

**TEACHING ETHICS IN EFL USING LOIS LOWRY'S *THE GIVER*: A
MATERIAL PACKET FOR UPPER SECONDARY SCHOOL**

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Master's thesis
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June 2022

UNIVERSITY OF JYVÄSKYLÄ

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Title - Työn nimi TEACHING EFL USING LOIS LOWRY'S THE GIVER: A MATERIAL PACKET FOR UPPER SECONDARY SCHOOL	
Subject - Oppiaine Englanti	Level - Työn laji Pro Gradu
Date - Aika Kesäkuu 2022	Number of pages – Sivumäärä 28 + 25
<p>Abstract – Tiivistelmä</p> <p>Dystopiakirjallisuus on ollut suosittu genre nuorten keskuudessa jo usean vuoden ajan, ja tämä kirjallisuuden laji on oiva tapa nostaa esiin eettisiä kysymyksiä vieraan kielen oppitunneilla. Lois Lowryn 1993 julkaisema kirja <i>The Giver</i> on jo pitkään ollut osana pakollista lukemistoa monissa englanninkielisissä maissa, ja on tunnettu siitä, kuinka se käsittelee isoja eettisiä kysymyksiä lapsen näkökulmasta. Yksi käsiteltävistä eettisistä aiheista on eutanasia, ja tätä aihetta käsitellään materiaalipaketissa sekä fiktiivisen maailman yhteydessä, että oikeassa maailmassa.</p> <p>Kirjallisuuden käyttäminen kielten opettamisessa ei ole uusi käsite, vaan on vuosikymmenten ajan ollut suosittu tapa ympäri maailmaa. Tämä tutkittu ja hyväksi todettu tapa on kuitenkin Suomessa ollut melko harvinaista. Lastenkirjallisuuden käyttö opetuksessa (esim. Belsky 2006) on tuottanut hyviä oppimistuloksia, ja osallistujien suhtautuminen englannin kieleen, sekä lukemiseen ylipäättään kohenivat. Muun muassa tämän tutkimuksen perusteella valitsin lastenkirjan materiaalipaketin pohjaksi, vaikka opiskelijat olisivat vanhempia kuin kirjan tarkoitettu lukijakunta.</p> <p>Tämä materiaalipaketti on kohdistettu lukiolaisille, sillä heillä on oletettavasti pohjana tarvittava kielitaito sekä kypsyys käsitellä haastaviakin eettisiä kysymyksiä. Materiaalipaketti koostuu yhteensä kymmenestä oppitunnista, joista jokainen on 75-minuutin mittainen lukion oppimäärän mukaan. Tehtävät sopivat osaksi ENA3-kurssia, jossa muun muassa tavoitellaan tulkintojen tekemistä eri aihepiirien teksteistä. Tehtävät koostuvat kirjallisista, suullisista, ja kuuntelutehtävistä. Monet tehtävistä ovat pari-/ryhmätöitä, jotta opiskelijat pääsevät harjoittamaan suullisia taitojaan sekä hiomaan ryhmätöitä. Yhdessä työskentely myöskin keventää taakkaa jakaa omia mielipiteitä eettisistä aiheista, joihin monilla on vahvat mielipiteet esimerkiksi yhteiskunnan/uskonnon kautta.</p> <p>Lopputuloksena on moninainen kokoelma erilaisia eettisiin kysymyksiin liittyviä tehtäviä, joita käsitellään kirjan avulla, mutta peilataan myös takaisin todellisuuteen.</p>	
Key words - Asiasanat: ethics, literature, dystopian literature, young adult literature, EFL, material package	
Depository - Säilytyspaikka JYX	
Additional information - Lisätietoja	

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1 INTRODUCTION

The aim of this thesis is to introduce students to ethical issues through the 1993 classic children's book *The Giver* by American author Lois Lowry. I hope to inspire, influence and motivate students both in terms of their understanding of a language on a structural level, but also in terms of how they can then communicate their own ideas and feelings through different linguistic mediums. Literature at its best can be highly motivating for students and helps them develop a wide range of different skills linguistically, as well as improving their reasoning skills. The focus of this material package is on ethical issues, and they will be dealt both in terms of a fictional world as well as our real-life society. This material package is suitable for the ENA3 module of The National Core Curriculum for Upper Secondary School (OPS 2019), which deals with cultural and artistic elements of language use.

The material package in this thesis aims to provide guidelines and ways to engage English as a Foreign Language (EFL) students to discuss and understand ethical issues through the novel of choice, via structured exercises that also facilitate creativity and open discussion. Rather than focusing on grammar alone (or any other specific aspect of language), my aim was to both encourage and facilitate communication and expression via a medium, the book of choice. Vocabulary, however, will be one major component of the material package which students will be required to fill in according to their own needs to customize it to suit all needs and skill levels. Many of the exercises provided require teamwork, and thus students practice expressing their thoughts and ideas in a foreign language.

The benefits of studying literature in the classroom are well studied and proven (e.g., Collie and Slater 1987), and although not a novel idea, it is tried and tested so to speak. This thesis

starts off by introducing and defining basic terminology linked to ethics and proceeds to steadily build up the students' own handling of the topic via the chosen medium. Rather than providing right or wrong answers, the teacher's role is to facilitate discussion and reflection among students (Jacobson 2012, cited in Israeloff & Lone 2012). Students have been found to be more interested in a task if they are given the freedom to voice their own thoughts and opinions on matters. Merely providing them with answers that are too simplified can be demotivating and takes away any challenge (e.g., Nystrand and Gamoran 1991).

Hall (2015) emphasizes that the communicative aspect of literature is such a broad term that all skill levels of students can find works that interest and motivate them. Although encouraged to find meaning on their own, it is important that students are not left entirely on their own as that can be demotivating. Bredella (cited by Bland 2013: 378) also importantly notes that texts mean different things to different readers, and with this in mind this material package aims to allow students to freely explore their own thoughts and ideas with peers.

Ethics are heavily linked to religion and cultural practices; thus, people often have strong opinions on matters that are often learned from home. Hence it is of great importance that a school environment does not insult anyone. Sensitivity must be practiced on behalf of the teacher, as well as teaching students how to engage in discussions in a respectful manner.

This thesis consist of a total of five chapters. This first introductory chapter introduces the premise of this thesis, its outline and structure. Chapter two deals with the topic of ethics, firstly in broader terms, then more specifically through euthanasia, and how it is present in *The Giver*. The importance of dealing with ethical issues in the classroom are also brought up, alongside the cautions and framework teachers must be aware of when engaging in such complex topics with heavy religious and societal influences. Chapter three deals with dystopian novels by firstly defining the genre, secondly pointing out why it is a popular genre among young readers, and thirdly discussing what real life lessons can be learned from these fictional worlds. Chapter four introduces the material package: its premise, structure, basis, target group and uses. All materials, and their instructions, are found in the Appendix at the very end of this thesis.

2 ETHICS

2.1 Ethical issues

According to the Cambridge Dictionary (Cambridge Academic Content Dictionary, Cambridge University Press) ethics is defined as the study of what is morally right and wrong, or a set of beliefs about what is morally right and wrong. One ethical issue I wish to raise in accordance with the themes of the chosen book is euthanasia. It plays a key role in the novel and is a topic that can be dealt with in various ways (in accordance with the target age group, their maturity, language level, etc.).

