct a sentence describing the atmosphere created in the trailer and the film language used to achieve this nominalising at least one verb.** * **Independent practice – students work independently to construct a different sentence describing the atmosphere created in the trailer and the film language used to achieve this nominalising at least one verb.**   **Teacher note: this activity draws on the Pearson and Gallagher’s (1983) Gradual Release of Responsibility model (also known as ‘I do, we do, you do’). Students may progress though this model at different rates – some may require extra modelling or more practice in the co-construction stage.** | **Success criteria**  To demonstrate their learning, students can:   * use evidence from the blurb and the first chapter to justify the sub-genre *The Giver* belongs to * use appropriate adjectives to describe the atmosphere created in *The Giver* blurb and first chapter.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Writing  **Use tense accurately and purposefully**  Sentence-level grammar and punctuation  **Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Engaging with a plot summary and synopsis**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand the purpose and language features of a plot summary and a plot synopsis** * **understand the different purposes of present and past tense.**   **Understanding the purpose and language features of a plot summary**   * **Revising core tenses – students complete Phase 3b, activity 3 – revising the core tenses to consolidate understanding of the way that verbs convey information about when an action takes place. Answers are provided in Phase 3b, resource 2 – novel synopsis answers.** * **Class brainstorm – students discuss and brainstorm the role of a plot summary. Questions to stimulate discussion include** * **What is a plot synopsis and when might it be useful to read one?** * **How does a plot sy**nopsis **differ from a plot summary?** * **How long do you expect a plot synopsis to be and what details do you expect to find in one?** * **What language features might you expect to see in a synopsis?**   **Teacher note**: the grammarhow article [Synopsis vs. Summary – What’s the Difference?](https://grammarhow.com/synopsis-vs-summary/) provides a useful differentiation between the terms summary and synopsis which may be useful for the above discussion.   * **Identifying and applying verb tenses to a synopsis – students complete Phase 3b, activity 4 – novel synopsis culminating in a 50-word summary of *The Giver.* Answers for this activity can be found in Phase 3b, resource 2 – novel synopsis answers.** * **Class discussion about precise language – students discuss the need for specificity and precision in a synopsis due to their short length. Students identify examples of precise nouns and verbs that communicate information in the different sections of Phase 3b, activity 4 – novel synopsis their own 50-word synopsis of the series.** * **Revising predictions – students return to the predictions made after reading the blurb and first chapter. Students assess and revise their predictions for the novel based on the synopsis. Students add to their predictions by hypothesising about what the text’s driving themes may be, and share these again in a Think, Pair, Share.**   **Teacher note: there are multiple different ways to engage with the novel from this point forward. You could choose to set the reading as a homework task for students, or explore key extracts with the class as directed by the following teaching and learning activities. If you choose this latter option, the activities above also serve the purpose of providing students with a plot overview and synopsis of each of the novels.** | **Success criteria**  To demonstrate their learning, students can:   * identify verbs used in *The Giver* * change verbs from past tense to present tense * write a 50-word synopsis of *The Giver* using present tense.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses  Connotation, imagery and symbol  Analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts  Narrative  **Analyse how narrative conventions vary across genres, modes, media and contexts and how they can be used to represent ideas and values and shape responses,** and apply this understanding in own texts  EN5-URB-01  Style  **Appreciate how the style of a text can represent larger ideas of literary movements and genres**  EN5-URC-01  Literary value  **Analyse and evaluate how** thematic **and aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contexts**  Teacher note**: bold outcome content has not been addressed in this sequence.** | **Analysing the core text**  **Learning intentions**  By the end of this learning sequence, students will:   * **identify how narrative conventions are used to reveal character and setting** * **understand the relationship between utopia and dystopia** * **understand how symbolism enhances meaning in a text.**   **Exploring narrative conventions**   * **Responding to an extract** – students re-read Chapter 12 of *The Giver* identifying narrative conventions using the table in **Phase 3b, activity 5 – narrative conventions in prose fiction**. See note in the resource booklet for variations on this activity**.** * **Analysing narrative conventions** – students use the information in the table in **Phase 3b, activity 5 – narrative conventions in prose fiction** and the understanding of nominalisation developed in **Phase 3b, activity 2 – practising nominalisation** to construct 3 sentences that explain how film narrative convention shape meaning in the extract from *The Giver*. Depending on the needs of the class, a class discussion of the meaning shaped by the narrative conventions in the extract may be appropriate prior to composing the sentences.   **Teacher note: Phase 3b, resource 3 – narrative conventions in prose fiction contains a completed version of the table in Phase 3b, activity 5 – narrative conventions in prose fiction activity and suggestions for how to use this resource.**  **Understanding the relationship between utopia and dystopia**   * **Thinking critically – students complete Phase 3b, activity 6 – utopia and dystopia to consider critically the aspects of Jonas’s world that are utopian and dystopian.**   **Appreciating a text’s aesthetic qualities**   * **Responding personally – students use the questions in Phase 3b, activity 7 – the aesthetic qualities of *The Giver* to develop their understanding of the impact of the distinctive aesthetic qualities of the core text in engaging the audience.**   **Analysing symbols**   * **Revising symbolism – engage in a class discussion to revise symbolism. Provide images of symbols with which students should be familiar. Students identify what each symbol represents. Examples include** * **love heart** * **peace sign** * **red cross** * **star.** * **Analysing symbols – students use Phase 3b, activity 8 – analysing symbols to build their understanding of the role of symbols in the novel.** * **Group work – students are arranged into small groups and allocated a chapter of *The Giver* to engage with closely. Students record in their books their interpretations of any symbols and metaphors that they can identify. Phase 3b, activity 8 – analysing symbols contains some suggestions for students to support this activity.** * **Expressing an interpretation – students present an interpretation of 2 symbols from *The Giver* that have enhanced their understanding of the text. This can be done as a verbal response or an exit ticket.** | **Success criteria**  To demonstrate their learning, students can:   * analyse narrative and genre conventions in *The Giver* * listen to peers to develop and consolidate understanding of the core text * think critically about the notion of utopia * articulate thoughtful interpretations of symbols used in *The Giver.