



Grade 8 ELA Unit 6: The Giver



Student Resource Book 2016

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Anticipation Guide

Great books often allow us to take a closer look at what we believe. Before we start reading *The Giver*, take a few minutes to assess your opinions on the following statements. Please circle whether you strongly disagree, disagree, agree, or strongly agree with each statement. Give a brief justification for your opinion.

1. Sometimes it is okay to lie.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

2. Memories play an important part of your life and who you are.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

3. It is better to remain ignorant about some aspects of life.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

4. In a perfect society, everyone is equal.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

(turn page to complete)

5. The government knows what is best for us.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

6. Rules exist to help us live our lives properly.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

7. It would be much better for society if all negative memories were forgotten.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

8. It is better to be part of a group than to be alone.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

The Giver Theme Pre-Assessment

1. Define theme
 - a. subject
 - b. underlying meaning
 - c. main idea
 - d. topic

2. Identify the two types of themes that appear in literary works.
 - a. third and fourth
 - b. leading and following
 - c. major and minor
 - d. first and second

3. What is the difference between the subject and a theme?
 - a. They are both the same
 - b. The subject is the topic, the theme is an opinion.
 - c. I just really don't know
 - d. The theme is the topic, the subject is an opinion.

4. How do you, as a reader, explore theme in a piece of literature
 - a. both B and C.
 - b. by analyzing literary elements
 - c. by analyzing literary techniques
 - d. It's not necessary, I just enjoy reading the story.

5. Identify possible ways an author presents theme in a literary work.
 - a. through the feelings of the main character
 - b. with thoughts and conversations of the characters
 - c. actions and events in the story
 - d. all of the above

6. Identify some of the frequently occurring topics that lead to themes in literature.
 - a. love and friendship
 - b. war
 - c. revenge
 - d. all of the above

7. What is the function of a theme?
 - a. benevolence
 - b. insight
 - c. confusion
 - d. resolution

8. A theme is NOT one word; it is a statement
 - a. True
 - b. False

9. What SHOULD NOT be included in the theme statement?
 - a. characters and plot
 - b. setting
 - c. B only
 - d. all of the above

10. What SHOULD be included in the theme?
 - a. details about the characters
 - b. details about the setting
 - c. details about the plot
 - d. the subject of the literary work and an opinion about

11. *The Book Thief* is the title of a book. Based solely on the title, what do you think a possible theme for the book could be?
 - a. Stealing is wrong.
 - b. Stealing is wrong, but sometimes necessary.
 - c. Who would want to steal BOOKS!!
 - d. Words are powerful.



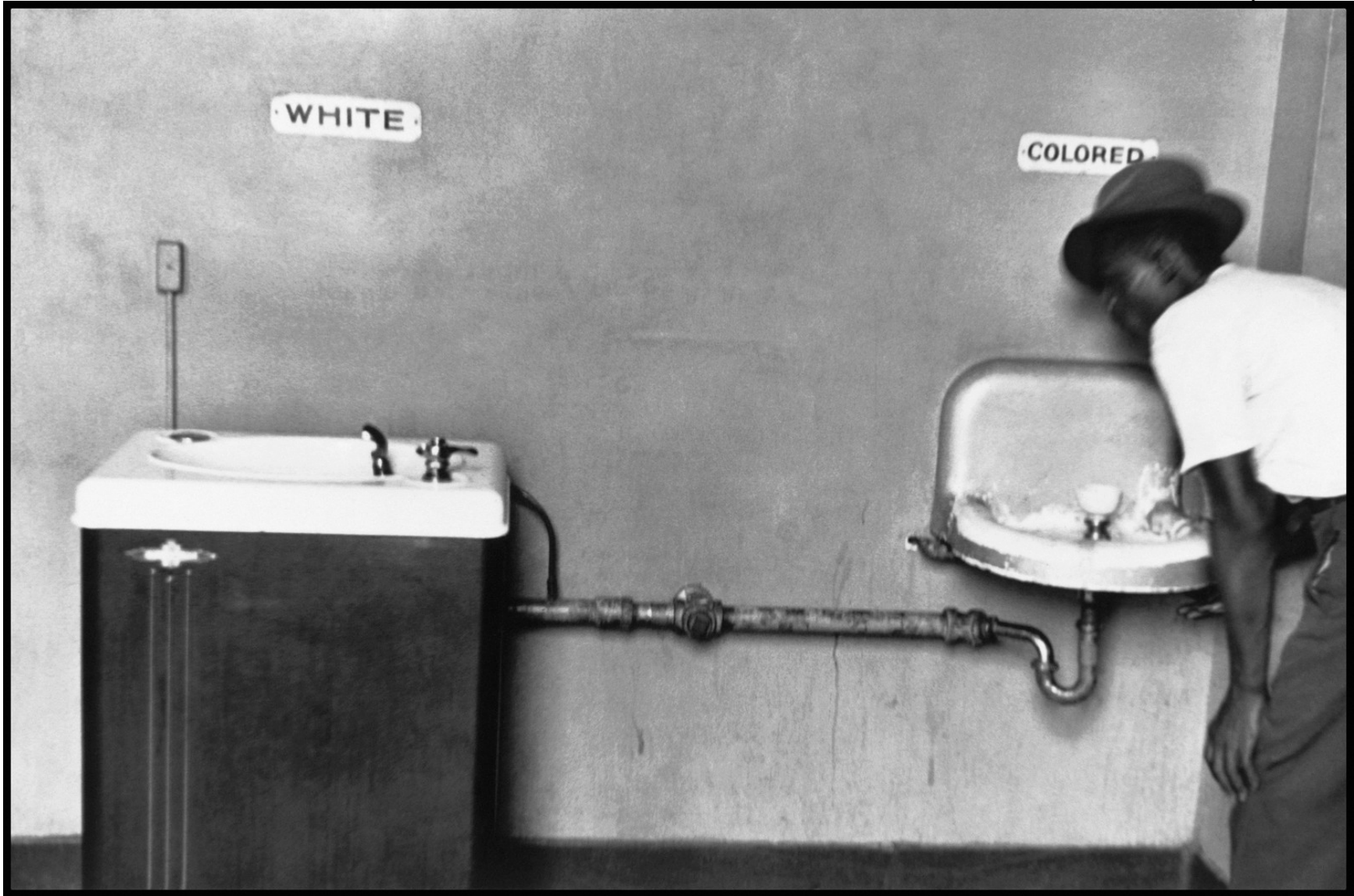


















Gallery Walk

Look carefully at each picture and then complete the “I Know, I Notice, I Wonder” chart.

	I Know...	I Notice...	I Wonder...
Picture #1			
Picture #2			
Picture #3			
Picture #4			
Picture #5			
Picture #6			

Picture #7			
Picture #8			
Picture #9			
Picture #10			

Academic Language Word Bank: conformity, isolation, individuality, ignorance, structure, freedom, choice, and desire

Choose 2 words from the word bank and apply them to the pictures you viewed. Explain what, in the picture, connects to that word.

1. _____

2. _____

Academic Language

(Important Words for You to Know)

Conformity: behaving in a manner that matches societal standards or expectations; obedience

Isolation: separation from others, physically or emotionally

Individuality: a character trait or collection of qualities that distinguishes one person from another.

Ignorance: lack of knowledge, learning, or information

Big Idea: Societal structure has the power to promote or limit freedom, choice, and desire.

Utopia vs. Dystopia

Introduction

We have all seen movies or read books about the end of the world as we know it. In each instance, a different method for world domination is portrayed. In some cases, ray gun-toting aliens with big heads invade the planet and put their enormous insect-like queen on a throne in the White House. In others, the citizens of the world are slowly brainwashed by prime time television into becoming dull-witted slaves to evil multinational conglomerates. These books and movies have one thing in common: they are all dystopias.

Simply, a **dystopia** is defined as a bad place, a place where no one would want to live, a place in which one's rights and freedoms would be gone, a place where the environment would be devastated. Dystopia is created from the Greek prefix “dys” meaning *bad, harsh, or wrong* and the Greek root “topos” meaning *place*.

In fiction, like Aldous Huxley's *Brave New World*, or in movies like *The Matrix*, the bad place is more than a setting. The dystopia acts as a vehicle for an author's dramatic opinion about the way we live today. In this way, dystopian literature is usually crafted so that it acts as a warning to us - to stop what we're doing or face the consequences.

You may wonder how dystopian literature is different from fairy tales or horror stories. The difference is this: a dystopia is more than a story about a person who acts badly in an otherwise sane world. In a dystopia, everything (from minor characters to setting and beyond) focuses on one evil premise. The protagonist is an outcast of this world and usually the only one able to see the problems inherent in it.

The opposite of a dystopia is a **utopia**. “Utopia” was coined by Thomas Moore for his 1516 book *Utopia*, describing a fictional island in the Atlantic Ocean. It is a play on the Greek prefixes “ou” meaning *no* or *not* and “eu” meaning *good*. So a utopia is literally “*good place*” and “*no place*” which implies that a utopia is perfect but does not and will not exist. A place, state, or condition that is ideally perfect in respect of politics, laws, customs, and conditions. Utopias can also be defined as an ideal **community** or **society** possessing a perfect **socio-politico-legal system**. The term has been used to describe both **intentional communities** that attempt to create an ideal society, and fictional societies portrayed in **literature**.

Characteristics of a Utopian Society:

- Peaceful, benevolent government
- Equality for citizens
- Access to education, healthcare, employment, and so forth
- Citizens are free to think independently
- A safe, favorable environment

Types of Utopian Guiding Principles/ Goals

- ❖ **Religious Beliefs:** Set religious beliefs guide peoples’ actions and organization. Examples include Amish, and Shaker communities
- ❖ **Humanism:** Beliefs that stress the value and goodness of human beings and strive to respect everyone and view all as equals. Examples include communes, and communism
- ❖ **Science and Technology:** Science and technology are embraced and enhance our lives, life is easier, more convenient, we are healthier and live longer. Examples include *Star Trek* and *Walden Two* by B.F. Skinner
- ❖ **Economics:** Money is abolished; citizens only do the work they enjoy. Examples include *The Dispossessed* by Ursula K. Le Guin
- ❖ **Ecology:** Back to nature – humans live in harmony with nature and reject industrialization. Examples include *Ecotopia* by Ernest Callenbach and *Pacific Edge* by Kim Stanley Robinson
- ❖ **Politics:** Governing body is equitable, fair, and beneficial to its citizens. Examples include *The Republic* by Plato, *Utopia* by Thomas More and *A Modern Utopia* by H.G. Wells

Unlike a dystopia, a utopia can be difficult to describe. Writers of utopian literature are often caught in a pickle: the perfect place for one is never the perfect place for all. Because of this, the term “**utopian**” can be used outside the literary world to negatively describe a concept or belief as somewhat naive and idealistic¹⁹. If a

utopia is truly perfect for all, there would be no conflict (which would make a pretty boring story). A dystopia, on the other hand, generally has wide-spread appeal to audiences because it plays upon our deepest fears - a loss of life, liberty, and happiness.

Characteristics of a Dystopian Society

- Propaganda replaces education and is used to control the citizens of society.
- Information, independent thought, and freedom are restricted.
- Citizens are perceived to be under constant surveillance.
- Citizens have a fear of the outside world.
- Citizens live in a dehumanized state.
- The natural world is banished and distrusted.
- Citizens conform to uniform expectations. Individuality and dissent are bad.

Types of Dystopian Controls

Most dystopian works present a world in which oppressive societal control and the illusion of a perfect society are maintained through one or more of the following types of controls:

- ❖ **Corporate control:** One or more large corporations control society through products, advertising, and/or the media. Examples include *Minority Report*, *Running Man*, and *Continuum*.
- ❖ **Bureaucratic control:** Society is controlled by a mindless bureaucracy through a tangle of red tape, relentless regulations, and power-hungry government officials. Examples: *The Hunger Games*, *1984*, *Brazil*, *Robocop*, and *Elysium*
- ❖ **Technological control:** Society is controlled by technology—through computers, robots, and/or scientific means. Examples include *The Matrix*, *The Terminator*, and *I, Robot*.
- ❖ **Philosophical/religious control:** Society is controlled by philosophical or religious ideology often enforced through a dictatorship or theocratic government. Examples include *Matched*, and *The Handmaid's Tale*.

Traits of Dystopian fiction

Many films and works of literature featuring dystopian societies exhibit at least a few of the following traits:

- ❖ The society is an illusion of a perfect utopian world.
- ❖ A selectively told back story of a war, revolution, uprising, spike in overpopulation, natural disaster or some other climatic event which resulted in dramatic changes to society.
- ❖ A standard of living among the lower and middle class that is generally poorer than in the contemporary society. This is not always the case, however, in *Brave New World* and *Equilibrium*, people enjoy a much higher standard of living in exchange for the loss of intelligence and emotion respectively.
- ❖ A protagonist who questions the society. The dystopian protagonist often feels trapped and is struggling to escape; questions the existing social and political systems; believes or feels that something is terribly wrong with the society in which he or she lives; helps the audience recognize the negative aspects of the dystopian world through his or her perspective.
- ❖ Necessarily, if it is based on our world, a shift of emphasis of control to corporations, autocratic cliques or bureaucracies.
- ❖ Because dystopian literature takes place in the future, it often features technology more advanced than that of the contemporary society in which it was written.
- ❖ For the reader to engage with it, dystopian fiction typically has one other trait: familiarity. It is not enough to show people living in a society that seems pleasant. The society must have echoes of today, of the reader's own experience. If the reader can identify the patterns or trends that would lead to the dystopia, it becomes a more involving and effective experience. Authors can use a dystopia effectively to highlight their own concerns about societal trends.

Vocabulary Notebook: *The Giver*, Chapters 1-5

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>
inconveniencing			<p>"I apologize for inconveniencing my learning community."</p> <p>Chapter 1</p>	
apprehensive			<p>"I'm feeling apprehensive," he confessed, glad that the appropriate descriptive word had finally come to him. Chapter 2</p>	
prominent			<p>"Next, Mother, who held a prominent position at the department of Justice, talked about her feelings."</p> <p>Chapter 1</p>	
remorse			<p>"No one had mentioned it, ...the public announcement had been sufficient to produce the appropriate remorse."</p> <p>Chapter 3</p>	
nondescript			<p>"The same nondescript shade, about the same shade as his own tunic."</p> <p>Chapter 3</p>	

Vocabulary Notebook: *The Giver*, Chapters 1-5

Resource 2.1A

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>

Google Slide Summary Worksheet

Chapter # and Title: _____

Significant Events:

1) _____

2) _____

3) _____

4) _____

5) _____

Quotation Analysis from Dialectical Journal

Chapter & Page	Quote chosen:	Analysis:

Notes for presentation: _____

Community “Life Schedule”
The Giver, by Lois Lowry

Age	Life Event(s)
Birth	<ul style="list-style-type: none"> • Live with other new children in the Nurturing Center • Comfort object given
1	
2*	
3	
4	
5*	
6*	
7	
8	
9	<ul style="list-style-type: none"> • Receive bicycle •
10	<ul style="list-style-type: none"> •
11	
12	
Full Adulthood	<ul style="list-style-type: none"> • Apply for spouse/Matching of spouse •
Childless Adult	<ul style="list-style-type: none"> • Go to live with Childless Adults
Old Age	<ul style="list-style-type: none"> • • CEREMONY OF RELEASE

Possible Canvas Questions and Statements to Guide Student Discussion Boards.**Lesson 2, Chapters 1-5:**

-What do you think of the “family unit” within this unique community? How do their daily rituals enhance the close bond between family members?

