Introduction
Introduction to Instructional Unit

1.) Title of unit: The Giver, by Lois Lowry

2.) Grade level for unit: eighth grade language arts

3.) Target group for which lessons are modified: sheltered content course

4.) Sources of lessons:
   1.) “Opening to unit on The Giver,” www.teachers-connect.net/TNT/mlp0043.htm (Pre-reading survey)

       Teacher Created Materials, Inc., 1985. (“Before the Book” worksheet)

       The Learning Company, Inc. (Clip art for modified lesson)

   2.) McDougal Litell Inc. (“Strategic Reading” worksheet)

       Sundance unit on teaching The Giver, 1996. (“Assignments” worksheet)

       “Creating Your Own Foil,” by Sheryl, High School Teacher.

       http://atozteacherstuff.com/lessons/foil.shtml (For modified plan)

   3.) The Giver teaching notebook at Melillo Middle School, East Haven, CT

   4.) “The Truman Show” (Screenplay for modified plan)

   5.) The Hour newspaper, Norwalk, CT, from March 30, 2003 (For modified plan)

Narrative Describing How Sheltered Strategies, Adjusting Discourse, and Enhancing Interactions are Addressed in the Above Modified Lesson Plan

The above modified lesson plan uses sheltered strategies, adjusted discourse, and enhanced interactions to help ELLers. This lesson plan is narrower than the original plan, allowing the components to be covered in more detail and with a greater attention to vocabulary that the original language arts lesson, but still maintaining a high cognitive level of education. One of the main objectives of this lesson is that students will know about problems in society, both in the societies in the world today and in that of the book. Another main objective is that students will know about news articles.

For sheltered strategies, the students are given more time throughout the lesson, and they are provided with pictures, examples, and models. The teacher also periodically reviews the material with them and regularly monitors their understanding. The students are encouraged to refer to their books, dictionaries, and previous notes; and when the small groups share what they have done, the information is saved at a visible place for the students. Links are made to their past learning; for example, the students at one point are asked to refer back to their notes from lesson three of this unit.

There are a number of things that the teacher does to adjust her discourse. Page 152 of E&G states many of these things. The teacher uses speech that is kept natural, but is slower than usual and utilizes long pauses between phrases. The teacher frequently repeats the same words and key phrases, and emphasizes them with intonation. The teacher restates things frequently,
and uses the same grammatical structures often. In addition, the teacher uses simple syntax, enunciating to aid understanding. Wait times are five to ten seconds long. The language objectives are made clear to the students. The teacher uses helpful body language and gestures, avoids idioms, uses full referents rather than pronouns, and asks direct (as opposed to indirect and rhetorical) questions. The teacher gives directions one at a time and in sequence.

By placing the students in small, collaborative groups, specifically selected according to proficiency, the teacher enhances student interactions. Placing the students in groups according to their proficiency allows them to learn the content more quickly by being able to receive more help and by allowing the students to practice the content by teaching it. It also allows the students to share ideas, and provides them with opportunities to speak in English. In addition, the students get to share the results of their work with the large group, thus receiving more ideas from each other as well as more speaking practice in another venue. The students are also provided time to work through the material on their own at school and are given reinforcing homework.

The teacher also enhances student-teacher interactions by encouraging the students to elaborate upon their responses. The teacher does this by asking and saying such things as, “Can you tell me more?” and “Tell me what you mean by that.” The teacher also asks the students to paraphrase and restate things that she has said throughout the lesson, and continually asks questions and waits for responses to check for students’ understanding.

The above are ways that lesson five of The Giver unit can be modified to make it effective for a sheltered language arts class. The teacher provides sheltered strategies, adjusts discourse, and enhances interactions.
Lesson 1
### Goals and Objectives of *The Giver* Instructional Unit

