English Stage 5 (Year 9) – resource booklet – novel

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

This document contains the teacher-facing resources and activities that accompany the Year 9 teaching and learning program ‘Exploring the speculative’.

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**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 teacher resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 9 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). These include the Year 9 scope and sequence, Year 9 ‘Exploring the speculative’ program and the Year 9 Term 4 sample assessment task, which includes a student work sample. 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).

## Purpose of resource

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 16 February 2024.

## Target audience

These samples are intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This resource booklet, which includes resources and activities for Phases 3b and 4b has been designed for the Year 9 Term 4 teaching and learning program – Exploring the speculative. It provides opportunities for the teacher to build on the learning in Phase 1 and Phase 2.

Phases 3 and 4 have been designed to allow teachers the flexibility to adopt and adapt as appropriate for their contexts. This document and the accompanying teaching and learning program document focus on Lois Lowry’s prose fiction text *The Giver*. The **English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 3b and 4b** 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 resources and activities can be adapted for a range of texts.

Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

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 1 – 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 Progression (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. |

# Phase 3b – discovering and engaging analytically with the core texts

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.

## Phase 3b, activity 1 – genre and the core text

1. Re-read the blurb and the opening chapter of *The Giver.*
2. Identify the sub-genre of speculative fiction to which the blurb and the first chapter suggest that the novel belongs.
3. Use evidence from the text to support your ideas. You may like to consider discussing:
4. the setting
5. the characterisation of Jonas, Asher and Jonas’s family
6. dialogue
7. euphemistic language (for example, ‘released’)
8. the use of neologism (for example, ‘birthmothers’, ‘newchildren’, ‘Nurturer’)
9. verbs and verb groups (for example, ‘assigned’, ‘obeys’, ‘beginning to be frightened’, ‘to be released’
10. adverbs (for example, ‘obediently’, ‘desperately’)
11. lexical chains (for example ‘Frightened meant that deep, sickening feeling of something terrible about to happen.’)
12. Select 4 to 6 adjectives in the table below to create a word cline to describe atmosphere.
13. Where on the word cline does the atmosphere created in the opening chapter fit? Support your stance with evidence.

Table 2 – adjectives to describe the atmosphere

|  |  |  |
| --- | --- | --- |
| Adjectives |  |  |
| chilling  distressing  disturbing  frightening  horrifying | ominous  startling  stressful  terrifying  uncomfortable | unfamiliar  unnatural  unnerving  unsettling  worrying |

## Phase 3b, activity 2 – practising nominalisation

**Teacher note:** nominalisation is the process of converting a verb or adjective into a noun. It is a feature of formal register and academic writing. For further information, access the resources available on the [Writing in Secondary Resource Hub](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary), including the Grammar Guide. Select ‘Word level’ and then select ‘Nominalisation’.

**Student note: nominalisation is the process of converting a verb or adjective into a noun. It is a feature of formal register and academic writing. This skill should assist you in composing your feature article for your assessment task.**

1. Underline the verbs in the following sentence:
2. The novel uses intentionally unnatural dialogue. This creates a disturbing atmosphere. This encourages the reader to consider critically the obedience that the community values.
3. Match the verbs with the noun version of the word:

Table 3 – match verbs with noun versions

|  |  |
| --- | --- |
| Verb | Noun |
| uses | consideration |
| creates | the use |
| encourages | the value |
| consider | creation |
| values | encouragement |

1. Your teacher will demonstrate how to change the verbs in the sentence to nouns.
2. How does this change affect the sentence structure and the register?
3. Work with your class to rewrite the following sentence so that it uses at least one example of nominalisation.
4. The atmosphere that is established in the opening of the novel is unsettling. This is achieved through the verbs and lexical chains that Lowry selects such as ‘Jonas was beginning to be frightened’ and he was ‘looking around anxiously’.
5. Work with a partner to rewrite the following sentence so that it uses at least one example of nominalisation.
6. The atmosphere in the opening of the novel can be interpreted as uncomfortable. Lowry uses the formal language to achieve this. Jonas’s parents are referred to as ‘Mother’ and ‘Father’. This conveys discomfort that is not expected in the family environment.
7. It is important to not overuse this technique because your expression may become less clear. This strategy can also support you to write using varied sentence structures. An example has been provided. Experiment with the sentence order and the other nouns to practise nominalisation.
8. Write a sentence using your own observations about the film techniques used and the atmosphere created in the trailer. You may like to write it first and then edit it as you change the verbs to nouns.

Table 4 – the process of nominalisation

|  |  |
| --- | --- |
| Version 1 | Version 2 – after nominalisation |
|  |  |

## Phase 3b, resource 1 – nominalised sentence examples

Table 5 – nominalised sentence examples

|  |  |
| --- | --- |
| Version 1 | Version 2 – after nominalisation |
| The novel uses intentionally unnatural dialogue. This creates a disturbing atmosphere. This encourages the reader to consider critically the obedience that the community values. | The use of intentionally unnatural dialogue creates a disturbing atmosphere that encourages the reader to consider critically the obedience that the community values. |
| The atmosphere that is constructed in the opening of the novel is unsettling. This is achieved through the verbs and adjectives that Lowry selects such as ‘Jonas was beginning to be frightened’ and he was ‘looking around anxiously’. | The construction of an unsettling atmosphere in the opening of the novel is achieved through Lowry’s selection of verbs and lexical chains such as ‘Jonas was beginning to be frightened’ and he was ‘looking around anxiously’. |
| The atmosphere in the opening of the novel is uncomfortable. Lowry uses the formal language to achieve this. Jonas’s parents are referred to as ‘Mother’ and ‘Father’. This conveys discomfort that is not expected in the family environment. | The use of formal language through the reference to Jonas’s parents as ‘Mother’ and ‘Father’ conveys discomfort that is not expected in the family environment and this contributes to the uncomfortable atmosphere in the opening of the novel. |

## Phase 3b, activity 3 – revising the core tenses

You may have heard verbs described as ‘action words’. Verbs do show action, but they can also communicate information about when an action takes place – in the past, present or future. For example, the verb ‘visit’ communicates the action of going to spend time with someone. The form of the verb changes depending on when the action take place.

* Jonas **visits** the Giver. (present tense)
* Jonas **visited** the Giver. (past tense)
* Jonas **will visit** the Giver. (future tense)

1. Practise changing the form of the verb ‘transfer’ in the following sentence:
2. The Giver \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ memories to Jonas. (present tense)
3. The Giver \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ memories to Jonas. (past tense)
4. The Giver \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ memories to Jonas. (future tense)

Sometimes, changing the tense requires you to add the suffix ‘ed’ for the past tense or a ‘s’ or ‘es’ for the present tense, but there are irregular verbs that do not follow this pattern. For example, the past tense of ‘write’ is ‘wrote’, not ‘writed’.

1. Complete the gaps in the table below by inserting the correct form of the verb.

Table 6 – past, present and future tense activity

|  |  |  |
| --- | --- | --- |
| Past | Present | Future |
| studied |  | will study |
| talked | talk |  |
|  | believe | will believe |
| chose |  | will choose |

## Phase 3b, activity 4 – novel synopsis

**Teacher note**: the Department of Education’s [Escape into the world of the novel – Year 7, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel) program and resource contain extensive guidance around plot development and rising tension. There is specific support from Phase 2, starting with **Phase 2, activity 1 – match and sort** that explore plot structures and tension, as well as plot diagrams available to download. It may be useful to revise these concepts with your class in support of this activity.

**Student note:** tense tells a reader when actions take place. Tense is conveyed through verbs.

When we write about texts, we use the present tense. The synopses of the rising tension from *The Giver* have been written using the present tense.

1. For the rising tension in rows 1 and 2, underline the verbs.
2. For the rising tension in rows 3, 4, 5 and 6, insert the correct form of the missing verb.
3. For the rising tension in rows 7, 8, 9 and 10, rewrite the sentences so that they are written in the present tense.
4. Write a 50-word synopsis of *The Giver*. Be sure to write in the present tense.

