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ENGLISH

# Young Adult Literature and its role in the English classroom

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# Abstract

**Abstract:** In this essay, I explore the potentials of a specific young adult novel in relation to research literature on the topic of young adult literature and its use in the English classroom. I look at the young adult novel *The Giver* written by Lois Lowry and discuss various approaches to teaching English with the book as core material. I give concrete suggestions for how to use the novel in the classroom, in the form of a book project integrating the four language skills: reading, writing, listening and speaking, and by referring to the Swedish curriculum and syllabuses as well as relevant pedagogical literature. The aim of this essay is to be a source of inspiration and material for teachers who want to include young adult literature in English language teaching. I want to show that young adult fiction has a role in second language teaching, and provides a good way of giving the learners valuable knowledge not only about the English language itself but also about the fundamental values upon which our society is built.

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# 1. Introduction

Over the past 30 years, much research has been done on the benefits of using literature in second language teaching. For most language teachers, this is of no news. However, there is a void in the research on young adult literature, referred to hereafter as YAL. This may be due to the fact that it is a fairly new genre and therefore, it struggles for legitimacy and prestige, especially among schools and teachers.  Over the last decade, most of the research on YAL has been conducted in the United States, and mostly focusing on native speakers as target readers (Hayn, Kaplan, and Nolen 177). If one were looking to consult a resource book for teaching literary classics in the language classroom, such as *Literature and Language teaching* by Gillian Lazar or *Literature in the Language Classroom* by Joanne Collie and Stephen Slater, one would not have to look for long. However, should one want to use YAL in the classroom, the quest for resource literature suddenly became harder. With this essay, I hope to contribute, if so in a small way, to the research on using YAL in second language teaching.

"If the language of the literary work is quite straightforward and simple, this may be helpful but it is not the most crucial yardstick. Interest, appeal and relevance are all more important" (Collie & Slater, 6). With this quotation, I want to highlight what I believe young adult literature can contribute to develop reading competence. As I will show in this essay, YAL may indeed have a more straightforward and simple language, but as the name given to the genre implies, it is written with adolescents as target readers. It is therefore more likely that YAL with its relevant themes for its age group, can arouse an interest in literature among students that adult literature has not yet succeeded in doing. John H. Bushman uses the term *alliterate* to describe an individual who is indeed literate, but chooses not to use those skills very often. He argues that in trying to break this cycle, teachers need to look beyond canonical works and embrace young adult literature as a source of language development as well as development of reading competence (7).

This essay focuses on the pedagogical aspects of using YAL in English as a second language teaching tool for upper secondary school. I will attempt to answer the following questions: What role can young adult literature play in the English classroom and how can it be used as a tool for language development? How can young adult literature be used as a motivational tool for students to read in the classroom, and hopefully inspire them to read outside the classroom as well? This will be done both through analytical discussions of YAL as a genre and by suggesting activities that could be used by language teachers in upper

secondary school. The literary work that will function as the basis for these activities is the award winning American author Lois Lowry´s dystopian novel *The Giver.*

The curriculum states that "students should be given the opportunity, through the use of language in functional and meaningful contexts, to develop all-round communicative skills" (Skolverket, online). Furthermore, teaching in the subject of English should give students the opportunities to develop the following skills:

> 1) Understanding of spoken and written English, and also the ability to interpret content.
>
> 2) The ability to express oneself and communicate in English in speech and writing.
>
> 3) The ability to use different language strategies in different contexts.
>
> 4) The ability to adapt language to different purposes, recipients and situation
>
> 5) The ability to discuss and reflect on living conditions, social issues and cultural features in different contexts and parts of the world where English is used. (Skolverket, online)

As I will show, a young adult novel such as *The Giver* can be a useful tool to help students develop their language skills in accordance with what is stated in the curriculum as well, and perhaps more important, as a way to motivate them to read for pleasure on their own. While I believe this book can be useful in all upper secondary English courses, I have chosen to focus on the first course, *English 5*, when discussing its pedagogical aspects and my suggestions for activities using this book.

# 2. Theory and Method

My method is to construct appropriate exercises around a young adult novel which can be used to develop the four language skills: writing, listening, reading and speaking. The exercises are created from a sociocultural perspective, and with influences from Stephen Krashen's second language acquisition theory. I will now give a brief summary of the learning theories that form the basis of this paper.

## 2.1 Vygotsky´s sociocultural learning theory

Throughout this essay, I will discuss young adult literature from a sociocultural perspective, as the Swedish curriculum is highly influenced by the Vygotskian learning theory. At the core of this theory is the idea that learning is first and foremost a social act and is mediated between children and adults or children and more knowledgeable peers. These interactions involve people – parents, teachers, friends, schoolmates, siblings – as well as cultural objects, such as books (Säljö 71-75). Steven A. Stahl and David A. Hayes summarise reading from a sociocultural perspective as follows:

> In short, a sociocultural perspective begins with the assumption that reading, like other higher mental functions, is essentially social in nature. Even reading a book alone can be considered a social activity, because the reader is engaged with the author, the book is written in a language developed through long periods of use by other people, and the reader´s concepts and schemata for responding to the book borrow from the thinking of others and result from previous social interactions (184).

Three of the key concepts within the sociocultural learning theory relevant to this essay are the *Zone of Proximal Development (ZPD), mediation* and *scaffolding*. According to Vygotsky, the most effective learning occurs in the ZPD, which describes the area in which the student is capable of a higher level of performance under the guidance of more skilled individuals (Säljö 119-25). Skills and understanding that fall within a student´s ZPD are the ones that have not yet developed but could develop if the student engaged in interactions with knowledgeable peers and adults or in other supportive contexts, such as reading. To successfully apply it in a classroom, it is important to know not only how the student's development zone looks in relation to new knowledge, but also how best to assist that student in understanding more advanced skills and concepts.

The Vygotskian definition of the concept of *mediation* is the use of 'tools' to help solve a problem or achieve a goal. The most important of these tools is language, which serves as a key tool for mental development, whether through spoken, written, signed or gestured language. It is the

primary tool used to help learners move into and through their Zone of Proximal Development. A mediator, such as a more knowledgeable other or a teacher, can mediate the student's learning and improve the student's abilities (Säljö 80-83).

