

This is an older resource which can provide ideas for teaching the Standards for student mastery using *The Giver*, but it is aligned to Ohio's Learning Standards before the 2017 revisions and Ohio's State Tests.

<p><b>Course/Grade</b>          Grade 7 Novel Unit <i>The Giver</i> (750L)</p>	<p><b>Text Type</b>          Argumentation (17 days)  <b>Portfolio Writing Prompt:</b> <i>After reading The Giver and other texts, write an argumentative essay that makes a claim regarding living in a utopian society where there is little or no choice. Is it worth giving up your choices to live in a perfect world? Explain the reasons for your position and support your position with evidence from the novel and other sources.</i></p>
<p><b>Common Core Writing: Text types, responding to reading, and research</b></p> <p>The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p>	
<p><b>Argumentation</b></p> <p>An argument is a reasoned, logical way of demonstrating that the writer's position, belief, or conclusion is valid. In English language arts, students make claims about the worth or meaning of a literary work or works. They defend their interpretations or judgments with evidence from the text(s) they are writing about. In history/social studies, students analyze evidence from multiple primary and secondary sources to advance a claim that is best supported by the evidence, and they argue for a historically or empirically situated interpretation. In science, students make claims in the form of statements or conclusions that answer questions or address problems. Using data in a scientifically acceptable form, students marshal evidence and draw on their understanding of scientific concepts to argue in support of their claims. Although young children are not able to produce fully developed logical arguments, they develop a variety of methods to extend and elaborate their work by providing examples, offering reasons for their assertions, and explaining cause and effect. These kinds of expository structures are steps on the road to argument. (CCSS, Appendix A, 23)</p>	
<p><b>Expectations for Learning</b></p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	

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**Strands: Topics**  
**Standard Statements**

**Reading for Literature: Key Ideas and Details**

**RL.7.1** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.7.2** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**RL.7.3** Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

**Reading for Literature: Craft and Structure**

**RL.7.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

**RL.7.6** Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

**Reading for Literature: Integration of Knowledge and Ideas**

**RL.7.7** Compare and contrast a written story, drama or poem to its audio, filmed, staged or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

**Reading for Literature: Range of Reading and Level of Text Complexity**

**RL.7.10** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**Writing: Text Types and Purposes**

**W.7.1** Write arguments to support claims with clear reasons and relevant evidence.

- a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
- b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- d. Establish and maintain a formal style.
- e. Provide a concluding statement or section that follows and supports the argument presented.

**Writing: Production and Distribution of Writing**

**W.7.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.7.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, or trying a new approach, focusing on how well purpose and audience has been addressed.

**W.7.6** Use technology, including the internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

**Writing: Research to Build and Present Knowledge**

**W.7.8** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

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**W.7.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grade 7 Reading standards* to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).

**Speaking and Listening: Comprehension and Collaboration**

**SL.7.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts and issues*, building on others’ ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- d. Acknowledge new information expressed by others and, when warranted, modify their own views.

**SL.7.2** Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

**SL.7.3** Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

**Speaking and Listening: Presentation of Knowledge and Ideas**

**SL.7.4** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details and examples; use appropriate eye contact, adequate volume and clear pronunciation.

**SL.7.5** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

**SL.7.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**Language: Conventions of Standard English**

**L.7.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.7.2** Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.

**Language: Knowledge of Language**

**L.7.3** Use knowledge of language and its conventions when writing, speaking, reading or listening.

**Language: Vocabulary Acquisition and Use**

**L.7.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content* choosing flexibly from a range of strategies

- a. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

**L.7.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
- b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

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c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined, respectful, polite, diplomatic, condescending*).

**L.7.6** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Instructional Strategies**

**Novel Vocabulary:** rasping, palpable, ruffled, distraught, adequate, transgression, awed, beckoning, chastisement, unsettling, petulantly, remorse, nondescript, conviction, solemn, cloud, serene, indulgently, reprieve, infringed, integrity, mercy, exemption, unnerving, prohibition, hastily, requisition, steeled, reeled, conspicuous, torrent, tentatively, obsolete, conveyance, unwieldy, admonition, sinuous, anguish, indifferent, forsaken, assuage, spasm, excruciating, distended, imploring, exasperated, self-possessed, luminous, rueful

**Day 1**

- Discuss “What is Utopia?” Using the resources provided, discuss Utopia and a Utopian Society. What are the benefits and the pitfalls of this type of society? Look at websites of real and imagined utopian societies: [Utopian community Twin Oaks webpage](#) [Utopian community Victory City webpage](#). Also use these resources: [Definition of Utopia](#) and [Utopian Philosophy](#) to help students learn about utopia.
- In small groups, students will create a list of characteristics of a utopia. Use **Student Handout: Characteristics of a Utopian Society (appendix 1)**. Students should keep these handouts to reference as they write their argumentative essay.
- Once students have completed their lists, have them transfer the information to chart paper to hang about the room. Students will walk around the room to observe other groups’ ideas of a utopian society (Gallery Walk). They will add checkmarks to the characteristics they agree with. When all are finished, look over the lists for the characteristics with the most checkmarks. Keep these for use in Day 5.
- Introduce the novel *The Giver* by Lois Lowry. Look at the cover illustration, the back cover and the dedication, “For all the children to whom we entrust the future”. Discuss what this might mean.
- **Exit Ticket/Formative Assessment:** What is a utopian society?

**Day 2**

- Read Chapters 1 and 2 of *The Giver* (1-19). This can be done as a whole class read aloud, paired reading, silent reading, or any other effective method.
- There will be a close reading on the opening paragraphs of the novel.
- Give students copies of **Student Handout: Close Reading #1 (appendix 2)** so students can annotate. If you prefer, students can use post-it notes in the text instead.
- Students will reread the text in question (1-3) and annotate as they read.
- Teacher or proficient student will now read the text in question as students follow along to further annotate.
- In cooperative groups, students will answer text-dependent questions. Each question will be asked separately, so the groups can discuss and come to consensus on this question before sharing with the class. After the class shares, the next question should be asked. The questions can be typed into SmartBoard or on an overhead so that one question can be revealed at a time.
- The last text-dependent question is a **formative assessment** for students to demonstrate their learning. It can be an individual written response, an oral response, or a group response.