Table 7 – rising tension in *The Giver*

|  |  |
| --- | --- |
| Row number | Rising tension |
| 1 | Jonas lives in a seemingly perfect society where emotions and feelings such as pain are repressed. |
| 2 | At the Ceremony of Twelve, Jonas is selected for a very important and unique role; he will become the Receiver of Memories. This will involve learning the truth about the past from the Giver. |
| 3 | Jonas \_\_\_\_\_\_\_\_\_\_\_\_ his training with the Giver who \_\_\_\_\_\_\_\_\_\_\_\_Jonas to both the beauty and the heartache of the human experience as he \_\_\_\_\_\_\_\_\_\_\_\_ memories to him.  (begins, began)  (exposed, exposes)  (transferred, transfers) |
| 4 | Jonas \_\_\_\_\_\_\_\_\_\_\_\_ to see colour and understands that there \_\_\_\_\_\_ limitations imposed on his community who \_\_\_\_\_\_\_\_things only in black and white.  (began, begins)  (were, are)  (see, saw) |
| 5 | Jonas \_\_\_\_\_\_\_\_\_\_\_\_ to question the community’s rules and the conformity that they \_\_\_\_\_\_\_\_\_\_\_\_. He \_\_\_\_\_\_\_\_\_\_\_\_ what has been sacrificed in the quest for sameness.  (starts, started)  (enforced, enforce)  (discovered, discovers) |
| 6 | Jonas \_\_\_\_\_\_\_\_\_\_\_\_ memories to the baby Gabriel when he \_\_\_\_\_\_\_\_\_\_\_\_ him at night.  (transfers, transferred)  (soothes, soothed) |
| 7 | Jonas and the Giver **made** plans for Jonas’s escape from the community. They **planned** to release the memories that the community **was** denied access to and **freed** them from their emotional limitations. |
| 8 | Jonas **learned** the horrific meaning behind the seemingly benign term ‘release’. |
| 9 | Jonas **embarked** on a dangerous journey with the baby Gabriel to escape the community’s oppressive control. |
| 10 | Jonas and Gabriel **faced** an uncertain future and readers **were** left neither hopeful nor despairing. |

## Phase 3b, resource 2 – novel synopsis answers

Table 8 – rising tension in *The Giver* answers

|  |  |
| --- | --- |
| Row number | Rising tension |
| 1 | Jonas lives in a seemingly perfect society where emotions and feelings such as pain are repressed. |
| 2 | At the Ceremony of Twelve, Jonas is selected for a very important and unique role; he will become the Receiver of Memories. This will involve learning the truth about the past from the Giver. |
| 3 | Jonas begins his training with the Giver who exposes Jonas to both the beauty and the heartache of the human experience as he transfers memories to him. |
| 4 | Jonas **begins** to see colour and understands that there **are** limitations imposed on his community who **see** things only in black and white. |
| 5 | Jonas **starts** to question the community’s rules and the conformity that they **enforce**. He **discovers** what has been sacrificed in the quest for sameness. |
| 6 | Jonas **transfers** memories to the baby Gabriel when he **soothes** him at night. |
| 7 | Jonas and the Giver **make** plans for Jonas’s escape from the community. They **plan** to release the memories that the community **is** denied access to and **free** them from their emotional limitations. |
| 8 | Jonas **learns** the horrific meaning behind the seemingly benign term ‘release’ |
| 9 | Jonas **embarks** on a dangerous journey with the baby Gabriel to escape the community’s oppressive control. |
| 10 | Jonas and Gabriel **face** an uncertain future and readers **are** left neither hopeful nor despairing. |

## Phase 3b, activity 5 – narrative conventions in prose fiction activity

1. (Re) read Chapter 12 of The Giver. Each of the narrative conventions in the table below feature in this chapter.
2. Draw on your prior understanding, interpretation of the extract and research if required to complete the blank cells in the table below.

Table 9 – narrative conventions in prose fiction

|  |  |  |
| --- | --- | --- |
| Prose fiction narrative conventions | Definition | Example from *The Giver* |
|  | Where and when a narrative takes place. | The world created in *The Giver* resembles our own world with a greater emphasis placed on the value of utilitarianism. |
| Dialogue |  | The dialogue between the characters lacks genuine warmth and seems unnatural. |
| Characterisation | The way that characters are constructed and developed throughout a text. |  |
| Symbolism |  | The use of colour in the novel. |
|  | The position from which a text is designed to be perceived. | *The Giver* is told from Jonas’s point of view. |
| Plot structure |  | *The Giver* follows a traditional linear structure with the orientation established in the opening chapters, followed by the rising tension, climax and resolution. |
| Conflict | A struggle between 2 forces. This can be external such as a struggle between characters or a character and the natural world, or it can be internal such as a moral struggle. |  |

1. Use the information in the table above and your understanding of nominalisation developed in **Phase 3b, activity 2 – practising nominalisation** to construct 3 sentences that explain how narrative conventions shape meaning in the extract from *The Giver.* Examples are provided below.
2. The symbolic use of colour in *The Giver* contributes to the characterisation of Jonas as someone who sees the world differently both literally, as he perceives colour, and figuratively, as he begins to question the world around him.
3. The construction of Jonas’s characterisation is achieved though the symbolism used throughout the novel. The representation of colour as symbolic of knowledge and understanding is a reflection of Jonas’s character development – as he gradually becomes aware of colours, his understanding of the world deepens.
4. The impact on the reader is profound when they grow to understand that in Jonas’s world, people cannot see colour. The implementation of colour as a symbol for knowledge and emotional depth evokes empathy from the reader for the members of the community who are denied this and see only shades of grey.
5. You may write 3 sentences that explore the same narrative convention in different ways, or you may write 3 sentences that each explore a different narrative convention.

## Phase 3b, resource 3 – narrative conventions in prose fiction

**Teacher note:** there are several ways to use the information in the table in **Phase 3b, resource 3 – narrative conventions in prose fiction** in addition to the strategy that has been modelled in **Phase 3b, activity 5 – narrative conventions in prose fiction activity.** Consider cutting each row and column to have students find their group of film narrative convention + definition + example from *The Giver* extract. Consider omitting the final column and requiring students to find their own examples from the extract. Allocate each narrative convention to a pair or small group who will then write a definition and find an example from the extract.

Table 10 – narrative conventions in prose

|  |  |  |
| --- | --- | --- |
| Prose fiction narrative conventions | Definition | Example from *The Giver* |
| Setting | Where and when a narrative takes place. | The world created in *The Giver* resembles our own world with a greater emphasis placed on the value of utilitarianism. |
| Dialogue | Conversation between 2 or more characters. | The dialogue between the characters lacks genuine warmth and seems unnatural. |
| Characterisation | The way that characters are constructed and developed throughout a text. | Jonas realises that he sees the world in a different way to others, both literally – he sees colour, and figuratively – he understands the value of experiences the whole range of emotions. |
| Symbolism | Using something to stand for something else to convey implied meaning. | The use of colour in the novel. |
| Point of view | The position from which a text is designed to be perceived. | *The Giver* is told from Jonas’s point of view. |
| Plot structure | The organisation of the plot elements of orientation, rising tension, climax, falling tension and resolution. Examples include linear, non-linear, frame narrative and circular plot. | *The Giver* follows a traditional linear structure with the orientation established in the opening chapters, followed by the rising tension, climax and resolution. |
| Conflict | A struggle between 2 forces. This can be external such as a struggle between characters or a character and the natural world, or it can be internal such as a moral struggle. | Jonas’s inner conflict about whether to share the truth with his family about his experiences. He is ‘not ready to lie, not willing to tell the truth’. |

## Phase 3b, activity 6 – utopia and dystopia

The term ‘utopia’ has come to mean an imagined place where everything is perfect. The prefix ‘dis’ means ‘apart’ and coveys the opposite of the word that follows. For example, ‘disappear’ is the opposite of ‘appear’ and ‘disinterested’ is the opposite of ‘interested’. Although spelled ‘dys’, the prefix serves the same purpose in ‘dystopia’.