The concept of *scaffolding* originates from the psychologist Jerome Bruner, and is based on the Vygotskian concept of ZPD. It is defined by Bo Lundahl (*Engelsk Språkdidaktik* 209) as the temporary support that allows individuals to reach the development zone, and is particularly important when introducing new tasks. As students become familiar with the task at hand with support from a more knowledgeable other, the support is gradually withdrawn from the learning situation, and the student can now internalise the new knowledge. Vygotsky recognized that the scaffolding needed to develop new skills and concepts within a student´s ZPD may take different forms for students of different ages. For instance, the instructions given to support the development of pre-school children may be given in a playful manner compared to the more formal instructions given to older students (Säljö 122-25; Lundahl, *Läsa på främmande språk* 41-44).

## 2.2 Krashen´s Second Language Acquisition Theory

As a language teacher, it is crucial to understand the process of learning a language. Stephen Krashen, a leading expert in the field of linguistics, specializing in theories of language acquisition and development, believes that there is no fundamental difference between the way we acquire our first language and foreign languages. Krashen´s theory of second language acquisition, usually referred to as the Monitor Model, consists of five main hypotheses:

1. The Acquisition-Learning hypothesis
2. The Natural Order hypothesis
3. The Monitor hypothesis
4. The Input hypothesis
5. The Affective Filter hypothesis (*Principles and Practice* 9)

This essay will mainly build on hypothesis one, four and five, with emphasis on the affective filter hypothesis, as I do not consider the two remaining hypotheses to be relevant to the specific subject of this essay. I will, however, include all hypotheses in my review of the theory to create an overall picture of Krashen's Monitor Model.

### 2.2.1 The Acquisition-Learning Hypothesis

According to Krashen, there are two independent ways of developing a language: by *acquiring* it and by *learning* it. Acquisition is a subconscious process, also referred to as implicit or informal learning, and is very similar to the process taking place when children acquire their first language. It requires meaningful interaction in the target language, emphasising natural communication, in which speakers are concentrated on the communicative act. Learning, on the other hand, is a conscious process, also referred to as formal learning, which focuses more on knowing *about* the language, such as grammatical rules (Krashen, *Second Language Acquisition* 10-11; Lundahl¸ *Engelsk Språkdidaktik* 195).

### 2.2.2 The Natural Order Hypothesis

Krashen claims that all learners acquire language in a predictable order, referred to as *the natural order*, which does not depend on the apparent simplicity or complexity of the grammatical features involved. The natural order of acquisition cannot be manipulated by direct teaching of concepts that the learner is not yet ready to acquire, which is one of the reasons for much of the frustration experienced by teachers and their students in grammar lessons (*Principles and Practice* 12-14).

### 2.2.3 The Monitor Hypothesis

Krashen contends that, while *acquisition* "initiates our utterances in a second language and is responsible for our fluency" (*Principles and Practice* 15-18), *learning* serves only one purpose, and that is to monitor our language output. It comes into play "only to make changes in the form of our utterance, after it has been 'produced' by the acquired system" (ibid.). This monitoring process can happen before or after we speak or write. This is of course possible in the correction of written work, but it is much more difficult when engaging in regular conversation.

### 2.2.4 The Input Hypothesis

According to the input hypothesis language is acquired in one way only, when we are exposed to input "that contains structure that is 'a little beyond' where we are now" (Krashen, *Principles and Practice* 20-22). This is described with the formula i+1, where the *i* represents the learner´s current competence and *+1* describes the next level. Linguistic input can lead to language

development provided that it is comprehensible, interesting and relevant for the learner, not grammatically sequenced and that there is enough of it. Krashen argues that the reason we can understand language containing structures that we have not yet acquired, is because of the fact that we use more than our linguistic competence to help us understand language. In addition to the linguistic competence, we also use context, body language and our knowledge of the world (ibid; Lundahl, *Engelsk Språkdidaktik* 192).

### 2.2.5 The Affective Filter Hypothesis

Comprehensible input will not result in language acquisition if that input is filtered out before it can reach the brain's language processing faculties, or the language acquisition device. The filtering may occur because of anxiety, poor self-confidence or lack of motivation. As Fig. 1 shows, the affective filter hypothesis explains how it is possible for a learner to obtain a great deal of comprehensible input, even if the language is not acquired (Krashen, *Principles and Practice* 31-32).

**Fig. 1**

      **Filter**

**Input → │ -------→ Language Acquisition Device → Acquired Competence**

## 2.3 Motivation as key to language development

Motivation is a fundamental part of the learning process, and one of the main challenges in teaching literature is how to create this motivation. Hedge points out that it is important for the teacher to consider what aspects of motivation can be changed and to "focus on creating successful experiences which will enhance motivation" (23-26). A teacher can influence students´ motivation by selecting appropriate material and methods, as well as acting as a role model and thus showing enthusiasm when presenting a new task. According to Hedge and supported by Krashen´s input hypothesis, one way to create motivation among students is to expose them to large amounts of meaningful input, defined by Hedge as comprehensible input which is relevant and interesting for the learner (10). Students who are motivated to read will spend more time reading and research supports the positive effect of extensive reading on language development (Krashen *Principles and Practice* 188; Hedge, 204-5). Many studies have been conducted on the role of attitude in second language acquisition, with Krashen´s

affective filter hypothesis being one of the most influential. These studies have shown that student attitudes are closely tied to their levels of anxiety, and factors such as better teaching methods, study and social environment can prevent negative attitudes towards for example literature.

Motivation is key when selecting material, and important questions to ask oneself in order to stimulate students´ interest include the following: Is the story interesting, entertaining or exciting? Does it encourage further reading? Is it relatable to the students? How does the text fit with the syllabus? Is the text linguistically challenging without being too difficult? (Lundahl *Engelsk Språkdidaktik* 406; Collie & Slater 6-7). One of the main challenges in teaching literature is the text itself, such as the language, especially when the text selected and students' language ability do not match. To avoid frustration and students' loss of interest, it is crucial to ensure that the material chosen is within the students´ zone of proximal development, and it is my belief that young adult literature can fulfil this purpose.

# 3. Material

The material chosen is the young adult novel *The Giver* written by the award winning American author Lois Lowry. In *Literature in the Language Classroom,* Collie and Slater suggest that the primary factor to consider when deciding whether a particularly literary work is appropriate or not is if it is "able to stimulate […] personal involvement by arousing the learners´ interest and provoking strong, positive reactions from them" (6). Tricia Hedge agrees with Collie and Slater, and she also maintains the importance of variety both in material and methods (221). I believe that the novel I have chosen meets all of these requirements, and will be appealing to students in upper secondary school. While I understand that every student is unique, which has to be taken into consideration when creating tasks to go together with the reading of a novel, I will not develop this any further in this essay as this is not a case study. I do however believe that the novel accommodates the needs of both struggling and more fluent readers.