-In Jonas’s community, children receive their life assignments at age 12. Discuss the entering of adulthood at this early age. How do you feel about being assigned one job for your entire life?

-What are the freedoms members of this community give up for the good of the society? Do you feel that this is working? Why or why not?

Lesson 3, Chapters 6-10:

-Gabriel is placed with Jonas’s family unit, then returned to the Nurturing Center. How does this affect the household and the community? What do you feel should happen to him? What normally happens to children like Gabriel?

-How do the main characters feel about their assignments? Why were they chosen for them? How would you feel if you were assigned a job that you did not like? Would you want to do the same job for the rest of your life?

-Discuss the list of instructions Jonas is given. Which one caused him the most conflict and why?

Lesson 4, Chapters 11-17

-How do you think the training as Receiver will affect Jonas’s relationships? How will it affect his future relationships, such as applying for a spouse and children? Do you think the *honor* that comes with this position is worth it to Jonas?

-Discuss the positive and negative aspects of being The Receiver of Memory. Why does Jonas feel isolated? How does Jonas react to seeing in color?

-Do you feel that Jonas giving Gabriel a pleasant memory was a wise choice? What was Jonas’s reason for doing this?

-Discuss what it really means to be “released.” How does Jonas react to this knowledge? How will this change his relationship with his father after seeing the release of the twin?

Lesson 5, Chapters 18-23

-Who is Rosmary and why is she important?

-How does the story end? Do Jonas and Gabriel die? Do they make it to a place called “Elsewhere”?

-Revisit your Cornell Notes on utopias and dystopias. Is Jonas’s community more of a utopia or a dystopia? Please provide at least two reasons for your choices with examples from the story and article.

Compare and Contrast Jonas's Community and Santa Ana

Jonas's
Community

Santa
Ana

Compare/Contrast Paragraph Frame

Start by identifying the items you are comparing and state that they have similarities and differences. (Don't forget to indent your paragraph.)	_____ and _____ have some similarities and some differences.
Add to your paragraph by stating how both items are similar. You may use the transition word <i>first</i> .	First, _____ and _____ are the same because they both _____.
Add more similarities in as many sentences as are needed. Use transitional words like <i>second, additionally, in addition, another, moreover, also, next, furthermore, last, or finally</i> .	Additionally, they both _____.
Next, explain that the items have some differences. Choose one of the following transitional words or phrases: <i>on the other hand, contrarily, or conversely</i> .	On the other hand, _____ and _____ have some differences.
Add to your paragraph by stating how both items are different. You may use the transitional word <i>first</i> .	First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____.
Add more differences in as many sentences as are needed. Use transitional words like <i>second, additionally, in addition, another, moreover, also, next, furthermore, last, or finally</i> . After the comma, you use a contrasting word like <i>but, although, or yet</i> .	Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____.
Conclude your paragraph by reminding your reader that the items you are writing about have some similarities and some differences. Signal your conclusion by using one of the following words or phrases: <i>clearly, obviously, assuredly, without doubt, or certainly</i> .	Clearly, _____ and _____ have similarities and differences.
Note: Be sure your paragraph looks like the one to the right. Do not leave extra white spaces or line spaces.	_____ and _____ have some similarities and some differences. First, _____ and _____ are the same because they both _____. Additionally, they both _____. On the other hand, _____ and _____ have some differences. First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____. Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____. Clearly, _____ and _____ have similarities and differences.

1. Read the article independently.
2. Reread the article and annotate.
- * = Key Idea, Main Point ! = Surprising ? = Confusing parts; Questions
- o = Connection
4. Complete the extended response at the end.

Name: _____

Date: _____ Period: _____

Picked baby's name? Not so fast, in Denmark

By Lizette Alvarez *New York Times* Published: Saturday, October 9, 2004

COPENHAGEN — If Denmark somehow morphed into the celebrity epicenter of the universe, there would be no place for the baby-naming eccentricities of the world's megastars.

Apple Paltrow Martin would be rejected as a fruit, Jett Travolta as a plane (and misspelled to boot), Brooklyn Beckham as a place, and Rumer Willis, as, well, Danish name investigators would not even know where to begin with that one.

"Cuba is also a problem," said Michael Lerche Nielsen, assistant professor for the Department of Name Research at Copenhagen University. "I have to decide: Is this a typical boy or girl name? And that's the problem with geographical names."

In Denmark, a country that embraces rules with the same gusto that Italy defies them, choosing a first and last name for a child is a serious, multitiered affair, governed by law and subject to the approval of the Ministry of Ecclesiastical Affairs and the Ministry of Family and Consumer Affairs.

At its heart, the Law on Personal Names is designed to protect Denmark's innocents - the children who are undeservedly, some would say cruelly, burdened by preposterous or silly names. It is the state's view that children should not suffer ridicule and abuse because of their parents' lapses in judgment or their misguided attempts to be hip. Denmark, like much of Scandinavia, prizes sameness, not uniqueness, just as it values usefulness, not frivolousness.

"You shouldn't stand out from anyone else here; you shouldn't think you are better than anyone else," said Lan Tan, a 27-year-old Danish woman of Singaporean and Malaysian descent who is trying to win approval for her daughter's name, Frida Mei Tan-Farndsen. "It's very Scandinavian."

While other Scandinavian countries, and some like France, have similar laws, Denmark's is the strictest. So strict that the Danish Ministry of Justice is proposing to relax the law to reflect today's Denmark, a place where common-law marriage is accepted, immigration is growing and divorce is routine. The measure, which would add names to the official list, is scheduled for debate in Parliament in November.

"The government, from a historical point of view, feels a responsibility towards its weak citizens," said Rasmus Larsen, chief adviser at the Ministry for Ecclesiastical Affairs, discussing the law. "It doesn't want to see people put in a situation where they can't defend themselves. We do the same in traffic; we have people wear seat belts."

People expecting children can choose a pre-approved name from a government list of 7,000 mostly West European and English names - 3,000 for boys, 4,000 for girls. A few ethnic names, like Ali and Hassan, have recently been added.

But those wishing to deviate from the official list must seek permission at their local parish church, where all newborns' names are registered. A request for an unapproved name triggers a review at Copenhagen University's Names Investigation Department and at the Ministry of Ecclesiastical Affairs, which has the ultimate authority. The law applies only if one of the parents is Danish.

Many parents do not realize how difficult it can be to get a name approved by the government. About 1,100 names are reviewed every year, and 15 percent to 20 percent are rejected, mostly for odd spellings.

Compound surnames, like Tan-Farndsen, also pose a problem.

Parents who try to be creative by naming their child Jakobp or Bebop or Ashleiy (three recent applications) are typically stunned when they are rejected. In some cases, a baby may go without an officially approved name for weeks, even months, making for irate, already sleep-deprived, parents.

Vocabulary Notebook: *The Giver*, Chapters 6-10

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>
interdependence			“Fours, Fives, and Sixes all wore jackets...so that they would have to help each other dress and would learn interdependence .” Chapter 6	
relinquish			“Each family member...would relinquish him without protest or appeal when he was assigned to his own family unit...” Chapter 6	
acquisition			“The acquisition of wisdom will come through his training.” Chapter 8	
exempted			“3. From this moment you are exempted from rules regarding rudeness. You may ask questions of any citizen...” Chapter 9	
intricate			“The bed...was draped with a splendid cloth embroidered over its entire surface with intricate designs.” Chapter 10	

Vocabulary Notebook: *The Giver*, Chapters 6-10

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>

Google Slide Summary Worksheet

Chapter # and Title: _____

Significant Events:

1) _____

2) _____

3) _____

4) _____

5) _____

Quotation Analysis from Dialectical Journal

Chapter & Page	Quote chosen:	Analysis:

Notes for presentation: _____

Name _____

Date _____

Reproducible

Spell-It-Right Research Institute Job Application

We are happy that you applied for a job with our company. Please fill out the following application. Be sure to use all of your spelling words. Be creative and have fun!

Name of Applicant

(last)

(first)

(middle)

Address

How long have you lived at this address?

Previous address

Date of birth

Place of birth

(month)

(day)

(year)

(city)

(state)

Hobbies, interests, leisure activities

Education

(school name)

(city)

(state)

(school name)

(city)

(state)

Reproducible

Job Application (Continued)

Work History

Employer

Type of business

Immediate supervisor

Job skill

Reason for leaving

Employer

Type of business

Immediate supervisor

Job skill

Reason for leaving

What type of work would you like to do in our company?

Freedom of Choice Activity

Make a list of three things:

1. Something you did today that involved choices.

2. An example of something that you had no choice about.

3. Name one thing that you had total control over and one thing that you had several choices about.

In your group:

- a.) Name the occupation you were given _____

- b.) Describe why you would or would not like to perform that occupation for the rest of your lives.

The Giver Job Assignments

Nurturer	Namer
Law	Landscape Worker Speaker
Recreation Director	Laborer
Director of the Threes	Doctor
Director of The Fours	Engineer
Director of the Fives (So on, so on...)	Rehabilitation Director
Caretaker of the Elders	Food Production
Fish Hatchery Person	Security guards
Judge Receptionist	Collection Crews
Food Delivery	Sanitation Laborers
The Receiver of Memory	Chief Elder
The Giver	Childcare Specialist
Street Cleaner	Law and Justice
Pilot	Department of Bicycle Repair
Scout Pilot	Dept. of Justice
Landscape Worker Speaker	

Name _____

The Giver
Job Assignment Activity

Directions: From the perspective of the Committee of Elders, you will think about the most appropriate “Assignment” to give to the student whose name you draw. You will think about the most appropriate Assignment based primarily on strengths you have observed, but also any challenges. You will select an Assignment from the attached list. Keep in mind that this will be a lifelong assignment, so choose wisely!

Base your decision on what you already know plus what you learn during your observations this week. Remember, the Assignment must remain secret until the Ceremony later this week.

Fill in the chart below with at least 3 characteristics, and at least one from each side of the chart. Be sure to answer the follow up questions below the chart.

Strengths	Challenges

Student Name: _____

Selected Assignment: _____

Reasoning for Assignment: (Must include discussion of their strengths and challenges in paragraph format.)

The Giver Job Assignment Jobs List

These Assignments are listed in order of appearance in the story. Please check the page listed in parentheses if you need to find out more about the job.

- Pilot (1)
- Street Cleaners (2)
- Landscape Workers (2)
- Food Delivery Workers (2)
- Pilot-in-training (2)
- Instructor (3)
- Nurturer (7)
- Night Crew Nurturer (8)
- Receiver of Memory (14 & 60)
- Committee of Elders (15)
- Laborers (16)
- Doctor (16)
- Engineer (16)
- Speaker (22)
- Recreation Director (23)
- Rehabilitation Director (26)
- Caretaker (29)
- Planning Committee Member (32)
- Security Guard (34)
- Chief Elder (51)
- Fish Hatchery Attendant (52)
- Childcare Specialist (54)
- Assistant Director of Recreation (56)
- Law and Justice (56)
- Maintenance Crew (72)
- Department of Bicycle Repair (73)
- Gardening Crew (99)
- Delivery Crew (106)
- Storyteller (137)
- Path Maintenance Crew (158)

Take a job interest quiz: <http://www.whodouwant2b.com/quiz/>

Match a career with your area of interest:

http://mappingyourfuture.org/planyourcareer/careership/match_career.cfm

Check out this website to see what jobs you might be interested in:

<http://www.bls.gov/k12/students.htm>

Name

**The Giver
Your Job Assignment**

Now that you have your assignment. This is what you must train to be. Answer the following questions about your "Assignment" in COMPLETE sentences.

- 1. What is your job**
- 2. Do you think you would be well suited for this job? Why or why not?**
- 3. What would be the worst thing about having this job?**
- 4. What would be the best thing about having this job?**
- 5. How do you feel about having this job for the rest of your life? Respond in a paragraph or more.**

Non-Fiction Reading Activity for The Giver: Are Utopias Possible?

Objective: I can identify and understand main ideas in a text in order to draw new conclusions.

4	3	2	1
Student exceeds minimums of detail, analysis, or connections to show critical comprehension of text(s).	Based on summary, comparison, and text-based conclusions, student comprehends nonfiction text(s).	Student does not fully or consistently answer questions in a way that demonstrates comprehension.	Student work does not show evidence of text comprehension.

Jonas's community lives by strict sets of rules in an attempt to avoid pain and conflict. However, these limits come at a cost: knowledge, emotion, color, and love are abandoned. As a result, Jonas begins to question his freedom and craves a different life for himself and his loved ones.

The Council of Elders is not the first body of leaders to attempt a utopia on earth. Groups have been seceding, immigrating, and separating from governments all over the world for many years. (Some would even argue that the United States and democracy in general are utopian experiments.) Today, we will read about these utopias to ask whether or not utopias are possible. Complete each step of this activity to develop a critical understanding of utopias!

Step 1: Read & Comprehend Your Article

Article Title	Summary of Ideas	Text-Specific Question
1. The Seeds of Their Own Destruction		What does the article suggest about the relationship between rules and productivity?
2. The Amish Lifestyle		What is the relationship between their beliefs and their rules?
3. 4 Utopian Communities that Didn't Pan Out		Why didn't (most of) these communities work out?
4. Want to Escape the Modern World? 9 'Utopias' That Really Exist		Why do you think a majority of these communities are isolated?

<p>5. Austin's Utopian Homeless Village is Becoming a Reality</p>		<p>What is the goal of the village? Will they succeed in achieving it?</p>
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Step 2: Fill in the Blanks with Classmates! Get the answers to the other rows from your peers.

Step 3: Compare, Contrast, and Draw Conclusions

Question	Answer	Source (Article #)
<p>Why did most of these utopias start?</p>		
<p>What lifestyle characteristics do most of them have in common?</p>		
<p>What were the characteristics of the comparatively successful ones?</p>		
<p>What were the characteristics of the unsuccessful ones?</p>		
<p>What specific problems caused the unsuccessful ones to fail?</p>		

“Why Utopias Fail”

http://www.forbes.com/2008/04/10/why-utopias-fail-oped-utopia08-cx_mh_0410hodak.html

Paradise once existed, so we're told, in Eden, Arcadia or Shambhala. Paradise will again be ours in the afterlife if we reach Heaven, Valhalla or the Happy Hunting Grounds. Unfortunately, paradise in the present has always been elusive. Not for lack of trying. Utopian experiments have been attempted at every step in the march of civilization. Why haven't any of them succeeded?