**Lesson One:** Pre-reading  
**Goal:** Students will get a preview to the unit of *The Giver*, which will help them read, understand, and enjoy the book.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Language</th>
<th>Content</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness</td>
<td><strong>After this unit, students should be aware that:</strong></td>
<td><strong>After this unit, students should be aware that:</strong></td>
<td><strong>After this unit, students should be aware that:</strong></td>
</tr>
<tr>
<td>and attitudes</td>
<td>Science fiction is a literary genre and involves things that make it different from other genres.</td>
<td>Reading science fiction is fun.</td>
<td>Stopping to discuss what one is reading as one is reading can aid enjoyment and understanding.</td>
</tr>
<tr>
<td>Knowledge</td>
<td><strong>Many people would describe their idea of their “dream society” using different words.</strong></td>
<td><strong>We all have different ideas of what a perfect society would involve.</strong></td>
<td>Asking other people about their ideas can provide valuable opportunities to use English, as well as gain valuable and interesting insights into others’ ideas.</td>
</tr>
<tr>
<td></td>
<td><strong>They will be learning various vocabulary words, such as “privacy,” throughout this unit. Many of these words will have to do with the concept of Utopia.</strong></td>
<td><strong>We should value our rights and responsibilities to privacy, to make our own decisions, as well as other rights and responsibilities that we have in America.</strong></td>
<td></td>
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<tr>
<td><strong>Students should know:</strong></td>
<td><strong>Students should know:</strong></td>
<td><strong>Students should know:</strong></td>
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<tr>
<td></td>
<td>Various adjectives to describe someone’s state of mind.</td>
<td>The characters in <em>The Giver</em> are exhibiting different feelings in the beginning of the book.</td>
<td>Drawing pictures of words and putting the word and picture in a prominent place can help us learn the word.</td>
</tr>
<tr>
<td>Knowledge</td>
<td>Language</td>
<td>Content</td>
<td>Strategies</td>
</tr>
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<tr>
<td>The names of the jobs that are listed in this first chapter of <em>The Giver</em>.</td>
<td>What some of the jobs of the society of The Giver are, and are not. This will give them insight into other concepts in the story later.</td>
<td>Using words will help us learn and remember them.</td>
<td></td>
</tr>
<tr>
<td>Various words associated with the rules of this society, such as “tell,” “feelings,” and “apologize.”</td>
<td>What some of the rules of the society of The Giver are.</td>
<td>Use a given formula to create sentences with given vocabulary words.</td>
<td></td>
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<tr>
<td><strong>Skills</strong></td>
<td><strong>Students should be able to:</strong></td>
<td><strong>Students should be able to:</strong></td>
<td><strong>Students should be able to:</strong></td>
</tr>
<tr>
<td>Understand and use adjectives to describe someone’s state of mind.</td>
<td>Talk about/list/draw (depending on production level of English) the different feelings that the characters are exhibiting in the beginning of the book.</td>
<td>Create a new “entry” for the “word wall,” the wall displaying new vocabulary words.</td>
<td></td>
</tr>
<tr>
<td>Same as “Knowledge” above.</td>
<td>List some of the jobs of the society of The Giver.</td>
<td>Same as “Knowledge” above.</td>
<td></td>
</tr>
<tr>
<td>Same as “Knowledge” above.</td>
<td>Talk about/list/draw (depending on production level of English) some of the rules of the society of The Giver.</td>
<td>Listen carefully and attentively during class, and use as many opportunities for output as possible.</td>
<td></td>
</tr>
</tbody>
</table>
**Functional-Notational Chart for Lesson One (Pre-reading) of *The Giver* Unit Plan**

**Activities**

Students respond to questions regarding prior knowledge of science fiction
Students listen to brief explicit instruction about science fiction with examples
Students fill out survey
Students respond to teacher poll regarding their answers to the survey
Students read the modified text aloud
Students respond to writing prompts for homework

<table>
<thead>
<tr>
<th>Notions</th>
<th>Functions</th>
<th>Formulas</th>
<th>Structures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afraid/frightened/scared</td>
<td>Describing the state of mind of characters or people.</td>
<td>Jonas was _____________.</td>
<td>Adjectives</td>
</tr>
<tr>
<td>Eager</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Nervous/anxious/apprehensive</td>
<td></td>
<td></td>
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<tr>
<td>Anger</td>
<td></td>
<td></td>
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<tr>
<td>Frustration</td>
<td></td>
<td></td>
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<tr>
<td>Worry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anger</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guilt</td>
<td></td>
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<td></td>
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</tbody>
</table>

Jonas felt _____________.
Jonas was ____________ed.
Jonas was ____________y.