# 4. Young Adult Literature

This chapter will begin with a brief background to young adult literature and its characteristic features, as well as a definition of the genre and then discuss its literary merits. It should be noted that the background given in this section only includes young adult literature written in the English language.

## 4.1 A short background to young adult literature

The idea of adolescence was accepted once the first group of post-war children had reached their teenage years, and it was also during this period teenagers began to be seen as an age group with distinct characteristics and needs (Wadham and Ostenson 5). It is during this time that we can see young adult literature emerge as a genre of its own. Being the first novel to show the world through the eyes of a teenager, most critics dates the birth of the contemporary young adult novel to the publication of S.E. Hinton´s *The Outsiders* in 1967. These early works most often deal with tough issues faced by complex characters. However, by the end of the 1970s, reading habits had changed and the media had begun to play a bigger part in a teenager´s life. Another significant change could be seen in the 1990s, which many critics attribute to the "Harry Potter" phenomenon, and led to reading becoming "cool" again. During the last decade, approximately two thousand new titles have been published each year, from realism to fantasy as well as graphic novels, poetry and short stories (ibid).

As mentioned before, the study of young adult literature as both a literary art form and teaching tool is in its early stages, and as a field of inquiry, YAL still struggles for legitimacy and prestige (Hayn, Kaplan and Nolen 177). An argument often used against the use of YAL for educational purposes is that it lacks literary merit and sophistication. However, Christine P. Ellsworth maintains that

> [a]lthough the language of young adult text might be easier for readers to comprehend, it should be emphasized again that this is no reason to assume that these writings are any less literary than the classics. By contrast, all the traditional elements of typical classical literature are present in quality YAL (21).

Gibbons, Dale and Stallworth also argue that YAL does indeed have the qualities found in canonical texts, and that there is nothing simplistic about quality young adult literature. They go on saying that "YAL provides an excellent vehicle for introducing students to literary concepts through engaging texts that are written at an appropriate level" (55).

## 4.2 Definition of young adult literature and its characteristics

According to Rachel Wadham and Jon Ostenson, articulating a singular definition of young adult literature is a challenging task, as this definition constantly changes and evolves. During the 1950s and 1960s, scholars defined the genre as anything read by those in their teenage years (3). Clearly, this definition is very broad and could include books with young adults as its protagonist, as well as books written for children or adults but read by teenagers. After looking at a large variety of suggestions on how the genre could be defined, I have come to the conclusion that the definition provided by Wadham and Ostenson best sums up its characteristic features. The definition reads as follows:

> [T]hese books tell their story from a teenager´s point of view; books that fall into the young adult category feature not only teen protagonists, but teenage perspectives on the world. […] [A]t the very core young adult literature is: *A work that represents an entirely adolescent point of view that is mainly marketed to that same audience* (4).

In addition to the definition given above, young adult literature traditionally also includes the following characteristics (Hintz & Ostry 8-10; Wadham and Ostenson 3-5; Belbin 141; McKay 532):

- Adolescent protagonists

- Narratives from the adolescent's point of view

- Realistic contemporary settings, issues and problems

- Tend to be stylistically less complex

- Often deals with personal growth and development


## 4.3 The literary merits of young adult literature

Young adult literature has for a long time often been considered lacking in sophistication and literary merit, and can therefore not be used on its own as it will not help students meet the curricular objectives (Gibbons, Dail, and Stallworth 55). Instead, it is often regarded as a supplementary form of reading material, which teachers often use as a bridge to the classics by pairing it with a canonical novel. For example, *The Giver* could be used as a bridge to George Orwell´s classic dystopian novel *1984.* According to Crag Hill, this strategy was not only pragmatic, but also a clever political maneuver as educators continued to value the traditional canon, while still bringing young adult literature into the classroom to function as scaffolding

for student understanding of canonical literature (10). YAL has also been used to teach literary elements, as young adult novels are considered to be more accessible and it is therefore easier for students to grasp literary concepts such as plot, character, theme and symbolism before these skills are applied to canonical novels. A third reason for using YAL in the classroom, according to Hill, is that it can function as "a vehicle to incorporate literary criticism into the secondary curriculum" (11). These three strategies mentioned above may indeed be useful and meet the needs of the students. Nonetheless, they reduce YAL to secondary status by treating it as a compliment to "real" literature – "a means to an end rather than an end in itself" (ibid: 2).

Ellsworth (21) claims that although the language of young adult novels may be less complex and easier for readers to comprehend, this is not by any means a reason to assume that these novels are any less literary than the canonical works of literature. On the contrary, all the traditional literary elements of classical literature are present in quality YAL. Hill also argues that YAL can withstand the test of close literary scrutiny, citing as evidence the "dizzying array of genres […] multiple points of view, multiple means of advancing the story (letters, faxes, poems […]), inventive plots, important contemporary issues, and truly individual characters we haven´t met before" (Wilder and Teasley qtd. in Hill 2). YAL should therefore according to Hill to be recognised as an end in itself when teaching literature. However, this can only happen if we "treat it with the same respect as other literatures we teach" (Moore qtd. in Hill 2).

# 5. Summary of *the Giver* and a short literary analysis

## 5.1 Summary

*The Giver* is a futuristic dystopian novel written by Lois Lowry which was first published in 1993. It has won the 1994 Newbery Medal, the most prestigious award for young adult fiction in America. *The Giver* is the first book in a loose quartet and a film adaptation of the novel was released in 2014.

The setting of the book is a highly controlled, colourless community, founded on the idea of Sameness—a society in which individuality, emotions and memory have been eradicated. Many sacrifices have been made in order to achieve this Sameness, such as discouraging individualism and making rules and discipline matter more than anything else. A decision was made to always make sure that one person, called the Receiver, kept these memories alive to avoid making the mistakes of the past. However, this decision also meant that no one but the Receiver can bear the pain. As the new Receiver of Memory, the main character Jonas receives the memories of the past from the Giver. Initially a supporter of his community, with each memory Jonas comes to see the disadvantages to removing all emotion from life and starts to question the conventions of his community, believing that Sameness as a cultural norm should never have been adopted. Together, The Giver and Jonas decide to release the memories back into the consciousness of the community, and to do so Jonas must leave the community and go to a place called Elsewhere, a place that holds on to the traditions that existed before Sameness.