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Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
<p>It was almost December, and Jonas was beginning to be frightened. No. Wrong word, Jonas thought. Frightened meant that deep sickening feeling of something terrible about to happen. Frightened was the way he had felt a year ago when an unidentified aircraft had overflown the community twice. He had seen it both times. <b>Squinting</b> toward the sky, he had seen the sleek jet, almost a blur at its high speed, go past, and a second later heard the blast of sound that followed. Then one more time, a moment later, from the opposite direction, the same plane. <b>(Q1)</b></p> <p>At first, he had been only fascinated. He had never seen aircraft so close, for it was against the rules for Pilots to fly over the community. Occasionally, when supplies were delivered by cargo planes to the landing field across the river, the children rode their bicycles to the riverbank and watched, <b>intrigued</b>, the unloading and then the takeoff directed to the west, always away from the community. <b>(Q2)</b></p> <p>But the aircraft a year ago had been different. It was not a <b>squat</b>, fat-bellied cargo plane but a needle-nosed single-pilot jet. Jonas, looking around anxiously, had seen others—adults as well as children—stop what they were doing and wait, confused, for an explanation of the frightening event.</p> <p>Then all of the citizens had been ordered to go into the nearest building and stay there. IMMEDIATELY, the <b>rasping</b> voice through the speakers had said. LEAVE YOUR BICYCLES WHERE THEY ARE.</p> <p>Instantly, obediently, Jonas had dropped his bike on its side on the path behind his family’s <b>dwelling</b>. He had run indoors and stayed there, alone. His parents were both at work, and his little sister, Lily, was at the Childcare Center where she spent her after-school hours. <b>(Q3)</b></p> <p>Looking through the front window, he had seen no people: none of the busy afternoon crew of Street Cleaners, Landscape Workers, and Food Delivery people who usually <b>populated</b> the community at that time of day. He saw only the abandoned bikes here and there on their sides; an upturned wheel on one was still revolving slowly.</p> <p>He had been frightened then. The sense of his own community silent, waiting, had made his stomach <b>churn</b>. He had trembled. <b>(Q4)</b></p>	<p><b>squinting</b>: straining your eyes to see</p> <p><b>intrigued</b>: fascinated; very interested</p> <p><b>squat</b>: short and thick</p> <p><b>rasping</b>: hoarse and grating</p> <p><b>dwelling</b>: home; house</p> <p><b>populated</b>: occupied</p> <p><b>churn</b>: turn in fear</p>	<p><b>(Q1)</b> Why did the author choose to start the novel with this sentence, “It was almost December, and Jonas was beginning to be frightened”? What information does that give us? What mood does that sentence create?</p> <p><b>(Q2)</b> What was Jonas’s first reaction to the plane? Why did he feel that way? Use evidence from the text to support your response.</p> <p><b>(Q3)</b> Instead of using the word “home,” the author chooses to use the word “dwelling” to refer to where Jonas lives. What is the difference in connotation between the two words?</p> <p><b>(Q4)</b> How does the author create a feeling of terror? What actions take place to create this feeling? What images does Jonas see that frighten him? What specific words are used that create that mood?</p>

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<p>But it had been nothing. Within minutes, the speakers had crackled again, and the voice, reassuring now and less urgent, had explained that a Pilot-in-Training had misread his <b>navigational</b> instructions and made a wrong turn. Desperately the Pilot had been trying to make his way back before his error was noticed.</p> <p>NEEDLESS TO SAY, HE WILL BE RELEASED, the voice had said, followed by silence. There was an <b>ironic</b> tone to that final message, as if the Speaker found it amusing; and Jonas had smiled a little, though he knew what a <b>grim</b> statement it had been. For a contributing citizen to be released from the community was a final decision, a terrible punishment, an overwhelming statement of failure. <b>(Q5, Q6)</b></p>	<p><b>navigational:</b> directional</p> <p><b>ironic:</b> sarcastic  <b>grim:</b> unattractive; foreboding</p>	<p><b>(Q5)</b> “NEEDLESS TO SAY, HE WILL BE RELEASED.” What can you infer is meant by that statement? Use textual evidence to support your inference.</p> <p><b>(Q6)</b> What have we learned about Jonas’s society by the episode with the airplane? What differences are there in Jonas’s world from what we experience when we see an airplane overhead? What might the airplane symbolize in this selection?</p>
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- **Exit Ticket:** Explain one way that Jonas’s world is different from ours. Use textual evidence to support your response.

**Day 3**

- Distribute the **Student Handout: Vocabulary Cards (appendix 3)**. Model how to complete the cards by selecting *chastise* from the first paragraph of Chapter 3 (20) and identifying a synonym (reprimand; rebuke) and antonym (compliment). Students will complete the other four words for the Vocabulary Cards as they read Chapters 3 and 4. Students may use reference books if necessary.
- Read Chapters 3 and 4 (20-33) as whole class, small groups, paired reading or individual silent reading.
- After reading, students will share completed vocabulary cards. Students who have the same selected word will stand as the student reads the synonym and antonym, and they will add their synonyms and antonyms for that word.
- **Exit Ticket:** Choose one word you selected from your vocabulary card and define it in your own words.

**Day 4**

- Read Chapters 5 and 6 (34-49). Discuss the various ceremonies, from the Naming to the Elevens. Do the ceremonies seem appropriate for each age level? Why or why not?
- Using **Teacher Handout: Assignment Day (appendix 4-6)**, cut assignments into strips. Each student will draw an assignment from an envelope or paper bag. Discuss how students feel about their assignments. Students will answer the questions on **Student Handout: Your Job Assignment (appendix 7)**. Class discussion: Is it “fair” to assign jobs to 12-year-olds? Why or why not?
- **Exit Ticket:** What is a “replacement child”? Describe the naming of the replacement child. What does this ceremony show us about how the community views death, loss, and memory?

**Day 5**

- Using the completed chart papers from Day 1, review the characteristics of a utopian society. Use **Student Handout: Utopian Society- Is it**

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**the Answer? (appendix 8).** Explain the prompt for the portfolio writing assignment this quarter: *After reading The Giver and other texts, write an argumentative essay that makes a claim regarding living in a utopian society where there is little or no choice. Is it worth giving up your choices to live in a perfect world? Explain the reasons for your position and support your position with evidence from the novel and other sources.* Give each student a copy of the argumentation rubric from the introduction to Middle School Writing Curriculum Guide on the CCS curriculum guide website.

- Divide students into groups to complete **Student Handout: Venn Diagram (appendix 9)** and discuss answers. Compile one chart as a class when groups are finished working. Keep the Venn Diagrams to reference when writing the argumentative essays.
- Read Chapters 7 and 8 (50-64).
- **Exit Ticket/Formative Assessment:** According to the text, what are three of the qualities Jonas must possess to become a Receiver-in-Training? Why are those qualities important for this job?

**Day 6**

- Read Chapters 9 and 10 (65-79).
- Closely read the selection below (pp. 77-78), following the close reading procedures detailed on Day 2. Use **Student Handout: Close Reading #2 (appendix 10-11)** or sticky-notes in the book to annotate the passage.
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Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
<p>The man sighed, seeming to put his thoughts in order. Then he spoke again. “Simply stated,” he said, “although it’s not really simple at all, my job is to <b>transmit</b> to you all the memories I have within me. Memories of the past.”</p> <p>“Sir,” Jonas said tentatively, “I would be very interested to hear the story of your life, and to listen to your memories.”</p> <p>“I apologize for interrupting,” he added quickly.</p> <p>The man waved his hand impatiently. “No apologies in this room. We haven’t time.”</p> <p>“Well,” Jonas went on, uncomfortably aware that he might be interrupting again, “I am really interested, I don’t mean that I’m not. But I don’t exactly understand why it’s so important. I could do some adult job in the community, and in my recreation time I could come and listen to the stories from your childhood. I’d like that. Actually,” he added, “I’ve done that already, in the House of the Old. The Old like to tell about their childhoods and it’s always fun to listen.” <b>(Q1)</b></p> <p>The man shook his head. “No, no,” he said. “I’m not being clear. It’s not my past, not my childhood that I must transmit to you.”</p>	<p><b>transmit:</b> send</p>	<p><b>(Q1)</b> The man tells Jonas that his job is to “transmit to you all the memories I have within me. Memories of the past.”</p> <p>What does Jonas think the man means by this statement? Use textual evidence to support your response.</p>