*   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URB-01  Style  **Appreciate how the style of a text can represent larger ideas of literary movements and genres**  EN5-URA-01  Narrative  **Explore how narratives can represent and shape personal and shared identities, values and experiences**  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Understanding world-building**  **Learning intentions**  By the end of this learning sequence students will:   * understand how speculative fiction texts draw on the familiar in their construction of imaginary worlds * **appreciate the value of the planning stage of the writing process.**   **Examining textual integrity**   * **Revisiting the text** –students revisit the novel to construct a list of the ‘rules’ of the world that Lowry creates. They should find evidence to explain * why most of the community members cannot see colour * how certain emotions and feelings are repressed * why Jonas can see colour * why community members are ‘released’. * **Class discussion –** students consider why it is important for an imagined world to have ‘rules’. They brainstorm imagined worlds they are familiar with and the rules that govern them, for example, in Harry Potter Hogwarts appears as an empty ruin to Muggles. How does Lowry create a world that is logical and allows readers to suspend their disbelief? * **Considering the language – students use Phase 3b, activity 9 – glossary of terms to create a glossary of words with which they are familiar that are used in unexpected ways in the novel.** * **Planning an imagined world** –students plan their own imagined world using the template in **Phase 3b, activity 10 – planning an imagined world** after revising the learning. Students should recall that * speculative fiction texts comment on the real world * utopias in reality are often dystopic * often use symbol, metaphor and allusion to convey ideas * build a believable world that operates within a set of logical rules. | **Success criteria**  To demonstrate their learning, students can:   * make connections between the real world and the world in *The Giver* * apply understanding of Lowry’s use of language in own text * use features of the core text to influence and plan for own imagined world.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Point of view  Examine elements of focalisation, such as omniscience, limitations, indirect speech, tone, reliability and multiple narrators, and how these interact to shape perceptions of meaning in texts, and apply this in own texts  Narrative  **Analyse how narrative conventions vary across genres, modes, media and contexts and how they can be used to represent ideas and values and shape responses, and** apply this understanding in own texts  EN5-RVL-01  Reading, viewing and listening skills  **Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning**  Teacher note**: bold outcome content has not been addressed in this sequence.** | **Examining point of view**  **Learning intentions**  **By the end of this learning sequence students will:**   * **analyse how point of view is constructed in a text** * **understand how point of view is used to position the responder.**   **Identifying patterns**   * **Revising point of view** –students revise and discuss their understanding of point of view as a textual concept. The Department of Education poster has been included in the resource booklet(**Phase 3b, resource 4 – point of view**)and an explanatory video can be found on the department’s [point of view webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/point-of-view). * **Analysing point of view – students consider the descriptions of different narrative points of view in the table in Phase 3b, resource 4 – point of view** to determine the point of view in *The Giver.* They discuss as a class * **What are the advantages to using the third person limited point of view in *The Giver?*** * **What are the disadvantages to using the third person limited point of view in *The Giver?*** * **How would using a different point of view (such as first person) impact the text?** * **To what extent do you agree that Jonas’s third person limited point of view is the most effective choice for Lowry to have made for her novel?**   **Teacher note**: if you are teaching both texts concurrently, this could be an opportune time to compare the way that third person limited point of view is created in both *The Giver* and *Crazy Fun Park*, or a text from students’ wide reading. This could lead to a discussion around how the form of a text determines the structural and language features required to create point of view. | **Success criteria**  To demonstrate their learning, students can:   * **analyse how point of view is constructed in *The Giver*** * **evaluate the choices made about in the construction of Jonas’s point of view in *The Giver*** * **explore a different point of view though reimagining an extract from the core text.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  **Explore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes** | **Understanding characterisation and values**  **Learning intentions**  By the end of this learning sequence, students will:   * develop understanding of how characters represent values * make intellectual and emotional connections with characters in the core text.   **Understanding values**   * **Class discussion** –revise meaning of ‘values’ and brainstorm commonly held values in students’ own world. * **Identifying values in the core text** –students complete **Phase 3b, activity 11 – characters and values** identifying the values demonstrated by the characters in *The Giver*. Students then select a character and represent the hierarchy of the chosen character’s values using **Phase 3b, activity 12 – hierarchy of values gallery walk**. Students write the name of their chosen character on the back of the diagram and stick to the wall. An example of Father’s values has been included in **Phase 3b, resource 5 – character values** **example**. * **Gallery walk** – students consider all the diagrams on the wall and indicate which reflects the values that most align with their own by standing next to the diagram. When all students have selected, the diagrams are taken off the wall and the names of the characters are read out. * **Reflecting on the learning** – students use **Phase 3b, activity 13 – exit ticket reflection** to guide their reflection on the learning. | **Success criteria**  **To demonstrate their learning, students can:**   * **apply understanding of ‘values’ by identifying the values of the characters in *The Giver*** * **represent understanding of a character from *The Giver* by organising the values they hold in a hierarchical structure** * **reflect on the ways that a character’s values can create emotional and intellectual connections with the reader.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  Explore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes  Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict, and manipulate these ideas when composing own texts  EN5-RVL-01  Reading for challenge, interest and enjoyment  **Evaluate experiences of reading by sharing responses to texts**  Teacher note**: bold outcome content has not been addressed in this sequence.** | **Understanding character archetypes**  **Learning intentions**  By the end of this learning sequence, students will:   * understand what is meant by the term ‘character archetype’ * analyse character archetypes in the core text * understand how characters in the core text serve structural roles in the narrative.   **Activating prior knowledge**   * **Class discussion** –students recall repeated patterns of characterisation with which they are familiar. This is a valuable opportunity to connect to prior learning with reference to Donna Abela’s *Tales of the Arabian Nights* from **Year 9, Term 2 – Shining a new (stage) light.** Students may suggest characters such as * the villain * the hero * the romantic interest * the joker.   **Character archetypes**   * **Exploring archetypes** – use the table in **Phase 3b, activity 14 – character archetypes** to discuss with the class what they know or can discern based on the names of the archetypes. Teacher to record student responses on board. Clarify understanding of the words ‘confirm’ and ‘subvert’. * **Modelling active viewing and listening** – students are allocated a character archetype from rows 3 to 12 in the table in **Phase 3b, activity 14 – character archetypes**. There should be more than one student allocated to each of the archetypes. This will be the character archetype that they will focus on when viewing [The 12 Archetypes Every Writer Needs to Know (11:18)](https://www.bing.com/videos/riverview/relatedvideo?&q=character+archetypes&&mid=CD124BF59A6D6EBBC237CD124BF59A6D6EBBC237&&FORM=VRDGAR). Teacher models active listening by making notes on the board about the ‘Explorer’ archetype as the video clip plays. Pause the video to explain to students why those notes were made. * **Teacher think aloud** – using think aloud, apply the conventions of the explorer archetype to a character from *The Giver* (Jonas is an appropriate choice). Model making specific reference to the novel to support ideas and invite students to contribute. * **Modelling analysis** – demonstrate how to use the notes and discussion to complete the final 2 columns in the table in **Phase 3b, activity 14 – character archetypes**. * **Guided analysis** – the class works together to summarise the characterisation of the sage archetype and complete the table. * **Independent analysis** – students independently complete the row in the table for their allocated archetype. * **Sharing interpretations** – students connect with another student who focused on the same archetype to compare interpretations. They should add to their table the notes made by their peer(s). Arrange students into groups of 4, ensuring that each student in the group has explored a different archetype. Have them share their findings jigsaw style, moving on after 5 to 6 minutes into a new group of archetypes. Teacher to adjust this timing as needed for their class. * **Reflecting on the learning** – students complete a guided reflection by answering the questions in **Phase 3b, activity 15 – reflecting on the learning**. * **Class reflection** – teacher calls for 4 to 5 volunteers to share what they have learned about the purpose of archetypes in texts and Lowry’s employment of them in *The Giver.* | **Success criteria**  **To demonstrate their learning, students can:**   * **analyse character archetypes in the core text and argue that they conform to or subvert these types** * **explain how characters can serve structural roles in the core text** * **collaborate with peers to consolidate and extend understanding of archetypes in *The Giver*.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  **Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures,** and use these features and structures in own texts  **Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict,** and manipulate these ideas when composing own texts  Teacher note**: bold outcome content has not been addressed in this sequence.** | **Exploring a character arc**  **Learning intentions**  By the end of this learning sequence, students will:  **•** appreciate the function of a character arc in a text  • analyse the character arc of a character in the core text.  **Jonas’s character arc**  **Teacher note**: student-facing instructions for the following teaching and learning activities can be found in **Phase 3b, activity 16 – character arcs.**   * **Re-reading from the text** –students re-read chapters 1 to 3 and 19 to 23 (inclusive) of *The Giver.* * **Making inferences** –students write a description of Jonas as he is represented in the first extract. Ensure that they justify the description with reference to the language features used to construct this character. They repeat this process for the second extract. * **Class discussion** –having developed the descriptions of Jonas at the beginning and the end of the novel, students work as a class to identify the pivotal moments in the character journey that leads to the growth readers observe. | **Success criteria**  **To demonstrate their learning, students can:**   * **use evidence from *The Giver* to represent a character arc in the text** * **participate in class discussion and group work activities.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative  Text features  **Use the structural conventions of discursive texts purposefully, including the transition between personal and abstract texts, to present complex and nuanced ideas**  EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work**  Teacher note**: bold outcome content has not been addressed in this sequence.**  Teacher note**: the syllabus content points addressed through** Core formative task 3 – response to characterisation, writing discursively **are outlined in the Core formative tasks document.** | **Core formative task 3 – response to characterisation, writing** **discursivel**y  **Learning intentions**  By the end of this learning sequence, students will:   * develop reciprocal communication skills involving active listening to a partner * understand how discursive writing overlaps and differs from analytical writing * understand the value of editing and refining as part of the writing process.   **Introduction to discursive writing**   * **Introducing discursive writing** – the teacher leads a discussion about different types of writing with different purposes such as persuasive, analytical and imaginative texts. Revise the features of discursive writing using **Phase 3b, resource 6 – What is discursive writing?** Teachers may also find [What is discursive writing? – Content Writers](https://www.contentwriters.com.au/blog/what-is-discursive-writing/) a useful resource. * **Comparing analytical and discursive** **writing** – using the extracts provided in **Phase 3b, activity 17 – comparing analytical and discursive writing** students explore the similarities and differences in analytical and discursive writing. They then use a Venn diagram to note the similarities and differences in the 2 genres of writing.   **Silent discussion**   * **Responding to a prompt** – students participate in a silent discussion by responding in writing to a prompt (**Phase 3b, resource 7 – conducting a silent discussion**). Students are arranged into pairs or groups of 3. The ‘discussion’ may take place electronically using a platform such as a shared Google Doc or a Padlet, or the prompt could be written at the top of A3 paper and students move after each round to another group member’s prompt. Allow 5 to 8 minutes for students to respond to the prompt. Reiterate that this is a low stake writing task – the ideas are what is important, not the mechanics of language. * **Responding to a peer** – when the allotted writing time is up, students move to the next prompt which will have their group member’s response. They must read their group member’s response and add their own response to the second prompt ensuring that they make reference to their group member’s response. They should aim to extend upon, challenge or refute the ideas that their group member has presented. An example of what this could look like is provided in **Phase 3b, resource 7 – conducting a silent discussion**.   **Using discussion content**   * **Revising and editing** – students use the content from one of the ‘silent discussions’ to develop a piece of discursive writing of 200 to 400 words that responds to the prompt ‘How important is the reader’s connection to characters in speculative fiction texts?’ * **Self-assessment** – students complete the self-assessment checklist in **Core formative task 3 – response to characterisation, writing discursively** to identify the features of discursive writing included in their piece. Students identify 3 features of discursive writing that they plan to include in their feature article for the assessment task. | **Success criteria**  **To demonstrate their learning, students can:**   * **express opinions and interpretations** * **support opinions with evidence** * **write in a thoughtful manner when responding to the opinions of others** * **edit and refine silent discussion to compose a short piece of discursive writing.**   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 4 – deepening connections between texts and concepts