1. Using your knowledge of language, write a definition for ‘dystopia’.
2. The literal translation of ‘utopia’ is ‘nowhere’ or ‘no place’. What does this suggest about the nature of utopia?
3. (Re) read Chapter 13 of *The Giver.* In the first column in the table below, record the aspects of this world that make it a utopia. In the second column, record the aspects of this world that make it a dystopia. The first row has been completed an example.

Table 11 – aspects of utopia and dystopia in *The Giver*

|  |  |
| --- | --- |
| Utopia | Dystopia |
| Community members are protected from painful memories. | It is unfair that not all members of the community can see colour. |
|  |  |
|  |  |
|  |  |

1. Considering your responses in the table overall, does Jonas live in a utopia or a dystopia? Who might have a different opinion to you?

## Phase 3b, activity 7 – the aesthetic qualities of *The Giver*

**Teacher note**: the definition of aesthetic in the activity below is drawn from the glossary of the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022).

**Aesthetic** refers to ‘a sense of beauty or an appreciation of artistic expression’.

When considering a prose fiction text such as *The Giver*, the aesthetic qualities of the text influence the text’s distinctiveness and memorability.

1. Choose a particularly memorable moment from the novel to re-read.
2. As you read the extract, note down anything that stands out as aesthetically distinctive or interesting. This could be, for example, imagery, emotive language or the setting.
3. Answer the following questions in your books:
4. How do the text’s aesthetic qualities enhance the viewing experience?
5. How do you think different audiences might respond to and appreciate the aesthetic qualities of the text? For example, how might an adult audience respond similarly or differently to an adolescent audience?
6. How do the aesthetic qualities of *The Giver* make this text memorable?

## Phase 3b, activity 8 – analysing symbols

**Teacher note:** for an example of a complete version of this activity, please see the provided sample for *Crazy Fun Park*, provided in **Phase 3a, resource 4 – What’s in a name? Model response.**

**Student note**: the following activity requires you to compose an explanatory text. The structure provided in the tables in this resource is designed to support you to first compose a sentence that serves a similar purpose to a topic sentence. You will then elaborate on key terminology. You will conclude by composing supporting sentences with detail, evidence and further discussion. This scaffold will help you to compose sentences in a logical and sequential fashion, which will be of benefit to future extended analytical writing tasks.

Symbolism and metaphor are narrative conventions that are used by composers to add layers of meaning in a text. In *The Giver* these symbols are used throughout the novel:

* Colour
* Father
* Gabriel
* The apple
* The sled
* The natural world

1. Select 2 of the symbols from the list above. Use the table below to explain how these add layers of meaning to the text.
2. Give a different reason in each row of the table.

Table 12 – exploring symbolism in *The Giver* (example 1)

|  |
| --- |
| How does the symbol \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_add meaning to *The Giver?* |
|  |
|  |
|  |

Table 13 – exploring symbolism in *The Giver* (example 2)

|  |
| --- |
| How does the symbol \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_add meaning to *The Giver?* |
|  |
|  |
|  |

## Phase 3b, activity 9 – glossary of terms

1. The language that is used in the world of the novel should be words that you know, however, they take on a different meaning in the world that Lowry builds. Record all the examples that you can find in the table below. The first row has been completed as an example.
2. What is the effect of making these connections to the world of the readers when creating an imagined world?

Table 14 – glossary of terms and phrases

|  |  |
| --- | --- |
| Word or phrase from the novel | Meaning |
| The Giver | A person who transmits memories and knowledge. |
| Release |  |
| Newchild |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

**Manipulating language**

1. **Revisit your vision of the future from Core formative task 1 – generating ideas.**
2. **Identify one aspect of the world you created that you particularly want the audience to understand.**
3. **Incorporate 2 to 3 familiar words that could take on a new meaning in the world you created.**

## Phase 3b, activity 10 – planning an imagined world

1. Revise what you have learned about speculative fiction texts.
2. Complete the following template as a plan for your own imagined world that could be the setting of a speculative fiction text.

Table 15 – plan for creating and imagined world

|  |  |
| --- | --- |
| Feature of a speculative fiction text | Plan for own writing |
| Alternate reality. Locate your imagined world. Is it in the future? A completely fictional place? Another planet? |  |
| What real-world issue or experience will you use your imagined world to explore? |  |
| What sub-genre(s) will influence your piece? |  |
| How could you use symbolism to help you convey your ideas and enhance your writing? |  |
| What are the ‘rules’ of your imagined world that readers will need to understand? |  |

## Phase 3b, resource 4 – point of view

Figure 1 – point of view poster

The Department of Education's Point of view poster. It contains the following text:

Point of view is the position from which a text is designed to be perceived. In texts, point of view is often focalised through a character or persona. Texts are not always told from the composer's point of view.
Point of view controls what the audience sees and how they feel about this information. It may drive a particular attitude towards the subject matter in the text. It also directs the responder to the values in the text.

**Narrative point of view**

**‘Point of view’ describes the connection between the narrator of a story and the characters and events created by the narrative. The point of view is through whose eyes the responder perceives the narrative and this is a powerful way to position the reader. Understanding that narratives are framed by a specific point of view reminds responders that texts are a construct, and the point of view is crucial to encouraging them to adopt the values and attitudes of the character whose point of view is privileged.**

**The table below outlines common point of view techniques in written texts.**

1. **Complete the final column by providing examples of texts with which students are familiar or by asking students to locate texts written using this narrative point of view.**

Table 16 – narrative point of view

|  |  |  |
| --- | --- | --- |
| Narrative point of view | Definition | Example |
| **First person** | **One of the story’s characters is narrating. First person is often used to create intimacy between the narrator and the responder because we learn the narrator’s inner thoughts.** |  |
| **Second person** | **Utilises the pronoun ‘you’ to bring the responder into the narrative. It is an uncommon choice for a narrative voice for an extended text.** |  |
| **Third person limited** | **The narrative is told in the third person but is closely aligned with one of the characters. This point of view is limited to knowing only the thoughts, feelings and experiences of the character with whom it is aligned. The effect is that a connection between the responder and that character is formed.** |  |
| **Third person omniscient** | **An omniscient narrator is all-seeing and all-knowing; they know more than the characters in a story. There are no limitations to this point of view – they know the inner thoughts of all characters.** |  |

## **Phase 3b, activity 11 – characters and values**

To value something is to place importance on it. Values are aspects of life or ideas to which people attach importance and these drive actions and behaviour.

1. In the first column in the table below, identify the values that are represented in *The Giver*.
2. In the second column, list the characters who hold that value. The first row has been done as an example.
3. Select a character and use the diagram in **Phase 3b, activity 12 – hierarchy of values gallery walk** to represent the values held by that character. The value that is most influential in driving actions and behaviour should be in the top box.

Table 17 – characters and values

|  |  |
| --- | --- |
| Value | Characters |
| Knowledge | The Giver, Jonas |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 3a, activity 12 – hierarchy of values gallery walk

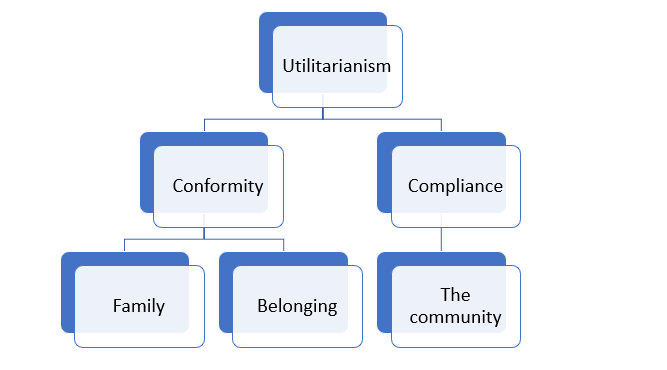
**Teacher note:** Figure 2 should be printed out and the selected character names written on the back. This activity could also be done using sticky notes. Students may select a character themselves or draw one from a hat, or teachers may allocate characters to ensure that there are a range.