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<p>He leaned back, resting his head against the back of the <b>upholstered</b> chair. “It’s the memories of the whole world,” he said with a sigh. “Before you, before me, before the previous Receiver, and generations before him.”</p> <p>Jonas frowned. “The whole world?” he asked. “I don’t understand. Do you mean not just us? Not just the community? Do you mean Elsewhere, too?” He tried, in his mind, to grasp the <b>concept</b>. “I’m sorry, sir. I don’t understand exactly. Maybe I’m not smart enough. I don’t know what you mean when you say ‘the whole world’ or ‘generations before him.’ I thought there was only us. I thought there was only now.” <b>(Q2)</b></p> <p>“There’s much more. There’s all that goes beyond—all that is Elsewhere—and all that goes back, and back, and back. I received all of those, when I was selected. And here in this room, all alone, I re-experience them again and again. It is how wisdom comes. And how we shape our future.” <b>(Q3)</b></p> <p>He rested for a moment, breathing deeply. “I am so <i>weighted</i> with them,” he said. <b>(Q4)</b></p> <p>Jonas felt a terrible concern for the man, suddenly.</p> <p>“It’s as if…” The man paused, seeming to search his mind for the right words of description. “It’s like going downhill through deep snow on a sled,” he said, finally. “At first it’s <b>exhilarating</b>: the speed; the sharp, clear air; but then the snow accumulates, builds up on the runners, and you slow, you have to push hard to keep going, and – ”</p> <p>He shook his head suddenly, and peered at Jonas. “That meant nothing to you, did it?” he asked.</p> <p>Jonas was confused. “I didn’t understand it, sir.”</p> <p>“Of course you didn’t. You don’t know what snow is, do you?”</p> <p>Jonas shook his head.</p> <p>“Or a sled? Runners?”</p>	<p><b>upholstered</b>: covered in fabric</p> <p><b>concept</b>: idea; thought</p> <p><b>exhilarating</b>: exciting</p>	<p><b>(Q2)</b> Jonas says, “I thought there was only us. I thought there was always now.”</p> <p>What does that quote tell us about Jonas’s schooling? What subject(s) are missing?</p> <p><b>(Q3)</b> Why is Elsewhere capitalized here? What impression is this intended to give to the reader?</p> <p><b>(Q4)</b> What does The Receiver mean by the phrase, “I am so <i>weighted</i> with them?”</p>
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<p>“No, sir,” Jonas said.  “Downhill? The term means nothing to you?”</p> <p>“Nothing, sir.”</p> <p>“Well, it’s a place to start. I’d been wondering how to begin.” (Q5, Q6)</p>		<p>(Q5) Identify the simile that the man uses to explain holding the memories and explain what it means. Why does Jonas struggle with understanding this simile?</p> <p>(Q6) According to the man, it is important for someone to keep the memories. There are two reasons he gives. Select one, and explain how it applies to our study of history today.</p>
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**Exit Ticket:** Why was Jonas so astonished when the man turned off the speaker? What does that say about the man’s position of importance in the community?

**Day 7**

- Read Chapters 11-12 (80-96).
- Divide the class into six small groups. Assign each group a different discussion question below:
  1. Explain why Jonas knows nothing of snow or sunshine. What has the community done about weather? Explain using textual evidence.
  2. Make a list of the words the author uses to describe snow. Now look at the descriptive words for sunshine. Why did the author use more words to describe the snow than sunshine? What does that say about Jonas’s training?
  3. Jonas says the man has great power. The man corrects him with saying he has great honor. What is the difference between the two words? What does this mean for Jonas’s new position?
  4. What is “Seeing Beyond”? List the items Jonas sees that lets him know he is experiencing this.
  5. Examine how the author explains what color is. Why is that such a difficult concept to explain?
  6. On p. 95, The Giver says, “We gained control of many things. But we had to let go of others.” What does he mean by this? Use textual evidence to give examples of some things in which they gained control and some which they let go.
- After 5-6 minutes of group discussions, groups will share their responses with the whole class.
- **Exit Ticket:** Why did the man tell Jonas to call him The Giver? Explain what that title means in context of the novel.

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**Day 8**

- Read Chapter 13 (97-107).
- Informal Debate: Using the two phrases below, students will choose a side to argue whether the phrases justify the way the communities run in the novel. They will pair with a student with an opposing viewpoint to debate the phrases.
  - Jonas said, “We really have to protect people from wrong choices.” (99)
  - The Giver said, “Life here is so orderly, so predictable--so painless.” (103)
- After the discussions, the students will vote if they agree or disagree. Do these statements defend or justify the society in the novel?
- Review the definitions of connotation and denotation and provide examples. Distribute **Student Handout: Connotation and *The Giver* (appendix 12)**. Complete independently or in small groups.
- **Exit Ticket:** The Giver explains why the community requires a Receiver. What happened 10 years ago to remind the Elders that it was necessary to always have a Receiver? Why was there chaos?

**Day 9**

- Students will read other examples of a utopian society to use as research for their argumentative essay.
- Short story choices: [Harrison Bergeron](#) by Kurt Vonnegut Jr., [The Lottery](#) by Shirley Jackson, [There Will Come Soft Rains audio reading](#) by Ray Bradbury (read by Burgess Meredith) or any other short story containing a utopian/dystopian society.
- Students will read one of the two poems **Student Handout: Utopian Poems (appendix 13-14)**.
- Students will write down characteristics of the utopian/dystopian societies presented in the story and poem. Are they positive or negative characteristics? Use **Student Handout: More Characteristics of Utopian Societies (appendix 15)**. This handout and the similar handout from Day 1 will be used as reference material for their argumentative essays.

**Day 10**

- Read Chapters 14 and 15 (108-120).
- Discuss the various types of pain Jonas feels. The Giver tells Jonas that the pain gives them wisdom. Discuss the example of wisdom he gained from hunger. Use other examples of pain and discuss what type of wisdom might come from each. Touch upon how Jonas experiences “war.”
- Distribute **Student Handout: Word Analogies (appendix 16)** and review the meaning of an analogy. Guide students in completing word analogies.
- In partners or small groups, complete **Student Handout: Analogies from *The Giver* (appendix 17-18)**.
- **Formative Assessment:** Analogies from *The Giver*.
- **Exit Ticket:** How did Jonas quiet the newchild Gabriel? Why did this ability frighten Jonas?

**Day 11**

- Read Chapters 16 and 17 (121-138).
- Explain that students will be creating their own questions for Chapters 16 and 17. The students will work in pre-assigned small groups to

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write five text-dependent short-answer questions.

- Once all groups have written their questions, they will exchange questions with another group and answer those questions. The questions will then be returned to the original group for grading. Groups will then review their graded papers.
- Distribute **Student Handout: Point of View (appendix 19-20)** and review point of view as a class. Then students will work in pairs to figure out the specific point of view used in *The Giver*.
- **Exit Ticket:** Which specific point of view is used in *The Giver*? Why do you think the author used this viewpoint?

**Day 12**

- Read Chapters 18 and 19 (139-151).
- Close read the selected passage from Chapter 19 (148-151) following the close reading procedures detailed on Day 2. Use **Student Handout: Close Reading #3 (appendix 21-22)** or sticky-notes in the book to annotate the passage.