## 5.2 A short literary analysis

As I will show below, *The Giver* can in my opinion be used as a basis to introduce students to literary concepts such as theme, irony, tone and symbolism. In the novel, many themes are explored, one of which is the importance of freedom of choice. By sacrificing the freedom of choice, community members are guaranteed a stable life, free from the pain of making the wrong choices. However, at the same time they sacrifice the joy that come with making right ones. The passage below shows how Jonas, just in the beginning of receiving the memories, reflects on freedom of choice and its consequences:

> "We don't dare to let people make choices of their own." "Not safe?" The Giver suggested. "Definitely not safe," Jonas said with certainty. "What if they were allowed to choose their own

mate? And chose wrong?" "Or what if," he went on, almost laughing at the absurdity, "they chose their own jobs?" (128)

A second theme is the significance of memory to human life, showing that our memories are what makes us who we are; without them we can't hope to learn from the past and make educated decisions to create a brighter future. A third theme is the importance of individuality and difference, and the novel encourages readers to celebrate differences instead of opposing them or ignoring them. At one point in the novel, Jonas younger sister notices that the newchild Gabriel has pale eyes, just as Jonas:

> Almost every citizen in the community had dark eyes […]. But there were a few exceptions: Jonas himself and a female Five whom he had noticed had the different, lighter eyes. No one mentioned such things; it was not a rule, but was considered rude to call attention to things that were unsettling or different about individuals. (35)

The tone of *The Giver* is direct and Lowry uses direct, simple language with very few figures of speech, which echoes the precision of language demanded by Jonas's community due to the incapability of displaying emotions. The direct tone is also shown in how the community copes with death, so called *release*. The manner in which release is dealt with, is very direct and emotionless. The passages below clearly show this lack of emotion:

> Now, thinking about the feeling of fear (…), he remembered that moment of palpable, stomach-sinking terror when the aircraft had streaked above. It was not what he was feeling now with December approaching. He searched for the right word to describe his own feeling. Jonas was careful about language. (13-14)

> Gabriel, who had not yet gained the weight appropriate to his days of life nor begun to sleep soundly enough at night to be placed with his family unit. Normally such a newchild would be labelled Inadequate and released from the community (61).

The passages above can also be used to exemplify the concept of euphemism. The weak and the elderly get to enjoy a celebratory *release*, which as mentioned in reality is death, once they have outlived their usefulness. The same happens to infants, called newchildren, deemed inadequate. Release is also used as a punishment for those who do not conform.

Another literary concept used in the novel is irony. Similar to George Orwell´s newspeak in his novel *1984*, the aim is to remove the complexity of language, leaving simple concepts in order to ensure dominance of the Community. Ironically, the society stresses precision of language, but it is in fact built upon a language that is not precise but instead clouds the meaning of words. This is clearly shown during the dinner ritual in which Jonas asks his mother and father if they love him:

"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?" Amusement was not at all what he had anticipated. "Your father means that you used a very generalised word, so meaningless that it´s become almost obsolete," his mother explained carefully. (162)

Lowry also uses symbolism in the novel. A good example of this is the apple, which is a significant symbol in the story as it represents the point in which Jonas realises that something has changed in his world. The apple can also be seen as a reference to the forbidden fruit in the Garden of Eden, in which the apple represents forbidden knowledge. In the passage below, the description of the apple emphasises the theme of Sameness, and while the apple is perfect and unchanging, much as Jonas's society is static and seemingly ideal.

But suddenly Jonas had noticed, following the path of the apple through the air with his eyes, that the piece of fruit had – well, this was the part that he couldn´t adequately understand – the apple had *changed*. Just for an instant. I had changed in mid-air, he remembered. Then it was in his hand, and he looked at it carefully, but it was the same apple. Unchanged. The same size and shape: a perfect sphere. The same nondescript shade, about the same shade as his own tunic. (39)

*The Giver* is in my opinion a book that raises many interesting topics for discussion. I believe the societal perspective in the book is of relevance to all of us. Moreover, it is my opinion that it can provide students with a positive reading experience and encourage them to continue reading in the future, as well as create a good foundation for developing both language and literary awareness.

## 5.3 Pedagogical aspects of *The Giver*

Based on my own reading of *the Giver*, I would argue that due to its versatility, this book has something to offer many students regardless of language level, and corresponds well with what is discussed in the previous section about motivation and meaningful input. Despite being written more than twenty years ago, it still feels relevant today. With its gripping and exciting story that immediately draws the reader into a nameless futuristic world, it asks deep and penetrating questions about life together in a society.

Furthermore, the book offers plenty of mature themes as a basis for generating discussion. These include topics such as diversity, euthanasia, the power of emotion, government control and even post-colonialism. The novel provokes reactions and provides many opportunities for reflection and critical thinking. In fact, the society and its beliefs as described in the book are in glaring contrast to the Swedish school and the curriculum´s ideals of tolerance, democracy and critical thinking (Lundahl, *Engelsk Språkdidaktik* 427). *The Giver* could also be analysed and discussed from a gender perspective, as it provides a basis for discussion of gender norms,

such as occupations and roles in the society which are typical for women and men respectively. On the one hand, the novel stands by the gender norms, and an example of this is the use of Birthmothers in the Community. As families are meticulously matched by the Elders, the society uses Birthmothers. These women never raise the children they conceive, but are only used as vessels to ensure that the population grows. Compared to the title of Receiver of Memory, the title of Birthmother is not one of honour. Women who are given this assignment in the Ceremony of Twelve undergo three birthing cycles, during which they are allowed to rest and relax. When they have given birth to three children, the Birthmothers then become Laborers for the remainder of their lives. An important question to raise here is why this specific assignment is less worthy of honour than that of the Receiver? On the other hand, the novel breaks the gender norms, which Jonas´s father is an example of. Jonas´s father is a Nurturer and cares for infants. Taking care of children is by many still considered a woman's task, and by giving a man the role of a Nurturer, Lowry attempts to break the gender norms. The status of being a Nurturer is considered to be higher than the role of a Birthmother, which becomes clear when Jonas's little sister Lily expresses interest in becoming a Birthmother. Her mother then tells her that she can become a Nurturer like her father instead, as it is of more honour than the role of a Birthmother.

The ending of *The Giver* provides a good topic for discussion as it is ambiguous and leaves the reader unclear as to whether Jonas has truly found Elsewhere or is simply hallucinating as he freezes to death. In either case, Jonas is filled with real joy from all the things that would never have been a part of their lives had they stayed in the community. When Jonas doubts that he made the right decision leaving his community, he decides that "if he had stayed, he would have starved in other ways" (217). A life with freedom of choice, plenty of colours and emotions is of more value to him than the alternative, and even if Jonas does die at the end, he does so in peace having experienced what life is really about. Simply, he finally experienced what it means to be human.