Changing nouns to predicate adjectives by adding –ed or y.
<table>
<thead>
<tr>
<th>Notions</th>
<th>Functions</th>
<th>Formulas</th>
<th>Structures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Words that take the place of nouns to enable quicker speaking.</td>
<td>I (you, he, she, etc.) like/likes _______ (students should practice filling in blank with nouns below).</td>
<td>Pronouns</td>
</tr>
<tr>
<td>you</td>
<td></td>
<td>I (you, he, she, etc.) do/does not like _______.</td>
<td>Nouns</td>
</tr>
<tr>
<td>he</td>
<td></td>
<td>I (you, he, she, etc.) have/has _______.</td>
<td>(with the use of the future tense in these examples)</td>
</tr>
<tr>
<td>she</td>
<td></td>
<td>Please see above for formulas.</td>
<td></td>
</tr>
<tr>
<td>it</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>we</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>they</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feelings</td>
<td>Everyday nouns critical to the comprehension of The Giver.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>World</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Kids/children</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nightclothes</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Decisions</td>
<td></td>
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<td></td>
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<tr>
<td>Memories</td>
<td></td>
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<td></td>
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<tr>
<td>Government</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Music/color/weather</td>
<td></td>
<td></td>
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<tr>
<td>Family/jobs</td>
<td></td>
<td></td>
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<tr>
<td>Parents/grandparents</td>
<td></td>
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<tr>
<td>Punishment</td>
<td></td>
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<tr>
<td>Ritual</td>
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<tr>
<td>Rules</td>
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<tr>
<td>Community</td>
<td></td>
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<td></td>
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<tr>
<td>Ceremony</td>
<td></td>
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<td></td>
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<tr>
<td>Department of Justice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Airplane/bicycle</td>
<td>Talking about means of transporting things or people in the society of <em>The Giver.</em></td>
<td>We will take an airplane. We will ride our bicycles.</td>
<td></td>
</tr>
<tr>
<td>Notions</td>
<td>Functions</td>
<td>Formulas</td>
<td>Structures</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------</td>
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<td>----------------------------------------</td>
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<tr>
<td>Street cleaner</td>
<td>Talking about jobs in the society of <em>The Giver</em> (Chapter One).</td>
<td>S/he is a __________.</td>
<td>Nouns</td>
</tr>
<tr>
<td>Landscape Worker</td>
<td></td>
<td>His job is __________.</td>
<td>The use of &quot;as&quot; as a preposition. In this capacity, it means &quot;in the role, capacity, or function of&quot; (Webster’s 1996).</td>
</tr>
<tr>
<td>Food Delivery</td>
<td></td>
<td>Her job is __________.</td>
<td></td>
</tr>
<tr>
<td>Pilot</td>
<td></td>
<td>S/he works as a __________.</td>
<td></td>
</tr>
<tr>
<td>Nurturer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream</td>
<td>Describing nouns</td>
<td>My dream society has no crime.</td>
<td></td>
</tr>
<tr>
<td>Great</td>
<td></td>
<td>Teaching is my dream job.</td>
<td></td>
</tr>
<tr>
<td>Private (privacy)</td>
<td></td>
<td>You are great.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The yard is private.</td>
<td></td>
</tr>
<tr>
<td>Tell</td>
<td>Talking about actions</td>
<td>Lily comforted Mother.</td>
<td></td>
</tr>
<tr>
<td>Ordered</td>
<td></td>
<td>I love you.</td>
<td></td>
</tr>
<tr>
<td>Assign</td>
<td></td>
<td>I like to sleep.</td>
<td></td>
</tr>
<tr>
<td>Comfort (ed)</td>
<td></td>
<td>I want to apologize.</td>
<td></td>
</tr>
<tr>
<td>Apology/apologize</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleep</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Try</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frown (ed)</td>
<td>Telling people to do something</td>
<td>Apologize to the class.</td>
<td></td>
</tr>
<tr>
<td>Smiling/smile</td>
<td></td>
<td>Comfort the baby.</td>
<td></td>
</tr>
<tr>
<td>Obey</td>
<td></td>
<td></td>
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</tbody>
</table>
Modified Lesson One for *The Giver* Unit: Pre-reading Activities

This lesson, and other in this unit, might take more than one class period. As a teacher for second language learners, please do not rush to finish everything within a certain time frame. These lessons are divided according to concept, not divided according to time. Please constantly monitor your students and do what feels right for their pace.

In this lesson as well as the other lessons in this modified unit, the teacher should speak much slower than he or she would to a class of native English speakers. He or she should also try to avoid pronouns and complex clauses; pause frequently, especially after phrases and key words; and repeat key words often.

For this lesson, the teacher should elicit prior knowledge by asking, “Do you know (pause) what science fiction (slight pause) is? (pause) Do you watch (pause) science fiction movies? Do you like science fiction?” Then, similar to the original lesson, the teacher defines “science fiction:”

“Science fiction (pause three seconds) is a story, a book, or a movie (pause three seconds) that is about science, (pause three seconds) but it is not a true story. (pause three seconds) Does anyone know (pause three seconds) something that is science fiction?” pause ten seconds for responses.
If the teacher does not get any responses, he or she might want to name some classic examples of which the students might know, such as “Godzilla” or “Jurassic Park.” The teacher could even show a quick scene from one of these movies so that students get the gist. The teacher can research science fiction, including some folklore, of the students’ cultures prior to the class to provide examples relevant to them.