Teacher or proficient student reads aloud as students follow along	Vocabulary	Text-dependent questions
<p>He heard his father laugh. “Good,” his father said to the woman. “I thought for a moment that they might both be exactly the same. <i>Then we’d have a problem. But this one</i>”—he handed one, after rewrapping it, to his assistant—“is six pounds even. So you can clean him up and dress him and take him over to the Center.”</p> <p>The woman took the newchild and left through the door she had entered.</p> <p>Jonas watched as his father bent over the squirming newchild on the bed. “And you, little guy, you’re only five pounds ten ounces. <i>A shrimp!</i>” (Q1)</p> <p>“That’s the special voice he uses with Gabriel,” Jonas remarked, smiling.</p> <p>“Watch,” The Giver said.</p> <p>“Now he cleans him up and makes him comfy,” Jonas told him. “He told me.”</p> <p>“Be quiet, Jonas,” The Giver commanded in a strange voice. “Watch.” (Q2)</p> <p>Obediently Jonas concentrated on the screen, waiting for what would happen next. He was especially curious about the ceremony part.</p> <p>His father turned and opened the cupboard. He took out a <b>syringe</b> and a small bottle. Very carefully he inserted the needle into the bottle and began to fill the syringe with a clear liquid.</p>	<p><b>syringe:</b> hypodermic needle</p>	<p>(Q1) How did his father choose which twin to keep and which to send to the Center? Use textual evidence to support your response.</p> <p>(Q2) The Giver acts strangely and short with Jonas in this passage. What would motivate him to act so unkindly? What does he know that Jonas does not yet know at this point?</p>

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<p>Jonas <b>winc</b>ed sympathetically. He had forgotten that newchildren had to get shots. He hated shots himself, though he knew that they were necessary.</p> <p>To his surprise, his father began very carefully to direct the needle into the top of the newchild’s forehead, <b>puncturing</b> the place where the fragile skin pulsed. The newborn squirmed, and wailed faintly.</p> <p>“Why’s he – ”</p> <p>“Shhh,” The Giver said sharply.</p> <p>His father was talking, and Jonas realized that he was hearing the answer to the question he had started to ask. Still in the special voice, his father was saying, “I know, I know. It hurts, little guy. But I have to use a vein, and the veins in your arms are still too teeny-weeny.”</p> <p>He pushed the plunger very slowly, injecting the liquid into the scalp vein until the syringe was empty.</p> <p>“All done. That wasn’t so bad, was it?” Jonas heard his father say cheerfully. He turned aside and dropped the syringe into a waste <b>receptacle</b>.</p> <p>Now he cleans him up and makes him comfy, Jonas said to himself, aware that The Giver didn’t want to talk during the little ceremony. <b>(Q3)</b></p> <p>As he continued to watch, the newchild, no longer crying, moved his arms and legs in a jerking motion. Then he went limp. His head fell to the side, his eyes half open. Then he was still.</p> <p>With an odd, shocked feeling, Jonas recognized the <b>gestures</b> and posture and expression. They were familiar. He had seen them before. But he couldn’t remember where.</p> <p>Jonas stared at the screen, waiting for something to happen. But nothing did. The little twin lay motionless. His father was putting things away. Folding the blanket. Closing the cupboard.</p> <p>Once again, as he had on the playing field, he felt the choking sensation. Once again he</p>	<p><b>winc</b>ed: shuddered; flinched</p> <p><b>puncturing</b>: piercing; penetrating</p> <p><b>receptacle</b>: container</p> <p><b>gestures</b>: motions</p>	<p><b>(Q3)</b> “Now he cleans him up and makes him comfy, Jonas said to himself, aware that The Giver didn’t want to talk during the little ceremony.”</p> <p>Find textual evidence to understand why Jonas would still think that his father is now going to clean the newchild, even after he has injected the newborn.</p> <p><b>(Q4)</b> Describe the memory that Jonas recalled in this passage. What happened</p>
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<p>saw the face of the light-haired, bloodied soldier as life left his eyes. The memory came back. <b>(Q4)</b></p> <p><i>He killed it! My father killed it!</i> Jonas said to himself, stunned at what he was realizing. He continued to stare at the screen numbly.</p> <p>His father tidied the room. Then he picked up a small carton that lay waiting on the floor, set it on the bed, and lifted the limp body into it. He placed the lid on tightly.</p> <p>He picked up the carton and carried it to the other side of the room. He opened a small door in the wall; Jonas could see darkness behind the door. It seemed to be the same sort of <b>chute</b> into which trash was deposited at school.</p> <p>His father loaded the carton containing the body into the chute and gave it a shove. “Bye-bye, little guy,” Jonas heard his father say before he left the room. Then the screen went blank. <b>(Q5)</b></p>	<p><b>chute:</b> shaft</p>	<p>in the memory? Why did it disturb Jonas? What did he now realize about his father’s actions?</p> <p><b>(Q5)</b> What was the mood of Jonas’s father during this passage? List words from the passage that demonstrate his emotions. Then explain why his father most likely felt that way.</p>
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- Discuss with students if knowing what really happens during a release changes their feelings about a utopian society.
- Students will create a T-chart listing the pros and cons of utopian societies, using their two characteristics notes (from Days 1 and 9), the Venn diagram from Day 5, and their knowledge of *The Giver*. Students should be reminded of the essay prompt and begin to choose a position regarding utopian societies.
- **Exit Ticket:** Do you believe living in a utopian society is worth giving up your choices? Why or why not?

**Day 13**

- Read Chapter 20 (152-162).
- Discuss why Jonas does not want to return home, music (hearing-beyond), and the plan Jonas and The Giver devise. How would the successful implementation of the plan affect the community?
- **Portfolio Writing:** Discuss the elements of argumentative writing (claim-data-warrant-counterclaim-rebuttal). Use **Student Handout: Argumentation Elements (appendix 23)**.
- Students will use all their notes (T-chart, characteristics, Venn diagram and any other notes) to fill in the organizational chart for their argumentative essay. **Student Handout: Argumentative Essay Graphic Organizer (appendix 24)**.
- **Exit Ticket:** Do you think Jonas is wise to want to leave? Why or why not? Explain, using textual evidence.

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**Day 14**

- Read Chapters 21, 22, and 23 (163-179).
- Discuss the ending of the novel, either small group or whole group. Include the following questions in your discussion:
  - What happened that caused a change in plans?
  - List the changes Jonas made to the plan.
  - Why was Jonas afraid of the planes circling overhead?
  - How did Jonas initially manage to keep himself and Gabriel warm?
  - Jonas rode his bike to escape from the community. When and why did he switch to a sled?
  - What is your interpretation of what happened to Jonas and Gabe at the end of the novel? Use textual evidence to support your ideas.
  - Why do you think the author wrote this type of an ending?
- **Portfolio Writing:** Using all the notes and organizational chart from Day 13, write a rough draft of the argumentative essay.

**Day 15**

- Discuss theme in *The Giver*. Themes include: the importance of memories, the importance of the individual, the importance of choice, the importance of feelings and emotions, and the relationship between pain and pleasure. Other themes could include importance of extended family and coming of age rituals. Students will vote on which theme appears to be the strongest (has the most evidence in the text).
- Discuss symbolism in *The Giver*. Symbols include: the color red (especially in the apple), the sled, Gabriel, light eyes, and the river.
- Students will choose one of the above symbols or one of their own choosing. Using **Student Handout: Symbolism in *The Giver* (appendix 25)**, students will prepare an informal presentation of their symbol for Day 17.
- **Portfolio Writing:** Students will peer edit the rough draft of their argumentative essay with a partner.

**Day 16**

- **Portfolio Writing:** Students will revise the rough draft of their argumentative essay and begin to write the final copy.
- Students will continue to work on their symbolism presentation.
- **Exit Ticket:** Which symbol have you chosen to present? Why did you choose that symbol from *The Giver*?

**Day 17**

- **Portfolio Writing:** Students will complete writing the final copy of their argumentative essay.
- **Student Presentation Day:** Students will present their symbol to the class.
- **Formative Assessment:** Argumentative Essay and Symbol Presentation
- **Exit Ticket:** Would you recommend *The Giver* for others your age to read? Why or why not?