All of the perspectives discussed above can easily be linked to the core content of the syllabus for English 5:

> Subject areas related to students' education, and societal and working life; current issues; events and processes; thoughts, opinions, ideas, experiences and feelings; relationships and ethical issues.
>
> Content and form in different kinds of fiction.
>
> Living conditions, attitudes, values and traditions, as well as social, political and cultural conditions in different contexts and parts of the world where English is used. The spread of English and its position in the world. (Skolverket online)

# 6. Suggestions for activities in the classroom

In this section I will present suggestions on how teachers can use *The Giver* as part of their English teaching. The activities have been designed as part of a book project and each lesson focuses on one of the four language skills: listening, speaking, reading, and writing. The project has also been designed to correspond with the syllabus for *English 5*. The ideas presented in this chapter are inspired by Collie and Slater´s *Literature in the Language Classroom* as well as Lazar´s *Literature and language teaching*. Both of these books are filled with ideas and tasks of how to successfully use literature in the language classroom.

In accordance with the sociocultural approach and the idea that learning takes place in a social context, I have tried to design tasks well suited for group work. According to Collie and Slater, there are many advantages to working in smaller groups (9). Group work encourages students to compare interpretations and reaction to those of their peers. In addition, each member of a group brings unique knowledge and skills and when these are combined, students can help each other with difficulties. Should no one know a specific word or phrase for instance, they can all work together to try to solve the problem. It is important to take advantage of the diversity of the group and allow it to be expressed in conversations and discussions about the novel.

According to Hedge, one of the most recommended routines when designing reading tasks for students is by using the three-phase procedure, which includes pre-, while,- and post-reading stages. This method was developed with the intention to ensure that "reading is 'taught' in the sense of helping readers develop increasing ability to tackle texts" (209). The pre-reading phase functions as an introduction of the text. This can be done in many ways, such as by discussing the title and predicting the story, reading about the author, familiarising students with some of the language used in the text and activating students´ pre-existing knowledge. In this way, students become oriented schematically as well as linguistically. The aim of while-reading activities is to keep students active while reading.  This may include a closer analysis of language features, asking students for a reaction to different opinions or themes expressed in the book or making predictions for the next part of the book based on clues given in the text. Finally, the post-reading phase aims to tie in with the reading purpose set in the beginning of the project. The design of the project I will present follows this three-phase procedure, and the timeline for the project is four weeks with two lessons every week. The book is relatively short, and students should have time to finish it within two and a half weeks at the most, leaving time to work on their final written assignment.

## 6.1 Introduction to *The Giver*

The introduction of a book may very well be crucial for students about to explore an unknown literary work. Collie and Slater emphasise that the first impressions determine students´ attitude towards a text, and we have seen that student attitudes are closely tied to their levels of anxiety (16). It is therefore important for the teacher to provide a supportive environment for practising reading, and the necessary scaffolding and background knowledge for the students from the very beginning. According to Krashen´s affective filter hypothesis, an introduction that fails to motivate and support the students can result in the input being filtered out before it can be acquired due to the student putting up a high filter level. Should students continue with the project without feeling the support from the teacher, they can still obtain a great deal of comprehensible input, and yet the language is not acquired. Another important aspect of introducing a literary work is that of purposes of reading. Hedge argues that reading activities should from the very beginning have a clear purpose, such as reading for pleasure, for reflection or information (195).

There are many methods to introducing a book, such as interpreting the book´s cover and title, reading a passage out loud, reviewing vocabulary or talking about the author's background and writing style. Lundahl (in Ferm and Malmberg 99) argues that it is important to answer the following basic questions as soon as possible: *where* does the plot take place, *when* does the plot take place, *who* is the story about and finally *what* is the story about. The earlier these questions are answered in the introduction of the book, the sooner the reader is absorbed by in the book. The introduction is inspired by these questions and the aim is to inspire students to continue reading.

## 6.2 Listening

The introduction to this project is first and foremost a listening activity. To start the project, the students should listen to the song *Imagine* by John Lennon, followed by a brief discussion about whether or not it is possibly to create such a place as described in the song. The students will then work in groups of four with an anticipation guide (cf. appendix 1). These two activities function as a way to activate background knowledge, arouse curiosity and motivate students. In addition to this, the students should be given a presentation of some keywords to ensure their understanding of the first chapter of the book. I also believe it is important for the students to have an understanding of the genre the novel belongs to. Therefore, they should be introduced

to the term *dystopia* and be given the following definition and characteristics of the genre: a community or society that is in some way undesirable or frightening, and typical characteristics for this genre are *dehumanisation, totalitarian governments* and *environmental disaster*. The latter terms are explained if necessary by the teacher. The students are then given a worksheet with questions to answer after listening to the first chapter being read aloud by the teacher (cf. appendix 2). The listening is divided into two parts, with the first part focusing on the introduction of the main character and setting of the story, and students are required to listen actively and search for information. The questions for the second part requires students to reflect on what they hear and make references to their own society. The final question asks the student to predict what will happen next. Students should be given time to discuss in smaller groups and then be asked to share their predictions and reasons for these with the class.

This first chapter provides many topics for discussion, and I believe the teacher should open up for a free discussion at the end of the introduction. The questions on the worksheet can also provide a basis for discussion, such as the question about the act of release, which can be followed by a deeper discussion about selective euthanasia. Another aspect which can be found in this chapter is that of government control and surveillance. This can also be connected to the famous phrase "Big Brother is watching you", which is found in George Orwell´s novel *1984,* and has become a synonym for abuse of government power. When Jonas thinks back on an incident that happened a year ago when a Pilot-in-training misread his navigational instructions causing the plane to crash, we are shown how his community deals with those breaking the rules, intentional or not:

> "Needless to say, he will be released", the voice had said, followed by silence. There was an ironic tone to that final message, as if the Speaker found it amusing; and Jonas had smiled a little, though he knew what a grim statement it had been.  For a contributing citizen to be released from the community was a final decision, a terrible punishment, an overwhelming statement of failure. (13)

It is in my opinion easy to find topics for discussion in this first chapter, as well as throughout the book, that is in accordance with the syllabus for English 5 as well as the curriculum for upper secondary school. I believe that this introduction corresponds to the syllabus, and touches upon other parts of the syllabus regarding receptive skills:  strategies for listening, exposure to spoken language and being able to understand it, and literature.