1. Select a character from *The Giver*. Write their name on the back of the diagram.
2. Identify the values that they demonstrate throughout the series, placing the most influential value at the top.
3. Stick your diagram to a space on the wall.
4. When all diagrams are on the wall, look at each of them and stand at the one that you believe most aligns with your own values.
5. When all students have made their selection, remove the diagram from the wall and read the character name on the back.
6. Complete **Phase 3b, activity 13 – exit ticket reflection**.

Figure 2 – chosen character’s values

## **Phase 3b, resource 5 – character values example**

Figure 3 – Father’s values



## Phase 3b, activity 13 – exit ticket reflection

1. Which character’s values align most closely to your own? Why?
2. Did this surprise you? Why?
3. Is this the character you felt the strongest emotional and intellectual connection to throughout the series? Why?
4. What do you think are Lois Lowry’s values?
5. What did you learn from completing this activity?

## **Phase 3b, activity 14 – character archetypes**

Character archetypes are the characters that we see repeatedly in texts. They share a series of traits and qualities that are often what make them life-like constructions. Characters can conform to archetypes – that means, they follow the expected pattern. Characters can subvert the archetype – that means, they might appear to conform to an archetype, but there are elements of their characterisation that challenge this expected pattern. Some characters may do both and some characters may be a combination of a range of archetypes.

1. View the short video [The 12 Archetypes Every Writer Needs to Know (11:17)](https://www.bing.com/videos/riverview/relatedvideo?&q=character+archetypes&&mid=CD124BF59A6D6EBBC237CD124BF59A6D6EBBC237&&FORM=VRDGAR).
2. In your own words, explain the meaning of the word ‘archetype’ and the connection to theword root and etymology.
3. You will be allocated an archetype. You will become an ‘expert’ in this archetype. There should be at least one other student who is allocated the same archetype.
4. What is your understanding of the archetype you were allocated?
5. As you watch the video, listen carefully to the traits and qualities of the archetype that you have been allocated. Summarise these in the Character type column of the table.
6. In the table below, identify an example of your archetype from *The Giver.* Consider if thisexample conforms to or challenges or subverts what is expected of the archetype. What function does this example have in the text? What have they been created to achieve?
7. Find a student who focused on the same archetype that you did. Compare and share your interpretations. Add to your table the notes taken by your peer.
8. Share with class members your knowledge, recording what they have discovered as you go. Move through small groups until you have completed your table.

Table 18 – character archetypes

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Row | Character type | Example from the core text | Conforms to or subverts the archetype? | Function in the text |
| 1 | **Explorer:**   * purpose is to escape conformity * fears becoming trapped * motivated by freedom * ambitious and true to self * can become ‘lost’ on their journey. | Jonas | Conforms – when Jonas begins to realise the limitations of the community, he is motivated to escape to achieve freedom. | Jonas is a driver of action as he is the protagonist. He moves the plot forward and experiences significant growth through the novel. |
| 2 | **Sage** |  |  |  |
| 3 | **Innocent** |  |  |  |
| 4 | **Artist** |  |  |  |
| 5 | **Ruler** |  |  |  |
| 6 | **Caregiver** |  |  |  |
| 7 | **Lover** |  |  |  |
| 8 | **Jester** |  |  |  |
| 9 | **Orphan** |  |  |  |
| 10 | **Hero** |  |  |  |
| 11 | **Rebel** |  |  |  |
| 12 | **Magician** |  |  |  |

## **Phase 3b, activity 15 – reflecting on the learning**

1. What is the value of understanding archetypes?
2. How are archetypes different from stereotypes?
3. If a composer uses archetypes in their texts, are they being unoriginal?
4. How can an understanding of archetypes deepen the emotional or intellectual connection that a responder has with a character?
5. How was your understanding of your allocated character from *The Giver* enhanced or challenged when you compared your interpretation to your peer’s interpretation?

## **Phase 3b, activity 16 – character arcs**

1. **Re-read chapters 1 to 3 and 19 to 23 (inclusive) of *The Giver*.**
2. **With your class, write a description of Jonas as he is represented in the first extract. Justify the description with reference to the language features used to construct this character.**
3. **With your class, write a description of Jonas as he is represented in the second extract. Justify the description with reference to the language features used to construct this character.**
4. **Include these descriptions in the figure below with the description from the first extract in the first ‘step’ and the description from the second extract in the last ‘step’.**
5. **With your class, identify the pivotal moments in Jonas’s character journey that leads him from the first ‘step’ to the final ‘step’.**

Figure 4 – Jonas’s character development

## Phase 3b, resource 6 – What is discursive writing?

**NESA’s definition of discursive writing**

The following definition has been taken from NESA’s ‘Frequently Asked Questions’ section on the [Module C:The Craft of Writing](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) page.

**Discursive texts are those whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. Discursive texts can be humorous or serious in tone and can have a formal or informal register. These texts include texts such as feature articles, creative nonfiction, blogs, personal essays, documentaries and speeches.**

**Typical features of discursive writing**

Discursive texts may include some of the following features:

* Explores an issue or an idea and may suggest a position or point of view
* Approaches a topic from different angles and explores themes and issues in a style that balances personal observations with different perspectives
* Uses personal anecdotes and may have a conversational tone
* Primarily uses first person although third person can also be used
* Uses figurative language or may be more factual
* Draws upon real life experiences and/or draws from wide reading
* Uses engaging imagery and language features
* Begins with an event, an anecdote or relevant quote that is then used to explore an idea
* Resolution may be reflective or open-ended.

## Phase 3b, activity 17 – comparing analytical and discursive writing

**Teacher note:** the following activity draws on *The Giant and the Sea* which was explored in Phase 2. Having knowledge of the content of the text should allow students to focus on the writing features in both extracts. It may be appropriate to adapt this activity using the core text. A sample feature article that explores *The Giver* is available in **Phase 6, resource 3 – sample responses**.

**Student note:** the extracts in the table explore the same subject matter – they are both responses to *The Giant and the Sea* which you engaged with in Phase 2. The text features are what make the extracts different. Understanding the differences between analytical and discursive writing should help the composition of your feature article for your assessment task.

**Comparing analytical and discursive writing**

1. Read the first extract from written responses to *The Giant and the Sea.*
2. Work with your class and teacher and use a highlighter to indicate where the extracts are the same.
3. Use a different coloured highlighter to identify specific text features used to create a ‘voice’ in the extract. You may consider sentence structure and type, tone and other text features.
4. Read the second extract and work with a partner to highlight the similarities and differences between the 2 extracts.