**Instructional Resources**

- Class set of *The Giver*
- Argumentative Writing Rubric found in the introduction to the Writing Curriculum Guide
- [Utopian community Twin Oaks webpage](#)

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<ul style="list-style-type: none"> <li>• <a href="#">Utopian community Victory City webpage</a></li> <li>• <a href="#">Definition of Utopia</a></li> <li>• <a href="#">Utopian Philosophy</a></li> <li>• <a href="#">Study Guide for The Giver</a> contains chapter-by-chapter summaries, test questions, and more</li> <li>• <a href="#">Harrison Bergeron</a></li> <li>• <a href="#">The Lottery</a></li> <li>• <a href="#">There Will Come Soft Rains audio reading</a></li> <li>• <a href="#">SMART board novel unit</a> after reading the novel for review</li> </ul>		
<p><b>Integration of Knowledge and Ideas (Strategies for Diverse Learners)</b></p> <ul style="list-style-type: none"> <li>• Audio version of <i>The Giver</i> (available at Columbus Metropolitan Library)</li> <li>• Choice of short story and poem for comparison with <i>The Giver</i></li> <li>• <i>Lima Beans Would Be Illegal</i> by Robert Bender picture book available at Columbus Metropolitan Library</li> </ul> <p><i>Pearson eBook Professional Development Guidebook</i></p> <ul style="list-style-type: none"> <li>• Possible Sentences p. 18</li> <li>• List-Group-Label p.21</li> <li>• Idea Wave p. 24</li> <li>• Interpretation Chart p. 57</li> </ul>		
<p><b>Professional Articles</b></p> <p><i>Pearson eBook Professional Development Articles</i></p> <ul style="list-style-type: none"> <li>• “Editing Is Important” by Jeff Anderson</li> <li>• “Reaching All Students” by Maria Balderrama</li> <li>• “Teaching Vocabulary” by Sharon Vaughn</li> <li>• <a href="#">Teaching Argument for Critical Thinking and Writing</a> from NCTE- includes Toulmin’s Theory of Argument model</li> <li>• <a href="#">Teaching Argumentation</a> from Dartmouth Writing</li> <li>• <a href="#">Writing to Read</a> from Carnegie Institute</li> </ul>		
<p><b>English Language Arts Connections</b></p>		
<p><b>Reading</b></p>	<p><b>Language</b></p>	<p><b>Speaking and Listening</b></p>
<p>Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p>	<p>Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary.</p>	<p>Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p>

# Appendix



# Characteristics of a Utopian Society

What would a utopian society look like? What kind of government? What kind of education or housing would it have? After viewing some examples of utopian societies, create your own. With your group, describe the characteristics of each of the following areas. Keep in mind that people have to eat, sleep somewhere, be protected, and receive an education. How would these services be provided?

Services received	Questions to consider	Your information
Government	<ul style="list-style-type: none"> <li>• Who will govern?</li> <li>• How will they be chosen?</li> <li>• How long will they govern?</li> <li>• What powers will they have?</li> </ul>	
Housing	<ul style="list-style-type: none"> <li>• What types of housing will be available?</li> <li>• Who will pay for it?</li> <li>• Will all housing be equal? If not, how will you decide who lives where?</li> </ul>	
Food Production	<ul style="list-style-type: none"> <li>• Who will be responsible for growing/raising the food?</li> <li>• Will any type of automation be used?</li> </ul>	
Transportation	<ul style="list-style-type: none"> <li>• Will public transportation be offered?</li> <li>• Who will pay for it?</li> <li>• Will people have their own transportation?</li> </ul>	
Education	<ul style="list-style-type: none"> <li>• Will everyone be educated? Until what age?</li> <li>• What about college? Who will pay teachers' salaries?</li> </ul>	
Other	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	

# Close Reading #1 (pp. 1-3)

from *The Giver* by Lois Lowry

It was almost December, and Jonas was beginning to be frightened. No. Wrong word, Jonas thought. Frightened meant that deep sickening feeling of something terrible about to happen. Frightened was the way he had felt a year ago when an unidentified aircraft had overflown the community twice. He had seen it both times. Squinting toward the sky, he had seen the sleek jet, almost a blur at its high speed, go past, and a second later heard the blast of sound that followed. Then one more time, a moment later, from the opposite direction, the same plane.

At first, he had been only fascinated. He had never seen aircraft so close, for it was against the rules for Pilots to fly over the community. Occasionally, when supplies were delivered by cargo planes to the landing field across the river, the children rode their bicycles to the riverbank and watched, intrigued, the unloading and then the takeoff directed to the west, always away from the community.

But the aircraft a year ago had been different. It was not a squat, fat-bellied cargo plane but a needle-nosed single-pilot jet. Jonas, looking around anxiously, had seen others—adults as well as children—stop what they were doing and wait, confused, for an explanation of the frightening event.

Then all of the citizens had been ordered to go into the nearest building and stay there. IMMEDIATELY, the rasping voice through the speakers had said. LEAVE YOUR BICYCLES WHERE THEY ARE.

Instantly, obediently, Jonas had dropped his bike on its side on the path behind his family's dwelling. He had run indoors and stayed there, alone. His parents were both at work, and his little sister, Lily, was at the Childcare Center where she spent her after-school hours.

Looking through the front window, he had seen no people: none of the busy afternoon crew of Street Cleaners, Landscape Workers, and Food Delivery people who usually populated the community at that time of day. He saw only the abandoned bikes here and there on their sides; an upturned wheel on one was still revolving slowly.

He had been frightened then. The sense of his own community silent, waiting, had made his stomach churn. He had trembled.

But it had been nothing. Within minutes, the speakers had crackled again, and the voice, reassuring now and less urgent, had explained that a Pilot-in-Training had misread his navigational instructions and made a wrong turn. Desperately the Pilot had been trying to make his way back before his error was noticed.

NEEDLESS TO SAY, HE WILL BE RELEASED, the voice had said, followed by silence. There was an ironic tone to that final message, as if the Speaker found it amusing; and Jonas had smiled a little, though he knew what a grim statement it had been. For a contributing citizen to be released from the community was a final decision, a terrible punishment, an overwhelming statement of failure.

**Chapters:**

\_\_\_\_\_ -- \_\_\_\_\_

NAME \_\_\_\_\_

***The Giver*—VOCABULARY CARDS**



\_\_\_\_\_

**Your definition:**

**Synonym:**

**Antonym:**

\_\_\_\_\_

**Your definition:**

**Synonym:**

**Antonym:**



\_\_\_\_\_

**Your definition:**

**Synonym:**

**Antonym:**



\_\_\_\_\_

**Your definition:**

**Synonym:**

**Antonym:**

\_\_\_\_\_

**Your definition:**

**Synonym:**

**Antonym:**

# Assignment Day

**Directions:** Cut the squares below and place them in either an envelope or a paper bag. Have each student draw one of the squares for the "Assignment Day" activity.

**Fish Hatchery Attendant**

**Instructor of Sixes**

**Director of Recreation**

**Receiver of Memory**

**Nurturer**

**Pipeworks Laborer**

**Trash Sifter**

**Mold Scraper**

**Building Repair Assistant**

**Doctor's Assistant**

**Street-sweeper**

**Cart-puller**

**Messenger**

**Food Delivery Laborer**

**Electrician's Helper**

**Law and Justice**

**Instructor of Threes**

**Chief Elder**

**Mender**

**Greenhouse Helper**

**General Laborer**

**Rehabilitation Director**

**Sanitation Worker**

**Pilot**

**Engineer**

Name\_\_\_\_\_

## **Your Job Assignment**

Jonas and his peers are assigned jobs. For this assignment, you will be given a strip of paper with a particular job on it. This is what you must train to be; you have NO choice. Answer the following about your "assignment".