In this phase, students explore the ways that genre is used to communicate thematic messages about the real world. Students engage in research to develop an understanding of the text and author, and of the real-world experiences or events represented through the text. Students investigate authorial intent and how this impacts the creation and delivery of thematic messages within a text. Students will also consider and evaluate how the text’s thematic qualities impact the literary value of the text. Students are provided with opportunities to think critically about the text, its context and the contribution it makes to public discourse. Students demonstrate their understanding by writing informatively, analytically and persuasively in response to the core text and non-fiction texts.

**Expected duration:** this phase should take approximately 6 to 8 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How can the conventions of speculative fiction be used to represent social, personal, ethical or philosophical issues?
* Why is speculative fiction used to comment on the real world?
* What influences the way that a text is valued?

Table 5 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement**  Reflecting  **Reflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issues** | **Genre, representation and symbolism**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the power of allegory in speculative fiction texts * reflect on their own understanding of texts that are popular within the genre.   **Teacher note**: this sequence has been included both in this document and the **English Stage 5 (Year 9) – teaching and learning program – television series – Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park***. There is no need to replicate this sequence – complete it once at a time that suits the needs of your class. These activities could also potentially be used in conjunction with **Core formative task 2 – reflecting on self-selected texts**.  **Allegory and symbolism in speculative fiction**   * **Connecting to prior learning** – teacher guides students to recall and discuss the definition of allegory and how it was evident in the way *The Giant and the Sea* represented climate change and rising sea levels. * **Connecting to personal textual experiences** – students complete **Phase 4b, activity 1 – allegory and symbolism in famous speculative fiction texts** to build their understanding of the role of allegory and symbolism in speculative fiction texts. * **Class discussion and brainstorm** – students use sticky notes to write down suggestions in response to the question ‘Why do you think composers choose to represent real world issues using speculative settings and characters?’ Students place their sticky notes on the board and then teacher leads a discussion that explores all the suggestions. * **Considering allegory in core text** – students use a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=15868c56-b091-5646-85e0-cb90f9f1db3e) strategy to assess how symbolism has been used to signal potential allegories that are presented through *The Giver*.   **Teacher note**: the final 2 activities could be easily replicated using a digital tool such as [Google Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=34b19e85-36b6-f929-958f-7f4d759ed313) or [Microsoft Whiteboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/636?clearCache=39367ecd-156c-f0bb-98cf-5d1d6c0f3026). | **Success criteria**  **To demonstrate their learning, students can:**   * **identify and write about texts from their own reading and viewing experiences** * **contribute to a class brainstorm.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts**  Reading, viewing and listening for meaning  **Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**  EN5-URA-01  Representation  **Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations**  Code and convention  **Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses** | **Exploring representations of memory**  **Teacher note**: the chapters of *The Giver* explored in this sequence explore a representation of death as a result of war. This content may be distressing for some students, particularly those who are from refugee backgrounds. Consider the individual contexts of your students when approaching this potentially sensitive topic.  **Learning intentions**  By the end of this learning sequence, students will:   * interpret information from non-fiction texts to develop an understanding of the importance of memory for individual and collective identities * draw connections between real-world experiences and those in imagined worlds.   **Understanding the importance of memory**   * **Checking understanding** – students engage in a teacher-led class discussion to identify what they already know about memory. Possible questions to prompt discussion include * What is memory? * What is the difference between explicit memories (for example information we can recall) and implicit memories (for example how to talk and walk)? * Why are memories (both explicit and implicit) important for both individuals and for wider society?   **Teacher note: if it is clear from the class discussion that students have a well-developed understanding of what grief is, an additional question to aid discussion could be ‘How is memory represented in texts (film, novel, television series and so on) that you have read or watched?’**   * **Introducing the importance of memory – students view the TEDx Talks video** [Why is memory important? | Benjamin Cameron | TEDxYouth@AmbarvaleHighSchool (9:54)](https://youtu.be/Ic5TPjxlFwA?si=zRKmEKxs-FaT94Fm) **and take down notes they consider important as they watch.** * **Class discussion – students share as a class the main points that they noted down while watching the video.** * **Defining and developing understanding of individual memory – students skim read** [The University of Queensland – Queensland Brain Institute ‘Memory’ webpage](https://qbi.uq.edu.au/brain-basics/memory)**, using the hyperlinks in the menu to help direct their reading paths. Students use the information on this website to complete the questions in Phase 4b, activity 2 – understanding memory.**   **Teacher note**: the Department of Education’s literacy and numeracy webpage for [Stage 5 reading – Literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literal-comprehension) provides additional supports and scaffolds to develop students’ skills in skimming and scanning. One easy to implement strategy for skim reading that could be used here could be to instruct students to read the questions first so that their skim reading is purposefully directed.   * **Defining and developing understanding of collective memory –** students hypothesise about what they think a collective or cultural memory might be as opposed to an individual memory. Students then view the video [What is historical memory? (2:45)](https://youtu.be/o0d4I-HgRYo?si=Egrt1_WdURCadgGJ) and read **Phase 4b, resource 1 – what is collective memory?** before writing their own definition of collective memory.   **Exploring memory in *The Giver***   * **Revisiting narrative and characterisation – students, via a class discussion, provide a brief summary of the memories that play in the world that Lowry has built. In particular, draw attention to** * Jonas and the old man’s roles as The Giver of Memories and The Receiver of Memories * some of the specific memories that Jonas is provided with, such as the memory of snow * the strict rules Jonas must follow, including not sharing memories with anybody else * the absence of both individual and collective memories of the past in all other citizens except for Jonas and The Giver. * **Reading** – students read Chapter 15 and respond to the reading questions in **Phase 4b, activity 3 – reading questions for Chapters 15 and 17.** * **Exploring the paradoxes of memory – students read Chapter 16 and answer the questions in Phase 4b, activity 4 – exploring the paradoxes of memory, focusing on** * the paradox of individual and collective memory * the paradox of memories resulting in both pleasure and pain * the impact of the removal of memories from the collective consciousness of the citizens in *The Giver*. | **Success criteria**  To demonstrate their learning, students can:   * use hyperlinks to navigate and find answers on a webpage * recall information about a character’s narrative arc and characterisation * answer questions about the codes and conventions used in the novel to communicate meaning * identify examples from the novel that provide insight into the impact of memory.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  **Evaluate the ways reading texts help us understand ourselves and make connections to others and the world**  EN5-URA-01  Representation  **Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations**  EN5-URB-01  Theme  **Appreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspective**  Perspective and context  **Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose**  **Explain how texts affirm or challenge established cultural attitudes and values in different contexts**  EN5-URC-01  Genre  **Reflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing values** | **Exploring the impact of authorial intent on a text’s thematic messages and on audience responses**  **Learning intentions**   * consider why the composer created the text * explore how authorial intent helps to shape a text’s thematic messaging * understand the impact of genre on the communication of thematic messages * reflect on what new knowledge and understanding is gained as a result of engagement with this text.   **Authorial intent**   * **Hypothesising about the author’s personal perspective** – students complete the [Step in – Step out – Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) thinking routine to hypothesise about why the composer may have chosen to represent experiences of memory loss through *The Giver*. Support for this process is provided in **Phase 4b, resource 2 – Step in – Step out – Step back** * **Exploring authorial intent –** students read Lowry’s ‘Newbery Acceptance Speech: The Giver’ available as a pdf on the [Speeches webpage](http://loislowry.com/speeches/) of her website and answer the questions in **Phase 4b, activity 5 – authorial intent in *The Giver*** to explore what inspired the creation of this text.   **Teacher note**: this could be a valuable opportunity to reflect on and compare the similarities between *The Giver* and *Crazy Fun Park* regarding the influence of the composers’ personal contexts and personal experiences on the ideas represented through the texts. This conversation could be expanded to draw on students’ own wide reading or the texts located by students in **Core formative task 2 – reflecting on self-selected texts**.  **Identifying thematic messages**  **Teacher note**: detailed support on how to identify themes within a text are within Phase 2 of the teaching and learning program and resource booklet for [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences). Further information can also be found on the Department of Education’s [Theme webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/theme).   * **Identifying thematic messages –** students use **Phase 4b, activity 6 – identifying thematic messages** to compose a series of statements that reflect the thematic messages communicated through *The Giver*. Students then identify examples from the novel that demonstrate their identified thematic messages. **Some suggested thematic messages have been provided in Phase 4b, resource 3 – potential thematic messages.** * **Considering the role of the audience – students use the activities in Phase 4b, activity 7 – considering the audience to** * identify who they think the target audience is and provide an age range * justify their selection of the age range * consider how this audience may interpret the thematic messages * consider how other audiences might respond to the text and its thematic messages differently.   **Genre, theme and authorial intent**   * **Connecting genre and theme** – students used **Phase 4b, activity 8 – connecting genre and theme** to explore how genre conventions present in *The Giver* are important in conveying thematic messages related to memory. * **Considering changes to genre – in small groups, students brainstorm what the possible impacts might be on changing or modifying the text’s genre. Students consider the impact on audience, purpose and the effectiveness of the thematic messaging if the following changes occurred** * the text incorporated or emphasised conventions of the horror genre, particularly through the representation of ‘releasing’ (for example, how this might impact on the suitability of the text for the identified target audience) * the speculative fiction genre was hybridised with the comedy genre within this text (for example, how this might change the characterisation of minor characters such as Asher) * the text delved further into the romance genre by extending its focus on Jonas’s ‘stirrings’ and his thoughts about Fiona (for example, how this might change Jonas’s values and actions) * the text introduced elements of realism, such as setting the text in a real location like Sydney (for example, how this might impact on the universality of the themes represented). * **Extension activity** – students take one of the genre changes from the list above and imaginatively rewrite a relevant section of the text, adjusting the text as necessary to suit the shift in genre.   **Teacher note**: there are extensive resources to support imaginative writing throughout the [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences) teaching and learning program and resource booklet.   * **Evaluating the success of the text’s genre in communicating a message** – students reconsider the contextual influences shared by Lois Lowry in ‘The Newbery Acceptance Speech: The Giver’. Students then compose an evaluative analytical paragraph in response to the question * How effectively does Lowry draw upon conventions of speculative fiction to achieve her desired purpose?   **Personal reflection**   * **Understanding the impact on audience** – teachers use the question prompts in **Phase 4b, resource 4 – Values, Identities, Actions** to lead a discussion about the values communicated through the text. * **Class reflection** – as a class, students brainstorm what they have learned about how they could engage in the valuable process of sharing collective memories. They could reflect on * the value of listening to the stories of elders within their family and community * the benefits of listening to collective memories belonging to different cultural groups that provide different perspectives on historical events * memories that they have of the present that will be important to share with future generations. | **Success criteria**  To demonstrate their learning, students can:   * read and respond to the composer’s statement of intent * make connections between the thematicmessages in the text and specific examples * make connections between genre conventions and thematic messages * engage in a group discussion task to consider the impact of genre * write in response to a question about genre and authorial intent * participate in a whole-class thinking routine to consider the values represented through the text * contribute to a reflective discussion about what they have learned about memory.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-URB-01  Argument and authority  Research, select and sequence appropriate evidence from texts and reliable sources to construct cohesive and authoritative arguments  Perspective and context  Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose  EN5-ECA-01  Word-level language  Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation  EN5-ECB-01  Planning, monitoring and revising  Engage with model texts to develop and refine features, structures and stylistic approaches in own work  Research, summarise, evaluate and synthesise information and perspectives from different sources to generate new ideas and create detailed and informed texts  Teacher note**: the syllabus content points addressed through** Core formative task 4 – research task **are outlined in the Core formative tasks document.** | **Researching the text and the real-world experiences it represents**  **Learning intentions**  By the end of this **learning sequence**, students will:   * explore a sample feature article to understand how research creates an informed voice * develop effective research practices * know how to hyperlink text appropriately.   **Exploring a sample**  **Teacher note:** the sample student response makes reference to both *The Giant and the Sea* and *The Giver* and focuses on non-conformity rather than the importance of memory. Exploring it before the core formative task will provide them with a greater understanding of why they are completing the task, and how they might use any research that they find. However, it may be more beneficial to engage with the sample after students have completed the core formative task to enable them to see what the synthesis of research looks like in a feature article.   * **Reading a sample response – students read the sample feature article ‘Boys and their feelings’ in Phase 6, resource 3 – sample responses.** * **Annotating the student sample – students use 3 different coloured highlighters to identify** * **where the composer demonstrates knowledge of *The Giant and the Sea* and *The Giver*** * **where the composer** demonstrates knowledge of real-world events, experiences, values * **where the composer makes connections to the impact of the text and the speculative fiction genre on the audience (the purpose of the task).** * **Predicting hyperlink destinations – students identify the text within the student sample that is hyperlinked. Based on the words that are hyperlinked, students predict what type of website the link may be directing readers to. Students check these predictions, either individually on a computer or as a class, with the article projected on the board.**   **Preparing students to complete the core formative task**   * **Understanding how to hyperlink – students read Phase 6, resource 2 – how to hyperlink. This is a skill they will practice in the first step within Core formative task 4 – research task.** * **Identifying reliable sources – students are introduced to (or reminded about) the TADPOLE acronym for source analysis: Title, Author, Date, Purpose, Opinion or fact, Language and Evidence.** * **Lateral reading – students, as required, revisit the lateral reading strategy introduced in Phase 1, activity 11 – researching sub-genres.**   **Core formative task 4 – research task**  **Teacher note: this core formative task is replicated in the Teaching and learning program television series – Phases 3a and 4a, focusing on *Crazy Fun Park*. For this task, it may be beneficial for students to identify which text they wish to focus on for their assessment task and complete this task in response to that text.**   * **Undertaking and considering the usefulness of research – students follow the instructions in Core formative task 4 – research task to** * **locate and summarise online sources relevant to *The Giver* and real-world experiences and understandings of memory** * **consolidate their learning by synthesising and summarising the information gleaned from their research** * **identify how they could use the sources they have found to support their feature article for the formal assessment task.