For one thing, the bar is constantly being raised. Life in a modest American town today would have been the envy of the Middle Ages. But such a community, with its technology, infrastructure or freedoms, could never have come into being in the Middle Ages; and if it somehow magically appeared, it would have promptly been sacked. For most of history, this raised a significant obstacle to utopia. Any land of milk and honey automatically attracted swords and muskets.

The New World changed that. Small groups could organize civilized communities based on any peculiar theory, with little concern for conquering hordes. All they had to do was be economically and socially viable. This new opportunity spawned a flood of utopian experiments, beginning with the first colonists.

Most schoolchildren know that the Mayflower pilgrims came to America to escape the persecution they encountered in Europe. A more obscure fact was that the Plymouth Colony was originally organized as a communal society, with an equal sharing of the fruits of everyone's labor. At least, that was the plan. Their governor, William Bradford, documented how this degenerated over the next two years into “injustice,” “indignity” and “a kind of slavery.” Productivity was shot, and the community starved. Bradford wisely placed the blame not on the flaws of his people, but on the system their society had chosen. They abandoned communal ownership and, lo and behold, the fields sprouted with life. As Bradford writes:

“They had very good success, for it made all hands very industrious, so as much more corn was planted than otherwise would have been. The women now went willingly into the field, and took their little ones with them to set corn. ... By this time harvest was come, and instead of famine, now God gave them plenty, and the faces of things were changed, to the rejoicing of the hearts of many.”

Hundreds of utopian experiments followed Plymouth—religious and secular, communist and individualistic, radical and moderate. But all had to make impossible sacrifices in the service of their ideals. The Shakers and Harmonists were very successful economically, and bound tightly in a common spirituality. However, their way of keeping a lid on worldly desires was to practice celibacy. Now, anyone who has raised children knows what a resource drain they can be, and would not be surprised that communities without offspring could get ahead financially. Nevertheless, the celibate life had only so much appeal, and these sects eventually died off.

Many religious societies declined or disbanded after the loss of their founder. Others, such as the Perfectionists of Oneida who practiced group marriage, or the entrepreneurial Inspirationists at

Amana, eventually gave up communal living, spun off their commercial interests and began assimilating into the surrounding communities.

Secular societies fared even worse, many of them repeating the lessons of Plymouth. Josiah Warren, a member of the celebrated New Harmony commune that collapsed under collectivist strains, went on to found societies based on a decidedly more individualistic premise, including utopia in Ohio and Modern Times on Long Island. While economically successful, boundaries between the true believers and their neighbors dissolved over time. Today, the hamlet of Brentwood, N.Y., where Modern Times used to be, looks like the rest of its Long Island surroundings—pleasant enough, but no utopia.

The long series of failed experiments yields some interesting lessons. The first is that internal power grabs are even more poisonous to utopian dreams than external threats. The gold standard of utopian leadership, the benevolent prince or philosopher king, is inherently unstable. Solomon, Marcus Aurelius and Suleiman the Magnificent failed utterly to provide successors with anything like their talents.

The competition for succession invariably favors not the wise, but the ruthless. This is especially dangerous in communistic societies. Where selfishness is a sin or a crime, everyone is guilty; you don't want your antagonists gaining the authority to sit in judgment. Democracy provides a more stable succession mechanism, but it is inherently factionalist. Even in Mormon Utah, a utopian experiment that fared better than most, there are factions out of power who are unhappy with things.

A second lesson is that ideals are constraints, and the more constraints one tries to impose, the less viable the community will be. It's hard enough for a private company—an organization focused *exclusively* on economic success—to survive intact for multiple generations. Add to that special utopian claims on the firm by the employees and you can see how tough the odds are. The best bet is to run utopia as a business, which is exactly what many communities concluded.

Finally, if you're going to suppress your members' worldly desires, you need a mechanism for self-selection. Several religious sects, like the Old Order Amish, have successfully stifled material interests over multiple generations. Their people are happy because they don't require much stuff. But they know that everyone can't be kept in the fold. Anabaptist communities who believe that only adults can be meaningfully baptized provide this safety valve. The 10% of Amish who don't stay allow the other 90% to maintain their culture.

While many people believe that utopias are doomed to failure because of human nature, it's much more useful to approach utopia as the ultimate governance challenge. The U.S., itself, was a far more successful experiment because of that approach, expressed in James Madison's view that, "If men were angels, no government would be necessary."

Marc Hodak is managing director of Hodak Value Advisors, a firm specializing in the finance and compensation issues of corporate governance. He teaches corporate governance at New York University's Leonard N. Stern School of Business and can be reached at mhodak@hodakvalue.com.

The Amish Lifestyle

<http://www.amishcountry.org/explore-the-area/area-history/the-amish-lifestyle/>

The Amish Lifestyle

Simplicity, a Way of Life — A faith that dictates foregoing modern amenities, including electricity, automobiles and telephones, guides the Amish. This simple way of life is derived from teachings in the Bible and the Amish desire for an autonomous community.

Military Service — Following the biblical teaching of “love thy neighbor,” the Amish faith forbids violence and active military service.

Amish and Mennonite — As offshoots of the Anabaptist faith, the Amish and Mennonite groups are closely related. In general, Mennonites condone a more liberal lifestyle, which includes some modern amenities such as electricity and automobiles.

Amish Attire — The Amish dress simply with only basic ornamentation. Men’s trousers use buttons rather than zippers. Amish women sew their family’s clothing from solid-color fabric, often in shades of blue. Young girls can wear pastel-colored dresses and, like Amish women, wear bonnets. Adult men can grow beards, but no mustaches (a centuries-old prohibition traced to mustached men in the European military). Only married Amish women wear aprons, and they can wear white aprons for church services.

Photography — All forms and methods of photography are strictly forbidden. The Amish can’t pose for photographs nor use cameras to capture images. The Amish believe photographs lead to pride, which threatens the importance of the “community” by emphasizing individualism and calling attention to individuals.

Education — Formal education ends with the eighth grade. After that, Amish boys begin an apprenticeship to learn a trade; girls learn the skills necessary to maintain a home.

Work — The Amish are adept farmers, and the majority of Northern Indiana’s Amish live on farms. Today, however, few Amish men are full-time farmers. To support their large families, most work in factories, artisan workshops or cottage businesses. Adolescent Amish girls and women often work in retail businesses or restaurants.

Home and Family — The home is the center of Amish life. Amish families host every event and gathering in their homes, from church services to funerals and weddings. Generally, Amish homes are uncluttered and furnished simply. Amish women take pride in their housekeeping, cooking and providing clothes and the staples of everyday life for their families. Many Amish homes include additions or small detached dwellings called dawdy houses, where family members such as grandparents live. In summer and fall, bountiful vegetable and flower gardens add splashes of color to the usually white buildings on Amish farmsteads.

Courtship and Marriage — When Amish boys turn 16, they receive a courting buggy for transportation to chaperoned social gatherings, where courtships often begin. During courtship, Amish boys escort eligible girls to church services, singing programs and other Amish events. Couples marry for life, and weddings often are major celebrations, including up to 500 guests. The Amish wedding day begins at 9 a.m. with the singing of hymns. A full sermon and the exchange of marriage vows follow. The wedding day concludes with a huge potluck meal.

Taxes and Insurance — The Amish pay state, federal and county taxes. Typically, they refuse Social Security benefits. Their faith dictates that the Amish community cares for its elderly. This self-supporting principle also eliminates the need for health insurance.

Healthcare — While Amish families often try alternative treatments, they will seek the services of doctors and modern hospitals when necessary.

Population Trends — Northern Indiana's Amish population doubles about every 20 years, primarily due to the large size of Amish families, which often include 10 or more children.

4 Utopian Communities That Didn't Pan Out

<http://mentalfloss.com/article/23297/4-utopian-communities-didnt-pan-out>

Every once in a while, a proud little community will sprout up just to let the world know how Utopia should be run. With chins raised almost as high as ideals, the community marches forth to be an example of perfection. But in most cases, all that harmonious marching gets tripped up pretty quickly. Here are four "perfect" communities that whizzed and sputtered thanks to human nature.

1. Brook Farm (or, Ripley's Follow Me or Not)

Perhaps the best-known utopian community in America, Brook Farm was founded in 1841 in West Roxbury, Massachusetts, by George and Sophia Ripley. The commune was built on a 200-acre farm with four buildings and centered on the ideals of radical social reform and self-reliance. For free tuition in the community school and one year's worth of room and board, the residents were asked to complete 300 days of labor by either farming, working in the manufacturing shops, performing domestic chores or grounds maintenance, or planning the community's recreation projects. The community prospered in 1842–1843 and was visited by numerous dignitaries and utopian writers.

However, Ripley joined the unpopular Fourierism movement, which meant that soon the young people (out of a "sense of honor" o o e r or e r r r o s cleaning stables, and slaughtering the animals. This caused many residents, especially the younger ones, to leave. Things went downhill from there. The community was hit by an outbreak of smallpox followed by fire and finally collapsed in 1847.

2. Fruitlands: A Utopian Community (for Six Months Anyway)

After visiting Brook Farm and finding it almost too worldly by their standards, Bronson Alcott (the father of Louisa May) and Charles Lane founded the Fruitlands Commune in June 1843, in Harvard, Massachusetts.

Structured around the British reformist model, the commune's members were against the ownership of property, were political anarchists, believed in free love, and were vegetarians. **The group of 11 adults and a small number of children were forbidden to eat meat or use any animal products such as honey, wool, beeswax, or manure. They were also not allowed to use animals for labor and only planted produce that grew up out of the soil so as not to disturb worms and other organisms living in the soil.**

Many in the group of residents saw manual labor as spiritually inhibiting and soon it became evident that the commune could not provide enough food to sustain its members. The strict diet of grains and fruits left many in the group malnourished and sick. Given this situation, many of the members left and the community collapsed in January 1844.

3. The Shakers

Officially known as the United Society of Believers in Christ's Second Appearing, the Shakers were founded in Manchester, England, in 1747. As a group of dissenting Quakers under the charismatic leadership of Mother Ann Lee, the Shakers came to America in 1774.

Like most reformist movements of the time, the Shakers were agriculturally based, and believed in common ownership of all property and the confession of sins. Unlike most of the other groups, the Shakers practiced celibacy, or the lack of procreation. Membership came via converts or by adopting children. Shaker families consisted of "brothers" and "sisters" who lived in gender-segregated communal homes of up to 100 individuals. **During the required Sunday community meetings it was not uncommon for members to break into a spontaneous dance, thus giving them the Shaker label.**

As pacifists they were exempted from military service and became the United States' first conscientious objectors during the Civil War. Currently, however, there isn't a whole lot of Shaking going on. As the younger members left the community, converts quit coming, and the older ones died off, many of the communities were forced to close. Of the original 19 communities, most had closed by the early 1900s.

4. Pullman's Capitalist Utopia

Located 15 miles south of Chicago, the town of Pullman was founded in the 1880s by George Pullman (of luxury railway car fame) as a utopian community based on the notion that capitalism was the best way to meet all material and spiritual needs. **According to Pullman's creed, the community was built to provide Pullman's employees with a place where they could exercise proper moral values and where each resident had to adhere to the strict tenets of capitalism under the direction and leadership of Pullman.** The community was run on a for-profit basis—the town had to return a profit of 7% annually. This was done by giving the employees two paychecks, one for rent, which was automatically turned back in to Pullman, and one for everything else. Interestingly, the utopian community had very rigid social class barriers, with the management and skilled workers living in stately homes and the unskilled laborers living in tenements. The experiment lasted longer than many of the other settlements, but ultimately failed. Pullman began demanding more and more rent to offset company losses, while union sentiment grew among the employee residents.

Want To Escape The Modern World? 9 'Utopias' That Really Exist

http://www.huffingtonpost.com/2013/08/21/utopias_n_3768023.html

The idea of the "utopian" community has a long, storied history (and a largely unsuccessful one at that), from the fictional island dreamed up by Sir Thomas More to present-day attempts to build the perfect urban ecosystem. And even though the perfect society has eluded us, that hasn't stopped people from trying. Seekers attempting to leave behind the conventions and restrictions of traditional society have created self-sustaining communities ranging from groups of tofu-making hippies in rural Virginia to expatriates living in treehouses in the Costa Rican rainforest (and yes, there is a community called Yogaville).

"The criticism of utopia is that it's impossible to achieve perfection, so why try?" J.C. Hallman, author of "In Utopia," [told Salon in 2010](#). "But the impossibility of perfection does not absolve us from the path of pursuing a more perfect union."

Is it just cities people are trying to escape? Fed up with society as it is? **Check out these nine fascinating case studies in alternative modes of living, spanning from the Arizona Desert to the Korean coast.**

In 1971, a group of 300 flower children and free-thinkers left San Francisco to blaze a trail out east, settling in rural Tennessee to become the founders of what is now America's oldest hippie commune.

[The Farm](#), located just outside Summertown, Tennessee, is still around to this day, and was the subject of the 2012 documentary "American Commune." Now composed of roughly 200 members, the vegetarian intentional community was founded on -- and still lives by -- their core values of nonviolence and respect for the environment.

Green Bank, West Virginia is a safe haven away from the reach of technology where the "electrosensitive" can come to escape the digital world. The small town is located in a U.S. National Radio Quiet Zone, a 13,000–square-mile area where electromagnetic radiation (yes, that includes WiFi and cell phone signals) is banned so as not to disturb the National Radio Astronomy Observatory. About 150 people have moved to Green Bank and created a community for the precise purpose of escaping radiation, which they believe is harmful to their health.

The Farm, Lewis County, Tennessee



Green Bank, West Virginia



“Life isn’t perfect here. There’s no grocery store, no restaurants, no hospital nearby,” [a resident of the town recently told Slate](#). “But here, at least, I’m healthy. I can do things. I’m not in bed with a headache all the time.”

Arcosanti, Arizona



The "urban laboratory" that is Arcosanti was first created in the 1970s in the Arizona desert 70 miles north of Phoenix as a social experiment of sorts, and it's still standing to this day. Citizens of Arcosanti collaborate in creating and selling their signature product, ceramic and bronze wind bells, [according to The New York Times](#).

The roughly 50 inhabitants of the community ("arconauts") continue living out founder Paolo Soleri's idea of "arcology" -- architecture fused with ecology.