Dimmock & Fisher (2017: 123-141) define euthanasia as originating from Ancient Greek and meaning “seeking to provide a good death for a person who otherwise might be faced with a much more unpleasant death”. They also point out, that different types of euthanasia exist (which all have arguments for and against them): for example, through the resource use argument. One must consider whether the action, in this case euthanasia, justifies the end means. This is one crucial deliberation handled in the material package.

In *The Giver*, the premise of the book is a highly controlling dystopian society where everything is controlled, and inhabitants are made to be as uniform as possible. All possibly distracting things such as emotions and memories have been erased and are stored in the mind of a single

person: The Giver. In this society inhabitants are sometimes euthanized through a process called “being released”. Chapter 1 explains that:

"There were only two occasions of release which were not punishments. Release of the elderly, which was a time of celebration for a life well and fully lived; and the release of a new child, which always brought a sense of What-could-we-have-done."

The Giver, Chapter 1

Because *The Giver* is a children's novel, euthanasia is discussed in a covert way (hence the term “release”). Released people go Elsewhere, away from society. The main character of the novel, Jonas, is only eleven and thus one cannot assume for him to fully understand the society he lives in. Yet he is very perceptive, and notices that sometimes people simply disappear from society never to be seen again. It is not perceived as being particularly mysterious or curious, as it is so common people have become so accustomed to it.

The option of a release is openly discussed, and in Chapter 21 Jonas’ parents discuss the final decision of baby Gabriel’s release in front of Jonas. Frail baby Gabriel has been with their family in hopes of him regaining his strength and becoming a suitable addition to society. Jonas’ father confesses that there was a vote on the matter and that he voted in favor of it as the child showed no signs of getting better. The release was scheduled for the next day and Jonas struggled to hide his emotions and acted as if he was indifferent (like he should be as a member of the society). It is then that Jonas knows he must act quick in order to save the child, because as The Receiver he knows what horrible fate lies ahead for Gabriel.

One might immediately chastise Jonas’ father for behaving in such a manner, yet the theory of duty-based ethics comes into play here. You could also argue that Jonas’ father was simply acting through his assigned job, hence carrying out his set duty to society. This is a direct example of a duty-based ethical framework. According to this view an action is seen as ethical if it is in accordance with duty. It disregards the consequences of these actions, but rather focuses on the intentions behind these actions. Relationships are seen as irrelevant when faced with carrying out a duty, and emotional detachment takes place. In other words, if the intentions are bad but resulted in something good it is still seen as unethical. Jonas cannot behave in this manner because he has no set duty towards the child but has developed a care bond with him.

It is in this moment that the reader starts to view Jonas's dad in a new light: we start to doubt whether he is a good person or not.

Care ethicists on the other hand argue that we have a responsibility to those we care for, and regard emotions as a highly important part of ethical behavior. It is based on the foundation that humans have complex networks of relationships where each one is unique and special. In terms of ethics what is applicable to one relationship may not be so in another. This is a view we perhaps understand better in our day to day lives and it is a stark contrast with the thought of merely acting upon duty. Jonas cares deeply for Gabriel and thus wants to save him despite it being against the society's rules. It is in this moment that Jonas realizes that he suddenly cares more about Gabriel than he does about himself. Such altruism is uncommon in the society. This highlights the complexity of human relationships and emotions: how do we chose who to save?

It is easier to assess the ethics of euthanasia in my book of choice *The Giver* after reading the whole story (and not just one chapter), because more and more information about the fictitious society is revealed as the reader progresses, which explains why the characters behave in the way that they do. However, I will discuss this theme in a real-life setting as well. Due to this being such a divisive, emotion evoking, and controversial topic; a teacher must handle the class with great care in order not to offend anyone.

2.2 Ethics in the classroom

Begley & Begley (2007) argue that the skills and knowledge required for making ethical choices are learned skills. Hence one can be taught to do so, and this skill should not be taken for granted even in small children. They argue that the term "literacy" in this context "reflects the fact that ethical behavior requires complex abilities and skills, but it also is used to emphasize that the development of these abilities and skills can be and should be enriched through education" (Begley & Begley 2017: 366). This skill, however, should be taught the same way as any other school subject (they discuss these issues in terms of the US school system): with instruction and practice.

They also note that ethics is a topic also learned through societal and religious practices (to varying degrees), and that school is just one building block of learning these skills. The aim of education is not to overrun these other sources of learning. Most likely the basics of ethics are learned at home, and school simply hones them further.

Another key element Begley & Begley (2007: 366) discuss is that of ethics sensitivity. They define it as consisting of three major components:

1. The ability to determine whether or not a situation involves ethical issues
2. Awareness of the moral intensity of the ethical situation
3. The ability to identify the moral virtues or values underlying an ethical situation

Ethics sensitivity is crucial in order to handle moral literacy. Moral issues are often exceedingly complex, time consuming and require practice as mentioned above. If students cannot point out whether an ethical issue is present in a given situation, they cannot deal with the matter apart from a personal view. The aim of moral literacy is to also see things from another's viewpoint and understand (you do not always have to agree) why someone else might come to a different conclusion over whether a situation is morally wrong or right. A great starting point would be identifying virtues present within their own communities as they are a familiar concept.

The elements of moral literacy are portrayed as a diagram in Figure 1 (from Begley & Begley 2007):

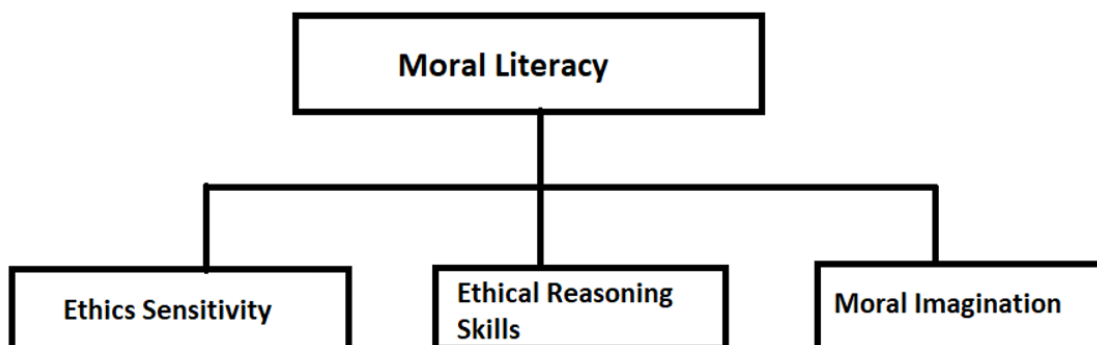


Figure 1. Moral literacy (Begley & Begley 2007: 366)

Not all virtues are universal but given the chance students will identify shared virtues within different communities on what is considered a “moral person”. For example, honesty and fairness are common traits present in many communities and religions. After this, a student can work on linking together different virtues and how they relate to each other: trustworthiness is linked to honesty/reliability and so on. At a higher-level students can also think about these traits through different professions. This link between profession and moral traits will be used in one of the tasks in the material package in order to relate this topic to a real-world context.

Beagley & Begley (2007: 367-368) also discuss what is called “ethics spotting”. In other words, having the means and understanding in identifying the issues that need to be further studied. This skill can also call for ethics sensitivity, which traditionally has been perceived to mean how harmful an action is. It is also the understanding that not all end results are equally high in terms of moral intensity, as the ethical demands are type specific meaning, we must understand the situation from a much larger viewpoint in order to assess it.