## 6.3 Reading

Since the reading takes place continuously, I have not designed a specific lesson to develop reading competence in the project. Although the book is quite short, most of the reading will have to be done at home. The goal with this book project is to motivate students to read for pleasure on their own, while also providing support for them to develop their reading skills and their own ability to produce and comprehend language. Even more important is for the students to feel proud of themselves having managed to read a novel on their own, hopefully with pleasure. To accomplish this, it is important to have a good balance between intensive and extensive reading (Lundahl 266-67). Janice Bland and Christiane Lütge argue that young adult literature can "provide all the advantages of extensive reading and in-depth intensive reading, as well as offering opportunities for learning the important interpretive skills of reading between the lines and reading against the text" (219). Extensive reading focuses completely on the content of the novel, and vocabulary is acquired as a result from the reading, which has been given the name *incidental vocabulary learning*. However, for this to work, 95-98% of the words have to be known, or the reading will be hindered by too many new words (Nation in Lundahl 66). Furthermore, assuming that the book is at the right filter level, extensive reading can according to Krashen increase motivation and help avoid students filtering out the comprehensible input obtained from reading (*Second Language Acquisition* 165).

The syllabus for *English 5* states that the course should include literature and other fiction, strategies for reading, and also teach "[h[ow words and phrases in oral and written communications create structure and context by clarifying introduction, causal connection, time aspects, and conclusions" (Skolverket, online). Although grammar and vocabulary are not expressed explicitly in the syllabus, they are indeed necessary skills required for a general awareness and understanding of the English language and developing reading competence. Collie and Slater argue that using authentic material such as literary works, offers "excellent opportunities to practise specific areas of language" (51) as it provides a context for language work.

The novel chosen for this project offers plenty of opportunities to practise and exemplify both grammar and vocabulary. Furthermore, Lowry´s unique language, such as her use of newspeak and her frequent use of symbolism and metaphors, provides many opportunities to practise a figurative use of language as well. In addition, students can be given exercises focusing on different reading strategies as well as checking reading comprehension. This can be practised in many different ways, such as: writing summaries and character analyses, making

individual word lists continuously while reading or making a reading comprehension quiz. Collie and Slater suggest a way to combine checking for reading comprehension and a listening activity. The teacher, alone or together with a student, records or acts out a conversation about the book. In the conversation, one or more errors of fact or events are introduced, and students are then asked to note errors while listening (85). However, the exercises should always focus on the students´ needs. It is in my opinion better to practise intensive reading, in which you may focus more actively on different language features, at some point during the middle section of the book. Students have then been given the chance to read enough to understand the plot, and the risk of them losing focus is minimised.

## 6.4 Writing

Included in the book project are two writing assignments. The first task will be given at the very beginning of the reading of the book and will function as an ongoing task, similar to a reading log. The second writing task is given when the book is finished, and students will be given five writing prompts of which they will choose one to write about. Four of these options are set writing prompts, while one allows students to come up with a topic of interest on their own. Both of these writing tasks should be done individually. The aim with these tasks is to help students develop strategies for planning, revising and editing. To help students develop these strategies, they will be given the opportunity to hand in a number of drafts, to which the teacher will give feedback on structure, grammar, vocabulary and content. The teacher can also support the students as they are in the process of writing by talking with individual students about their work in progress; a technique Hedge refers to as *conferencing* (313). Hedge deems this technique to be most effective in the earlier stages of the writing process, when the students are still thinking about content and structure.

The first writing assignment will be introduced when students have read chapter eight. In chapters 1-8, the reader is provided with additional insight into the structure of Jonas´s community and the rules established to ensure Sameness. These chapters also clearly illustrate Jonas´s point of view regarding society, which at this point is not that different from the people in his community. However, this will change in the following chapters and Jonas will become more and more aware of the disadvantages to living in a society free from pain, emotion and choice.

Students should at this point start a log to accompany their reading of the book. They will get to choose to write about one of the following two options: the advantages and disadvantages

to living in a community like Jonas´s, or the development of the main character Jonas. They should frequently add to this list or make changes as they travel through the story. If they change something on their list, they should make a note of it and explain what in the text made them change their mind. This task is not meant to be overly time consuming, and the log may be written in bullet form, in the form of a chart or as a mind map. The aim of this exercise is to practice critical thinking, to be able to see the turning points in a novel, as well as understanding character development.

The second writing assignment will be introduced when students have finished the book, and gives them an opportunity to reflect on the book as a whole. The students will be given five options, four of which are set questions (cf. appendix 3). The teacher should throughout the reading of the novel encourage the students to reflect on what they are reading, as the final writing task is of a more reflective kind.

The writing exercises given to the students, link with the overall aim of the English course, which is to express oneself in written English. The exercises also correspond to the following objectives in the syllabus for English 5:

> Oral and written production and interaction of various kinds, also in more formal settings, where students instruct, narrate, summarise, explain, comment, assess, give reasons for their opinions, discuss and argue.

> Processing of their own and others' oral and written communications in order to vary, clarify and specify, as well as to create structure and adapt these to their purpose and situation. This covers the use of words and phrases that clarify causal connections and time aspects (Skolverket online).

## 6.5 Speaking

My suggestion for developing speaking competence is to encourage and facilitate group discussions. Lazar points out that due to its richness in multiple levels of meaning, literature provides an excellent ground for discussion in the classroom (27). From a sociocultural perspective of learning, knowledge is actively constructed by the learner in dialogic interactions with others, such as discussions. When participating in a discussion, students are "cognitively, socially and affectively engaged in a collaborative construction of meaning to arrive at new understandings" (Henderson and Buskist 234).

To practice speaking, the students will be given three separate opportunities for group discussion. The first exercise is of a shorter kind, and should take no more than twenty minutes, and could be used continuously throughout the project. It is based on Aidan Chamber´s model for literary analysis and focuses on one positive and one negative aspect of what they have read

so far, as well as something they find confusing or hard to understand (cf. appendix 4). To clarify the process, the teacher can use a plus, a minus and a question mark when introducing the exercise to the students.

The second speaking activity is called *literary roles*, and should take place when the students have finished the first part of the story at the least. This exercise requires the students to do some intensive reading of two chapters in the book, which can either be assigned by the teacher or left for the student to choose freely. The students will be divided into groups of four, and each student is then given one of the following roles: connector, interpreter, vocabulary enricher or summariser (cf. appendix 4). They will be given a different role for each chapter. In short, the *connector* will be responsible for making connections to our own society and the *interpreter* will be responsible for the interpretation of three in his/her opinion significant events. The *vocabulary enricher´s* job is to find vocabulary terms from the text and find their definition as well as synonyms and antonyms, while the *summariser's* job is to retell the main events of the chapter and attempt to find the underlying theme. It is of great importance that the contract is divided equally and that all the members of the group contribute with their part. Therefore, the teacher needs to try to create a good climate in the classroom and respect among the students is crucial.