Finca Bellavista Sustainable Treehouse Community, Costa Rica



Finca Bellavista is probably the closest that real life can get to Swiss Family Robinson. The sustainable treehouse community is comprised of more than 25 elevated structures, as well as a base camp community center, located deep in the Costa Rica rainforest more than a mile and a half from the nearest town. Its typical resident is a laid-back, environmentally conscious American

expatriate, [according to founders Erica and Matt Hogan](#), who started building Finca in 2006.

"In general, people [who live here] want a simpler lifestyle," [Hogan told Business Insider](#). "They want a life less ordinary. They're usually very green, environmentally-conscious and want to live off the grid."

Twin Oaks, Virginia



Founded in 1967, the intentional community of Twin Oaks is one of the most successful of that era. The small commune is situated on 450 acres of land in Louisa, Virginia and is famous for its tofu. Approximately 100 residents live in the community now, which consists of seven group houses along with a gathering area, swimming hole, graveyard, soy production facility, several greenhouses, and more.

"Of the thousands of similar communal experiments forged throughout the '60s and '70s, Twin Oaks is one of only a handful to have survived," [Cluster Magazine wrote in a recent profile](#), "as other utopian experiments collapsed under the pressure of self-sustainability and interpersonal drama."

New Songdo City, Korea



Whereas most of these communities are a throwback to a simpler time, New Songdo City on the South Korean coast is an ambitious new community project that couldn't be more futuristic-looking. Scheduled for completion in 2015, New Songdon will be located on Incheon Bay, and will include city-wide WiFi integration and will be highly environmentally friendly. The city will be built from scratch, like Dubai or Abu Dhabi.

"They're promising full technological integration," Hallman [told Salon](#). "Lamps and tables and cars and everything will be computerized and on a network. You won't even need a BlackBerry or a laptop."

Yogaville, Buckingham, Virginia



Virginia's [Satchidananda Ashram](#) and the surrounding community is known as Yogaville, a space where people of diverse backgrounds have come together to live the yogic lifestyle. The holistic community was founded by Sri Swami Satchidananda, a spiritual leader who aspired to share his message of peace with like-minded others.

As the community's website [describes itself](#), "We came from various places. We have various tastes, various temperaments, various faces, various beliefs, but we are living here as one family, helping each other."

The Ecovillage at Ithaca, New York



Created in 1996, [Ithaca's Ecovillage](#) is a sustainable intentional community and education center which describes itself as an "alternative model for suburban living which provides a satisfying, healthy, socially rich lifestyle, while minimizing ecological impact." It currently has two 30-home co-housing neighborhoods, named "Frog" and "Song," with plans to build a third (the forthcoming "Tree"), as well as community gardens and organic farms.

Polestar Yoga Community, Big Island, Hawaii

A cooperative yoga and meditation community located on Hawaii's Big Island around 30 miles south of the city of Hilo, Polestar was founded on the teachings of Paramhansa Yogananda, author of the best-selling 1946 spiritual manifesto "[Autobiography of a Yogi.](#)" The community lives by its core value of karma yoga (selfless service) and [essential purpose](#) of "deepening the spirit."

Polestar consists of a small core community of permanent residents, but also welcomes guests to visit and stay on its 20 beautiful acres, enjoying the yoga temple, spiritual library, orchards and organic gardens. One guest [described](#) it as "a strong environment for spiritual transformation."

Austin's Utopian Homeless Village Is Becoming A Reality

Austin's 27-acre [Community First Village](#) will eventually house 250 formerly homeless and disabled people. Can they build a real "hobo's paradise"?

posted on May 7, 2014, at 12:45 p.m.

[Summer Anne Burton](#)

Mobile Loaves & Fishes, a social justice ministry, has [been planning](#) their new homeless community in on 27 acres in East Austin.



The village is still being built right now, but even just the development feels like a sunny mini paradise, hiding right off the road on the east side of Austin, Texas.

The new community will feature homes — RVs, tiny cabins, and teepees — for 250 formerly homeless for rent as low as \$90.

Nate Schlueter, the director of the organization's ROADS Micro-Enterprise program, explained that paying your rent is the first rule of the community. Community First isn't just a "housing project," it's a **"homing project,"** and central to that is the sense of real ownership the community will have by being financially responsible for their homes. But Mobile Loaves & Fishes will help the community find ways to pay that rent and earn extra money, through employment opportunities both on-site and off and help with applying for disability benefits.



Ellis was homeless for six years before January, when he moved into his own RV with the help of the organization. He plans to move the RV to the Community First Village as soon as residents can move in.

He's already working on the land, doing gardening and maintenance projects. He explained that when he was homeless, his full-time job was **"getting food, staying warm, and staying away from the police."** Now, he works five days a week at the village and on other

projects, and around 45 friends attended his housewarming party in January.

The community will also home a permaculture food forest and gardens, chickens, goats, rabbits, a woodworking and RV repair workshop, a bed and breakfast, outdoor cooking areas, a pond full of catfish, and an outdoor movie screen for community gatherings.



Heidi Sloan, the director of the program’s Animal Husbandry Program, says caring for animals helps people learn to be givers. They didn’t want the work of tending to the dozens of chickens on site, to feel like drudgery, so **the chicken pen and coop is cheerful, colorful, and bright.** The coop was built by a group of women and girls from the National Charity League, who worked with a crew of homeless future residents to paint and personalize the space.

Sloan’s goal is to make their chicken coop part of Austin’s [Funky Chicken Coop Tour](#).

Even the tools at the development site are brightly painted and happy looking.



When asked whether the project would be able to sustain enthusiasm years after opening, the Mobile Loaves & Fishes staff remarked that **“when you build beautiful environments, people want to be there and it’s sustainable.”** One of the goals of the community is to make it an enviably delightful place by any standard, not just “nice for a homeless shelter.” Some of the staff is even planning on living on site, and it’s easy to see the appeal when you’re surrounded by gardens, clucking chickens, and sunny tiny homes.

The homes at the village include mobile homes, tiny houses (the frames are shipped from Poland and can supposedly be built in around 8 hours!), and tents.



This mobile home is decked out as a demonstration. This would house a single homeless person and cost \$325, a month. But the program includes ample employment opportunities — for example, **there will be fruit trees lining the property and that harvest could be used to make jams and jellies that could be sold at local farmer’s markets.**

The plan is also for the village to be a gathering place for Austin’s wider community to come together and form relationships with the chronically homeless.

The group is already having Saturday morning volunteer breakfasts. Their cook, Dennis, recently lived in an apartment, but moved back into a creek bed near the property because **he missed his connection to nature**. He hopes to move into the village once it is open. He now cooks for a group of volunteers and homeless on the weekends, and sometimes the group invites bands to come out and play as well.

The community is already getting involved — there are several Eagle Scout projects on the site including this Thai jar rainwater collection tank.



And a giant chessboard! The group hopes to empower volunteers to make real connections with the chronically homeless, who don’t often have friendships outside the homeless community. **At the community farm, volunteers will be taught and led by formerly homeless staffers.** Recently, one homeless work led a third grade field trip on a tour through the site.

On the other hand, the community itself will be gated and require registration. As Schlueter explained, the homeless are much more vulnerable to violent crime than they are likely to perpetrate it, and

he said there was a palatable sense of relief in the community when it was explained that they would be protected at the village.

There is also a memorial garden being built on the site to remember members of the community that have died.



Schlueter explained that while the homeless community is tight-knit on the street, often when someone dies they are denied closure. Families often get involved for the first time in years and the memorial services and grave sites aren’t reachable for homeless friends. **This garden will provide a place to mourn and remember.**

Larry Williams was a vibrant and beloved part of the Mobile Loaves & Fishes homeless community. **He wanted to be the first resident of the Community First Village, and in his way he was.** He passed away in

November 2013, but this memorial tribute to him will have a permanent place on the site.

The song “Big Rock Candy Mountain” describes a “hobo paradise” where “hens lay soft-boiled eggs” and “the farmers’ trees are full of fruit.”

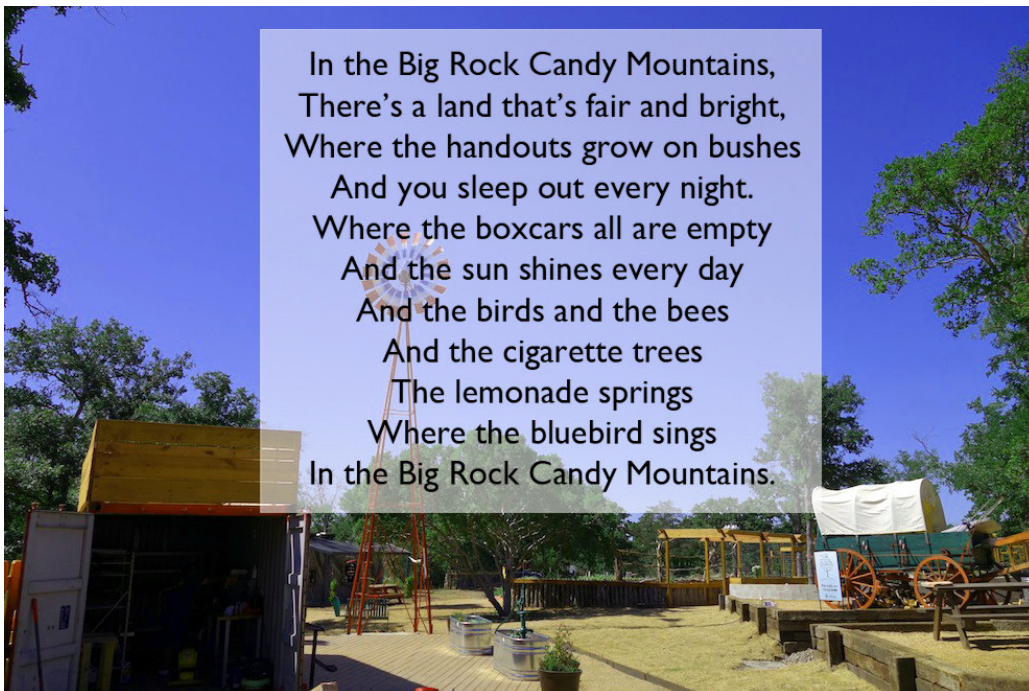


The song also describes streams of whiskey and cigarette trees, but it still feels like an apt metaphor for what Mobile Loaves & Fishes is trying to do. I showed up to the village with a lot of questions — would it be accessible to downtown Austin? Yes, there’s a bus stop nearby and the city is considering moving the stop to the entrance. Would enthusiasm be sustainable? They believe that the combination of community gathering,

employment opportunities, and permaculture gardens will make this a place that people want to be for years to come. Will the homeless be happy and want to stay there? It's true that sometimes the chronically homeless "choose" homelessness despite receiving disability or having enough employment to qualify for low-income housing. However, often the reason they find themselves gravitating back to the streets is due to the closeness to the land and the community they have there. Community First Village is emphasizing those qualities in their development rather than focusing solely on getting a roof over people's heads.

Most importantly: **Could they have dogs? Yes, as long as they aren't huge.**

The village just doesn't feel like it's a shelter for tragic people of some other class. It would be an incredibly lovely home for *anyone*, and many of the community's principles are ones we could all use more of: living sustainably, and close to nature and animals, and spending time with those you love.



1. Read the article independently.
2. Reread the article and annotate.
- * = Key Idea, Main Point ! = Surprising ? = Confusing parts; Questions
- o = Connection
4. Complete the extended response at the end.

Name: _____

Date: _____ Period: _____

Let Teen-Agers Try Adulthood

By Leon Botstein

Published: May 17, 1999

The national outpouring after the Littleton shootings has forced us to confront something we have suspected for a long time: the American high school is obsolete and should be abolished. In the last month, high school students present and past have come forward with stories about cliques and the artificial intensity of a world defined by insiders and outsiders, in which the insiders hold sway because of superficial definitions of good looks and attractiveness, popularity and sports prowess. Individuality and dissent are discouraged.

But the rules of high school turn out not to be the rules of life. Often the high school outsider becomes the more successful and admired adult. The definitions of masculinity and femininity go through sufficient transformation to make the game of popularity in high school an embarrassment. No other group of adults young or old is confined to an age-segregated environment, much like a gang in which individuals of the same age group define each other's world. In no workplace, not even in colleges or universities, is there such a narrow segmentation by chronology.

Given the poor quality of recruitment and training for high school teachers, it is no wonder that the curriculum and the enterprise of learning hold so little sway over young people.

By the time those who graduate from high school go on to college and realize what really is at stake in becoming an adult, too many opportunities have been lost and too much time has been wasted. Most thoughtful young people suffer the high school environment in silence and in their junior and senior years mark time waiting for college to begin. The Littleton killers, above and beyond the psychological demons that drove them to violence, felt trapped in the artificiality of the high school world and believed it to be real. They engineered their moment of undivided attention and importance in the absence of any confidence that life after high school could have a different meaning.

Adults should face the fact that they don't like adolescents and that they have used high school to isolate the hormonally active adolescent away from both the picture-book idealized innocence of childhood and the more accountable world of adulthood. But the primary reason high school doesn't work anymore, if it ever did, is that young people mature substantially earlier in the late 20th century than they did when the high school was invented. For example, the age of first menstruation has dropped at least two years since the beginning of this century, and not surprisingly, the onset of sexual activity has dropped in proportion. An institution intended for children in transition now holds young adults back well beyond the developmental point for which high school was originally designed.

Furthermore, whatever constraints to the presumption of adulthood among young people may have existed decades ago have now fallen away. Information and images, as well as the real and virtual freedom of movement we associate with adulthood, are now accessible to every 15- and 16-year-old.

Secondary education must be rethought. Elementary school should begin at age 4 or 5 and end with the sixth grade. We should entirely abandon the concept of the middle school and junior high school. Beginning with the seventh grade, there should be four years of secondary education that we may call high school. Young people should graduate at 16 rather than 18.

They could then enter the real world, the world of work or national service, in which they would take a place of responsibility alongside older adults in mixed company. They could stay at home and attend junior college, or they

Vocabulary Notebook: *The Giver*, Chapters 11-17

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>
skeptically			She glanced down at the ragged comfort object and grinned. “Right,” she said, skeptically . “Sure, Jonas.” Chapter 13	
phenomenon			“Then the moment on the stage, when he had looked out and seen the same phenomenon in the faces of the crowd...” Chapter 12	
assimilated			“It was chaos,” he said. “They really suffered for awhile. Finally it subsided as the memories were assimilated .” Chapter 13	
pervaded			“But this time he fit right in and felt the happiness that pervaded the memory..” Chapter 16	
obsolete			“Your father means that you used a very generalized word, so meaningless that it’s almost become obsolete ...” Chapter 16	

Vocabulary Notebook: *The Giver*, Chapters 11-17

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>

Google Slide Summary Worksheet

Chapter # and Title: _____

Significant Events:

1) _____

2) _____

3) _____

4) _____

5) _____

Quotation Analysis from Dialectical Journal

Chapter & Page	Quote chosen:	Analysis:

Notes for presentation: _____

Philosophical Chairs: Directions for Students

Students with opposing views on the issue sit facing each other across the center of the room. Students who do not have a position sit in the “neutral zone” at the bottom of the U formation.