Begley (2007: 369) lists three abilities involved in ethical reasoning skills:

1. An understanding of the various ethical frameworks
2. The ability to identify and assess the validity of facts relevant to the ethical situation, as well as assessing any inferences from such facts
3. The ability to identify and assess the values that an individual or group holds to be relevant to the ethical issue under construction

They also point out the threefold division of ethical frameworks presented by ethicists: utilitarian (consequentialist), deontological (duty-based thinking), and virtue ethics. It is important for students to understand the complex relationship between consequences of action and intentions. Students need to understand that actions have consequences, the characteristics of duties and the rights that go with them, and understand that individuals have different needs.

3 USING LITERATURE

In this section I will firstly shortly define the concept of dystopia in general, followed by the genre's distinct features. Secondly, I will briefly discuss how the use of stories (particularly children's stories) are fruitful in classroom settings. Thirdly, I will discuss the use of literature in a foreign language classroom in three different countries. As this material package revolves around one book of choice, I think it is important to first provide a solid base as to why children's literature in general should be used in the EFL classroom. Literature has historically proven to be a useful medium for facilitating foreign language learning, and this is a key aspect I rely on in this material package. Dystopian novels are a highly popular category of fiction among young students; hence my hope is for this book of choice to be both motivating and engaging.

3.1 Dystopian novels

Dystopia can be defined as “a nightmare, the ultimate flawed world, or a society worse than the existing one” (Wilson 2013: 1). It is essentially the direct opposite of a utopia. One possible reason for using dystopian novels in the classroom is brought up by Crag Hill (cited in Hayn & Kaplan 2012). He states that “young readers can imagine the world they would want to live in, then begin to find ways to create that world” (Hill, in Hayn & Kaplan 2012: 114). This provides an excellent viewpoint when creating materials, and it is an aspect I utilized in designing my material package. I hope to encourage students to not only ponder the books fictional society, but reflect it back to reality and the world they live in. Only focusing on a fictional society does not yield as much back into the students' own lives as reflecting on

real matters does.

Dystopian novels often focus on global concerns that are relevant to the modern day: environmental issues, government interference, and technology for example. Basu, Broad and Hintz (2013) discuss how exciting such topics are for teenagers who are still finding their place in the world and are forming their understanding of how the world around them functions. They point out how the appeal of young adult dystopian fiction has only increased in recent years through several successful franchises such as the Hunger Games Trilogy. Clearly there is something that attracts young adults to this genre despite its dark and often depressing nature. They describe the purpose of dystopia as: “it tells us not how to build a better world but how to perhaps avoid continuing to mess up the one we’ve got” (Basu et al. 2013: 2-3). They argue that dystopian fiction is a way for young adults to start thinking about social and political issues and what actions could lead to such a society.

They also discuss how each dystopian world can be seen as a negative place rather than positive, even though they all vary in terms of ideology and aesthetics. One major theme in YA dystopias is conformity: this is also evident in *The Giver* as all members of the society are made to be as plain and like one another as possible. Although dystopian novels are often gloomy, a quote from the author of *The Giver* Lois Lowry (in Basu et al. 2013: 72) states that young people: “need to see some hope for (a better) world”. Hence there must be some sort of resolution to the problems at hand in a dystopian novel, so as not to be too depressing for young people to read. A message of hope and a brighter, freer future is a common theme in dystopian novels.

3.2 Previous studies on using literature in the classroom

Literature has been used to teach English (and other foreign languages) for a very long time and was particularly popular in the early 20th century. Hence it is not a new phenomenon by any means. In the early years, the focus relied heavily on literary classics such as Shakespeare, which were regarded as influential and upper class. Historically the use of literature in the United Kingdom and its colonies was part of a wider ethical and political agenda that exposed subjects of the empire to the colonial language (Hall 2015: 100). The spectrum of literary works studied has since been broadened considerably. A shift in teaching

materials has, however, happened in recent years to include any text written in English, and not just from English speaking countries. The focus and aim of literature in the classroom have also shifted to including other aspects such as culture. In other words, literary texts are now viewed on broader terms and placed into the wider societal context they come from and represent (Teranishi, 2015: 316). Ghosn (2013) also supports the notion of how literature has been a staple in English language classrooms for many years and is supported by a solid theoretical foundation.

Collie and Slater (1987) suggest four main reasons for using literature in language teaching. These reasons are as follows: literature offers valuable authentic material, cultural enrichment, language enrichment and personal involvement. Nuttall (1982: 168), on the other hand has stated that the best way to learn a foreign language is to live in the target country. The second-best option being extensive reading in the language in question. As living or studying abroad is not achievable for everyone, reading and speaking a foreign language is often limited to a classroom setting. It is understandable that living in an environment where the primary language is the language studied is the most “authentic” way to learn it. An immersion into the language, culture and customs of a given language is the ideal way to learn it but these ideals cannot always be met via educational means; hence teachers make do with the resources available.

Ghosn (2013: 74) points out an important factor regarding reading, which is that all readers have different definitions/perceptions about what reading is. These varying perceptions go on to determine what they focus on when tackling a reading task. Bredella (2000) similarly points out that texts mean different things to different readers. When discussing these different viewpoints in a classroom, it can help learners to become aware of their prior knowledge, stereotypes and expectations in regard to how this shapes their understanding of a text.

Hall (2015: 116) also discusses literature from a communicative approach. As with previously mentioned studies, this approach also emphasizes the need for individuals to seek out their own meaning from literature in an adult context. According to this approach literature (as a broad term) covers such a vast amount and variety of material that it can essentially provide interesting and motivating texts for all individuals. Learners should not be left entirely on their own but be supported to learn and use strategies needed to deal with authentic materials. Learners should be helped to become independent language users and be prepared for the fact that language use

in the real world is often unpredictable and may not always match one's language proficiency. The goal is for learners to become citizens who are able to engage in, and critically review broad and complex texts: involving such themes as ethics and politics. Ideally, language education should help with spreading ideas and people interacting and moving freely beyond limitations like cultural background or geographical locations.

The more traditional components of literary competence in L2 learners are as follows (by McRae 1996: 37 cited by Hall 2015: 212-213):

- the ability to make connections and cross-references;
- the ability to quote and summarize constructively
- the ability to balance arguments and reach conclusions;
- the ability to take objective criteria;
- the ability to contextualize. subjective standpoints and relate them to objective criteria;
- the ability to contextualize.

Hall (2015: 213-214) raises a more progressive form of assessment to rival the traditional models presented by the likes of McRae (1996). Such assessments can include things like portfolios, reading diaries and group projects. The aim is to assess ongoing works that cover a broader range of literary aspects, as well as take into account interactions that are produced under a more informal situation. These informal situations allow for more exploration and creativity. Rather than simply deconstructing a text meaning, students may instead reconstruct them in the form of another text type-, for example creative writing. In this progressive view students are encouraged to work together and share their ideas. Traditional exam situations are often highly stressful, and thus do not necessarily produce the best result a student can offer. Exams often do not give room for spontaneous language use and deliberation.