The third and last speaking activity is an open group discussion with quotations from the novel to spark the discussion (cf. appendix 4). This activity works best if the students have got quite far into the book. The students are given twelve quotations from the book, of which they should try to discuss at the minimum two. They are also allowed to find quotations of their own. I have chosen quotations which focus mainly on ethical issues, and which I believe are suitable for a discussion. The students should in their discussion try to make connections to our world, and not just focus on the fictional world presented in the book. Finally, the students should prepare to present their thoughts, focusing on the highlights of the discussion.

As with all speaking activities, the main focus should not in my opinion be on quantity but quality. Some groups might manage to go through all the questions, some might only have time for one. This is not of importance, as it is participation that should be the main focus in the discussion. A good group discussion will encourage students to reflect, analyse and use critical thinking, and participation is the key to achieving this. During the project, the teacher should try to provide as many opportunities as possible for what Hedge refers to as "free discussions", in which students are encouraged to talk about a range of topics related to the book and their own interests. This form of discussion is important for developing certain aspects of fluency,

and invites students to "give opinions, agree or disagree, state preferences, and make comparisons" (277).

The three exercises described above are all practicing and developing oral production and interaction of various kinds, in which students "summarise, explain, comment, assess, give reasons for their opinions, discuss and argue", as well as offers "[s]trategies for contributing to and actively participating in discussions related to societal and working life" (Skolverket online).

## 6.6 Conclusion of book project

Finally, a joint effort to summarise the novel will conclude this project. The task is inspired by an activity called *Round robin* (Collie & Slater 86). The teacher divides the class into smaller groups of about five students in each. They are then asked to produce a summary of the book in five sentences, or one sentence per member person. Each student writes the first sentence and passes that piece of paper on to the person sitting on his or her right side, who then writes the second sentence, and passes the paper on to the right. They repeat this process five times, and will at the end have five summaries, to which each of the students in the group have contributed one sentence. Next step is to pass these summaries on to another group, who reads them through and chooses one it likes best and why.

The aim of this task is to wrap up the project and provoke a discussion based on the comparison of the choices made by the groups and the reasons for choosing one summary over the other. This will show students that even though we all read the same text, we highlight different events and their importance to the story.

In the next and final chapter, I will evaluate and discuss whether the book project corresponds to the aim of this essay, as well as give some final comments.

# 7. Conclusion

This essay has explored the potentials of a specific young adult novel in relation to research literature on the topic of young adult literature and its use in the English classroom. I have done so by presenting ideas in the form of a book project of how to work with the young adult novel *The Giver* in the classroom. The book project has been designed to include receptive, productive and interactive skills with the aim of offering students diverse ways of working with literature, which motivates further reading as well as provides an opportunity for students to develop their writing, reading, speaking and listening skills. The suggested activities all correspond to the curriculum and parts of the core content in the syllabus for English 5, which has been explored in relation to the activities as well as in the introduction to this essay. I believe that *The Giver* is a book that can be used in English 5 as well as English 6, as it has plenty more to offer than what has been raised in this paper.

The pedagogical methods used in the suggested project are primarily taken from Collie and Slater's resource book for teaching literature, as well as Lazar. In addition to this, I have also drawn inspiration from my observations during my teacher training period in Los Angeles, where I observed a number of teachers teaching young adult literature using book circles as a teaching method. The exercises suggested by Collie and Slater and Lazar are in line with the socio-cultural approach, and thus constitutes a good basis for the project presented in this paper. The activities which are included in the book project are predominantly interactive ones, which is a fundamental part of socio-cultural theory. The activities are designed so that the interaction mainly takes place between students through example, group discussions, but also between teachers and students through class discussions, support, feedback and assessment. In addition to these examples of interaction during the project, the students also interact continuously with the literature itself, as argued by Säljö (71-75). However, this presupposes that the reader is willing to interact with the text, and the key here is motivation.

This leads us to another purpose of this essay, which is to show how young adult literature can be used as a motivational tool for students to enjoy reading in the classroom, and hopefully outside the classroom as well. As stated above, motivation is crucial to the reading process and it is also one of the main challenges in teaching literature. Both Hedge and Collie and Slater argue that students' motivation can be influenced by selecting appropriate material and teaching methods. Furthermore, students should also be exposed to large amounts of meaningful and comprehensible input to increase motivation and prevent students from filtering out the input before obtaining it. It is my belief that YAL can fulfil this purpose and contribute with

comprehensible and meaningful input, while offering students a qualitative and motivational literary experience.

In the book project proposed in this essay, all students read the same book. This is a common dilemma when working with literature in the classroom. One problem that can occur when all the students are reading the same book is that the book may not appeal to everyone, and someone may already have read the book. A possible solution to this dilemma is to give students a list of books on the same theme, in this case dystopia, from which they can choose a book that appeals to them the most. It is an advantage if the teacher has read the books on the list in order to be able to offer more support during the reading process. One advantage of everyone reading the same book is that they can compare their interpretations with each other during discussions and thus develop their reading.

As the title of this essay indicates, I argue that it is high time for YAL to claim its role in the English classroom. Young adult literature has often played no role or only a supplementary one, to predominantly canonical works when using literature in language teaching. However, as shown in *The Giver,* quality young adult literature can indeed include the same engaging and provoking themes and characters that can be found in classic texts while at the same time offering an appropriate level of difficulty which is within the student's zone of proximal development. All (or most) teachers struggle with the time constraints of a crowded syllabus. YAL provides teachers with an option, without the teacher having to sacrifice literary quality. Furthermore, YAL improves fluency in students' own writing while developing storytelling and ability to describe and to see things from different perspectives. Also, it gives them a general sense of language by developing sentence structure, vocabulary, spelling and other linguistic aspects**.** In conclusion, although I am indeed arguing for a more frequent use of YAL in the English classroom, I am in not arguing for a ban on canonical literary works as I strongly believe classics as well as YAL have a valuable place in language teaching, and one should not exclude or diminish the other.

I hope this essay inspires teachers to embrace young adult literature and include the genre in their teaching. Furthermore, it is my hope that teachers also find inspiration in the way the project is structured, where students have the chance to develop all language skills.