Teacher reads the modified “The Giver Pre-Reading Survey” to the students. This survey would be best for intermediate and above English-language learners, but high beginners might be able to try it, too. Students should be allowed to use foreign language and English dictionaries (those with pictures meant for older children might be helpful) as necessary. Teacher then takes a survey of responses by asking students to raise hands for “agree” or “disagree” responses to each question.

Instead of doing the survey, pre-production level students should be shown pictures for these words: world, parents, children/kids, grandparents, people, family/families, dreams, weather, and music. They should then draw the words while saying the English word to themselves. Each drawing should be labeled. The teacher should put at least one labeled student drawing of each picture on the word wall.

For the modified lesson, the original “Before the Book” worksheet (from Teacher Created Materials, Inc.) is omitted. Instead, the following will take place:

The teacher will ask the students to draw (if pre-production level) or explain their “dream society,” or, if the students do not understand this term, the teacher could say, “dream city,” or “perfect city.” The teacher then has the students share their work.

If desired, the teacher could at this time do the lesson “Spaceship Aurora” (please see next page), from the book Canada The Twentieth Century by McFadden, Quinlan and
Life. This lesson is also found on page 143 of *Mainstreaming ESL* (Multilingual Matters Ltd. 1996), edited by John Clegg.

The class will then read the included modified version chapter one of *The Giver* aloud. For homework, students will answer the following questions in their response journals:

1.) What two things in the chapter are like your life?
2.) What two things in the chapter are different from your life?
3.) What is a feeling that Jonas, Lily, Mother, Father, or Asher had?
4.) Write a question you have.

(questions *modified* from original Source: “Opening to unit on *The Giver,*” www.teachers-connect.net/TNT/mlp0043.htm)
Name __________________________________________
Date __________________________________________

Ms. Kokoszka’s language arts class

_The Giver_ Pre-Reading Survey
(from original, unmodified unit)

Directions: Write “agree” or “disagree” as appropriate for each of the following statements. All of the statements have to do with the book _The Giver_, by Lois Lowry. There are no correct or incorrect opinions, but be prepared to give reasons for your answers.

1.) ________________ A society without competition, unemployment, hunger, and jealousy would be an ideal state in which to live.

2.) ________________ Parents could rear their children much better if they did not love them so much.

3.) ________________ Children who don’t know their grandparents aren’t missing anything.

4.) ________________ If society could just pick people’s occupations for them at the age of 12, it would be much simpler and would help people avoid making hard choices about how to spend their lives.

5.) ________________ All children should have equal possessions and privileges at a certain age, regardless of the status of their families.

6.) ________________ If meals were delivered to homes each night and everyone in town had the same dinner, it would be a lot better. Parents would not have to shop for groceries or waste time cooking meals.

7.) ________________ Families would be much closer if they had to share all their feelings out loud at supper each night and share their dreams out loud at breakfast every morning.

8.) ________________ We should not have to carry bad memories in our heads. It would be much better if all bad things were forgotten.

9.) ________________ Color, weather, and music are not really necessary things in life. They are really just frills, and we could do just as well without them.

10.) ________________ Families should not be allowed to have more than two kids.
Before the Book

Before you begin the book *The Giver*, you can help your students to recall background information and stimulate interest by completing the following activities and discussing some of the questions.


2. Look at the picture on the book’s front cover:
   a. Describe the man.
   b. What does the expression on his face indicate?
   c. What do you think the torn photo is about?

3. What if you were allowed to read only books chosen for you? How would that make you feel?

4. Does your family have schedules, rituals, or routines that are followed daily? What are they?

5. What happens when people do not obey rules?

6. Have you ever visited a place where you felt stupid or strange?

7. How far back can you remember?

8. Have you ever traced your family history?

9. Is it important to know your family "roots"?

10. What other books by Lois Lowry have you read? Do you expect this story line to be similar?
The Giver

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

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

But the aircraft a year ago had been different. It was not a squat, fat-bellied cargo plane but a needle-nosed single-pilot jet. Jonas, looking around anxiously, had seen others — adults as well as children — stop what they were doing and wait, confused, for an explanation of the frightening event.
Then all of the citizens had been ordered to go into the nearest building and stay there. IMMEDIATELY, the rasping voice through the speakers had said. LEAVE YOUR BICYCLES WHERE THEY ARE.