All students:

- Address each other by first names.
- Think before you speak. Organize your thoughts. Give verbal clues to your listeners (“I have three points.”)
- Address the ideas, not the person.
- Listen when others are speaking—don’t interrupt.
- Move if your view changes based on the arguments you hear.

Students on the sides of the U:

One student will begin by explaining why he/she is taking the pro/con position. The conversation will then go back and forth from side to side. Keep in mind these rules:

- Before beginning your own comments, you must briefly summarize the previous speaker’s points to that speaker’s satisfaction.
- After you speak, you must wait until two other students on your side have spoken before you can speak again. Be sensitive to giving all students on your side an opportunity to speak.

At the end of the discussion, one student from each team will summarize the viewpoints presented during the discussion by his/her team.

Students in the neutral zone:

Students in the neutral zone must take notes on both sides of the argument.

You can also ask questions during the discussion. At the end of the discussion, you will be asked to explain what arguments, if any, caused you to change your position.

Questions/Statements for Activity:

- Jonas' s world would be an easier one to live in than ours.
- Jonas should try to escape to Elsewhere.
- Fiona would make a good mate for Jonas.
- The Giver is taking good care of Jonas and training him well.
- In order to give citizens peace and safety, it would be ok to eliminate things like color, personal freedoms, and love.

Connotation Chart

Directions: Complete this chart with twelve pairs of words with similar definitions but different connotations. Write the word of the pair with a positive or neutral connotation in the left-hand column and the other word of the pair with the negative connotation in the right-hand column.

+ (positive or neutral connotation)	- (negative connotation)

obsessive	reserved	mushy
curious	bold	timid
cheap	hyperactive	sentimental
strong-willed	withdrawn	brash
scrawny	frugal	stylish
smug	cowardly	stubborn
nosey	energetic	thin
self-confident	faddish	fervent

Philosophical Chairs Discussion Scoring Rubric

Summary of Speech: Scoring

1	Not Used	Did not summarize his/her argument
2	Little Used	Had a reference but no information
3	Acceptable Use	Made references and included facts from the text
4	Excellent Use	Restated arguments and included facts from the text
5	Outstanding Use	Restated arguments and all facts supported by text and other sources

Thoughtful Reflection: Scoring

1	Not Used	Did not have understanding of the topic
2	Little Used	Had superficial understanding of the topic
3	Acceptable Use	Understood topic well enough to explain own argument
4	Excellent Use	Explained most of complexity of the topic
5	Outstanding Use	Complexity of the topic explained and used arguments

Use of Specific Examples: Scoring

1	Not Used	No examples from the text
2	Little Used	One example from the text
3	Acceptable Use	Several examples from the text with some explanation
4	Excellent Use	Examples from the text with each explained
5	Outstanding Use	Examples from the text with each explained and extended to fit the argument

Academic Discourse: Scoring

1	Not Used	Errors in agreement and non-standard English
2	Little Used	Informal English and using words "like" "you know" and "thing"
3	Acceptable Use	Standard English usage and complete ideas
4	Excellent Use	Standard English usage with no mistakes and with use of some analogies or examples. Develops an argument. Uses some vocabulary terms.
5	Outstanding Use	Standard English usage without mistakes. Student develops an argument using analogies, examples, and precise text references to support the argument. Uses many vocabulary terms that relate to the topic.

Vocabulary Notebook: *The Giver*, Chapters 18-23

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>
release			“Do you mean my release , or just the general topic of release ?” Chapter 18 (Be sure to use the definition appropriate to <i>The Giver</i> .)	
precise			“Both, I guess. I apologi--I mean I should have been more precise . But I don’t know exactly what I mean.” Chapter 18	
respond			“The Giver didn’t respond to the question.” Chapter 18	
concept			“It’s an interesting concept . I need to think about it some more.” Chapter 18	
available			“He was astonished and delighted that this was available to him, and surprised that he had not known.” Chapter 19	

Vocabulary Notebook: *The Giver*, Chapters 18-23

<i>Word & Translation</i>	<i>Picture/Image</i>	<i>Definition</i>	<i>Source Sentence</i>	<i>Original Sentence</i>

Is Love too Strong a Word?

To extend, challenge students to contemplate: When could too many choices be problematic? Alternately, if no one in the society has choices, would it still be unfair not to have choices?

DISCUSSION:

Jonas feels compelled to ask his parents if they love him. Consider the following excerpt from the book:

“Father? Mother?” Jonas asked tentatively after the evening meal. “I have a question I want to ask you.”

“What is it, Jonas?” his father asked.

He made himself say the words, though he felt flushed with embarrassment. He had rehearsed them in his mind all the way home from the Annex.

“Do you love me?”

There was an awkward silence for a moment. Then Father gave a little chuckle.

“Jonas. You, of all people. Precision of language, please!”

“What do you mean?” Jonas asked. Amusement was not at all what he had anticipated.

“Your father means that you used a very generalized word, so meaningless that it’s become almost obsolete,” his mother explained carefully.

Jonas stared at them. Meaningless? He had never before felt anything as meaningful as the memory.

“And of course our community can’t function smoothly if people don’t use precise language. You could ask, ‘Do you enjoy me?’ The answer is ‘Yes,’” his mother said.

“Or,” his father suggested, “‘Do you take pride in my accomplishments? And the answer is wholeheartedly ‘Yes.’”

“Do you understand why it’s inappropriate to use a word like ‘love?’” Mother asked.

Jonas nodded. “Yes, thank you, I do,” he replied slowly.

The Giver, pages 159-60

This leads to an awkward moment for the whole family. How do Father and Mother’s responses make Jonas feel? How does Jonas’s question make his parents feel? **What significance does the absence of love have on the Community as a whole? On its individual members?**

DEBATE:

Rosemary, the former Receiver-in-training, experienced memories of poverty, hunger, and terror. She was so overwhelmed by these memories that she asked the Chief Elder if she could be released. What type of relief, if any, did Rosemary expect from her release? What other options did Rosemary have within the Community for coping with her immense new sadness?

Procedure:

Divide students into three teams to debate the following: When Rosemary requested her own release, was this suicide?

Team A will argue that Rosemary, by willingly requesting her own release, did commit suicide.

Team B will argue that Rosemary did not commit suicide, as she may not have been aware of the consequences brought upon by release.

Team C, the team of judges, will listen to the arguments of the opposing teams and conclude with a collaborative solution that integrates the differing perspectives that were introduced.

1. Start by reviewing the rules to this activity.
2. Work together to find evidence for your claims (25 minutes).
3. Have the judges sit in the front of the room and have Team A and B sit on either side of the room facing each other. The teacher should facilitate the debate. While the judges synthesize Team A and team B's arguments, Team A and Team B should reflect upon this process by writing a minimum of one paragraph that explains how this activity strengthened their understanding of how The Receiver is affected by the burdens that are placed upon them.

Post- Reading Survey

For each item, mark how strongly you agree or disagree with the statement.

1. Sometimes it is okay to lie.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

2. Memories play an important part of your life and who you are.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

3. It is better to remain ignorant about some aspects of life.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

4. In a perfect society, everyone is equal.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

5. The government knows what is best for us.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

6. Rules exist to help us live our lives properly.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

7. It would be much better for society if all negative memories were forgotten.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

8. It is better to be part of a group than to be alone.

1	2	3	4
(strongly disagree)	(disagree)	(agree)	(strongly agree)

Look back at the Anticipation Guide at the beginning of your notebook. Did any of your answers change? Why or why not? Choose a quote from your Dialectical Journal that supports one of your opinions.

Transcript for *The Giver* Movie Clip

(The Giver) "You can stop this."

(Chief Elder) "Stop what? If you don't want to see it, sit down with the other elders. Close your eyes."

(Computer) "Ceremony of release to elsewhere."

(Boy) "Hello Fiona. Are you uncomfortable?"

(Fiona) "I'm not uncomfortable. I'm afraid."

(Boy) "You don't have to be afraid. You know me. I'll be very gentle. I promise."

(The Giver) "Her name was Rosemary. She was my daughter. I loved her."

(Chief Elder) "Precision of language."

(The Giver) "I could not be more precise. Do you know what that is like? To love someone? I do. I've cried, felt her sorrow. I've sung, danced. I've felt real joy."

(Chief Elder) "Then you know better than anyone. You have seen children starve. You've seen people stand on each other's necks, just for the view. You know what it feels like when men blow each other up."

(The Giver) "Yes."

(Chief Elder) "Over a simple line in the sand."

(The Giver) "I do, but-"

(Chief Elder) "And yet, and yet, you and Jonas want to open that door again. And bring all that back."

(The Giver) "If you could only see the possibility of love."

(Chief Elder) "But why?"

(The Giver) "Of love. With love comes faith, comes hope."

(Chief Elder) "Love is just passion that can turn. It turns into contempt and murder."

(The Giver) "We could choose better."

(Chief Elder) {*scoffingLaugh*} "People are weak. People are selfish. When people have the freedom to choose, they choose wrong, every single time."

(The Giver) "Loss, pain, music, joy, the raw, impossible beautiful feeling of love, your son! You felt that!"

(Jonas goes down the hill on a snow sled with Gabriel)

(The Giver pointing at Fiona) "That girl, she has felt it."

(Chief Elder) "That's enough!"

(The Giver) "You people are living a life of shadows, of echoes, of fate, of distant whispers, of once made us real."

(The Boy) "Excuse me one second Fiona. Uh,"

(Chief Elder) "We must continue."

(Lethal Needle injection is dropping down to "release" Fiona. She is watching it getting closer and closer to her arm. Jonas exits the community and the memories begin to flood into everyone's minds. Colors return to their world. Joys, hurts and sorrows flood their minds with feelings. Fiona's release is stopped).

Virtual Gallery Walk Presentation Slide

Directions for students:

1. Consider the following Questions before watching the video clip below: What purpose do memories serve in this clip? Does the movie clip give the same message as the novel? What is the message or theme from this short clip? Explain why this is the theme.
2. Watch the watch the film clip of Rosemary's Release
<https://www.youtube.com/watch?v=uYrVQ1BwRT0>
3. You may also use the Video transcript to use quotes from (Resource 5.4B).
4. Create a digital slide that conveys your answers fully and creatively to the questions above.
5. Post the link to your slide into the Canvas Discussion Board topic labeled "[The Purpose of Memories](#)".
6. Be sure to put your name on your slideshow, provide a title and picture and thoroughly answer the questions with a minimum of two pieces of textual evidence. Once you have posted the link to your slide, you must then respond to three other students' slides and give constructive feedback. You may express your agreement with elaboration, disagreement with elaboration, or build upon your classmates' ideas and offer extensions.

I'll need you, too. Please come with me." He knew the answer even as he made the final plea.

"My work will be finished," The Giver had replied gently, "when I have helped the community to change and become whole.

"I'm grateful to you, Jonas, because without you I would never have figured out a way to bring about the change. But your role now is to escape. And my role is to stay."

"But don't you *want* to be with me, Giver?" Jonas asked sadly.

The Giver hugged him. "I love you, Jonas," he said. "But I have another place to go. When my work here is finished, I want to be with my daughter."

Jonas had been staring glumly at the floor. Now he looked up, startled. "I didn't know you had a daughter, Giver! You told me that you'd had a spouse. But I never knew about your daughter."

The Giver smiled, and nodded. For the first time in their long months together, Jonas saw him look truly happy.

"Her name was Rosemary," The Giver said.

	Jonas	The Giver	Jonas's Parents	Other characters
Love				
Death				
Sacrifice				
Choice				

Newbery Acceptance Speech
Lois Lowry
June, 1994

“How do you know where to start?” a child asked me once, in a schoolroom, where I’d been speaking to her class about the writing of books. I shrugged and smiled and told her that I just start wherever it feels right.

This evening it feels right to start by quoting a passage from *The Giver*, a scene set during the days in which the boy, Jonas, is beginning to look more deeply into the life that has been very superficial, beginning to see that his own past goes back farther than he had ever known and has greater implications than he had ever suspected.

“...now he saw the familiar wide river beside the path differently. He saw all of the light and color and history it contained and carried in its slow-moving water; and he knew that there was an Elsewhere from which it came, and an Elsewhere to which it was going.”

Every author is asked again and again the question we probably each have come to dread the most: HOW DID YOU GET THIS IDEA?

We give glib, quick answers because there are other hands raised, other kids in the audience waiting.

I’d like, tonight, to dispense with my usual flippancy and glibness and try to tell you the origins of this book. It is a little like Jonas looking into the river and realizing that it carries with it everything that has come from an Elsewhere. A spring, perhaps, at the beginning, bubbling up from the earth; then a trickle from a glacier; a mountain stream entering farther along; and each tributary bringing with it the collected bits and pieces from the past, from the distant, from the countless Elsewheres: all of it moving, mingled, in the current.

For me, the tributaries are memories, and I’ve selected only a

Annotations:

few. I'll tell them to you chronologically. I have to go way back. I'm starting 46 years ago.

In 1948, I am eleven years old. I have gone with my mother, sister, and brother to join my father, who has been in Tokyo for two years and will be there for several more.

We live there, in the center of that huge Japanese city, in a small American enclave with a very American name: Washington Heights. We live in an American style house, with American neighbors, and our little community has its own movie theater, which shows American movies; and a small church, a tiny library, and an elementary school, and in many ways it is an odd replica of a United States village.

(In later, adult years I was to ask my mother why we had lived there instead of taking advantage of the opportunity to live within the Japanese community and to learn and experience a different way of life. But she seemed surprised by my question. She said that we lived where we did because it was comfortable. It was familiar. It was safe.)

At eleven years old I am not a particularly adventurous child, nor am I a rebellious one. But I have always been curious.

I have a bicycle. Again and again – countless times without my parents' knowledge – I ride my bicycle out the back gate of the fence that surrounds our comfortable, familiar, safe American community. I ride down a hill because I am curious and I enter, riding down that hill, an unfamiliar, slightly uncomfortable, perhaps even unsafe ... though I never feel it to be ... area of Tokyo that throbs with life.

It is a district called Shibuya. It is crowded with shops and people and theaters and street vendors and the day-to-day bustle of Japanese life.

I remember, still, after all these years, the smells: fish and fertilizer and charcoal; the sounds: music and shouting and

the clatter of wooden shoes and wooden sticks and wooden wheels; and the colors: I remember the babies and toddlers dressed in bright pink and orange and red, most of all, but I remember, too, the dark blue uniforms of the school children: the strangers who are my own age.