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# Appendices

## Appendix 1

**Anticipation guide for _The Giver_**

**Instructions**: Before reading the novel, work in groups of four and reflect upon the statements below.

1. Memories are not needed in our lives.

2. Sometimes it is ok to lie.

3. It is better to never experience pain.

4. It is better to live in a safe environment and never experience fear.

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

# Appendix 2

**Worksheet: "Introduction to *The Giver*"**

Instructions:

- Read through the questions below
- Listen to the first passage and make some notes while listening
- First, answer the questions to passage 1 individually and then discuss your answers in groups of three.
- Listen to the second passage and make notes while listening.
- Discuss in your group and answer question 6-9
- Discuss in class

**NOTE**: The first chapter will not give you all the answers to these questions, you will have to use your imagination and make some qualified guesses!

**Chapter 1, passage 1:**

1. Describe Jonas and his friend Asher.

2. What was Jonas apprehensive about?

3. Why does Jonas decide that *apprehensive* is a better word for what he is feeling than *frightened*?

4. Describe the setting. Where is the story set? How is the environment described?

5. What makes this novel a dystopian novel?


**Chapter 1, passage 2:**

6. What does being released really mean? List all the reasons a person can be released.

7. Describe Jonas´s family´s evening ritual and reflect on why they have a ritual like this.

8. When do you think the story takes place? In the /past/present/ future?

9. How is Jonas´s community similar to our own? What is different?

10. What are your predictions about how the story will develop?

# Appendix 3

**<u>Final writing task</u>**

You have now finished reading Lois Lowry´s *The Giver* and I hope you enjoyed it! During the course of this book project, we have touched upon different subjects related to the novel, and you will now get an opportunity to write a text on one of these subjects.

Below you will find five writing prompts, four of which are set questions and one is a question of your own choice. You can either choose **one** of these questions, or if there is something else in the novel you find interesting and would like to write about, please come and discuss your idea with me before you start writing.

**Instructions:** Your text should be roughly one A4 page long, not longer. Use Times New Roman, 12pt. Before you hand in your final text, you will get the chance to write two drafts on which you will receive feedback on language and content as well as the structure of your text.

1. Despite the community's emphasis on precise language, it is often used as a tool for social control in the novel. Choose two or three words used in the society (examples are release, newchild, Stirrings) that change or disguise the meaning of the words, and describe how this affects the behaviour and attitudes of the people in the community.

2. *The Giver* has an ambiguous ending, that is, it can be interpreted in more than one way. What do **you** believe is the correct interpretation? Remember to support your theory with evidence from the book.

3. Write a new ending to the story.  You are encouraged to be creative but also be sure that your new ending matches the rest of the story when it comes to themes, characters, setting, plot, etc.

4. Why did the people who created Jonas's community decide that personal freedom and making choices were dangerous? What did the people really gain by giving up the freedom of choice? What personal freedoms would you give up for social harmony, that is, a safer and more secure life?

5. Choose a topic of you own to write about.

# Appendix 4

## A 15 minute reflection

In this exercise you will try and use Aidan Chamber´s model for literary analysis. Start by working individually: Divide a large paper into three columns. Give each column a headline:

1. What is good about the book so far?

2. What is not so good?

3. What is confusing/ unclear/hard to understand?

**Start by filling in the columns on your own, then compare your answers in the group. Next, reflect on the following questions together:**

1. What is the reading like, easy or hard?

2. What do you think will happen next?

3. Have you found a theme?


### Group discussion 1: Literary Roles

**Instructions:** Choose one of the literary roles below and answer the questions below it. You should focus on two chapters of the group´s choice, and you will have different roles for each chapter. Remember that this is a speaking activity, and you should therefore do your best at speaking English the whole time during the discussion. It is important everyone in the group participate.


**1. Connector:**

　　　What is the meaning of the title?

　　　Can you apply some of the concepts in the chapter to the world today?


**2. Interpreter:**

　　　Choose **three** in your opinion significant moments. How do you interpret them?

**3. Vocabulary enricher:**

Choose **five** vocabulary terms from the chapter

Find the definition of the words

Give two synonyms and two antonyms (opposites)

**4. Summarizer:**

Summarise and retell the **main** events of the chapter

Try to find the underlying theme of the chapter

**Group discussion 2:**

Below you will find 12 quotations from *The Giver.* Choose **at least** two quotations to discuss, and be prepared to share your thoughts with the class, focusing on the highlights of the discussion.

1. "After Twelve, age isn't important. Most of us even lose track of how old we are as time passes, though information is in the Hall of Open Records." *The Giver*, Ch. 1

2. "No one mentioned such things; it was not a rule, but was considered rude to call attention to things that were unsettling or different about individuals." *The Giver*, Ch. 3

3. "How could someone not fit in? The community was so meticulously ordered, the choices so carefully made." *The Giver*, Ch. 6

4. "He hunched his shoulders and tried to make himself smaller in the seat. He wanted to disappear, to fade away, not to exist. He didn't dare to turn and find his parents in the crowd. He couldn't bear to see their faces darkened with shame. Jonas bowed his head and searched through his mind. What had he done wrong?" *The Giver*, Ch. 7

5. You will be faced, now, with pain of a magnitude that none of us here can comprehend because it is beyond our experience. The Receiver himself was not able to describe it, only to

remind us that you would be faced with it, that you would need immense courage." *The Giver,* Ch. 8

6. "But when he looked out across the crowd, the sea of faces, the thing happened again. The thing that had happened with the apple. They changed. He blinked, and it was gone. His shoulder straightened slightly. Briefly he felt a tiny sliver of sureness for the first time." *The Giver*, Ch. 8

7. "He was so completely, so thoroughly accustomed to courtesy within the community that the thought of asking another citizen an intimate question, if calling someone's attention to an area of awkwardness, was unnerving." *The Giver*, Ch. 9

8. "What if others-adults-had, upon becoming Twelves, received in their instructions the same terrifying sentence? What if they had all been instructed: You may lie?" *The Giver*, Ch. 9

9. "He was free to enjoy the breathless glee that overwhelmed him: the speed, the clear cold air, the total silence, the feeling of balance and excitement and peace." *The Giver*, Ch. 11

10. "Our people made that choice, the choice to go to Sameness. Before my time, before the previous time, back and back and back. We relinquished color when we relinquished sunshine and did away with difference. We gained control of many things. But we had to let go of others." *The Giver*, Ch. 12

11. "Sometimes I wish they'd ask for my wisdom more often-there are so many things I could tell them; things I wish they would change. But they don't want change. Life here is so orderly, so predictable-so painless. It's what they've chosen." *The Giver*, Ch. 13

12. "With his new, heightened feelings, he was overwhelmed by sadness at the way the others had laughed and shouted, playing at war. But he knew that they could not understand why, without the memories. He felt such love for Asher and for Fiona. But they could not feel it back, without the memories. And he could not give them those." *The Giver*, Ch. 17