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

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

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

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

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

Even the children were scolded if they used the term lightly at play, jeering at a teammate who missed a catch or stumbled in a race. Jonas had done it once, had shouted at his best friend, "That’s it, Asher! You’re released!" when Asher’s clumsy error had lost a match for his team. He had been taken aside for a brief and serious talk by the coach, had hung his head with guilt and embarrassment, and apologized to Asher after the game.

Now, thinking about the feeling of fear as he pedaled home along the river path, 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. Not like his friend, Asher, who talked too fast and mixed things up, scrambling words and phrases until they were barely recognizable and often very funny.

Jonas grinned, remembering the morning that Asher had dashed into the classroom, late as usual, arriving breathlessly in the middle of the chanting of the morning anthem. When the class took their seats at the conclusion of the patriotic hymn, Asher remained standing to make his public apology as was required.

"I apologize for inconveniencing my learning community," Asher ran through the standard apology phrase rapidly, still catching his breath. The Instructor and class waited patiently for his explanation. The students had all been grinning, because they had listened to Asher’s explanations so many times before.

"I left home at the correct time but when I was riding
along near the hatchery, the crew was separating some salmon. I guess I just got distraught, watching them.

"I apologize to my classmates," Asher concluded. He smoothed his rumpled tunic and sat down.

"We accept your apology, Asher." The class recited the standard response in unison. Many of the students were biting their lips to keep from laughing.

"I accept your apology, Asher," the Instructor said. He was smiling. "And I thank you, because once again you have provided an opportunity for a lesson in language. 'Distraught' is too strong an adjective to describe salmon-viewing." He turned and wrote "distraught" on the instructional board. Beside it he wrote "distracted."

Jonas, nearing his home now, smiled at the recollection. Thinking, still, as he wheeled his bike into its narrow port beside the door, he realized that frightened was the wrong word to describe his feelings, now that December was almost here. It was too strong an adjective.

He had waited a long time for this special December. Now that it was almost upon him, he wasn't frightened, but he was ... eager, he decided. He was eager for it to come. And he was excited, certainly. All of the Elevens were excited about the event that would be coming so soon.

But there was a little shudder of nervousness when he thought about it, about what might happen.

_Apprehensive_, Jonas decided. That's what I am.

"Who wants to be the first tonight, for feelings?" Jonas's father asked, at the conclusion of their evening meal.

It was one of the rituals, the evening telling of feelings.

Sometimes Jonas and his sister, Lily, argued over turns, over who would get to go first. Their parents, of course, were part of the ritual; they, too, told their feelings each evening. But like all parents — all adults — they didn't fight and wheedle for their turn.

Nor did Jonas, tonight. His feelings were too complicated this evening. He wanted to share them, but he wasn't eager to begin the process of sifting through his own complicated emotions, even with the help that he knew his parents could give.

"You go, Lily," he said, seeing his sister, who was much younger — only a Seven — wiggling with impatience in her chair.

"I felt very angry this afternoon," Lily announced. "My Childcare group was at the play area, and we had a visiting group of Sevens, and they didn't obey the rules at all. One of them — a male; I don't know his name — kept going right to the front of the line for the slide, even though the rest of us were all waiting. I felt so angry at him. I made my hand into a fist, like this." She held up a clenched fist and the rest of the family smiled at her small defiant gesture.

"Why do you think the visitors didn't obey the rules?" Mother asked.

Lily considered, and shook her head. "I don't know. They acted like ... like . . ."

"Animals?" Jonas suggested. He laughed.

"That's right," Lily said, laughing too. "Like animals." Neither child knew what the word meant, exactly, but it was often used to describe someone uneducated or clumsy, someone who didn't fit in.
“Where were the visitors from?” Father asked.
Lily frowned, trying to remember. “Our leader told us, when he made the welcome speech, but I can’t remember. I guess I wasn’t paying attention. It was from another community. They had to leave very early, and they had their midday meal on the bus.”
Mother nodded. “Do you think it’s possible that their rules may be different? And so they simply didn’t know what your play area rules were?”
Lily shrugged, and nodded. “I suppose.”
“You’ve visited other communities, haven’t you?” Jonas asked. “My group has, often.”
Lily nodded again. “When we were Sixes, we went and shared a whole school day with a group of Sixes in their community.”
“How did you feel when you were there?”
Lily frowned. “I felt strange. Because their methods were different. They were learning usages that my group hadn’t learned yet, so we felt stupid.”
Father was listening with interest. “I’m thinking, Lily,” he said, “about the boy who didn’t obey the rules today. Do you think it’s possible that he felt strange and stupid, being in a new place with rules that he didn’t know about?”
Lily pondered that. “Yes,” she said, finally.
“I feel a little sorry for him,” Jonas said, “even though I don’t even know him. I feel sorry for anyone who is in a place where he feels strange and stupid.”
“How do you feel now, Lily?” Father asked. “Still angry?”