Table 19 – comparing analytical and discursive writing

|  |  |
| --- | --- |
| Analytical | Discursive |
| The extremely moving lyrical fantasy story *The Giant and The Sea* resonates with the concept and value of speculative fiction and what it teaches us about our real world. Authored by Trent Jamieson, this tale not only captivates with its fantastical elements but also imparts profound lessons about climate change, activism, and the resilience of hope. Through its rhythmic prose and evocative illustrations by Rovina Cai, the story transcends the boundaries of a children’s fantasy book and becomes a powerful mirror reflecting the complexities of our reality. | What if we turn to the world of fiction to explore the consequences of our actions – or, in this case, inaction? What if a picture book could inspire a new generation to better protect our world?  What if we consider the extremely moving lyrical fantasy story *The Giant and The Sea* and what it teaches us about our real world? Authored by Trent Jamieson, this tale not only captivates with its fantastical elements but also imparts profound lessons about climate change, activism, and the resilience of hope. Through its rhythmic prose and evocative illustrations by Rovina Cai, the story transcends the boundaries of a children’s fantasy book and becomes a powerful mirror reflecting the complexities of our reality |
| In conclusion, *The Giant and The Sea* exemplifies how speculative fiction, with its imaginative storytelling and allegorical elements, can serve as a powerful tool for teaching us about the challenges we face in our current world. Through the lens of a fantastical lyrical narrative, readers are prompted to consider the implications of climate change, the importance of activism, and the enduring power of hope, where the end is the beginning and ‘there is only so much that bravery can do’. The story’s rhythmic and cyclical nature, coupled with evocative illustrations, creates a narrative tapestry that not only entertains but also educates, leaving a lasting impression on readers and encouraging them to engage with the real-world issues it reflects. | And this hope is crucial. It is what is often missing from the doom and gloom of the messages delivered to us by climate scientists. This is the beauty of packaging this message in an engaging, fantastical lyrical narrative – readers get to consider the answer to ‘what if we continue to destroy the climate?’ but also the answer to ‘what if we take action now?’ and this speculation leaves a lasting impression and a feeling of hope. My hope is that the readers of *The Giant and the Sea* will be just like the brave girl in the story and through commitment and courage, protect our beautiful planet. |

**Similarities and differences in analytical and discursive writing**

1. Use the Venn diagram below to record your observations about the similarities and differences in analytical and discursive writing.

Figure 5 – Venn diagram

## Phase 3b, resource 7 – conducting a silent discussion

**Teacher note:** in a silent discussion, students should be arranged into pairs or groups of 3. Each group member will receive a different prompt. The prompts could be set up on a Google doc or Padlet which is then shared with all group members, or they could be written at the top of an A3 piece of paper.

Silent discussion prompts:

* The characters in speculative fiction texts are more important than the setting.
* Composers of speculative fiction spend so long building a world that they neglect to create characters that engage audiences.
* The characters in *The Giver* reflect and challenge or subvert the values and attitudes of the context in which they were composed.
* *The Giver* constructs characters that are authentic and connect with the audience both intellectually and emotionally.
* A composer has complete control over how responders react to the characters they create.

**Silent discussion example**

‘Composers of speculative fiction spend so long building a world that they neglect to create characters that engage audiences.’

**Student A:** It’s super important to create a world in speculative fiction texts. But, the worlds that are created are not as important as the characters. For readers to be interested, they need to connect with the characters and see parts of themselves in them. I feel sorry for Jonas because he lives in a world where everybody follows the rules, but he can’t conform to this because he is curious and wants to know the answers to questions that the adults won’t provide him with. His emotions are real and authentic, and when I read through the novel, I can see exactly why he reacts to different memories and experiences the way that he does.

**Student B**: I agree with you about how it is super important for a spec fic writer to build a world well and I agree that Jonas's curious nature is a strength in his character but I reckon it goes further than just being able to relate to him. I actually kinda admire Jonas. As I was reading it, I felt the same shock that he does when he discovers that his father murders the newborn. Without Jonas's inquisitive nature, neither he nor the reader would understand this aspect of the community and therefore think critically about their own world.

**Student A:** It’s interesting that you raise his father because I personally found it really difficult to connect with him on an emotional or an intellectual level. I know that it's the rules of their society and everything, but to be able to be so cheerful while murdering a newborn baby? Psychopath!

## **Core formative task 3 – response to characterisation, writing discursively**

The purpose of this core formative task is for you to experiment with a discursive style of writing by offering ideas and responding to the ideas of your peers in writing. You will compose a short discursive piece of writing using the content from the silent discussion in which you have engaged.

1. Select one of the ‘silent discussions’ you had with a partner or small group. The content from this discussion will form the basis of 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?’
2. Revise and edit the content of the silent discussion to compose one to 2 paragraphs of a discursive response to the characterisation in *The Giver.* Remember that when writing about texts, you should use the present tense.
3. Complete the self-assessment checklist below. It is not necessary for your piece of writing to include all the features in the table.
4. Identify 3 features on discursive writing that you will aim to include in your feature article for the assessment task. These may be features that you successfully used in this piece of writing, or they may be features with which you have not yet experimented.

**Self-assessment checklist**

Table 20 – self-assessment checklist

|  |  |
| --- | --- |
| ****My discursive piece:**** | ****Tick the features evident in your writing**** |
| **Explores an issue or idea** |  |
| **Suggests a point of view** |  |
| **Explores more than one perspective** |  |
| **Has a conversational tone** |  |
| **Uses first person** |  |
| **Uses figurative language** |  |
| **Uses factual language** |  |
| **Draws upon real-life experiences** |  |
| **Draws upon wide reading** |  |
| **Uses engaging language features** |  |
| **Is reflective** |  |
| **Begins with an engaging quote or anecdote that is used to explore an idea** |  |

**Three features of discursive writing that I will aim to experiment with in my feature article are:**

1. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
2. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
3. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

# 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.

## Phase 4b, activity 1 – allegory and symbolism in famous speculative fiction texts

1. Read through the list of texts in the table below and the allegorical or symbolic representations that the texts contain.
2. Fill the final 3 rows with information about speculative fiction texts from your own wide reading or viewing.

Table 21 – allegory and symbolism in famous speculative fiction texts

|  |  |  |
| --- | --- | --- |
| Text | What happens | Allegorical representation |
| Jurassic Park – originally a novel by Michael Chrichton before becoming the first in a popular film franchise. | Scientists have discovered a way to grow dinosaurs in a lab, using DNA from ancient Amber. However, disaster ensues when the dinosaurs escape their enclosure, and creatures including velociraptors, dilophasauruses and the tyrannosaurus rex rampage through the park, killing all who get in their way. | The text allegorically comments on a range of real-world issues, including:   * the cruelty of zoos * genetic modification and cloning * capitalist and corporate greed. |
| The Hunger Games trilogy – a series of books originally written by Suzanne Collins and turned into a popular movie. | A young girl volunteers through a process called ‘the reaping’ to take the place of her sister in a competition against children from 11 other districts in her world. These ‘Hunger Games’ force the children to compete in a televised battle where the last child left is crowned the winner. The annual Games are a punitive tool to remind the Districts that they lost the war against the Capitol. | The text allegorically represents a range of real-world issues, including:   * capitalism and the developed world’s reliance on third-world labour * voyeurism and reality television * society’s desensitisation to violence * teenage rebellion against authority * urban versus rural living. |
| Animal Farm –a famous novella written by George Orwell in 1945. | A group of farm animals rebel against their farmer and take over the farm. They do this because they do not appreciate that the farmer controls their lives, takes their produce yet gives them very little in return. However, over the course of the novella, the pigs that comprise the leadership group start acting more and more like humans, until they walk on their hind legs, live in the farmhouse and treat the other animals the same as they were being treated by the farmer. | This novel is a very famous allegory for the overthrowing of the Tsar of Russia, Nicholas II, in 1917. Orwell’s work allegorises and satirises the Communist system that was established to replace the Tsar. |
| Star Wars – a popular film franchise, originally directed by George Lucas, that has spawned texts across a range of different types, including novels, television shows and comics. | The main premise of Star Wars is an intergalactic war set ‘a long time ago, in a galaxy far, far away’. An evil power, the Galactic Empire, and its order of warriors called the Sith, dominate society. Led by peacekeepers called the Jedi, a group of fighters called The Resistance fight to overpower the Empire and restore balance to the Force. | Star Wars contains many allegorical references to historical wars, figures and events, including:   * World War II through the costuming of the Imperial officers of the Empire, and through the name given to their fighters – ‘stormtroopers’ * American president Richard Nixon, who was the inspiration for Emperor Palpatine * the Vietnam War, particularly the guerrilla style fighting * Ancient Rome through power structures like the Senate, the Republic and the Empire |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 4b, activity 2 – understanding memory

**Teacher note: this activity has been designed to allow students to complete it electronically. Students could be instructed to submit their work through an online assignment submission using a tool like** [Microsoft Teams](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/117?clearCache=4f847911-4b4e-151a-7e4c-170ae4384396) **or** [Google Classroom](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/27?clearCache=2fcc0e4-27d5-cc51-24fe-c5ece7cb8f88)**. If you would prefer for students to handwrite their answers, you may wish to alter the formatting of this activity accordingly.**

**Student note**: the hyperlinks on the website you will use for this activity demonstrate clear and effective labelling – it is obvious what information you will be taken to if you select the hyperlinks. This is something to keep in mind for any hyperlinking that you may include in the feature article for your assessment task.