Similarly, Pennycook (2001, as cited by Bland 2013: 16) states that literacy should develop critical awareness also taking into account any ideological connotations. Bland (2015: 227) defines literacy in accordance with the PISA as "going beyond decoding words" and involving everything from understanding, reflecting, engaging and using written texts. This leads to students being capable of acting as participants of a society. These viewpoints will be carefully considered in the material package and are discussed later in relation to the tasks at hand.

Overall, Andringa (1991: 157) adeptly summarizes the complexity of the use of literature by stating that:

“Dealing with literature involves globally 3 dimensions. It has a cognitive dimension, containing the aspects of coding and decoding linguistic and textual signs on the basis of different kinds of knowledge. It has an emotional dimension, containing the aspects of emotional engagement, identification, affective response and evaluation. It has a social dimension, containing the influences of social constraints on what conventionally is expected of literature, how literature should be dealt with and how it is discussed”.

Andringa (1991: 157)

Ghosn (2013) refers to several different studies supporting the use of stories in teaching adolescents which is based on her own extensive teaching experience. One such study discussed was by Belsky (2006). Belsky studied the effects of incorporating children’s literature in the second language instruction of adolescents (in this case 15-year-olds) by using the same curriculum for two separate groups of English language learners. For the experimental group she supplemented her instruction with relevant children's literature. The genres were varied, and she conducted the study over the course of one semester. Belsky’s findings were that the experimental group showed higher gains in several different categories of learning. These categories were: listening, speaking, reading and writing, and in student attitudes towards English and reading in general. However, both groups reported that they found the textbook to be “boring”.

Ghosn also refers to a study by Sullivan (1994), in which adolescents’ attitudes improved towards foreign language learning after children’s picture books were used in instruction. Other possibly affecting and/or altering factors such as proficiency level in the target language, and ethnic background, did not have any influence on students’ attitudes. Both studies clearly indicate that the use of books in teaching may result in an increase of interest and results amongst language learners.

3.3 Literature in language education in different countries

In terms of the Finnish school system, Luukka (2019) provides insight into the use of literature in language education in a Finnish classroom setting from a teacher's viewpoint. In her study,

21 teachers filled in an online questionnaire about what/why/how they used literature in their EFL classroom. Her findings indicated that teachers had varying reasons for choosing a specific text. Her sample size however was relatively small, and it does not represent the teacher base in general. This study was however in accordance with an earlier study by Nummela (2017: 72), which states how little is known about how extensively educators employ literary texts, what criteria are used in selecting texts, or to what end literature is used.

A thesis study by Almqvist (2020) in Sweden investigated the specific use of dystopian literature in EFL teaching in a Swedish school setting. As a basis she refers to the Swedish national core curriculum (Skolverket 2011), which states that students should (among other things) be familiar with different genres of literature and develop their reading comprehension as well as oral communication skills. Her research questions were how and why (with what intentions) do teachers use dystopian literature in a classroom setting. The study was conducted as a qualitative interview of selected English teachers. All participants had experience of using dystopian literature in their teaching. Most of the interviewees mentioned using dystopian novels as a means to pique interest in students to start reading. They hoped that some elements of dystopian novels (for example action) might activate students who normally do not read or enjoy reading. Teachers were also concerned with meeting the needs of a specific group as the groups tend to be varied in skill level and needs, as well as using a variety of texts and film.

In contrast, a study by Bloemert et al. (2016) provides insight into the school system of the Netherlands. According to Bloemert et al. (2016) the current version of the Dutch national curriculum requires the use of a minimum of three literary works in foreign language classes. Three standards were required for choosing the works:

- 1) the student can recognize and distinguish literary text types and can use literary terms when interpreting literary texts,
- 2) the student can give an overview of the main events of literary history and can place the studied works in this historic perspective and
- 3) the student can report about his/her reading experiences of at least three literary works with clear arguments

Apart from these three standards however, Dutch FL teachers have complete freedom over text selection, the number of hours they wish to teach literature, how they wish to teach literature, and how they wish to test literature.

Thus, although the use of children's literature in particular is beneficial to foreign language learners, literary teaching practices and school systems vary greatly between different countries. The school system in Finland places great trust in teachers and they are given many freedoms. Using literature in the EFL classroom in Finland is still a marginal issue, and this material package provides one way of incorporating it into the English language classroom. This material package relies heavily on the freedom Finnish teachers are given (Luukka 2019) to create material they deem suitable for their classes. Similarly, as Almqvist's (2020) participants, I hope to motivate and activate students who might otherwise not be interested in reading. Through engaging topics that tie into the real world, I aim to challenge students regardless of their skill level to express themselves on ethical matters.

4 THE MATERIAL PACKAGE

This material package consists of 10 lessons in total, and the types of materials will vary from individual work to pair/group work as well as discussions involving the whole class. Each lesson is based around a predetermined section of the book which students' study at home before discussing it as a group in class. Exercises consist of different multimodal aspects such as reading, writing, listening and watching videos. The details of the materials will be discussed further on in this section, and individual exercises along with instructions for teachers can be found in the Appendix. The aim of this material package is to follow the books progression: students fill in necessary tables before class and share their thoughts with the rest of the class as pairs. Although the materials given require a certain amount of knowledge about the plot, the order in which a teacher decides to execute the tasks is flexible. All images used in the Appendix are from the copyright free image website Pixabay.

4.1 Book of choice

The Giver is a children's dystopian novel by American author Louis Lowry first published in 1993 and it is the first of a series of four books in total. It is classified as a young adult dystopian novel. My copy of the novel (2014 edition published by Harper Collins) is 224 pages long and divided into twenty-three chapters altogether. However, numerous different publications of the novel exist as well as audiobooks. If a student greatly struggles with reading, due to dyslexia for example, an audiobook is a feasible option.

As discussed in chapter 3.2 children's literature has, in fact, been found useful for development of second language acquisition for students of all ages (Reid, 2002), and hence this book was my choice for upper secondary school level. *The Giver* is additionally an authentic material in the way that I define authentic literature: according to Routman (2003) as narrative and expository texts that are written in the original, natural language of the authors.

I will briefly summarize the plot of the novel in question, so as to give the reader an overall understanding of the main elements of the novel. This chapter also provides a basis for understanding why I have chosen certain tasks and discussion points for my materials.

The protagonist of the book is an eleven-year-old boy called Jonas. He lives in a society where everything from your job to your relationships are predetermined by a group of Elders based on your skills. All "bad" things, such as pain and war, have been eliminated from this world to create a "perfect" society. It is a world where there is no room for different personalities or freewill (as well as feelings and emotions).

Rule breakers or sick and frail individuals are released from society. No-one is quite sure what it means, but many speculate they are set to the outside world also known as Elsewhere by the locals. In this society everyone is assigned a job at the age of 12, based on their skills. Jonas is assigned to the unique role of a Receiver. This means that he learns past memories and feelings (both the good and the bad) from the previous Giver, and it is his burden to bear until the next Receiver is chosen. It is a heavy burden to bear, and a solitary occupation. The Giver and Jonas become very close and form a grandfather/grandchild like relationships. They also come up

with a plan for Jonas to escape the village and learn of the outside world. They also plan to disperse the memories, so that they are not the burden of only a single person.

As the story progresses Jonas begins to see the society in a different way as he is now capable of feelings. For example: Jonas' father works as a nurturer taking care of newborns. He brings home an ill child whom they name Gabriel. Over time Jonas becomes very fond of the child and even shares happy memories with him, even though that is against the rules. When Jonas' father then reveals that Gabriel will be released the following day due to him being too sick and frail, Jonas panics and desperately wants to save Gabriel. He escapes from his own village ahead of the time planned and leaves behind the society he once knew. While wandering around the vast wilderness he then comes across another village which looks inviting. The story of book one ends here.