1. What is your job?\_\_\_\_\_

2. How do you feel about your "assignment"?

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3. Do you think this job is appropriate for you? Explain how your talents and abilities would help you perform this job.

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4. What would be the worst thing about having this job?

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5. What would be the best thing about having this job?

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6. On the back of this paper, answer the following question:  
How do you feel about having your job chosen for you? (50 word minimum)

## Utopian Society - Is it the Answer?



The Giver shows a society that is very different from ours. Jonas's world is perfect. There is no war, fear, or pain. Everything is controlled; the everyday decisions that we make are not available. They do not get to decide what they wear, eat or even where they work. Every person is assigned a role in the Community based upon their talents. Would living in such a society make things easier? We wouldn't have crime or poverty. Is it worth giving up our choices for a perfect world?

Complete the Venn diagram on the following page comparing our society to the one in *The Giver*.

Portfolio Writing Prompt: *After reading The Giver and other texts, write an argumentative essay that makes a claim regarding living in a utopian society where there is little or no choice. Is it worth giving up your choices to live in a perfect world? Explain the reasons for your position and support your position with evidence from the novel and other sources.*



My Community

Jonas's Community

Both Communities



After reading Chapter 6, complete a Venn Diagram illustrating the similarities and differences between your community and Jonas's community.

## Close Reading #2 (pp. 77-78)

from *The Giver* by Lois Lowry

The man sighed, seeming to put his thoughts in order. Then he spoke again. “Simply stated,” he said, “although it’s not really simple at all, my job is to transmit to you all the memories I have within me. Memories of the past.”

“Sir,” Jonas said tentatively, “I would be very interested to hear the story of your life, and to listen to your memories.”

“I apologize for interrupting,” he added quickly.

The man waved his hand impatiently. “No apologies in this room. We haven’t time.”

“Well,” Jonas went on, uncomfortably aware that he might be interrupting again, “I am really interested, I don’t mean that I’m not. But I don’t exactly understand why it’s so important. I could do some adult job in the community, and in my recreation time I could come and listen to the stories from your childhood. I’d like that. Actually,” he added, “I’ve done that already, in the House of the Old. The Old like to tell about their childhoods and it’s always fun to listen.”

The man shook his head. “No, no,” he said. “I’m not being clear. It’s not my past, not my childhood that I must transmit to you.”

He leaned back, resting his head against the back of the upholstered chair. “It’s the memories of the whole world,” he said with a sigh. “Before you, before me, before the previous Receiver, and generations before him.”

Jonas frowned. “The whole world?” he asked. “I don’t understand. Do you mean not just us? Not just the community? Do you mean Elsewhere, too?” He tried, in his mind, to grasp the concept. “I’m sorry, sir. I don’t understand exactly. Maybe I’m not smart enough. I don’t know what you mean when you say ‘the whole world’ or ‘generations before him.’ I thought there was only us. I thought there was only now.”

“There’s much more. There’s all that goes beyond—all that is Elsewhere—and all that goes back, and back, and back. I received all of those, when I was selected. And here in this room, all alone, I re-experience them again and again. It is how wisdom comes. And how we shape our future.”

He rested for a moment, breathing deeply. “I am so *weighted* with them,” he said.

Jonas felt a terrible concern for the man, suddenly.

“It’s as if...” The man paused, seeming to search his mind for the right words of description. “It’s like going downhill through deep snow on a sled,” he said, finally. “At first it’s

exhilarating: the speed; the sharp, clear air; but then the snow accumulates, builds up on the runners, and you slow, you have to push hard to keep going, and – ”

He shook his head suddenly, and peered at Jonas. “That meant nothing to you, did it?” he asked.

Jonas was confused. “I didn’t understand it, sir.”

“Of course you didn’t. You don’t know what snow is, do you?”

Jonas shook his head.

“Or a sled? Runners?”

“No, sir,” Jonas said.

“Downhill? The term means nothing to you?”

“Nothing, sir.”

“Well, it’s a place to start. I’d been wondering how to begin.”

# Connotation and The Giver

**Denotation** is the dictionary definition of a word. **Connotation** is the positive or negative feeling the word brings out in us.

Lois Lowry helps create an alternate world by having the community use words in a very special way. Jonas's world stresses what it calls "precision of language," in fact, it is built upon language that is not precise, but that deliberately clouds meaning. Examine the ways that Jonas's community uses words to distance itself from the reality of what is called "**Release**." This is an example of connotation.

## **Assignment:**

Consider what Jonas's community really means by words such as: **released** (p.2), **feelings** (p.5), **animals** (pp.5, 18), **Nurturer** (p.7), **family unit** (p.8), **the Naming** (p.11), **replacement child** (p.44), and **Elsewhere** (p. 78). With a partner, write a definition for each word based on the way it is used in the book.

## **Writer's Craft: Synonyms and Connotation**

In the first chapter, Jonas is very careful about the words he uses to describe his feelings. He is not **frightened**, he realizes at one point, but **apprehensive**.

1. What is the difference between these two words?
2. Think about a time when you felt frightened.
3. How is that feeling different from feeling apprehensive? Talk about the differences between these words in your group.

Words that are close in meaning are synonyms. Nevertheless, while the meanings are close, they are not the same.

## **Assignment:**

What other words can your group think of that are synonyms for the word **frightened**? Use a thesaurus if you need help. Decide if your word choices have a more negative or positive connotation. Make up sentences using these synonyms. See if you can capture the special feeling of each word, as Jonas has done.

# Utopian Poems

**Directions:** Read **one** of the two poems below to gather additional information about utopian societies.

## The Unknown Citizen

by W. H. Auden

He was found by the Bureau of Statistics to be  
One against whom there was no official complaint,  
And all the reports on his conduct agree  
That, in the modern sense of an old-fashioned word, he was a saint,  
For in everything he did he served the Greater Community.  
Except for the War till the day he retired  
He worked in a factory and never got fired,  
But satisfied his employers, Fudge Motors Inc.  
Yet he wasn't a scab or odd in his views,  
For his Union reports that he paid his dues,  
(Our report on his Union shows it was sound)  
And our Social Psychology workers found  
That he was popular with his mates and liked a drink.  
The Press are convinced that he bought a paper every day  
And that his reactions to advertisements were normal in every way.  
Policies taken out in his name prove that he was fully insured,  
And his Health-card shows he was once in hospital but left it cured.  
Both Producers Research and High-Grade Living declare  
He was fully sensible to the advantages of the Installment Plan  
And had everything necessary to the Modern Man,  
A phonograph, a radio, a car and a Frigidaire.  
Our researchers into Public Opinion are content  
That he held the proper opinions for the time of year;  
When there was peace, he was for peace: when there was war, he went.  
He was married and added five children to the population,  
Which our Eugenist says was the right number for a parent of his  
generation.  
And our teachers report that he never interfered with their education.  
Was he free? Was he happy? The question is absurd:  
Had anything been wrong, we should certainly have heard.