**   **Teacher note:** it may be an opportune time, after the completion of this core formative task, to explore the assessment support resources in Phase 6 and begin the drafting and feedback process for the formal assessment task. Particular resources and activities that could be of benefit to explore at this time include:   * **Phase 6, resource 1 – elements of a feature article** * **Phase 6, activity 4 – self-feedback** * **Phase 6, activity 5 – peer feedback** * **Phase 6, activity 6 – actioning feedback** * **Phase 6, activity 7 – student-teacher conference** | **Success criteria**  **To demonstrate their learning, students can:**   * **annotate a sample student response** * **insert a hyperlink in a Word document** * **summarise main ideas from reliable sources.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Representation  Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations  EN5-URB-01  Theme  Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts  EN5-URC-01  Genre  Analyse how elements of genre in texts can shape the way ideas and values are represented and perceived, and experiment with elements of genre in own texts to shape meaning and response  Teacher note: select additional outcomes and content for this column based on the teaching and learning activities that you design to support this learning. | **Exploring additional representations**  **Teacher note**: this row of the table contains suggestions for further contextual and thematic representations that could be investigated through *The Giver*. You could choose to explore these in varying amounts of detail, dependent on your class needs and time constraints. These could be explored as a whole class or divided up among groups of students. Consider using the strategies, resources and activities provided in the exploration of representations of memory to support your teaching of this sequence.  **Learning intentions**  By the end of this learning sequence, students will:   * explore a range of contextual concerns that are represented through the text * **demonstrate understanding of the thematic messages that the text communicates** * **understand the role of genre in enhancing audience engagement in thematic representations.**   **Exploring representations**   * **Investigating additional representations** – students investigate one or more of the following additional representations communicated through *The Giver*, provided in **Phase 4b, resource 5 – additional thematic representations**. * **Considering authorial intent and thematic messages** – for the representations explored, students hypothesise about why Lois Lowry chose to represent these experiences. They consider what thematic messages she is trying to communicate to her young audience about these experiences. Some potential strategies that can be used to scaffold this thinking include * [Step in – Step out – Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) – to consider what Lowry might feel, believe, know or experience, and then reflect on their own perspectives * [Parts, Purposes, Complexities](https://pz.harvard.edu/resources/parts-purposes-complexities) – to consider what parts of the text communicate the thematic messages and what their purpose may be * [The Explanation Game](https://pz.harvard.edu/resources/the-explanation-game) – to discuss what examples they see from the text and what their purpose might be in communicating a message to the audience * [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) – to explore what the novel invites the audience to think about, who the novel is speaking about and to, and what actions it might encourage in its audience * [Circle of Viewpoints](https://pz.harvard.edu/resources/circle-of-viewpoints) – to consider the perspective of the composer, and the potential perspectives of a range of different audiences. * **Connecting to genre** – for the representations and themes explored, students consider the role of genre in communicating messages to specific target audiences. Potential discussion points include * the specific conventions of speculative fiction that are used to represent and communicate the thematic message(s) * how Lowry’s combination of speculative fiction with comedy makes mature and serious themes accessible for a younger audience * how the popularity of speculative fiction might increase the reach of the novel, and therefore increase the reach of its thematic messages * how the thematic messages may be communicated in texts that conform to a different genre * a brainstorm of other speculative fiction texts that communicate similar thematic messages. | **Success criteria**  To demonstrate their learning, students can:   * engage in activities that develop an understanding of representation, theme and genre.   **Teacher note**: add additional success criteria for this column based on the teaching and learning activities that you design to support this learning.  **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URC-01  Literary value  Analyse and evaluate how thematic and aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contexts  EN5-ECA-01  Text features  Use the structural conventions of persuasive texts to purposefully justify opinions and develop expanding arguments, including a focused opening and thesis, logically sequenced elaboration paragraphs, and a conclusion that synthesises complex ideas | **Assessing the literary value of the text**  **Learning intentions**  By the end of this learning sequence, students will:   * consider the literary value of *The Giver* * compare persuasive writing with discursive writing to understand the similarities and differences.   **Exploring awards and acknowledgements**   * **Introducing the Newbery Medal – teacher informs students that the Newbery Medal is, as outlined on the** [Association for Library Services to Children website](https://www.ala.org/alsc/awardsgrants/bookmedia/newbery)**, ‘awarded annually by the Association for Library Services to Children… to the author of the most distinguished contribution to American literature for children’. Teacher also informs students that** the novel has been turned into a film. Students then discuss whether the novel’s award recognition and it having a film adaptation adds to the perceived value of the text?   **Considering *The Giver* as a text of literary value**   * **Class brainstorm about literary value** – students brainstorm, as a class, reasons why a young adult novel may be considered a valuable contribution to society or worthy of acknowledgement through an award. Once students have a list of criteria, students identify how many of their criteria are applicable to *The Giver*.   **Teacher note:** this could be a good opportunity to return to **Phase 3b, activity 7 – the aesthetic qualities of *The Giver*** to consider how the distinct language features of the novel add to its value.   * **Evaluating theme and value** – **students return to the list of themes recorded in Phase 4b, activity 6 – identifying thematic messages. Class discussion – Are the themes communicated through *The Giver* important and valuable?** * **Discussing the controversy of *The Giver* –** teacher plays the YouTube video [Interview with Lois Lowry (The Giver) (3:29)](https://youtu.be/YYGGs2lxtjY?si=Y77CANZ8cdpC229H)in which she explains (from the 2:45 mark) that *The Giver* is a text that has been continually challenged since its release. Students brainstorm a list of reasons as to why *The Giver* may be deemed as controversial by some people. They then discuss whether they think that this controversy increases or diminishes the text’s literary value. As an extension activity, students could explore [The Banned Books Project](https://bannedbooks.library.cmu.edu/lois-lowry-the-giver/)page on *The Giver* and the further reading links located at the bottom of that webpage to broaden their understanding of the controversial nature of the text. * **Persuasive writing –** students compose a letter to a teacher at a different school in which they aim to persuade the teacher that *The Giver* is a text that has value and should be considered for study.   **Teacher note**: **the purpose of this activity is not to achieve mastery of persuasive writing, but to draw on a familiar genre of writing (persuasive) to continue to develop understanding of a new genre (discursive writing). A letter has therefore been selected for the above activity as a type of text that most students should be familiar with. Dependent on the needs of the class, teachers may need to provide additional scaffolding or support to students. The Department of Education’s Literacy and numeracy** [Stage 5 reading – Literary devices webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literary-devices) **contains extensive support for the identification and teaching of persuasive language.**  This persuasive writing task could be adjusted so that students write about both *Crazy Fun Park* and *The Giver* as valuable texts, or to argue that one text is more valuable and worthy of teaching than the other.   * **Understanding persuasive versus discursive writing – students read through Phase 4b, resource 6 – persuasive versus discursive writing to note the differences between the 2 genres of writing. Students contribute to a class discussion to share what they have learned about discursive writing and ask any clarifying questions.** * **Annotating – students annotate their letter to identify** * **what features of persuasive writing they used in their letter** * **examples of sentences or language that would not be suitable for a feature article** * **examples of sentences or language that may be suitable for a feature article.** * **Reflecting forward on writing – students identify how the feature article they will write for the formal assessment task will use language differently in comparison to their persuasive letter.**   **Teacher note**: students should be familiar with the purpose and structure of persuasive writing as a result of their mastery of the content points within the Stage 4 content group [Text features: persuasive](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/content/stage-4/fa0927d4fc#cg-f3ef64fe-5967-41f3-9d8d-80984dca8644). However, the [Working at different stages](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#working-at-different-stages-english_k_10_2022) section of the English K–10Syllabus (NESA 2022)indicates that ‘there may be instances where teachers will need to address outcomes across different stages in order to meet the learning needs of students’ and this activity could provide an opportunity to revisit the Stage 4 content points. | **Success criteria**  To demonstrate their learning, students can:   * engage in class discussion * brainstorm reasons that the text may be ascribed value * compose a letter using the language and stylistic features of persuasive writing * identify difference in language between persuasive and discursive writing.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the Evaluation and registration section in the ‘Evidence of learning and evaluation’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as outlined in [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) as part of the evaluation process.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

## Support and alignment

The NSW Department of Education publishes a range of curriculum support materials. The samples are not exhaustive and do not represent the only way to complete or engage in the programming process. Curriculum design and implementation is a dynamic and contextually specific process. While the mandatory components of syllabus implementation must be met by all schools, it is important that the approach taken by teachers is reflective of the needs of their students.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.2.2, 1.3.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 2.6.2, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 5.1.2

**Consulted with:** subject matter experts from the Rural Learning Exchange and school-based colleagues

**NSW Syllabus**[: English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

**Syllabus outcomes:** EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01, EN5-ECB-01

**Author:** English curriculum 7–12 team, NSW Department of Education

**Publisher:** State of NSW, Department of Education

**Resource:** sample teaching and learning program

**Related resources:** there is an assessment task, core formative tasks booklet, teaching and learning program Parts 1 and 2, and resource booklets Parts 1, 2 and 3, aligned with this program. Further resources to support Stage 5 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au/> and the NSW Curriculum website [https://curriculum.nsw.edu.au](https://curriculum.nsw.edu.au/).

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

ACARA (Australian Curriculum, Assessment and Reporting Authority) (2020) [*Version 3 of National Literacy and Numeracy Learning Progressions*](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/), ACARA website, accessed 16 February 2024.

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