Open up [The University of Queensland – Queensland Brain Institute 'Memory' webpage](https://qbi.uq.edu.au/brain-basics/memory)**. Type your answers to the questions into the spaces provided below. The cells will keep expanding as you type. Use the links provided in the menu on the right-hand side of the screen to help navigate the site.**

1. In your own words, define ‘explicit memories’ and ‘implicit memories’.

|  |
| --- |
|  |

1. What parts of the brain are used to store memories?

|  |
| --- |
|  |

1. What are synapses and what role do they play in forming memories?

|  |
| --- |
|  |

1. Why do memories begin to decline as we age, and what is one strategy suggested to slow this decline?

|  |
| --- |
|  |

1. Why do neuroscientists think that we don’t remember being a baby?

|  |
| --- |
|  |

1. What are 5 important pieces of information that you can find about dementia?

|  |
| --- |
|  |

1. Why are emotional memories particularly powerful?

|  |
| --- |
|  |

1. Find and open the ‘Boost your learning’ poster. What are the 6 tips included to help improve the power of your brain?

|  |
| --- |
|  |

## Phase 4b, resource 1 – what is collective memory?

**Teacher note**: the information provided in this resource has been informed by the Scientific American article [The Power of Collective Memory](https://www.scientificamerican.com/article/the-power-of-collective-memory/) (2016), the *The Conversation* article [How collective memories fuel conflicts](https://theconversation.com/how-collective-memories-fuel-conflicts-212656) (2023), the Choices Program video [What is the difference between history and memory? (2:34)](https://youtu.be/aTITBeyBnmc?si=EyCp3wgBSz3yohfo) and the UTS Faculty of Arts and Social Sciences video [Paula Hamilton on ‘Collective memory’ (4:31)](https://youtu.be/4kkwg8y9H90?si=M6R6En7bfeDNSz9F). You may wish to share these sources with students to research the topic of collective memory themselves.

**What is collective memory?**

**Collective memory, also known as cultural memory, refers to how different groups in society remember their past. It is a term often used to refer to memory that individuals or communities don’t have direct memories of themselves. Rather, these memories are passed down through families, cultures and societies and are often seen as important to the cultural identity of groups or societies. For example, the memory of the ANZACs in World War I is one that is help by communities across Australia, even though there is nobody still alive who would have personal or direct memories of this time.**

**How is collective memory maintained?**

Collective memory is maintained in a range of different ways. The sharing and passing on of stories and experiences through generations plays a significant role in creating collective memories. This sharing often occurs in family settings but can also occur within settings such as religious and cultural groups. Additional ways that collective memories can be maintained is through the construction of monuments, festivals or commemorations and so on. For example, the ANZAC memory has been passed on through generations from those who fought in World War I, but it is also maintained through ANZAC Day and Remembrance Day, war memorials and the naming of infrastructure such as the ANZAC Bridge and ANZAC Parade.

**How is collective memory different to history?**

**The practice of history refers to the act of asking questions, to find out objectively what happened in the past. It relies on a combination of facts and evidence. Memory refers to how different social groups may think about the past. It is more personal and subjective, influenced by specific perspectives, and shared often through the telling of stories. Different groups in society may have distinctly different memories of what happened during the same historical period or event.**

**What influences collective memory?**

Collective memories are often influenced by political agendas or by the social values that are present within a group, society or nation. As these change, so too can the way we remember the past. For example, the colonisation of Australia has been stored and shared in our collective memories as a victorious and proud achievement. This has been reinforced through actions such as the creation of monuments, the naming of suburbs and landmarks using the names of famous people from the colonial era, and through national celebrations such as Australia Day. However, this collective memory has recently been challenged by a collective memory from a different perspective – that of the Aboriginal and Torres Strait Islander peoples. As greater awareness of the histories of Aboriginal and Torres Strait Islander peoples has grown, the nation’s collective memory of the colonial era has broadened and developed.

**What are the potential dangers and risks of collective memory?**

**Collective memories of the past can become narrow and shallow, and often reliant on one perspective. Because collective memory is not history, it is not reliant on objective facts and evidence. It is instead quite closely connected to identity. Collective memory can then influence the collective behaviour of groups in a range of different, potentially conflicting ways. For example, conflict could arise over land ownership, based on the collective memories of different groups. Individuals and communities are often emotionally connected to collective and cultural memories, which increases the volatility of these memories, particularly when challenged.**

**What are the potential dangers and risks of losing collective memories?**

Our collective and cultural memories often play a significant role in determining who we are as individuals and as groups. They influence our values and what we believe in. Collective memories can provide a richness to communities, and listening to the memories of other people can allow us to learn and grow as people and societies. When collective memories are lost, the number of perspectives on the past narrows, and valuable knowledge and wisdom is lost. There is danger in having only one ‘source of truth’ to the past.

## Phase 4b, activity 3 – reading questions for Chapters 15 and 17

Read Chapter 15 and answer the following questions in your book.

1. How is the mood set initially in the opening paragraphs of this chapter?
2. Identify examples of each of the following types of sensory imagery in the paragraph beginning with ‘He was in a confused…’
3. auditory imagery (sound)
4. visual imagery (sight)
5. olfactory imagery (smell).
6. How does this imagery:
7. allow readers to immediately understand the setting?
8. create a specific mood for the setting?
9. List the adjectives and adverbs that are used in the paragraphs starting with ‘The colours of the carnage’ and ‘One of Jonas’s arms’. How do these adjectives and adverbs help to communicate Jonas’s point of view of this setting?
10. Dialogue is used sparingly in this chapter. What is the only word of dialogue? What does the minimal dialogue help to communicate about the memory?
11. Consider the sentence ‘He was silent.’ which ends a paragraph followed directly by ‘But the noise continued all around’ to start the next paragraph.
12. What are 2 ways that the author creates local cohesion in these sentences (in other words, how is it clear these sentences are connected to each other)?
13. What sounds are included in the cumulative listing after the colon following the word ‘around’?
14. How does this use of language effectively capture the reality of war?
15. How does this chapter draw on the collective memories of audiences to communicate its contents?
16. What does this chapter communicate about the impact of memories on individuals?
17. Read the section of Chapter 17 starting with the sentence ‘Today he felt happiness’ until the sentence ‘“I said I *apologise*, Jonas”’ and answer the following questions:
18. Describe the game that is being played in this extract.
19. How does Jonas respond to this game? What impact does his new memory have on his emotional and physical reaction?
20. What is Lowry trying to teach her audience about the importance and influence of memory, particularly collective memory, on how people act and what they value and believe?

## Phase 4b, activity 4 – exploring the paradoxes of memory

A **paradox** is when something can be described as being 2 things that are seemingly the opposite of each other. For example, if somebody were to both ‘love’ and ‘hate’ something at the same time, this would be considered paradoxical.

1. The idea that memories can be both individual and collective at the same time is paradoxical. This paradox is something that *The Giver* explores in a unique way by removing all collective memories and making them individual, possessed by only The Giver and The Receiver of Memory. Using the table below, provide examples of memories that The Giver shares in chapters 15 and 16 that:
2. are individual in nature
3. would be considered as collective memories in the real world
4. are examples of memories that would be considered both individual and collective in the real world.