I wander through Shibuya day after day during those years when I am 11, 12 and 13. I love the feel of it, the vigor and the garish brightness and the noise; all of such a contrast to my own life.

But I never talk to anyone. I am not frightened of the people, who are so different from me, but I am shy. I watch the children shouting and playing around a school, and they are children my age, and they watch me in return; but we never speak to one another.

One afternoon I am standing on a street corner when a woman near me reaches out, touches my hair, and says something. I back away, startled, because my knowledge of the language is poor and I misunderstand her words.

I think she has said, “Kirai des” meaning that she dislikes me; and I am embarrassed, and confused wondering what I have done wrong; how I have disgraced myself.

Then, after a moment, I realize my mistake. She has said, actually, “Kirei-des’.” She has called me pretty. And I look for her, in the crowd, at least to smile, perhaps to say thank you if I can overcome my shyness enough to speak. But she is gone.

I remember this moment – this instant of communication gone awry – again and again over the years. Perhaps this is where the river starts.

In 1954 and 1955 I am a college freshman, living in a very small dormitory, actually a converted private home, with a group of perhaps fourteen other girls. We are very much alike: we wear the same sort of clothes: cashmere sweaters and plaid wool skirts, knee socks, and loafers. We all smoke Marlboro cigarettes and we knit – usually argyle socks for our boyfriends – and play bridge.

Sometimes we study; and we get good grades because we are all the cream of the crop, the valedictorians and class presidents from our high schools all over the United States.

One of the girls in our dorm is not like the rest of us. She doesn't wear our uniform. She wears blue jeans instead of skirts, and she doesn't curl her hair or knit or play bridge. She doesn't date or go to fraternity parties and dances.

She's a smart girl, a good student, a pleasant enough person, but she is different, somehow alien, and that makes us uncomfortable. We react with a kind of mindless cruelty. We don't tease or torment her, but we do something worse; we ignore her. We pretend that she doesn't exist. In a small house of fourteen young women, we make one invisible.

Somehow, by shutting her out, we make ourselves feel comfortable, familiar, safe.

I think of her now and then as the years pass. Those thoughts – fleeting, but profoundly remorseful – enter the current of the river.

In the summer of 1979, I am sent by a magazine I am working for to an island off the coast of Maine to write an article about a painter who lives there alone. I spend a good deal of time with this man, and we talk a lot about color. It is clear to me that although I am a highly visual person – a person who sees and appreciates form and composition and color – this man's capacity for seeing color goes far beyond mine.

I photograph him while I am there, and I keep a copy of his photograph for myself because there is something about his face – his eyes – which haunts me.

Later, I hear that he has become blind. I think about him – his name is Carl Nelson – from time to time. His photograph hangs over my desk. I wonder what it was like for him to lose the colors about which he was so impassioned. Now and then I wish, in a whimsical way, that he could have somehow magically given me the capacity to see the way he did.

A little bubble begins, a little spurt, which will trickle into the river.

In 1989 I go to a small village in Germany to attend the wedding of one of my sons. In an ancient church, he marries his Margret in a ceremony conducted in a language I do not speak and can not understand.

But one section of the service is in English. A woman stands in the balcony of that old stone church and sings the words from the Bible: where you go, I will go. Your people will be my people. How small the world has become, I think, looking around the church at the many people who sit there wishing happiness to my son and his new wife – wishing it in their own language as I am wishing it in mine. We are all each other’s people now, I find myself thinking.

Can you feel that this memory, too, is a stream that is now entering the river?

Another fragment, my father, nearing 90, is in a nursing home. My brother and I have hung family pictures on the walls of his room. During a visit, he and I are talking about the people in the pictures. One is my sister, my parents’ first child, who died young of cancer. My father smiles, looking at her picture. “That’s your sister,” he says happily. “That’s Helen.”

Then he comments, a little puzzled, but not at all sad, “I can’t remember exactly what happened to her.” We can forget pain, I think. And it is comfortable to do so. But I also wonder briefly: is it safe to do that, to forget?

That uncertainty pours itself into the river of thought which will become the book.

1991. I am in an auditorium somewhere. I have spoken at length about my book, *Number the Stars*, which has been honored with the 1990 Newbery Medal. A woman raises her hand. When the turn for her question comes, she sighs very loudly and says, “Why do we have to tell this Holocaust thing over and over? Is it really necessary?”

I answer her as well as I can – quoting, in fact, my German daughter-in-law, who has said to me, “No one knows better than we Germans that we must tell this again and again.”

But I think about her question – and my answer – a great deal.

Wouldn't it, I think, playing Devil's Advocate to myself, make for a more comfortable world to forget the Holocaust? And I remember once again how comfortable, familiar and safe my parents had sought to make my childhood by shielding me from ELSEWHERE. But I remember, too, that my response had been to open the gate again and again. My instinct had been a child's attempt to see for myself what lay beyond the wall.

The thinking becomes another tributary into the river of thought that will create *The Giver*.

Here's another memory. I am sitting in a booth with my daughter in a little Beacon Hill pub where she and I often have lunch together. The television is on in the background, behind the bar, as it always is. She and I are talking. Suddenly I gesture to her. I say, “Shhhh” because I have heard a fragment of the news and I am startled, anxious, and want to hear the rest. Someone has walked into a fast-food place with an automatic weapon and randomly killed a number of people. My daughter stops talking and waits while I listen to the rest.

Then I relax. I say to her, in a relieved voice, “It's all right. It was in Oklahoma.” (O perhaps it was Alabama. Or Indiana.)

She stares at me in amazement that I have said such a

hideous thing.

How comfortable I made myself feel for a moment, by reducing my own realm of caring to my own familiar neighborhood. How safe I deluded myself into feeling. I think about that, and it becomes a torrent that enters the flow of a river turbulent by now, and clogged with memories and thoughts and ideas that begin to mesh and intertwine. The river begins to seek a place to spill over.

When Jonas meets The Giver for the first time, and tries to comprehend what lies before him, he says, in confusion “I thought there was only us. I thought there was only now.”

In beginning to write The giver I created – as I always do, in every book– a world that existed only in my imagination – the world of “only us, only now.”

I tried to make Jonas’s world seem familiar, comfortable, and safe, and I tried to seduce the reader. I seduced myself along the way, It did feel good, that world. I got rid of all the things I fear and dislike; all the violence, prejudice, poverty, and injustice, and I even threw in good manners as a way of life because I liked the idea of it.

One child has pointed out, in a letter, that the people in Jonas’s world didn’t even have to do dishes.

It was very, very tempting to leave it at that.

But I’ve never been a writer of fairy tales. And if I’ve learned anything through that river of memories, it is that we can’t live in a walled world, in an “only us, only now” world where we are all the same and feel safe. We would have to sacrifice too much. The richness of color and diversity would disappear feelings for other humans would no longer be necessary. Choices would be obsolete.

And besides, I had ridden my bike Elsewhere as a child, and liked it there, but had never been brave enough to tell anyone about it. So it was time.

A letter that I've kept for a very long time is from a child who has read my book called Anastasia Krupnik. Her letter – she's a little girl named Paula from Louisville, Kentucky – says:

“I really like the book you wrote about Anastasia and her family because it made me laugh every time I read it. I especially liked when it said she didn't want to have a baby brother in the house because she had to clean up after him every time and change his diaper when her mother and father aren't home and she doesn't like to give him a bath and watch him all the time and put him to sleep every night while her mother goes to work...

Here's the fascinating thing: Nothing that the child describes actually happens in the book. The child – as we all do – has brought her own life to a book. She has found a place, a place in the pages of a book, that shares her own frustration and feelings.

And the same thing is happening – as I hoped it would happen – with *The Giver*.

Those of you who hoped that I would stand here tonight and reveal the “true” ending, the “right” interpretation of the ending, will be disappointed.

There isn't one. There's a right one for each of us, and it depends on our own beliefs, our own hopes.

Let me tell you a few endings which are the “right” endings for a few children out of the many who have written to me.

From a sixth grader: “I think that when they were traveling they were traveling in a circle. When they came to “Elsewhere” it was their old community, but they had accepted the memories and all the feelings that go along with it...”

From another: “...Jonas was kind of like Jesus because he took the pain for everyone else in the community so they wouldn't have to suffer. And, at the very end of the book, when Jonas and

Gabe reached the place that they knew as Elsewhere, you described Elsewhere as if it were heaven.”

And one more: “A lot of people I know would hate that ending, but not me. I loved it. Mainly because I got to make the book happy. I decided they made it. They made it to the past. I decided the past was our world, and the future was their world. It was parallel worlds.”

Finally, from one seventh grade boy: “I was really surprised that they just died at the end. That was a bummer. You could of made them stay alive, I thought.”

Very few find it a bummer. Most of the young readers who have written to me have perceived the magic of the circular journey. The truth that we go out and come back, and that what welcome back to is changed, and so are we. Perhaps I have been traveling in a circle too. Things come together and become complete.

Here is what I’ve come back to:

The daughter who was with me and looked at me in horror the day I fell victim to thinking we were “only us, only now” (and that what happened in

Oklahoma, or Alabama, or Indiana didn’t matter) was the first person to read the manuscript of *The Giver*.

The college classmate who was “different” lives, last I heard, very happily in New Jersey with another woman who shares her life. I can only hope that she has forgiven those of us who were young in a more frightened and less enlightened time.

My son, and Margret, his German wife – the one who reminded me how important it is to tell our stories again and again, painful though they often are– now have a little girl who will be the receiver of all of their memories. Their daughter had crossed the Atlantic three times before she was six months old. Presumably my granddaughter will never be fearful of Elsewhere.

Carl Nelson, the man who lost colors but not the memory

of them, is the face on the cover of this book. He died in 1989 but left a vibrant legacy of paintings. One hangs now in my home.

And I am especially happy to stand here tonight, on this platform with Allen Say because it truly brings my journey full circle. Allen was twelve years old when I was. He lived in Shibuya, that alien Elsewhere that I went to as a child on a bicycle. He was one of the Other, the Different, the dark-eyed children in blue school uniforms, and I was too timid then to do more than stand at the edge of their school yard, smile shyly, and wonder what their lives were like.

Now I can say to Allen what I wish I could have said then: *Watashi-no comodachi des'*. Greetings, my friend.

I have been asked whether the Newbery Medal is, actually, an odd sort of burden in terms of the greater responsibility one feels.

Whether one is paralyzed by it, fearful of being able to live up to the standards it represents.

For me the opposite has been true. I think the 1990 Newbery freed me to risk failure.

Other people took that risk with me, of course, One was my editor, Walter Lorraine, who has never to my knowledge been afraid to take a chance. Walter cares more about what a book has to say than he does about whether he can turn it into a stuffed animal or a calendar or a movie.

The Newbery Committee was gutsy too. There would have been safer books. More comfortable books. More familiar books. They took a trip beyond the realm of sameness, with this one, and I think they should be very proud of that.

And all of you, as well. Let me say something to those of you here who do such dangerous work.

The man that I named *The Giver* passed along to the boy

knowledge, history, memories, color, pain, laughter, love, and truth. Every time you place a book in the hands of a child, you do the same thing.

It is very risky. But each time a child opens a book, he pushes open the gate that separates him from Elsewhere. It gives him choices. It gives him freedom.

Those are magnificent, wonderfully unsafe things.

I have been greatly honored by you now, two times. It is impossible to express my gratitude for that. Perhaps the only way, really, is to return to Boston, to my office, to my desk, and to go back to work in hopes that whatever I do next will justify the faith in me that this medal represents.

There are other rivers flowing.

http://www.walden.com/wpcontent/uploads/2014/07/Newbery_Award.pdf

Name _____ Date _____

Socratic Seminar Preparation

Directions: Complete the graphic organizer below to prepare for the Socratic Seminar. Students who do not **COMPLETELY FINISH** this graphic organizer will not be permitted to participate in the class discussion, and will earn a zero on that assignment (which CANNOT be made up for late credit). There will be no partial credit given for partially completed assignments. This will be an all or nothing opportunity.

Question	Answer	Textual Evidence with Citation
Societal structure has the power to promote or limit freedom, choice, and desire. How does the Lois Lowry, in her speech and in the Novel <i>The Giver</i> feel about this topic?		
What role does memory play in this novel? How does the lack of memory affect the society?		
How can society balance individualism with responsibility to community?		

Question	Answer	Textual Evidence with Citation
<p>Think of our current society – what aspects of utopias and dystopias do we have that are reflections of things that we saw in <u>The Giver</u>?</p>		
<p>What are the consequences for a society when people have choices? How is society impacted by personal choices/ How do personal choices impact a society?</p>		
<p>When should one conform to the wishes or rules of others?</p>		

Socratic Seminar Guidelines

Before the Seminar

Read and prepare your text before the seminar using the Critical Reading Process (as developed in The Write Path English Language Arts: Exploring Texts with Strategic Reading).

1. Make sure you **understand your purpose for reading**. Follow the teacher's reading prompt, if provided.
2. **Pre-read** by previewing the text and determining how it is structured, thinking about any background information you already know or you discussed in class and noticing the questions you have before you read.
3. **Interact with the text** so you read it closely. This includes annotating by:
 - Marking the text
 - Number the paragraphs
 - Circle key terms
 - Underline important parts of the text that are connected to your purpose for reading
 - Writing in the margins
 - Write notes in the margins or use sticky notes to write your thoughts and questions
 - Use Cornell notes, a dialectical journal or some other form of note-taking to keep track of your thoughts, being careful to note passages/paragraph numbers, page numbers, etc. You want to easily reference the text.
4. **Extend beyond the text** by writing several open-ended, higher-level questions that have no single right answer and will encourage discussion. Areas to consider for questions:
 - Ask "Why?" about the author's choices in the text, about a character's motivation, about a situation described in the text, etc.
 - Ask about viewpoint or perspectives (realist, pessimist, optimist, etc.).
 - Examine the title or tone of the text or connect to current issues, theme, etc.
 - Ask, "If the author were alive today, how would he or she feel about...?"
 - Ask questions that explore your own interpretation of the reading.
 - Ask about importance: "So what...?" "What does it matter that...?" "What does it mean that...?"

During the Seminar

Use all of your close reading to participate in a discussion that helps you understand the text at a deeper level. Be ready to discuss the text like the scholar you are!

1. Be prepared to participate and ask good questions. The quality of the seminar is diminished when participants speak without preparation.
2. Show respect for differing ideas, thoughts and values—no put-downs or sarcasm.
3. Allow each speaker enough time to begin and finish his or her thoughts—don't interrupt.
4. Involve others in the discussion and ask others to elaborate on their responses (See Student Handout: Academic Language Scripts for Socratic Seminar).