Jonas smiled back at his sister. Lily’s feelings were always straightforward, fairly simple, usually easy to resolve. He guessed that his own had been, too, when he was a Seven.
He listened politely, though not very attentively, while his father took his turn, describing a feeling of worry that he’d had that day at work: a concern about one of the newchildren who wasn’t doing well. Jonas’s father’s title was Nurturer. He and the other Nurturers were responsible for all the physical and emotional needs of every newchild during its earliest life. It was a very important job, Jonas knew, but it wasn’t one that interested him much.
“What gender is it?” Lily asked.
“Male,” Father said. “He’s a sweet little male with a lovely disposition. But he isn’t growing as fast as he should, and he doesn’t sleep soundly. We have him in the extra care section for supplementary nurturing, but the committee’s beginning to talk about releasing him.”
“Oh, no,” Mother murmured sympathetically. “I know how sad that must make you feel.”
Jonas and Lily both nodded sympathetically as well. Release of newchildren was always sad, because they hadn’t had a chance to enjoy life within the community yet. And they hadn’t done anything wrong.
There were only two occasions of release which were not punishment. Release of the elderly, which was a time of celebration for a life well and fully lived; and release of a newchild, which always brought a sense of what-could-we-have-done. This was especially troubling for the Nurturers, like Father, who felt they had failed somehow. But it happened very rarely.
“Well,” Father said, “I’m going to keep trying. I may
ask the committee for permission to bring him here at night, if you don’t mind. You know what the night-crew Nurturers are like. I think this little guy needs something extra.”

“Of course,” Mother said, and Jonas and Lily nodded. They had heard Father complain about the night crew before. It was a lesser job, night-crew nurturing, assigned to those who lacked the interest or skills or insight for the more vital jobs of the daytime hours. Most of the people on the night crew had not even been given spouses because they lacked, somehow, the essential capacity to connect to others, which was required for the creation of a family unit.

“Maybe we could even keep him,” Lily suggested sweetly, trying to look innocent. The look was fake, Jonas knew; they all knew.

“Lily,” Mother reminded her, smiling, “you know the rules.”

Two children — one male, one female — to each family unit. It was written very clearly in the rules.

Lily giggled. “Well,” she said, “I thought maybe just this once.”

Next, Mother, who held a prominent position at the Department of Justice, talked about her feelings. Today a repeat offender had been brought before her, someone who had broken the rules before. Someone who she hoped had been adequately and fairly punished, and who had been restored to his place: to his job, his home, his family unit. To see him brought before her a second time caused her overwhelming feelings of frustration and anger. And even guilt, that she hadn’t made a difference in his life.

“I feel frightened, too, for him,” she confessed. “You know that there’s no third chance. The rules say that if there’s a third transgression, he simply has to be released.” Jonas shivered. He knew it happened. There was even a boy in his group of Elevens whose father had been released years before. No one ever mentioned it; the disgrace was unspeakable. It was hard to imagine.

Lily stood up and went to her mother. She stroked her mother’s arm.

From his place at the table, Father reached over and took her hand. Jonas reached for the other.

One by one, they comforted her. Soon she smiled, thanked them, and murmured that she felt soothed.

The ritual continued. “Jonas?” Father asked. “You’re last, tonight.”

Jonas sighed. This evening he almost would have preferred to keep his feelings hidden. But it was, of course, against the rules.

“I’m feeling apprehensive,” he confessed, glad that the appropriate descriptive word had finally come to him.

“Why is that, son?” His father looked concerned.

“I know there’s really nothing to worry about,” Jonas explained, “and that every adult has been through it. I know you have, Father, and you too, Mother. But it’s the Ceremony that I’m apprehensive about. It’s almost December.”

Lily looked up, her eyes wide. “The Ceremony of Twelve,” she whispered in an awed voice. Even the smallest children — Lily’s age and younger — knew that it lay in the future for each of them.
"I'm glad you told us of your feelings," Father said.

"Lily," Mother said, beckoning to the little girl, "Go on now and get into your nightclothes. Father and I are going to stay here and talk to Jonas for a while."