Interestingly, this book was banned in the US for a while due to themes such as euthanasia and religion, which were considered inappropriate for the target age group of readers. Scales (2016: 92) explains that in the years 1995– 1996 the novel was restricted to students with parental permission in Montana USA. Themes of infanticide and euthanasia were listed as the reason for this ban. Similarly, a parent Kansas USA criticized the book for “degradation of motherhood and adolescence.” As a result, the book was removed from the school libraries. However, it remained available to teachers. This aspect provides a useful and interesting outlook on the book, and what it reveals about our real-life world. It provides a setting for insightful debate and reflection among students. These themes are ones that are just as relevant in today's world as when the book was first published and is a solid bridge between fiction and reality.

The choice of book was also personal as I remember our teacher reading *The Giver* out loud to our class during primary school, and how we all enjoyed it despite our limited understanding of the larger and darker themes at hand. I also read the book later in literature class during secondary school, where we dealt with the themes and plot in a more detailed fashion. I remember being touched by the story and the way heavy themes are dealt with through the eyes of a child. I would argue, that this is a book for all ages: despite the official categorization of it being a children's book.

The language in the book is not overly complicated (hence it is suited for many age groups) as it is, in fact, categorized as a children's book. The content is fairly “heavy” in terms of themes

and morale (including themes such as euthanasia), and is a great way to motivate older students, as well as to self-reflect and converse with each other about their opinions. Complex themes also require and facilitate more dynamic and diverse language use, which I as the teacher hope to encourage and support. However, students do not need exceptionally advanced language to participate in tasks or express their thoughts.

4.2 Target age group and OPS 2019

My target group is Finnish upper secondary school students who are usually in the age bracket of 16-19 years old. This age group can be expected to understand the book's themes, plot, characters and the deeper meaning behind the story. They can also be presumed to have a solid base in English in general (they have completed compulsory education), as well as the very basics of literature from lower secondary school Finnish lessons.

This material package could be tied in with the following part of The National Core Curriculum for Upper Secondary School (OPS 2019) which deals with cultural and creative themes:

OPS (2019) ENA3 Englannin kieli ja kulttuuri luovan ilmaisun välineenä (2 op) Moduulin tehtävänä on syventää kulttuurista ymmärrystä. Moduulissa tarkastellaan kielten ja kulttuurien moninaisuutta sekä arvoja ja merkityksiä, jotka välittyvät kulttuurin kautta yksilölle ja yhteisölle. Taiteiden merkitystä tarkastellaan niiden vaikuttavuuden kautta...luova toiminta, kulttuurin ja taiteen merkitys yksilölle ja yhteisölle, itseilmaisu identiteetin rakentumisessa.

Tavoitteet:

Moduulin tavoitteena on, että opiskelija

- tekee omia tulkintoja erilaisista aihepiiriin liittyvistä teksteistä*
- pystyy tuottamaan tekstejä monipuolisesti itselle tärkeistä kulttuuriaiheista ja -ilmiöistä*
- vahvistaa taitoa käyttää reflektointia kielenoppimisen välineenä.*

Keskeiset sisällöt:

- luova toiminta*
- kulttuurin ja taiteen merkitys yksilölle ja yhteisölle*
- itseilmaisu identiteetin rakentumisessa*

ENA3: English language and culture as a means of creative expression (2 study points).

The aim of the module is to deepen cultural understanding. It examines the diversity of languages and

culture, values and meaning that are conveyed through culture to individuals and communities. The meaning of arts is examined through their effectiveness...the meaning of creative actions, culture and arts to individuals and communities, self-expression as a part of identity building.

Aims:

The aim of this module is that a student

- *can make their own interpretations of different texts*
- *can create diverse texts about cultural topics/phenomenon's important to oneself*
- *strengthen their skills on reflection as a means to learn a language*

Key content:

- *creative action*
- *the meaning of culture/arts to an individual and a community*

Self-expression as a part of identity building

The translations of this section of the national curriculum are by me, as an official full English language translation does not yet exist.

Luukka (2019: 199) points out however, that upper-secondary education in Finland aims to give students a well-rounded education that equips them to carry on to higher education as well as The Matriculation Exams (which students take upon leaving school), and this does not directly require the use of literature in teaching which is why not all teachers use literature in their teaching. Luukka (2019) also points out that teaching in Finland is organized according to the national curriculum. The curriculum can be adapted to suit the specific needs of different counties and schools.

Hence, teachers have pedagogical autonomy to organize their teaching in a way that they consider most appropriate and effective in attaining the learning objectives. The flexibility of the Finnish national curriculum on the choice of whether to use literature or not means that not all teachers use extra literature (apart from readymade teaching materials) in their teaching. I am basing my use of literature as study material around this concept of pedagogical flexibility.

Dimmock & Fisher (2017) discuss ways of teaching ethics in the context of an A-level classroom. A-level students are the same age group as highschoolers in Finland (around 16-18 years of age) but are studying in a British school system. Although Dimmock & Fisher's (2017) book discusses working with native language speakers, I am sure that by providing a structured and guided introduction to the topic with a clear setting (but not forgetting applying

the knowledge to “real life” as well), EFL learners will also be able to participate in their tasks and discussions in accordance with their own language level.

In terms of skill level, Hall (in Teranashi: 2015: 15) discusses how reading studies have shown that readers of a second language utilize the same reading techniques and skills as L1 users. Such skills include vocabulary knowledge and reading strategies. Weaker readers tend to rely on the so-called top-down model. Hall also refers to a study by Bernhardt (2011), according to which second language readers read approximately 30% slower in a second language when compared to their L1 reading skills. This should be considered when teachers pick reading material for a class. Although students can be on varied skill levels, teachers and students can work together in order to strengthen these core literary skills and help students gain a better understanding in L2 literature.

4.3 Tasks

In order to provide tasks that are suitable for the target age group and skill level, several things must be considered. Kirsten Jacobson (in Israeloff & Lone 2012: 125-129) lists four important principles (which I will have carefully deliberated upon) on how to engage young people in philosophy:

1. *Respect students*: View students as capable thinkers of complex and challenging issues who have something to say.
2. *Find the philosophical issues present in issues that are already alive for students*: Find issues that matter to students and present the issue through that.
3. *Open with a true opening question*: Start the conversation right and it will last through the semester.
4. *Allow students to be full participants in the philosophical conversation*: Let students take the lead and let them practice expressing their thoughts and emotions. This time teachers do not have all of the answers.

The material package consists of both oral and written tasks. Many of the tasks presented require co-operation with other students. The role of the teacher is to ensure that all students get to voice their opinions, and that all students can interact at a level close to their own. A

teacher can divide groups according to language level, for example, in order to encourage more participation and avoiding a feeling of worthlessness among weaker pupils. Some of the tasks are meant to be worked on consistently throughout the course: for example, updating the character chart as well as the plot chart. The vocabulary table is meant to be updated whenever necessary: aka once a student comes across a new word, he/she will fill in the word, its meaning, and the word in use in a given context. Thus, the tasks are varied and can be adjusted depending on a student's skill level and needs.