OR

## anyone lived in a pretty how town

by E. E. Cummings

anyone lived in a pretty how town  
(with up so floating many bells down)  
spring summer autumn winter  
he sang his didn't he danced his did

women and men (both little and small)  
cared for anyone not at all  
they sowed their isn't they reaped their same  
sun moon stars rain

children guessed (but only a few  
and down they forgot as up they grew  
autumn winter spring summer)  
that no one loved him more by more

when by now and tree by leaf  
she laughed his joy she cried his grief  
bird by snow and stir by still  
anyone's any was all to her

someones married their everyones  
laughed their cryings and did their dance  
(sleep wake hope and then) they  
said their nevers they slept their dream

stars rain sun moon  
(and only the snow can begin to explain  
how children are apt to forget to remember  
with up so floating many bells down)

one day anyone died i guess  
(and no one stooped to kiss his face)  
busy folk buried them side by side  
little by little and was by was

all by all and deep by deep  
and more by more they dream their sleep  
no one and anyone earth by april  
wish by spirit and if by yes.

women and men (both dong and ding)  
summer autumn winter spring  
reaped their sowing and went their came  
sun moon stars rain

# More Characteristics of Utopian Societies

**Directions:** As you read your short story and poem, take notes on the various characteristics of the societies presented. Next to the characteristic, write a + for a positive characteristic, a - if it is a negative characteristic, or / if it is a neutral characteristic. For example, if in the short story you read, a society had jobs for everyone, that would be positive. But if you had no choice in which job you had, that would be a negative characteristic. See the chart below for how those would be recorded. For “other,” add the name of the category.

Category	Characteristic	+ - /	Source
Employment	<b>EXAMPLE ONLY: Jobs for everyone</b> <b>EXAMPLE ONLY: No choice in jobs</b>	+ -	(name of story) (name of story)
Government			
Housing			
Transportation			
Education			
Other			
Other			
Other			
Other			

## WORD ANALOGIES

- A **word analogy** is a comparison between two pairs of words.
- Analogies show similarities, or things in common, between pairs of words.
- Word analogies are important because they teach us logic—the reader must discover the relationship between the pairs of words.
- Also, the reader must think about the precise meanings of words.
- These abilities strengthen our vocabulary skills.
- Analogies are written two different ways:

### **Example:**

1. Hot is to cold as warm is to cool.
2. hot : cold :: warm : cool [A single colon (:) means “is to” and a double colon (::) means “as.”]

(The relationship in the above example is opposite to opposite, or antonym to antonym.)

### **Example:**

1. Dark is to night as light is to day.
2. dark : night :: light : day

(The relationship in the above example is the characteristic quality of night is dark, just as day is light.)

**Directions:** Complete the analogies below by first figuring out the relationship between the pairs of words.

1. Son is to dad as daughter is to \_\_\_\_\_.
2. Bark is to dog as meow is to \_\_\_\_\_.
3. Columbus is to Ohio as New York City is to \_\_\_\_\_.
4. jelly : toast :: syrup : \_\_\_\_\_.
5. up : down :: ceiling : \_\_\_\_\_.
6. ear : hear :: eye : \_\_\_\_\_.
7. car : driver :: plane : \_\_\_\_\_.
8. carpet : floor :: bedspread : \_\_\_\_\_.



Name \_\_\_\_\_

## ANALOGIES FROM *THE GIVER*

**Directions:** Read each sentence and determine the meaning of the word in bold print. Then, complete the analogy below each sentence. In each analogy, decide how the first two words are related—they will either be opposites (antonyms) or have similar meanings (synonyms). If the first two words are antonyms, you will look in the word box for an antonym of the word in bold print. If the two words are synonyms, you will look for a synonym of the word in bold print in the word box.

<b><u>WORD BOX</u></b>			
carefully	ability	pleasantly	intensify
new	anxiously	event	encouragement

1. His father smiled his gentle smile. "Well, it was clear to me -- and my parents later confessed that it had been obvious to them, too -- what my **aptitude** was. I had always loved the new children more than anything. When my friends in my age group were holding bicycle races, or building toy vehicles or bridges with their construction sets, or -- "

shout : yell :: **aptitude** : \_\_\_\_\_

2. "... And she told me that the Birthmothers get wonderful food, and they have very gentle exercise periods, and most of the time they just play games and amuse themselves while they're waiting. I think I'd like that," Lily said **petulantly**.

hidden : visible :: **petulantly** : \_\_\_\_\_

3. "Jonas was identified as a possible Receiver many years ago. We have observed him **meticulously**. There were no dreams of uncertainty."

enormous : massive :: **meticulously** : \_\_\_\_\_

4. Jonas noticed that Asher looked nervous. He kept turning his head and glancing back at Jonas until the group leader had to give him a silent **chastisement**, a motion to sit still and face forward.

quiet : loud :: **chastisement** : \_\_\_\_\_

5. Jonas told him about the experience with the apple. Then the moment on the stage, when he had looked out and seen the same **phenomenon** in the faces of the crowd.

vital : important :: **phenomenon**: \_\_\_\_\_

6. It was not enough to **assuage** the pain that Jonas was beginning, now, to know.

forgotten : remembered :: **assuage**: \_\_\_\_\_

7. Your father means that you used a very generalized word, so meaningless that it's become almost **obsolete**," his mother explained carefully.

full : empty :: **obsolete**: \_\_\_\_\_

8. "I couldn't bring myself to inflict physical pain on her. But I gave her anguish of many kinds. Poverty, and hunger, and terror. "I *had* to, Jonas. It was my job. And she had been chosen." The Giver looked at him **imploringly**. Jonas stroked his hand.

lost : missing :: **imploringly**: \_\_\_\_\_

**Definitions:**

**aptitude**: An inherent skill, as for learning; a talent

**petulantly**: In an irritated or annoyed manner

**meticulously**: In a neat, deliberate manner

**chastisement**: Verbal punishment for making a mistake

**phenomenon**: An occurrence that is impressive or extraordinary

**assuage**: To make milder or less severe; relieve; ease

**obsolete**: No longer in use or old-fashioned in design, style, or construction

**imploringly**: To beg for urgently

### Point of View

- **Point of view** is the way that a story is told—it is the perspective or attitude of a narrator telling the story.
- **Point of view** can be 1<sup>st</sup> person (I, me, mine), 3<sup>rd</sup> person (he, she, their) or, in rare cases, 2<sup>nd</sup> person (addressing the reader directly as “you”). It can also be identified as 3<sup>rd</sup> person omniscient (knowing many characters’ inner thoughts and feelings) or 3<sup>rd</sup> person limited (only knowing one character’s inner thoughts and feelings).
- Point of view is also either **objective** or **subjective**.
  - **Objective point of view:** With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.
  - **Subjective point of view:** The reader *is* told what the characters are thinking and feeling.
- **The point of view affects a story in many ways.** First person subjective (a journal or diary) will draw us into the story more than third person objective (a news story). However, objective point of view allows us to form our own opinions about the events, while a subjective point of view tells us what others are thinking about that event.

**Directions:** Read the sentences in the boxes below and determine if the author is writing from an objective or a subjective point of view. Write the correct answer—**objective** or **subjective**—in the blanks.

“Well, I came to America because I heard the streets were paved with gold. When I got here, I found out three things: first, the streets weren’t paved with gold; second, they weren’t paved at all; and third, I was expected to pave them.”

--From an “Old Italian Story”

Point of View \_\_\_\_\_.

“As they sailed into New York Harbor, immigrants spotted the Statue of Liberty in the distance and, nearby, Ellis Island. Ellis Island was their first stop in America. Here they were given medical examinations and officially permitted to enter the country. More than twelve million people arrived through this gateway between 1892 and 1954.”