5. Build on what others say. Ask questions to probe deeper, clarify, paraphrase and add and synthesize a variety of different views in your own summary. Examples:
 - **Ask questions to probe deeper:** “Juan makes me think of another point: why would the author include...?” or “Sonya, what makes you think that the author meant...?”
 - **Clarify:** “I think what Stephanie is trying to say is...” or “I’m not sure I understand what you are saying, Jeff. What is...?”
 - **Paraphrase and add:** “Lupe said that... I agree with her and also think...”
 - **Synthesize:** “Based on the ideas from Tim, Shanequia and Maya, it seems like we all think that the author is...”
6. Use your best active listening skills: nod, make eye contact, lean forward, provide feedback and listen carefully to others.
7. Participate openly and keep your mind open to new ideas and possibilities.
8. Refer to the text often and give evidence and examples to support your response. Example: “The author has clearly stated in line 22 that...”
9. Discuss the ideas of the text, not each other’s opinions or personal experiences.
10. Take notes about important points you want to remember or new questions you want to ask.

After the Seminar

Think about what you’ve learned as a result of participating in the Socratic Seminar.

1. **Summarize:** Use writing to think about and **summarize the content** of the seminar, especially to capture new understandings of the text.

Examples of Summary Questions/Prompts:

- Based on this seminar, what are the most important points about this text?
- How does my understanding of the text connect to other things I’m learning?
- What major ideas do I better understand about this text because of this seminar?
- There are three main ideas I’m taking away from this seminar...

2. **Reflect:** Use writing to think about and **reflect on the process** of the seminar—both your contribution and the group’s process.

Examples of Reflection Questions/Prompts:

- How did I contribute to this discussion—what did I add to it?
- What questions do I now have as a result of this seminar?
- Who helped move the dialogue forward? How?
- At what point did the seminar lapse into debate/discussion rather than dialogue? How did the group handle this?
- Did anyone dominate the conversation? How did the group handle this?
- What would I like to do differently as a participant the next time I am in a seminar?

3. **Set Goals:** Be prepared to set goals for improvement in the next seminar.

Examples of Goal-Setting Questions/Prompts:

- What will I do differently to make the next seminar better?
- Two things I will do in the next seminar to be a more active listener...
- To be better prepared for the seminar, I will do _____ with the text.

Socratic Seminar Observation Form

Your Name _____

Partner _____

Directions: Each time your partner does one of the following, put a check in the box.

A. Speaks in the discussion: (+)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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B. Looks at the person who is speaking: (+)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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C. Refers to the text: (+)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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D. Asks a question: (+)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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E. Responds to another speaker: (+)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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F. Interrupts another speaker: (-)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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G. Engages in side conversation: (-)

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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After Discussion: What is the most interesting thing your partner said?

After Discussion: What would YOU like to have said in the discussion?

Score:

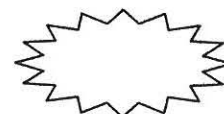
Total from all the checks
in boxes A – E

minus

Total from all the checks
in boxes F – G

=

Final participation score



S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

The acronym “SOAPSTone” provides students with prompts that give them a strategy for dissecting and interpreting documents or visuals. Whenever readers encounter a document, whether primary or secondary sources, one of the most important skills needed is the ability to determine the purpose and points-of-view (POV’s) that are present in the document. To get to the point of writing an effective POV statement for historical documents, begin by applying SOAPSTone to each document.

Letter	Ideas to Think About
S ubject (<i>What historic importance is revealed?</i>)	<ul style="list-style-type: none"> ● What is the document’s content and subject (i.e. what is it saying)? ● How do you know this? ● How has the subject been selected and presented by the author? ● What ideas or values does the document presuppose in the audience?
O ccasion (<i>What is the time, place, situation of the document?</i>)	<ul style="list-style-type: none"> ● When and where was the source produced? ● What local, regional, and/or global events prompted the author to create this piece? ● What events led to its publication or development? ● What conditions needed to exist in order for this document to be created, disseminated and/or preserved?
A udience (<i>To whom is this document is directed?</i>)	<ul style="list-style-type: none"> ● Does the speaker identify an audience? ● If not, who was the likely audience for this piece? For whom was the document created? Was there an unintended audience? ● What assumptions can you make about the audience in terms of social class, political affiliations, gender, race/ethnicity, occupation, or relationships to foci of power? ● If it is text, does the speaker use language that is specific for a unique audience (SLANG)? ● Why is the speaker using this type of language? What is the mode of delivery? ● Are there any words or phrases that seem unusual or different (JARGON)? ● What background does the speaker assume? Does the speaker evoke God? Nation? Liberty? History? Hell? Science? Human Nature? ● Does the speaker allude to traditional, provincial/urbanized, classical, pre-modern or modern themes? Above all, what is the author trying to achieve or gain with this document?
P urpose (<i>What is the reason behind the text?</i>)	<ul style="list-style-type: none"> ● What is the significance of the document? ● What can be inferred about the possible intentions of the document? ● In what ways does he/she convey this message? ● How was this document communicated to the audience? ● How is the speaker trying to spark a reaction in the audience? ● What is the speaker and/or author’s purpose?
S peaker (<i>Who created the document and what was his/her role in history?</i>)	<ul style="list-style-type: none"> ● Is there someone identified as the speaker? ● Is the speaker the same as the author? ● What facts are known and what inferences can you make about this person? e.g. What class does he/she come from? What political party? What gender? What ethnicity? What religion? What about his/her families?
T one (<i>How does document make you feel?</i>)	<ul style="list-style-type: none"> ● What is the author’s tone? ● What is the author’s mood and how is it conveyed? For what purpose? ● What is the emotional state of the speaker and how can you tell? ● How is the document supposed to make the reader/viewer feel?

Argumentative Essay Structure

Introduction

Hook

Background on the topic (1-3 sentences)

Thesis (Claim)

Body 1

Address the opposition to your point of view on the topic

Overcome the opposition with a strong rebuttal (Topic Sentence)

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Body 2

Topic Sentence

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Body 3

Topic Sentence

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Conclusion

Restate Thesis (possible)

Lasting impression

How does this relate to the real world! (Enduring Understanding)

Argumentative Essay Structure

Introduction

Hook

Background on the topic (1-3 sentences)

Transition sentence connecting background and thesis

Thesis (Claim)

Body 1

Address the opposition to your point of view on the topic

Overcome the opposition with a strong rebuttal (Topic Sentence)

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Body 2

Topic Sentence

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Body 3

Topic Sentence

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Evidence (quotation or paraphrase of info)

Elaboration

Elaboration

Concluding Sentence

Conclusion

Restate Thesis (using different words than in the thesis)

Lasting impression

How does this relate to the real world! (Enduring Understanding)

Call to Action (What do you want done?)

Transition Words and Phrases

Agreement / Addition / Similarity

in the first place	again	moreover
not only ... but also	to	as well as
as a matter of fact	and	together with
in like manner	also	of course
in addition	then	likewise
coupled with	equally	comparatively
in the same fashion / way	identically	correspondingly
first, second, third	uniquely	similarly
in the light of	like	furthermore
not to mention	as	additionally
to say nothing of	too	
equally important		
by the same token		

Examples / Support / Emphasis

in other words	notably	in fact
to put it differently	including	in general
for one thing	like	in particular
as an illustration	to be sure	in detail
in this case	namely	to demonstrate
for this reason	chiefly	to emphasize
to put it another way	truly	to repeat
that is to say	indeed	to clarify
with attention to	certainly	to explain
by all means	surely	to enumerate
important to realize	markedly	such as
another key point	especially	for example
first thing to remember	specifically	for instance
most compelling evidence	expressively	to point out
must be remembered	surprisingly	with this in mind
point often overlooked	frequently	
on the negative side	significantly	
on the positives ide		

Effect / Result / Consequence

as a result
under those circumstances
in that case
for this reason
henceforth

for
thus
because the
then
hence

consequently
therefore
thereupon
forthwith
accordingly

Opposition / Limitation / Contradiction

although this may be true
in contrast
different from
of course ..., but
on the other hand
on the contrary
at the same time
in spite of
even so / though
be that as it may
then again
above all
in reality
after all

but
(and) still
unlike
or
(and) yet
while
albeit
besides
as much as
even though

although
instead
whereas
despite
conversely
otherwise
however
rather
nevertheless
nonetheless
regardless
notwithstanding

Cause / Condition / Purpose

in the event that
granted (that)
as / so long as
on (the) condition (that)
for the purpose of
with this intention
with this in mind
in the hope that
to the end that
for fear that
in order to
seeing / being that
in view of

if
... then
unless

when
whenever
since
while

in case
provided that
given that
only / even if
so that
so as to
owing to
due to

because of
as
since
while
lest

inasmuch as

Space / Location / Place

in the middle
to the left/right
in front of
on this side
in the distance
here and there
in the foreground
in the background
in the center of

adjacent to
opposite to

here
there
next
where
from
over
near
above
below
down
up
under
between

further
beyond
nearby
wherever
around
before
alongside
amid
among
beneath
beside
behind
across

Conclusion / Summary / Restatement

as can be seen
generally speaking
in the final analysis
all things considered
as shown above
in the long run
given these points
as has been noted
in a word
for the most part

after all
in fact
in summary
in conclusion
in short
in brief
in essence
to summarize
on balance
altogether

overall
ordinarily
usually
by and large
to sum up
on the whole
in any event
in either case
all in all

Conjunctions

Time / Chronology / Sequence

at the present time
from time to time
sooner or later
at the same time
up to the present time
to begin with
in due time
until now
as soon as
as long as
in the meantime
in a moment
without delay
in the first place
all of a sudden
at this instant

after
later
last
until
till
since
then
before
hence

when
once
about
next
now
now that

henceforth
whenever
eventually
meanwhile
further
during
first, second
in time
prior to
forthwith
straightaway

by the time
whenever

Subordinating

than
rather than
whether
as much as
whereas

Comparison

That
what
whatever
which
whichever

after
as long as
as soon as
before
by the time
now that

Time

though
although
even though
while

Concession

Who
whoever
whom
whomever
whose

once
since
till
until
when
whenever
while

if
only if
unless
until
provided that
assuming that
even if
in case (that)
lest

Condition

where
wherever

how
as though
as if

Place

because
since
so that
in order (that)
why

Reason

Correlative

as . . . as
just as . . . so
both . . . and
hardly . . . when
scarcely . . . when

either . . . or
neither . . . nor

if . . . then
not . . . but

what with . . . and
whether . . . or
not only . . . but also
no sooner . . . than
rather . . . than

Coordinating

F **A** **N**
For **And** **Nor**

B **O**
But **Or**

Y **S**
Yet **So**

Discourse Features for Embedding Quotations/Evidence

*Author Substitutes
Specific names of historical person, famous person, historian, illustrator, engraver, writer, text author, painter, etc.

Phrases to introduce quotations
The author* states
points out
shows
comments
remarks
explains
concludes
interprets
stresses
maintains
Insists that
argues

Phrases to discuss what the author does:
The author depicts
portrays
suggests
Illustrates
personifies
compares
likens
describes
refers to
contrasts

Phrases to use after a quotation/evidence/information
This suggests that _____
This is significant because _____
The *author stresses that _____
The author's point is _____
This is relevant to _____ because _____
In other words, the author believes _____
These words suggest _____
The impact of these words was _____
Thereby _____
As a result, _____

Verbs to express author's point of view
admires
respects
appreciates
is inspired by
is in awe of
is concerned about
is motivated by
is interested in
Is angered by
cares about
hates
dislikes
hopes to

Sample Sentence Patterns
George Washington argued, “ (insert textual evidence) .”
In other words, he believes (add why this is important or why he said this) .

Parenthetical Citation

What is Parenthetical Citation?

Parenthetical citation is when a writer directly puts into the text a note from where he or she got the information. Parenthetical or “in-text” citation allows your reader to know from what source each idea/fact came.

This is how it looks in the text of your paper:

“In 2007, 37 percent of American adults sought medical information from the internet regarding a health problem they were experiencing before consulting a doctor” (Smith 38).

In the example above, notice that the author’s name and the page number on which this fact was found are set off from the text within parenthesis. Note also that the punctuation of this parenthetical citation is also important. The reader would understand from this citation that on page 38 of Smith’s book, this fact is mentioned. Furthermore, since the words are contained within quotes, the above example illustrates that this is a **direct quote** from that page.

Here is an example of the same idea presented as an **indirect quote**:

Instead of going to a doctor right away, a recent study found that 37 percent of Americans are now turning to the internet for medical information (Smith 38).

Name _____ Date _____ Period _____

Argumentative Essay Writing Reflection

Introduction	
1. <i>What type of hook did you use (anecdote, fact, quote, question)? Was it effective? How could you change it?</i>	<hr/> <hr/> <hr/> <hr/> <hr/>
2. <i>Did you provide background on the topic in the introduction? Explain.</i>	<hr/> <hr/> <hr/> <hr/>
3. <i>Did you provide a smooth transition from your background information into your thesis sentence? Explain.</i>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
4. <i>Did you write a three part thesis? If so, what were your claims? If not, go back to your three topic sentences and write a thesis using your topic sentences as a guide.</i>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Body	
5. <i>Did you address a counterargument? How?</i>	<hr/> <hr/> <hr/>
6. <i>Did you use transitions between paragraphs? Between ideas?</i>	<hr/> <hr/> <hr/>

<p>6. <i>Have you written clear topic sentences that state opinionated reasons for the stated claim you made in the thesis?</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>7. <i>Have you used at least one quote in each body paragraph to substantiate (support) your claim?</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>8. <i>Did you explain each of your quotes and how it proves your position is correct? Provide an example.</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>9. <i>Do each of your body paragraphs end with a concluding sentence?</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Conclusion</p>	
<p>10. Does your conclusion begin by restating your thesis using different words?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>11. Did you have a call to action?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>12. Did you explain how your solution will benefit people, society, etc.?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Finally, evaluate your own writing. What score would you give yourself on the SAUSD Writing Rubric? _____ Explain why you gave yourself this score.