The book review, on the other hand, is a task given at the very end of the course and requires understanding of the book as a whole in order to be undertaken properly. It is a task in which a student's own ideas, reflection and understanding of the book and its wider themes come into play.

As an example of an oral exercise is using Dimmock & Fisher's (2017: 139) list of twelve different issues to consider. I have picked three issues to initiate discussion in the classroom regarding the topic of euthanasia:

1. What makes life worth living? Is a life ever without value?
2. What is assisted suicide? Is it different from euthanasia?
3. Is there something morally uncomfortable about the argument of resource allocation? Why/why not?

4.4 Goals

Rather than only focusing on smaller units of language (such as vocabulary), I hope to teach students how to deal with a text as a whole and understand its wider meaning and implications. In other words, learning and practicing literary skills through critical reading and being able to orally discuss and share your ideas with others. Through this material package I hope students gain confidence in expressing their thoughts about ethical issues both in and out of fictional settings.

The role of the teacher is to encourage and guide students (without necessarily giving them straightforward "wrong/right" answers) as literature is subjective in how it can be understood,

and every reader's reading experience is different. The students will be active learners and can influence which aspects of the book they wish to focus on in more depth. Everyone's reading experience will be different, and the students' work will reflect that. In order to pass the course, students must return all written assignments on time and actively participate in class discussions. Peer feedback is also required from the chapter summaries.

The application of this material package will most likely be by English teachers, or future teachers. However, anyone with an interest in literature or the book in question may find my thesis useful for providing discussion points and reasons for using literature in the EFL classroom. I hope this thesis also reflects on the importance of, and the multiple opportunities literature provides for students in terms of philosophical discussions.

5 CONCLUSION AND DISCUSSION

This thesis and the material package aim to encourage EFL students in using language to discuss ethical issues (such as euthanasia) via a medium of a children's dystopian novel. The novel in question is *The Giver* by a famous American children's author Lois Lowry. The story in short follows the journey of an eleven-year-old as he settles in to his newly appointed role in the society and what follows from these changes. I have justified using literature in EFL through various different studies such as Collie and Slater's (1987). They listed four main reasons for using literature in language teaching: it offers valuable authentic material, cultural enrichment, language enrichment and personal involvement. This thesis continues the long running tradition of using literature in language teaching, although it is less common in FL than L1 learners.

As mentioned in chapter 4.1, Bland (2015: 227) aptly defined literacy in as “going beyond decoding words” and involving everything from understanding, reflecting, engaging and using written texts. This material package indeed aims to incorporate various multimodal sources in order to encourage language use. This hopefully leads to students being able to both act as participants of a society, as well as critically examine different societies and how they operate. Fictional works are a great way to introduce young people to real-life issues, and with the guidance of a safe and trusted adult students are able to explore their thoughts and feeling regarding these complex issues.

The material package itself consists of ten lesson plans spread out over 75-minute lessons in accordance with the Finnish school system. Materials and instructions are provided for the teacher, and the materials also include instructions for students, so they can undertake given tasks. The tasks and schedule are modifiable to suit the needs of specific groups. Luukka’s (2019) aforementioned pedagogical flexibility allows teachers to modify and pick out the tasks they find most suitable for each group. She also points out a lack of literature use in Finnish classrooms, hence this material package aims to fill in this gap.

As the ethical issues addressed are heavy of nature, it is up to the teacher’s responsibility to ensure that the target group is mature enough to handle them. Hence, this material package is aimed at upper secondary schoolers. It is, however, not a problem to deal with these matters overtly and in a lighter fashion if the students so require, as the original book is aimed at children. The plot is cleverly told through the eyes of a child who does not yet understand everything that is taking place around him. It is up to teachers’ professional skills to assess the emotional and linguistic maturity of their students, and decide on whether or not to use all of the tasks provided.

Teachers are often limited with strict timetables (and limited resources), and hence additional or different materials may not be the first choice when picking out materials to use in class. I would, however, encourage language teachers to expand their use of different materials to also include literature. As discussed in precious chapters, the use of literature in EFL teaching has various studied benefits, even among those students who otherwise do not enjoy reading e.g. Sullivan (1994, cited in Ghosn, 2013).

This study could easily be broadened to cover themes such as memories, or society in general,

in more depth. Society for example, could be the topic of one whole material package, and could even be utilized in partnership with another school subject such as social studies. As this material package only consists of 10 lessons, it is a very shallow introduction to ethical issues present in the book. This material package is intended to also bridge the gap between a fictional world to the real world. Thus, students can reflect on their own lives and express their thoughts and emotions in a foreign language through guided tasks, which still flexibly allow discussion also outside of the set framework. A teacher's role in this material package is acting as a safe adult, who guides and teaches students, without acting as a moral guardian with undisputed right or wrong answers.

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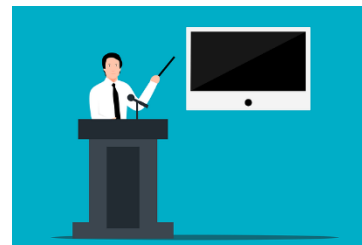
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MATERIAL PACKAGE: ETHICS AND *THE GIVER*

APPENDIX 1**Instructions for teachers**

- 1.) This material package is intended for upper high school students (aged 16-18). The themes dealt with in the tasks are suitable for a more mature audience. It is up to the teacher to judge whether a class is mature enough to handle the heavy thematics such as euthanasia.
- 2.) The outline for a 10-class course schedule is provided in Appendix 1. Each class is scheduled to be 75 minutes, in accordance with the Finnish upper high school curriculum. Each week's tasks are colour coded in accordance with the matching week shown in the table in Appendix 2. Classes however can be split into smaller segments, depending on the course timetable. Larger themes are set out ready, alongside exercises, but I have left room for additional work if a teacher wishes to do so. In the best-case scenario, students engage in given tasks with great motivation and filling the allotted time slot will not be an issue.
- 3.) Outside links and resources used are accessible to all students.
- 4.) Heavy emphasis is placed on team/group work to allow students to practice their communication skills. This also lessens the burden of producing answers entirely on their own.
- 5.) Rather than requiring a certain level of language skills from the entire class, it is more important to allow students to participate and express themselves regardless of their skill level. Customized tables (vocabulary and character charts) help with this ability grouping.
- 6.) Provided resources are multimodal and cover both audio and visual aspects.
- 7.) The role of the teacher is to act as a safe adult who guides conversations without interfering with students own thinking too much. The aim of this material package is to allow students to express their thoughts and feelings in a foreign language on topics that may otherwise not be often discussed in their day to day lives.
- 8.) A teacher should try to instil the joy of literature in class and justify what it can offer to students. Ways of doing so include varied exercises and fun tasks, which give students independence and responsibility over their own creations.