Lily sighed, but obediently she got down from her chair. "Privately?" she asked.

Mother nodded. "Yes," she said, "this talk will be a private one with Jonas."

Jonas watched as his father poured a fresh cup of coffee. He waited.

"You know," his father finally said, "every December was exciting to me when I was young. And it has been for you and Lily, too, I'm sure. Each December brings such changes."

Jonas nodded. He could remember the Decembers back to when he had become, well, probably a Four. The earlier ones were lost to him. But he observed them each year, and he remembered Lily's earliest Decembers. He remembered when his family received Lily, the day she was named, the day that she had become a One.

The Ceremony for the Ones was always noisy and fun. Each December, all the newchildren born in the previous year turned One. One at a time — there were always fifty in each year's group, if none had been released — they had been brought to the stage by the Nurturers who had cared for them since birth. Some were already walking, wobbly on their unsteady legs; others were no more than a few days old, wrapped in blankets, held by their Nurturers.

"I enjoy the Naming," Jonas said. His mother agreed, smiling. "The year we got Lily, we
Spaceship Aurora

Imagine that your class has been selected to join a spaceship, the Aurora, on an exploratory trip to a distant corner of the galaxy.

You and your classmates are assigned a central cabin with individual survival chambers. Travelling swiftly through space, you are soon many light-years from earth.

Suddenly the pilot speaks from the control room. The ship has passed through a mysterious cosmic storm that has damaged it and robbed it of most of its power. There is just enough fuel left to land on a nearby planet. A scan of the surface shows that the atmosphere is breathable and there is enough water and vegetation to support human life. However, the pilot does not know the state of the reverse thrust landing gear. She asks all passengers to return to their cabins and prepare for an emergency landing.

Touchdown is violent. In your padded chamber you are safe, but others may not have been so lucky. Cautiously, you emerge to take stock.

All adults, whose cabins were near the outer walls of the ship, have been killed. Only your classmates, in their individual chambers, have survived. No older people are around to give orders or impose rules. You are ‘free’ to do whatever you want.

But what should you do?

At the moment, you have no supplies of food or water. You have no place to sleep and no way to keep warm. It is obvious that you will be on this planet for several weeks, months, or even years.

At first no one seems to know what to do. People make various suggestions. There is much shouting and arguing, but no useful plan of action emerges. Gradually you realise that you can only solve your problems by working together as a group.

You gather in small groups to discuss and answer the following questions:

1. How will you make your decisions?
2. Who will be your leaders, and how will they be selected?
3. What kinds of people do you want as leaders? What characteristics do you think they should have?
4. What kind of rules will you make? Who will make these rules?
5. What will you do if some person or group refuses to abide by the rules?

As you examine these questions, you are considering the same problems that are faced by any group of people trying to work together. All societies and nations have faced these problems. Different groups arrive at different solutions, but all must meet the same basic needs. They must establish rules, make decisions, and select people to run the organisation. In other words, they must set up a system of government.

-- The Twentieth Century by McFadden, Quinlan and Life.
The Giver Pre-Reading Survey
[modified for intermediate to advanced-level English-language learners]

Directions: If you agree with the sentence, write “agree.” If you disagree, write “disagree.”

1.) ____________ If the world had no problems, it would be great.
2.) ____________ Parents do not have to love their children.
3.) ____________ Grandparents are not important.
4.) ____________ It is not good to have to make decisions.
5.) ____________ All people should have the same things.
6.) ____________ The government should assign people’s jobs.
7.) ____________ Families should tell all their feelings each night and their dreams every morning.
8.) ____________ It would be best to forget all bad memories.
9.) ____________ Color, weather, and music are not necessary in life.
10.) ____________ Families should have only (no more than) two kids.
CLIP ART THAT MIGHT BE USEFUL FOR TEACHING "DREAMS"
(Teachers should be aware that blowing out candles on a birthday cake
might not mean anything to people of some cultures; and that the two
definitions of "dream," to hope or what happens during sleep, might not be
homographs in all languages.)

Teachers might want to enlarge images on a copy machine.

Clip art in these lessons are provided by The Learning Company, Inc.
kids
children
parents
family
grandparents
Modified Chapter One of The Giver

The teacher should read this slowly, with many pauses between phrases. The teacher should also draw and pantomime as much of this as possible.

It was almost December. Jonas was scared. [Teacher should pantomime “scared.”] Jonas was scared last year, too. Then, an airplane flew over the community two times [draw picture of this on board].