Table 22 – sorting memories

|  |  |
| --- | --- |
| Type of memory | Example from *The Giver* |
| The memory is individual in nature | * The pain felt by an individual soldier injured at war. |
| The memory is one that would be considered as a collective memory in the real world | * The trauma of warfare. |
| The memory is one that would be considered both individual and collective in the real world | * The love and warmth associated with celebrating Christmas. |

1. The idea that memories can bring us both pleasure and pain is a paradox that is explored through the memories shared with Jonas in chapters 15 and 16. Use the table below to compile a list of words or phrases that are used in the different chapters to communicate the paradoxical emotional responses that memories can induce.

Table 23 – paradoxical emotional responses to memories

|  |  |
| --- | --- |
| Emotional responses to memory | Words and phrases from the text that demonstrate this emotional response |
| Pain |  |
| Pleasure |  |

1. The paradoxical nature of memories makes them extremely complex. To simplify life and living for its citizens, the community in *The Giver* has removed explicit and collective memories from existence. Do you think that this is beneficial or detrimental for the citizens? Or, paradoxically, is it both? Explain your answer.

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## Phase 4b, resource 2 – Step in, Step out, Step back

**Teacher note**: the [Step in – Step out – Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) thinking routine outlined in this resource has been adapted from the Project Zero Thinking Routine Toolbox resource.

**How to use**

This routine could be adapted and implemented as an individual activity, a group activity or a whole-class activity. It is useful when applied to characters within a text to consider different points of view. In this task, students will apply the routine to the composer, Lois Lowry, to consider her perspective on the emotions and experiences she has chosen to represent through her television show.

**Step in**

**Remind students that in this initial phase they are hypothesising or speculating, based on the information that is available to them. Their answers don’t need to be correct at this point, but they should be able to justify their answers by pointing to examples from the text.**

**Question prompt – What do you think the author Lois Lowry might feel, believe, know or experience about memory or the absence of memory?**

**Step out**

This stage in the process is a good reminder to students that to understand the perspectives conveyed through texts fully, they need to develop an understanding of context. In the case of *The Giver* the dominant context that affects representations of memory is Lowry’s personal context. However, cultural and social context also play a clear role in other aspects of the text, such as the representations of utilitarianism and individual agency.

Question prompt – What might you need to know or learn about Lois Lowry’s personal context in order to understand the perspective about memory that is communicated through *The Giver*?

**Step back**

Students reflect in this stage about their own biases and perspectives and how these may have shaped their initial responses. This could pose an opportunity to discuss the role of the audience and the audience’s perspectives in interpreting the thematic messages and representations within texts.

Question prompt – What did this activity make you notice about your own perspective and the challenges and opportunities provided by forcing yourself to consider someone else’s?

## Phase 4b, activity 5 – authorial intent in *The Giver*

Answer the following questions in your books.

1. What do you think inspired Lowry to write *The Giver*?
2. Read Lowry’s ‘Newbery Acceptance Speech: The Giver’ on the [Speeches webpage](http://loislowry.com/speeches/) of her website and answer the following questions:
3. What is the metaphor that Lowry uses to communicate the cumulative collection of important memories? Do you think this is an effective metaphor?
4. Describe what happens to Carl Nelson and to Lowry’s father. What questions do these experiences cause Lowry to ask herself?
5. How have Lowry’s own experiences of and thoughts about memory influenced her decision to write *The Giver*?
6. What specific memories or experiences does Lowry speak about that you can see directly or indirectly replicated in *The Giver*?

## Phase 4b, activity 6 – identifying thematic messages

1. Using the table below, brainstorm a series of sentences that clearly identify thematic messages about memory that are communicated through *The Giver*. An example of a thematic message could be ‘the sharing of memories strengthens personal relationships’.

Table 24 – thematic messages brainstorm

|  |
| --- |
| Thematic messages about memory |
| The sharing of memories strengthens personal relationships. |

1. For a theme to be validly identified, it is important to determine that it is represented consistently across the entirety of a text. Use the table below to identify 3 different examples that support the thematic messages you have identified in the table above. These examples could be in reference to one character, or to multiple.

Table 25 – connecting themes to textual examples

|  |  |  |  |
| --- | --- | --- | --- |
| Theme | Example 1 | Example 2 | Example 3 |
| The sharing of memories strengthens personal relationships. | The bond between Jonas and The Giver becomes increasingly strong as more memories are shared. The Giver’s dialogue in Chapter 20 ‘Jonas you and I are the only ones who *Have* feelings. We’ve been sharing them now for almost a year’ reinforces the deep emotional connection the pair have exclusively as a direct result of the sharing of memories. | The Giver is clearly isolated from society due to his inability to connect with others over shared memories, and the shallowness of Jonas’s relationships with his family becomes increasingly apparent as he is unable to share memories with them. In particular, this becomes apparent during the family’s conversation about the appropriateness of the word ‘love’ in Chapter 16. | Jonas’s connection with Gabriel becomes much deeper after he begins to secretly share memories with the baby. Jonas’s dialogue ‘Gabe?... There could be love’ towards the end of Chapter 16 represents the emotional bond he has formed with the baby, and the reciprocal nature of this relationship is evident as Gabriel is most comfortable sleeping in Jonas’s room. |
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## Phase 4b, resource 3 – potential thematic messages

The following thematic messages could be provided to students to support their engagement in **Phase 4b, activity 6 – identifying thematic messages**:

* The sharing of memories strengthens personal relationships.
* Memories, both individual and collective, provide us with wisdom.
* Memories are a key factor to forming our individual identities.
* Painful or traumatic memories allow us to grow and mature as individuals and communities.
* If we forget the past, we are destined to repeat the same mistakes.

## Phase 4b, activity 7 – considering the audience

Answer the following questions in your books.

1. Who do you think is the target audience of this novel? Provide an age range.
2. Why did you pick this age range? Why do you think it isn’t targeted at audiences younger or older than your identified range?
3. Think, Pair, Share – do you think *The Giver* is effective in communicating thematic messages about memory to your identified target audience? Why or why not?
4. Think, Pair, Share – do you think that audiences outside of your identified age range might respond to the text and its thematic messages differently? Why or why not?

## Phase 4b, activity 8 – connecting genre and theme

1. Complete the table below by filling in the empty cells. Some examples have been completed for you already. To complete the table, you should:
2. identify in the first column an aspect of the text that reflects the conventions of the speculative fiction genre
3. explain in the second column how this aspect is useful in communicating thematic messages about memory.

Table 26 – connecting genre to theme

|  |  |
| --- | --- |
| Speculative aspects of the text | Connection to theme |
| The creation of a world where people cannot see colour. | The absence of colour is a consequence of the absence of memories. This allows the audience to understand the dangers associated with losing the richness of cultural and collective memories. |
| The creation of a seemingly utopian world which paradoxically is a dystopia. |  |
| The consolidation of all collective memories into one carrier – The Giver. |  |
| The characterisation of The Giver as a mentor to Jonas. |  |
| The governance of the society through a dictatorial rule where rules must be followed and individual agency is absent. |  |
| The ironic sharing of feelings routine in which the family engage. |  |
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## Phase 4b, resource 4 – Values, Identities, Actions

**Teacher note**: this activity has been adapted from the [Values, Identities, Actions (PDF 378 KB)](https://pz.harvard.edu/resources/values-identities-actions) resource from the Project Zero Thinking Routine toolbox. This routine is one that has been adapted from a process used to explore aspects of works of art. Routines such as these are easily transferrable and provide an opportunity to reinforce to students the connections between thinking skills across subjects.

**Values**

Opening question:

* What values does *The Giver* invite us to think about?

Additional questions to further student reflection:

* Who do these values belong to?
* Are these commonly held values or are they unique?
* Do you share similar values?

**Identities**

Opening question:

* Who is *The Giver* speaking about, and who is it speaking to?

Additional questions:

* Did the text speak to or impact on you personally?
* Are there any people in society that you think are excluded from or by this text?
* What barriers or challenges might some audiences have in connecting to this text?