APPENDIX 3

Week-by-week schedule outline (modifiable according to each classes needs and schedules)

75 min lessons (total of 10 lessons)

2 x times a week

Week + theme	Lesson 1	Lesson 2
<p>Week 1</p> <p><i>Introduction to course + book</i></p>	<p>Introduction to book</p> <p>Introduction to author: Appendix 15</p> <p>Appendix 17: why should we read?</p> <p>Explaining course schedule + goals + tasks</p>	<p>First chapter summaries: Appendix 4 (presentations)</p> <p>Character chart: Appendix 6</p> <p>Vocabulary chart: Appendix 5</p> <p>First impressions Structure of fictional society</p>
<p>Week 2</p> <p><i>Society + memories</i></p>	<p>Chapter summaries (presentations)</p> <p>Appendix 10: Totalitarian societies in real life (Kim Jong Un: The Rise of a Dictator - YouTube)</p> <p>Conformity in the book's society</p>	<p>Chapter summaries (presentations)</p> <p>Appendix 11: Video task + Are all of your memories real? - Daniel L. Schacter - YouTube</p> <p>Discussing memories</p>

APPENDIX 3

	<p>Creating your own dream society (vision board): important goals, values, etc.</p>	<p>The role of A Giver: what kind of job is it? What adjectives would you describe it with (eg. Lonely)? -> brainstorming together -> mindmap</p>
<p>Week 3</p> <p><i>Symbolism + career choices + debating</i></p>	<p>Chapter summaries (presentations)</p> <p>Video on symbolism: Power in Literature, Short Stories Part 1: Symbols - YouTube</p> <p>Symbolism: Appendix 9</p> <p>List some famous children's stories/movies. What symbols can be found in them? E.g. a red apple in Snow White</p>	<p>Chapter summary (presentations)</p> <p>Different jobs in the book's society: who/what? How do you think they match the right person to the right job?</p> <p>Debate (careers): Appendix 13</p>
<p>Week 4</p> <p><i>Euthanasia and character traits</i></p>	<p>Chapter summaries (presentations)</p> <p>Professions and character traits: Appendix 7</p> <p>Think about your dream job: what kind of traits are</p>	<p>Chapter summaries (presentations)</p> <p>Euthanasia: Appendix 12</p> <p>Check out Dignitas home page online (who, what, where, how?) -> What do</p>

APPENDIX 3

	<p>required in it? Do you think these traits are adaptable? Who makes these requirements? Are they monitored in any way?</p>	<p>you think about such an organisation existing in real life? -> Who do you think uses these services? -> Do you think it's fair that this is a business model and not free?</p>
<p>Week 5</p> <p><i>Book review + summarizing</i></p>	<p>Chapter summaries (presentations)</p> <p>Appendix 16: radio interview</p> <p>Euthanasia continued: Appendix 12</p>	<p>Wrapping up book</p> <p>Appendix 8: banned books discussion</p> <p>Book review (homework task which can be started in class): Appendix 14</p> <p>The series continues... (reminder that there are three more books in the series + a movie from 2014)</p>

APPENDIX 4

Names: _____

Plot summary

You will work in pairs to keep a log of the happenings in the book.

Write down a short summary (approximately 100 words per lesson) of the plot before class every week. Your summary should include any important events or characters.

Remember that not all details for example are relevant to the plot as a whole!

Keep it short and simple! Be prepared to share your summaries in class.

Class 2 - Chapters 1-5:

1:

2:

3:

4:

5:

Class 3 - Chapters 6-11:

6:

7:

8:

9:

APPENDIX 4

10:

11:

Class 4 - Chapters 12-17:

12:

13:

14:

15:

16:

17:

Class 5 - Chapters 18-22:

18:

19:

20:

21:

22:

Class 6 - Chapter 23 (final):

23:

APPENDIX 5



Name: _____

Any new vocabulary?

Mark down any new words you come across while reading in the table below.

Find the meaning of the word in an online dictionary, the sentence it is used in in the book, and one example sentence of your own to show you have understood its meaning. You can add any number of words to the chart as you wish.

Remember that these charts will vary greatly between all of you! There is no one correct answer. The goal is for you to expand your vocabulary.

New word	Meaning from online dictionary (mark source in link form)	Word in a sentence from the book	Use word in your own sentence

APPENDIX 6

Name: _____



Characters

Write down information about characters as you read the novel.

Start off with our main character Jonas.

Mention the role of the character in the book (for example main character) as well as in the fictional society.

Their relations to Jonas (for example whether or not they are family members or someone else) are also important.

Write down any important factors you think are relevant about the character.

A person who has never read the book should be able to form a clear understanding of the book's characters by reading your chart! This will also help you to remember all of the characters.

You can modify the table if you so wish, but make sure you list *at least 6* different characters.

Character name	Appearance	Traits (personality, looks etc.)	Role in book	Role in society	Anything else important?
Jonas			Main character		

APPENDIX 6

APPENDIX 7

Let's discuss!

Group members:

Check out this definition and list of traits: [Character Traits List with Examples - TeacherVision](#)

In a group of 4-5 discuss what moral traits you would associate with each of the professions listed below. What kind of people should they be (adjectives)?

Give reasonings!

Write down the moral traits your group chose (minimum 3 per profession). Be prepared to share your thoughts with the rest of the class.

Profession	Moral traits required
Doctor	
Teacher	
Police	
Politician	
Social media influencer	
Firefighter	
Lawyer	
Banker	
Journalist	



APPENDIX 8**Banned books**

Read the following article by the Insider: [Why 'the Giver' Is One of the Most Banned Books \(businessinsider.com\)](https://www.businessinsider.com/why-the-giver-is-one-of-the-most-banned-books)

Discuss the following questions with a partner/small group (max 4 people):

- The text is written from an American perspective, but do you think the same could happen in Finland (banning a book)? Is it possible legally (quick Google search)?
- Are there other countries that you know of that censor literature/media/arts?
- What do you think about the reasons listed for banning the book? Do you think they are reasonable?
- Does banning books help? If so, who?
- Should literature ever be banned? Why/why not?



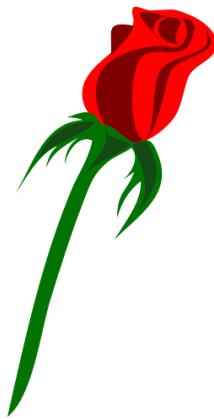
APPENDIX 9

Symbolism

Symbolism ([Cambridge Dictionary](#)): the use of symbols to represent ideas. In terms of literature they are a way for an author to convey a deeper meaning without telling it directly to the reader.

- 1.) What are some well-known symbols you can think of? What represents for example death, love, religion or wisdom?

Discuss with a partner what these images may symbolise:



APPENDIX 9

- 2.) There are several different symbols which often appear in the book that hold a significance deeper than what you may think at first glance.

What do you think the following things symbolise? Firstly, think of the context in which they appear. When do they appear? What usually happens when these symbols are in the plot? Write down your answers, we will discuss them together later on.

The sled:

Gabriel:

Color Red (and colour in general):

Light eyes:

River:

APPENDIX 10



North Korea
A closed society



1.) Let's watch a video: <https://www.youtube.com/watch?v=kfpqKnaYy6k>

Discussion: What kind of a society is North Korea? Who is in charge? How do they treat their citizens?

What do you know about North Korea?

Would you want to live there? Why/why not?

What about visiting as a tourist?

2.) Another video: [Most Depressing Country. - YouTube](#)

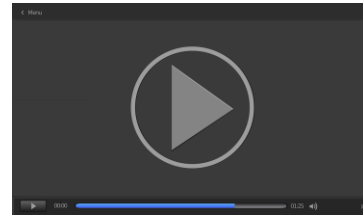
What kind of emotions does this video cause in you? Discuss in Finnish.

3.) Can you spot any common elements between North Korea and the fictional society in *The Giver*?

Share your answers with a partner/small group.