--From *Elements of Literature, Second Course*

Point of View \_\_\_\_\_.

**What point of view is used in *The Giver* and why? Follow these steps to figure out the point of view.**

1. Is *The Giver* told from 1<sup>st</sup> person (I) or 3<sup>rd</sup> person (he/she) point of view? \_\_\_\_\_

- Give an example from the text that illustrates this point of view.

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2. Is *The Giver* told from omniscient or 3<sup>rd</sup> person limited point of view?

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- Explain how you know which of these points of view is used in the novel. Use textual evidence to support your response.

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3. Is *The Giver* told from a subjective or objective point of view?

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- Give an example from the text that illustrates this point of view.

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4. Combine your answers from each of the three questions to answer the following question: **What point of view is used in *The Giver*?**

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- Why do you think the author chose to use this point of view?

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## Close Reading #3 (pp. 148-151)

from *The Giver* by Lois Lowry

He heard his father laugh. “Good,” his father said to the woman. “I thought for a moment that they might both be exactly the same. *Then* we’d have a problem. But this one”—he handed one, after rewrapping it, to his assistant—“is six pounds even. So you can clean him up and dress him and take him over to the Center.”

The woman took the newchild and left through the door she had entered.

Jonas watched as his father bent over the squirming newchild on the bed. “And you, little guy, you’re only five pounds ten ounces. *A shrimp!*”

“That’s the special voice he uses with Gabriel,” Jonas remarked, smiling.

“Watch,” The Giver said.

“Now he cleans him up and makes him comfy,” Jonas told him. “He told me.”

“Be quiet, Jonas,” The Giver commanded in a strange voice. “Watch.”

Obediently Jonas concentrated on the screen, waiting for what would happen next. He was especially curious about the ceremony part.

His father turned and opened the cupboard. He took out a syringe and a small bottle. Very carefully he inserted the needle into the bottle and began to fill the syringe with a clear liquid.

Jonas winced sympathetically. He had forgotten that newchildren had to get shots. He hated shots himself, though he knew that they were necessary.

To his surprise, his father began very carefully to direct the needle into the top of the newchild’s forehead, puncturing the place where the fragile skin pulsed. The newborn squirmed, and wailed faintly.

“Why’s he – ”

“Shhh,” The Giver said sharply.

His father was talking, and Jonas realized that he was hearing the answer to the question he had started to ask. Still in the special voice, his father was saying, “I know, I know. It hurts, little guy. But I have to use a vein, and the veins in your arms are still too teeny-weeny.”

He pushed the plunger very slowly, injecting the liquid into the scalp vein until the syringe was empty.

“All done. That wasn’t so bad, was it?” Jonas heard his father say cheerfully. He turned aside and dropped the syringe into a waste receptacle.

*Now* he cleans him up and makes him comfy, Jonas said to himself, aware that The Giver didn’t want to talk during the little ceremony.

As he continued to watch, the newchild, no longer crying, moved his arms and legs in a jerking motion. Then he went limp. His head fell to the side, his eyes half open. Then he was still.

With an odd, shocked feeling, Jonas recognized the gestures and posture and expression. They were familiar. He had seen them before. But he couldn't remember where.

Jonas stared at the screen, waiting for something to happen. But nothing did. The little twin lay motionless. His father was putting things away. Folding the blanket. Closing the cupboard.

Once again, as he had on the playing field, he felt the choking sensation. Once again he saw the face of the light-haired, bloodied soldier as life left his eyes. The memory came back.

*He killed it! My father killed it!* Jonas said to himself, stunned at what he was realizing. He continued to stare at the screen numbly.

His father tidied the room. Then he picked up a small carton that lay waiting on the floor, set it on the bed, and lifted the limp body into it. He placed the lid on tightly.

He picked up the carton and carried it to the other side of the room. He opened a small door in the wall; Jonas could see darkness behind the door. It seemed to be the same sort of chute into which trash was deposited at school.

His father loaded the carton containing the body into the chute and gave it a shove.

"Bye-bye, little guy," Jonas heard his father say before he left the room. Then the screen went blank.

## Argumentation Elements: CLAIM-DATA-WARRANT

1. **CLAIM:** Make a statement that can be argued.  
Media (reporters, etc.) minimize the successes made in Iraq by the United States.  
Women are better drivers than men.  
Professional athletes consider the use of steroids a necessary evil.
2. **DATA:** Support the statement using information from a CREDIBLE SOURCE.
3. **WARRANT:** Link the information you just presented to the point you are making.

### Examples of Claim-Data-Warrant

from Purdue's OWL Online Writing Lab

**Claim:** Hybrid cars are an effective strategy to fight pollution.

**Data 1:** Driving a private car is a typical citizen's most air polluting activity.

**Warrant 1:** Because cars are the largest source of private, as opposed to industry produced, air pollution switching to hybrid cars should have an impact on fighting pollution.

**Data 2:** Each vehicle produced is going to stay on the road for roughly 12 to 15 years.

**Warrant 2:** Cars generally have a long lifespan, meaning that a decision to switch to a hybrid car will make a long-term impact on pollution levels.

**Data 3:** Hybrid cars combine a gasoline engine with a battery-powered electric motor.

**Warrant 3:** This combination of technologies means that less pollution is produced. According to ineedtoknow.org "the hybrid engine of the Prius, made by Toyota, produces 90 percent fewer harmful emissions than a comparable gasoline engine."

**Counterclaim:** Instead of focusing on cars, which still encourages a culture of driving even if it cuts down on pollution, the nation should focus on building and encouraging use of mass transit systems.

**Rebuttal:** While mass transit is an environmentally sound idea that should be encouraged, it is not feasible in many rural and suburban areas, or for people who must commute to work; thus hybrid cars are a better solution for much of the nation's population.

## Argumentative Essay Graphic Organizer

<b>Claim</b>		
<b>Data</b> Evidence to prove your claim		
<b>Reason 1 Data</b>	<b>Reason 2 Data</b>	<b>Reason 3 Data</b>
<b>Warrants</b> Logical statements that bridge between the claim and data		
<b>Reason 1</b>	<b>Reason 2</b>	<b>Reason 3</b>
<b>Counterclaims and Rebuttals</b>		
<b>Counterclaim 1</b>	<b>Rebuttal 1</b>	<b>Counterclaim/ Rebuttal 2</b>



# Symbolism in *The Giver*

Directions: There are many symbols in *The Giver*. Some of the more obvious symbols are the **color red** (especially in the apple), **the sled**, **Gabriel**, **light eyes**, and the **river**. Using one of these symbols or another of your choosing, complete the following to prepare for your presentation about this symbol.

I have chosen \_\_\_\_\_ as my symbol.

Pages from the novel where my symbol appears: \_\_\_\_\_.

My symbol represents:

\_\_\_\_\_.

Lois Lowry may have used my symbol because:

\_\_\_\_\_.

Using the information you have collected about your symbol, create a visual representation of your symbol. It can be a drawing, a 3-dimensional model, or a PowerPoint you create on the computer. Your symbol must resemble the object used in the book and must also show how it symbolizes what Lois Lowry used it to symbolize in the book.

For example, if we were reading *The Hunger Games*, you might have chosen the symbol of “fire” for Katniss. You would represent fire in drawings or models, but you would also need to show the relationship between Katniss and fire somewhere in your presentation. Perhaps you would draw her dress. Or perhaps her face with fire reflected in her eyes. Or you could show her running from the fire. In any case, you would need more than just a picture of fire to complete your assignment.