**Actions**

Opening question:

* What actions might this work encourage?

Additional questions:

* Who is this text encouraging actions from?
* What might be some actions that this text might encourage that the author may not have intended?

## Core formative task 4 – research task

**Teacher note**: the instructions in this resource are specific to *The Giver* and its representations of memory. This task could easily be replicated for a different text or for a different idea, theme or experience represented within the text. An overview of representations within the text has been included in the teaching and learning program. Consider adding additional bullet points to the first instruction as required and relevant to the content you have explored.

**Student note**: the research you conduct in this core formative task will support you to create the feature article for your assessment task. By gaining a deeper understanding of the real-world issues explored in *The Giver*, you will be able to speak about its impact on audiences with greater confidence and authority. Any sources you find now could also be potentially used as hyperlinks within your feature article.

The purpose of Core formative task 4 is for you to undertake research into your core text and one or more of the ideas, themes or experiences represented within the text.

In this core formative task, you will be conducting research about 2 things:

* the novel *The Giver*
* real-world experiences and understandings of memory as relevant to the novel.

**Step 1 – gathering your information**

In the table below, complete each of the rows by:

1. identifying and hyperlinking the source in the first column
2. identifying what type of source it is in the second column and comment on its reliability as a source
3. summarising what valuable information can be found within the source in the third column.

Some example rows have been provided for you. Add additional rows to the table for any additional sources you may find.

Table 27 – gathering resources

|  |  |  |
| --- | --- | --- |
| Name of source with hyperlink | Type of source and reliability | Summary of information |
| [Lois Lowry](http://loislowry.com/) | This is Lois Lowry’s personal website, which makes it a reliable source of information about her as an author and her books. | * Information about each of her books, including *The Giver* * A transcript of Lowry’s Newbery Award acceptance speech * A photo gallery, which could provide useful images for my feature article |
| [Interview with Lois Lowry (The Giver) (3:29)](https://youtu.be/YYGGs2lxtjY) | This video is an interview with Lois Lowry in which she talks about the novel. This is a primary source and therefore provides reliable information. | * Lowry discusses where the text has been categorised as a genre and explains why she set the novel in a future time * A discussion of the reader journey through the narrative structure of the book * A discussion of the controversy the book has caused |
| [The Queensland Brain Institute – Memory](https://qbi.uq.edu.au/brain-basics/memory) | This is a webpage that sits within The University of Queensland’s website. As a tertiary educational institution, the information on their website is reliable. | * A definition of memory and different types of memory * Information about the neurological and biological functions of memory * Information about declining memory and old age. |
|  |  |  |
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**Step 2 – consolidating your learning**

1. In the table below, summarise the main learnings about the text and about memory that you have gained as a result of the research you have conducted.

Table 28 – summary of learnings from research

|  |  |
| --- | --- |
| Focus of research | Summary of learnings |
| *The Giver* |  |
| Memory |  |

**Step 3 – identifying the usefulness of your research**

Using the sources that you have found, complete the following table by:

1. identifying sources in the first column that may be useful in support of your feature article
2. explaining how you may be able to link to them in support of your discussion.

You can add additional rows to the table as required.

Table 29 – usefulness of sources

|  |  |
| --- | --- |
| Useful source | Explanation of how it could be used |
| [Lois Lowry](http://loislowry.com/) | I can use the information provided about the text, or in the Newbery Award acceptance speech, to introduce the text and Lowry’s authorial purpose. |
| [The Queensland Brain Institute – Memory](https://qbi.uq.edu.au/brain-basics/memory) | I could use the language of the definitions to be more specific in my discussion of memories in relation to *The Giver*. For instance, I could use words like ‘semantic’ to describe the specific types of memories that The Giver is responsible for keeping and therefore nobody else has. |
|  |  |
|  |  |
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## Phase 4b, resource 5 – additional thematic representations

**Teacher note**: this resource contains suggestions for further contextual and thematic representations that could be explored through *The Giver*. You could choose to investigate 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 amongst groups of students. Consider using the strategies, resources and activities provided in the exploration of representations of memory to support your teaching of these representations.

Additional representations that could be investigated in *The Giver* include:

* utilitarianism and totalitarianism, through a focus on the way that the rules and structure of the society in The Giver are presented as promoting happiness and diminishing unhappiness and harm. This could include an exploration of the role and power of the Committee of Elders as representative of historical real-world totalitarian societies such as Nazi Germany or Soviet Russia.
* the science of eugenics, through a case study of Chapter 19 and the fate of the smaller twin baby. This could include research into the real-world science of eugenics and the ways it was weaponised, in particular against people of specific racial backgrounds and those with disability. The Guardian’s article [Where science meets fiction: the dark history of eugenics](https://www.theguardian.com/science/2022/jun/19/where-science-meets-fiction-the-dark-history-of-eugenics) could inspire conversation on the history of eugenics, particularly for high potential students.
* the nuclear family, through the family systems present in the text. This could include discussion around the novel’s paradoxical representation of a nuclear families who are not biologically related to each other. This could lead to a discussion of the initial idealism of and changing attitudes towards the nuclear family. This could also potentially lead to an exploration of government intervention into family structures across different social and historical contexts, such as China’s former one-child policy.
* aged care and euthanasia, through a focus on the House of the Old and process of ‘releasing’. This could include research into the Royal Commission into Aged Care Quality and Safety to compare the treatment of the elderly in both fictional and real worlds. Dependent on class and school context, this could include a discussion about the ethical dilemmas of euthanasia posed within the novel, particularly in consideration of Lowry’s father’s dementia diagnosis.
* teenage or youth rebellion, and the development of individual identity – through Jonas’s character development. This could include a framing of the novel as a bildungsroman and a discussion of how Lowry’s text, like many other young adult speculative fiction texts, combine genre conventions of the bildungsroman into their texts. Students could explore ideas of individual and youth agency and the power imbued in those who rebel against expectations.

## Phase 4b, resource 6 – persuasive versus discursive writing

The table below outlines some of the key similarities and differences in the language and structural features of discursive writing.

Table 30 – persuasive versus discursive writing

|  |  |  |
| --- | --- | --- |
| Feature | Persuasive writing | Discursive writing |
| Structure – introduction | The introduction’s purpose is to clearly communicate the thesis or argument of the text and to orient the reader with the arguments that will be explored through the rest of the piece of writing. | The introduction’s purpose is to introduce the topic being explored and to engage the reader intellectually. This may be done through an anecdote, or the posing of a provocative statement or question, for example. |
| Structure – body paragraphs | Body paragraphs have a clear and logical structure. They begin with a topic sentence, the middle of the paragraph contains examples and evidence, and they conclude with a final sentence that links directly back to the thesis. | There is no definitive structure required for body paragraphs. Their length can vary, and they should focus on a singular idea. The paragraphs should flow in a connected manner that takes the reader through a journey on which they explore the writer’s chosen topic in a logical fashion. |
| Structure – conclusion | The conclusion serves to restate and reinforce the main thesis and arguments explored throughout the introduction and body paragraphs. | The conclusion serves to leave the reader with a final thought or something to consider moving forward. |
| Language – formality | The language should be formal. Nominalisation is a key feature of persuasive writing. | The language will vary in formality dependent on the audience, purpose and context of the piece of writing. Colloquial and informal language may be appropriate. |
| Language – first or third person | Third person is recommended for persuasive writing to increase the formality. | Either first person or third person is suitable. First person can be used to authentically connect with and engage an audience. |
| Language – subjectivity and modality | High modality language should be used to strengthen the persuasiveness of arguments. Information should be presented objectively as fact- and evidence-based. | A variety of modalities can and should be used. Both objective and subjective language can and should be used to further the discussion of ideas. |
| Language – figurative and literal | Figurative language should be mostly avoided in persuasive writing. Language should be literal and direct. | Figurative language can and should be used in discursive writing to explore the ideas being discussed. |

# References

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