APPENDIX 11

Video task



Watch the following video: [What if You Could Control Memory: Writing The Giver - YouTube](#)

This video is an interview by the author of *The Giver* Lois Lowry. She talks about her parents as elderly people + their memories and continues to explain her writing process for *The Giver*. She ends the speech with a question regarding erasing bad memories.

Discuss the video & questions with a partner/small group:

1.) Do you agree with her?

Would you erase bad memories if you could? Why/why not?

What kind of memories would they be?

What is considered a “bad” memory? What if two people share the same memory but one views it as good and the other as bad?

How trustworthy are memories in general?

2.) In the book, the Giver is better known as the Receiver. It is an important, although solitary, position. The Giver/Receiver is charged with the responsibility of bearing the “memories of the whole world”. This is a massive responsibility for one person. Do you think such an arrangement is fair?

(*What if You Could Control Memory: Writing The Giver*, YouTube. Accessed 01.05.2022)

APPENDIX 12

Euthanasia



How would you define euthanasia (in your own words)?:

How does a dictionary define euthanasia?:

1. Let's watch a video together: [Assisted Death & the Value of Life: Crash Course Philosophy #45 - YouTube](#)

2. Discussion (questions from Dimmock & Fisher 2017):

- *What makes life worth living? Is a life ever without value?*
- *What is assisted suicide? Is it different from euthanasia?*
- *Is there something morally uncomfortable about the argument of resource allocation? Why/why not?*

3. In the book, Gabriel is at risk of being released from the community, but Jonas decides to save him.

Do you think this move was reasonable?

What would you have done?

What would have happened to Jonas if he was caught?

What about the old Giver? Will he be released from society now that Jonas has left?

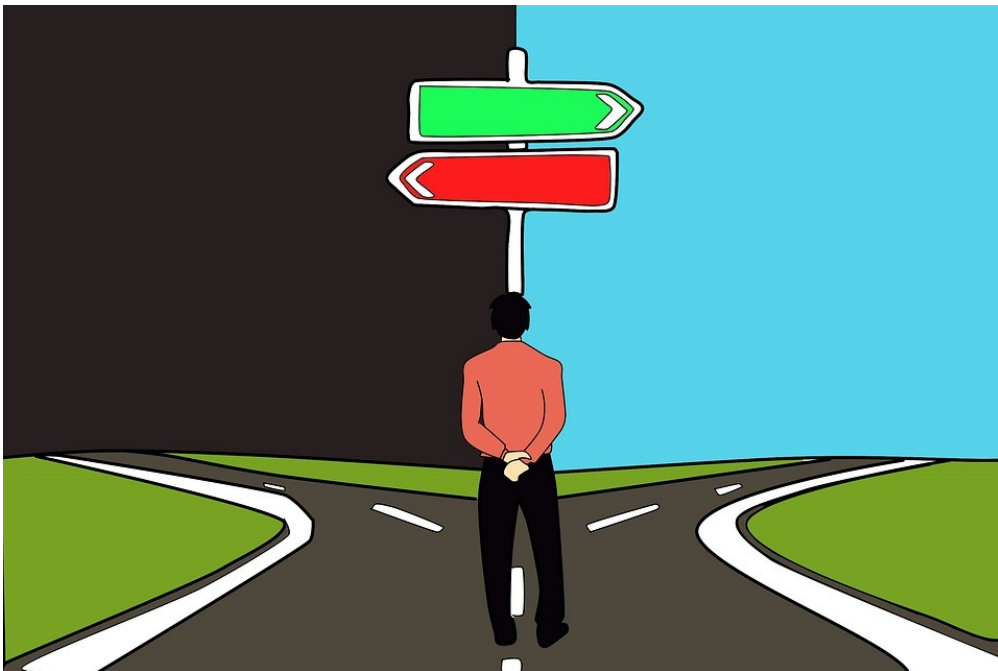
APPENDIX 13**Debate!**

We will practice debating with groups of 8 students. 4 for and 4 against.

One group is for free-will and being allowed to choose your own profession.

The other group is against it, and wants society to tell each individual what to do in life.

1. Each group will be given 30 min to prepare their arguments. Remember to think about what the other team may say! Writing down your ideas helps you to remember them.
2. The debate will commence when both teams are ready.
3. The teacher will make rounds and act as a moderator: no inappropriate language is allowed!
4. Remember that there may not be a clear “right” or “wrong” answer. Keep an open mind.
5. If teams find it difficult to give the floor to the opposing team, you can use a timer: e.g. 3 min per team and then you switch the speaker.



Book review



Take a look at book reviews found online. What are they like? What kind of titles do they have?

Check out these links:

[Writing Resources - Writing a Book Review - Hamilton College](#)

[Reviews of Teen Books by Genre | Pikes Peak Library District \(ppld.org\)](#)

*Write down your own book review about *The Giver* (approximately 150-200 words). Give it a star rating out of 5. Remember to give reasonings for your opinions!*

For example, do not just write: "One star. I hated the book." or "5/5 I loved it!" The reader needs to know "why". Honesty is the best policy!

APPENDIX 14

Review by:

Book:

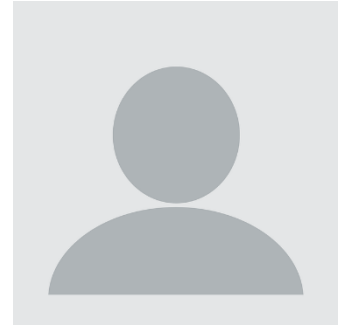
Title of review:

Review:



APPENDIX 15

Get to know the author



Google and fill in a profile of the author Lois Lowry.

Name:

Age:

Country:

Family:

Profession:

Education:

Famous works:

What are they known for?

Anything else you find noteworthy?

APPENDIX 16

Listening exercise (at home)



Listen to this radio interview by Lois Lowry (recorded in 2020): [Author Lois Lowry Discusses Her Belief In Happy Endings | WUWM 89.7 FM - Milwaukee's NPR](#)

*In the interview she talks about, amongst other things, believing in happy endings, and discusses the current state of the world: for example the pandemic, elections and recession. She is also concerned about young teenagers aged 11-13 who are in a critical time in their lives. The world around them is in her words “falling apart”. She notes that out of all her books *The Giver* resonates the most with current times.*

Write down notes about your thoughts on the questions below. Be prepared to discuss the following questions in class, and sharing your answers.

- 1.) Do you prefer happy endings to sad ones? Why/why not?
- 2.) Did you notice a difference in the type of entertainment you consumed during the COVID lockdown? Was it more light-hearted? Why do you think this is?
- 3.) Do you think *The Giver* has similarities with our current society and world?
- 4.) Lois Lowry believes in resilience, in other words that we can get through hard times. What are things that help you weather hard times? Such things can be for example family, pets, hobbies etc.

APPENDIX 17**Why should we read?**

Let's watch video interview of author Lois Lowry: [Lois Lowry on Literacy - YouTube](#)

She talks about why reading is important, and what can be gained from it. With a partner, or small group, discuss the following questions:

Do you agree with what Lowry said?

Do you read a lot?

Why/why not?

What kinds of books interest you?

Did you read in primary/secondary school? Which class and what books?

Lois Lowry mentions preparing for life through fictional characters and the dilemmas they face. Can you think of any fictional characters that are/were important to you? What made them so special? Were you part of a fandom (e.g. Harry Potter)?