Criterion	Standard Exceeded	Standard Met	Standard Nearly Met	Standard Not Met	
	5	4	3	2	1
Focus/Claim	<ul style="list-style-type: none"> Insightfully addresses all aspects of the prompt Introduces precise claim(s) in a sophisticated thesis statement. 	<ul style="list-style-type: none"> Competently addresses all aspects of the prompt Introduces reasonable claim(s) in a clear thesis statement 	<ul style="list-style-type: none"> Ineffectively addresses all aspects of the prompt Introduces claim(s) in a thesis statement 	<ul style="list-style-type: none"> Partially addresses aspects of the prompt Introduces superficial or flawed claim(s) in a weak thesis statement 	<ul style="list-style-type: none"> Minimally addresses some aspect of the prompt Fails to introduce a relevant claim and/or lacks a thesis statement
Organization/Structure	<ul style="list-style-type: none"> Skillfully introduces reader to topic(s) in introduction Thoroughly develops claim(s) with relevant body paragraphs Provides a meaningful and reflective concluding statement which draws from and supports claim(s) Creates cohesion through skillful use of transition/linking words, phrases, and clauses within and between paragraphs Includes purposeful and logical progression of ideas from beginning to end 	<ul style="list-style-type: none"> Introduces reader to topic(s) in introduction Develops claim(s) with relevant body paragraphs Provides a concluding statement that follows from and supports claim(s) Creates cohesion through transition/linking words, phrases, and clauses within and between paragraphs Includes logical progression of ideas from beginning to end 	<ul style="list-style-type: none"> Partially introduces reader to topic(s) in introduction Does not thoroughly develop claim(s) with body paragraphs Provides a concluding statement which repetitively or partially supports claim(s) Creates some cohesion through basic transition/linking words, phrases, and/or clauses within or between paragraphs Includes adequate progression of ideas from beginning to end 	<ul style="list-style-type: none"> Inadequately introduces reader to topic(s) in introduction Inadequately develops claim(s) with minimal body paragraphs Provides an inadequate concluding statement Uses limited and/or inappropriate transition/linking words, phrases, or clauses Includes uneven progression of ideas from beginning to end 	<ul style="list-style-type: none"> Fails to introduce reader to topic(s) in introduction or introduction is missing Fails to develop claim(s) with body paragraphs Omits concluding statement Uses few to no transition/linking words, phrases, or clauses Includes little or no discernible organization of ideas
Evidence/Support	<ul style="list-style-type: none"> Provides substantial and pertinent evidence to support claim(s) Effectively integrates and cites credible sources and/or text evidence Convincingly refutes specific counter-claim(s) 	<ul style="list-style-type: none"> Provides sufficient and relevant evidence to support claim(s) Competently integrates and cites credible sources and/or text evidence Competently refutes specific counter-claim(s) 	<ul style="list-style-type: none"> Provides minimal and/or superficial evidence to support claim(s) Ineffectively integrates or cites adequate sources and/or text evidence Minimally refutes specific counter-claim(s) 	<ul style="list-style-type: none"> Provides inadequate and/or irrelevant evidence to support claim(s) Incorrectly integrates or cites sources and/or text evidence that may not be credible Acknowledges alternate or opposing claim(s) 	<ul style="list-style-type: none"> Provides inaccurate, little, or no evidence to support claim(s) Does not use or cite sources and/or text evidence Fails to acknowledge alternate or opposing claim(s)
Analysis	<ul style="list-style-type: none"> Shows insightful understanding of topic or text Uses persuasive and valid reasoning to connect evidence with claim(s) 	<ul style="list-style-type: none"> Shows competent understanding of topic or text Uses valid reasoning to connect evidence with claim(s) 	<ul style="list-style-type: none"> Shows superficial understanding of topic or text Uses some valid and accurate reasoning to connect evidence with claim(s) 	<ul style="list-style-type: none"> Shows limited and/or flawed understanding of topic or text Uses limited, simplistic and/or flawed reasoning to connect evidence with claim(s) 	<ul style="list-style-type: none"> Shows no and/or inaccurate understanding of topic or text Reasoning is missing or does not connect evidence with claim(s)
Language	<ul style="list-style-type: none"> Uses purposeful and varied sentence structure Contains minimal to no errors in conventions (grammar, punctuation, spelling, capitalization) Strategically uses academic and domain-specific vocabulary clearly appropriate for the audience and purpose 	<ul style="list-style-type: none"> Uses correct and varied sentence structure Contains few, minor errors in conventions Competently uses academic and domain-specific vocabulary clearly appropriate for the audience and purpose 	<ul style="list-style-type: none"> Uses mostly correct and some varied sentence structure Contains some errors in conventions which may cause confusion Superficially uses academic and domain-specific vocabulary clearly appropriate for the audience and purpose 	<ul style="list-style-type: none"> Uses limited and/or repetitive sentence structure Contains numerous errors in conventions which cause confusion Inadequately uses academic and domain-specific vocabulary clearly appropriate for the audience and purpose 	<ul style="list-style-type: none"> Lacks sentence mastery (e.g., fragments/ run-ons) Contains serious and pervasive errors in conventions Fails to use academic and domain-specific vocabulary clearly appropriate for the audience and purpose

Papers receiving a 0 are unable to be scored for one of the following reasons: illegibility, no response (blank), completely off topic, written in a language other than English.

Cornell Notes	Topic/Objective: <i>The Giver</i>	Name:
	Students will understand dependent and independent clauses by watching a video and practicing with sentences.	Class/Period:
	https://www.youtube.com/watch?v=xTZifhX5AQs	Date:
Essential Question: What is the difference between dependent and independent clauses and how do you use them correctly?		
Questions:	Notes: Define characteristics of independent and dependent clauses:	
(Write at least two new		
questions you have about	An independent clause	
this concept.)		
	1.	
	2.	
	3.	
	4.	
	A dependent clause	
	1.	
	2.	
	3.	
	4.	
	How do we know when we have a dependent clause?	
	What is a subordinating conjunction?	
	List at least six subordinating conjunctions you would use:	

Questions:	Notes:
(Write at least two new questions you have	Make the dependent clauses into complete sentences:
about this lesson.)	While you were sleeping happily in your bed,
	When I hear your beautiful voice,
	Practice:
	Form two sentences that have a dependent clause using your list of subordinate
	conjunctions from above: (for example while, when, as)
	1.
	2.
	Use this space to record your quiz results after you play the game:
	1. Go to this website for the quiz: http://esl.fis.edu/grammar/multi/clauses.htm
	2. I received ____ /30 for ____ %.
	Summary: (Write about one new concept you learned, one aspect of the learning that interested you, and how you can
	use your new learning.)

Culture Project

The culture in *The Giver* is much different than what you or I experience every day. You will need to research one of the following cultural groups and compare it to mainstream American culture (use Santa Ana as your base) as well as the culture in *The Giver*. You may select one of the following cultural groups to research:

1. Amish
2. The Hutterian Brethren
3. The Hasidic Jews
4. The Sabbath Day Lake Shakers
5. The Quakers

Please complete the following in order:

1. Research and take notes on the pertinent information you find with your selected cultural group.
2. Take notes on daily life here in Santa Ana, CA. (Use your double bubble from Chapters 1 - 5.)
3. Take notes on what you know about the community in *The Giver*.
5. Include a six paragraph write-up which highlights the pro's and con's to each community based upon your point of view.
6. Include a few different pictures or maps to help others understand of the differences between our community and the one you researched.
7. Share with group.

Culture Project Rubric Criteria:

Research: 1 2 3 4
Key elements in each society were identified for similarities and differences.

Ideas: 1 2 3 4
Write up of the pro's and con's of each community is based upon your point of view and research.

Conventions: 1 2 3 4
Limited errors in capitalization, end marks, spelling, comma usage, and semi-colon usage.

Use of Media Research: 1 2 3 4
Appropriate research skills to enhance the text.

All research must be done by media.

Total: _____/16

Color Project

Learn about colors – There's More than Meets the Eye... (If you are not artistic, this choice is not for you)

While Jonas was throwing an apple back and forth, he suddenly noticed that it changed. He was beginning to perceive color. You will need to learn how color is perceived by the human eye. You will also need to learn about the primary colors, the color spectrum, and color mixing.

You may visit the following websites to get more information:

- <http://accept.la.asu.edu/PiN/mod/light/colorspectrum/pattLight3.html>
- <http://home.att.net/~B-P.TRUSCIO/COLOR.htm>
- <http://www.enchantedlearning.com/crafts/Colormixing.shtml>

1. Write 2-3 paragraphs reflecting what you have learned from your research in regards to how the human eye perceives color.
2. You are going to bring the utopian society from *The Giver* to life by adding color.
3. Think of a favorite scene from the story or one you find most important to the movement of the story.
4. Your task is to paint and/or draw this scene from the book in full color.
5. You will present your painting to your group and explain what scene from the book you chose to paint.
6. After sharing your painting to the class you will need to turn in your paragraphs and painting for this project.
7. Items to turn in:
 - a. Two-three paragraphs reflection on how the human eye perceives color.
 - b. Your painting of an important scene from the book.
 - c. Two-three paragraphs explanation of why this scene was important to show in color

Color Project Rubric Criteria:

Organization: 1 2 3 4
Two-three paragraphs reflection on how the human eye perceives color.

Ideas: 1 2 3 4
Two-three paragraphs explanation of why this scene was important to show in color.

Conventions: 1 2 3 4
Limited errors in grammar, capitalization, spelling, and punctuation.

Use of art: 1 2 3 4
Appropriate art skills to enhance the text.

All painting must be done by hand; no clip art or computer generated work.

Total: ____/16

Island Project

You have been chosen by the Council of Elders to create a new experimental form of government on an island upriver from The Community. This new community will be subject to the community rules except for changes you and your group members will implement. The elders are very interested in seeing how community members would handle going back to some of the old ways of life.

Key Criteria: Specifically, you are being asked to address the following issues: marriage, family planning, euthanasia, career and educational choices, government monitoring of individual behavior, the elimination of natural feelings and memories, book censorship and the necessity for a Receiver.

Product: Choose 3 of the most important issues and state how and why you would change them.

You must justify your reasons in a proposal to the Council of Elders. You will be provided with the format for the proposal.

Self-Assessment: Each member will fill out a self-assessment. Discuss your contribution to the group, your strengths and weaknesses. What would you do better next time?

Island Project Rubric Criteria:

Organization:

1 2 3 4

Two-three paragraphs reflection on how the human eye perceives color.

Ideas:

1 2 3 4

Two-three paragraphs explanation of why this scene was important to show in color.

Conventions:

1 2 3 4

Limited errors in capitalization, end marks, spelling, comma usage, and semi-colon usage.

Use of Media Research:

1 2 3 4

Appropriate research skills to enhance the text.

All research must be done by media.

Total: _____/16

Name _____

The Giver Utopian Community Project

A utopia is defined as an ideally perfect place. In the novel The Giver, Jonas lives in a utopian world designed to provide food, shelter and safety to the people of the community. If you had to design your “perfect world”, what would it look like? What would life be like for the people who live in your community?

What would be special about your community that would make other people want to join it?

You are going to be designing your own utopian world. Your project will include information about the following areas. Under each category, you must supply enough information to inform others of your community and entice them to join.

Government: Every community needs laws, otherwise there would be chaos.

Name 10 rules or laws in your community.

Who makes the laws?

How are the laws enforced?

Is your community a **democracy**? A **dictatorship**? A **monarchy**?

What happens when a person in the community breaks a law?

You should write at least 10 sentences about your government.

Education: School is a way of preparing kids to be successful members of the community.

What will school be like in your community?

What will be taught and what subjects will be required?

How will education serve the community?

How will schools in your community be different from schools in your community now?

You should write at least 8 sentences about your educational system.

Family: Think about the families in your utopian community.

What are families going to be like in your community?

Are the families going to be:

Matriarchal – Controlled by the mothers of the family

Patriarchal – Controlled by the father of the family

Neither matriarchal or patriarchal

How many kids should each family have? Is it regulated? Why or why not?

Does everyone in each family live in the same dwelling? Why or why not?

You should write at least 8 sentences about the families in your community.

**Housing:** Neighborhoods/Individual family dwellings

What are the neighborhoods like in your community?

Do people live in separate houses? In townhouses? In apartments? In tents?

Describe the dwellings in your community. Are all of the houses the same or different? Explain why you chose to design the houses and communities that way.

You should write at least 8 sentences about the housing that you provide for the people in your community.

**Employment:** Think about the jobs people must have to help your community function.

Choose 5 important jobs to describe. For each job, include at least 5 sentences describing

- the title of the job
- the function of the job
- the type of people chosen for the job
- how people are chosen for the job
- how people are trained for the job

Include a picture of what a person employed in this job might look like (uniforms, etc).

**Money:**

Is there a system of money in your community?

If the answer is **yes**:

Draw a picture of your money (coins and paper money)

What is your money called?

If the answer is **no**:

Why don't you have money?

How do you "pay" people for their jobs?

How do people get what they need to survive?

You should write at least 5 sentences on the system of money in your community?

**Transportation:**

How do people get around in your community? Is there a system of mass transit? Why or why not?

REMEMBER, IF YOUR COMMUNITY IS VERY LARGE, YOU SHOULD HAVE A WAY FOR PEOPLE TO GET AROUND QUICKLY!!!!

You should write at least 3 sentences about your system of transportation in your community.

**Environment/Climate:** Think about where you would have your community built.

What is the climate like in your community? Tropical? Arctic? Do the seasons change?

Are there animals in your community? What kinds? Are they pets or wild? Why?

You should write at least 5 sentences about the environment and climate of your community.

Recreation:

What is recreation like in your community?

How much time do most people spend on recreation each week?

What do people do for fun in your utopian community?

Does the government control how people spend their free time?

How is this different from the way people spend their free time in the community that you live in now?

You should write at least 5 sentences about recreation in your community.

Technology:

How does your community view technology?

Are they technologically advanced? Do the people live a more simple life?

You should write at least 3 sentences about the technology in your community.

Additional Information:

Name your community. BE CREATIVE!!!!!!

Design a flag for your community. Think about color symbolism.

Draw an overview map of your community. Make sure to label:

- Houses
- Schools
- Business district (stores, etc.)
- Roads
- Government buildings
- Areas for recreation
- Any additional areas that are important for your community

When creating your utopian community, be **creative** and **unique**. The “perfect” society would only expect that...right???

You will be presenting your finished communities to the rest of the class. The goal of your presentation is to persuade the people in your class to be a part of your community. So, be persuasive and make your community look appealing.

Multimedia Project : Digital Presentation Rubric

CATEGORY	4	3	2	1
Organization	Student presents information in logical, interesting sequence which audience can follow.	Student presents information in logical sequence which audience can follow, but the overall organization of topics is basic.	Content is logically organized for the most part, but audience could have some difficulty following presentation.	There is no sequence of information, just a series of facts.
Content Knowledge	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good, but student doesn't elaborate.	Includes some essential information about the topic and/or there are a few factual errors.	Content is minimal and/or there are several factual errors.
Visual Attractiveness	Student used visuals to reinforce presentation and makes excellent use of font, color, graphics, effects, etc. to enhance the presentation.	Visuals related to text and presentation. Student makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Student occasionally used visuals that rarely supported text and presentation. Student makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Student used little to no visuals and/or use of font, color, graphics, effects etc. distract from the presentaion content.
Mechanics	No misspellings or grammatical errors.	Three or fewer misspellings and/or mechanical errors.	Four misspellings and/or grammatical errors.	More than 4 errors in spelling or grammar.