At first, Jonas was fascinated [teacher should pantomime—look toward sky with open mouth and wide eyes]. It was against the rules for a plane to fly over the community. Jonas looked around anxiously. He saw adults and children stop and wait. They were confused and scared.

Then the people were ordered to go to a nearby building. They were told to go quickly.

Jonas did. He dropped his bicycle and ran. He ran to his dwelling. He was alone. His parents were at work. His sister was at the Childcare Center.

Jonas looked through the window. There were no people outside. There were no street cleaners, no landscape workers, no food delivery people. The silence scared him.

But it was okay. In minutes, the speakers said that it was a student pilot. He made a mistake. The speaker said, “He will be released.” This was a terrible punishment.

Even when children played, they were scolded if they said that. Jonas did it once to his best friend, Asher. Jonas said, “Asher, You’re released!” Asher’s mistake had lost a game for his team. The coach talked to Jonas seriously. Jonas was guilty and embarrassed. He apologized to Asher.

Jonas was careful with words. Asher was not. Asher talked too fast. He mixed things up.
Jonas smiled. He thought about Asher coming to class late. He was always late. He always had to apologize. The students always smiled. They knew he was always late. "I apologize to my classmates," Asher said.

"We accept your apology," Asher, they always said. It was the standard response.

Jonas was still riding his bicycle. He was now almost near his home. He realized that December was almost here. He was scared of this December, but only a little. No, he was eager. All of the Elevens (eleven-year-olds) were. But, Jonas decided, he was also apprehensive.

At dinner, all families told their feelings. Jonas wanted to share his feelings today. But they were confusing feelings. Jonas told his sister, Lily, to go first.

"I was angry today," Lily said. My Childcare group had visitors. They were Sevens (seven year-olds). They didn’t obey the rules.

"Why do you think they didn’t?" Mother asked.

"I don’t know," Lily said.

"Where were the visitors from?" Father asked.

"I don’t remember," Lily said. She frowned.

"Do you think their rules are different?" Mother asked.

"Maybe," Lily said.

"Do you still feel angry?" Father asked.

"I guess not," Lily decided.

Then Jonas’ father told his feelings. He was worried at work. There was a newchild (a baby) who wasn’t doing well. Jonas’ father was a Nurturer. It was an important job.

"What gender is the newchild?" asked Lily.
“Male,” said Father. “He is not growing fast enough. He doesn’t sleep well. The committee might release him.”

“Oh no,” said Mother. “I know that makes you sad.”

Jonas and Lily nodded.

There are two occasions when release is not punishment. For old people, and for newchildren.

“I am going to keep trying,” Father said. “I may ask to bring him here.”

“Okay,” said Mother.

“Maybe we can keep him,” Lily smiled.

“Lily, you know the rules,” Mother said. “Each family could have only two children, one male and one female.

Next, Mother told her feelings. Mother worked at the Department of Justice. Today, someone broke the rules. He was brought to her. He had broken the rules before. Mother felt frustrated, guilty, and frightening for him. He will be released.

Lily, Jonas, and Father comforted Mother.

It was Jonas’ turn to tell his feelings. He didn’t want to. But it was the rules.

“I’m feeling apprehensive,” Jonas said. “It’s almost December.”

Lily said, “The Ceremony of Twelve.”

“I’m glad you told your feelings,” Father said.

“Lily,” Mother said, “Go get into your nightclothes. Father and I want to talk to Jonas.”

Lily sighed. “Privately?”

“Yes. This talk will be a private one with Jonas.”
Response Log

The Giver explores a futuristic world filled with interesting people, places, and ideas. As you read, make note of any passages that

- capture your attention
- trigger questions
- interest you
- stimulate your curiosity

In the following chart, write the passage and its page reference in the left column. In the right column, write your response to the passage: Why did this passage capture your attention? What does the passage make you think about? What questions do you have? Can you make any connections between Jonas's world and your own?

<table>
<thead>
<tr>
<th>Passage and Page Reference</th>
<th>Response to the Passage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Story Plan

1.) Who is the main character/s?

2.) Whom is the story mostly about?

3.) Where did the story occur?

4.) What major problem does the main character/s face?

5.) Does the main character/s solve the problem?

6.) Is the character defeated by this problem?

7.) Does the character learn to live with the problem?

8.) Can you connect any character or event in this book to a person or event in your life? If so give details from the book to support it.

9.) Can you connect this book to another book or a movie that you have seen?
## Goals and Objectives of *The Giver* Instructional Unit

**Lesson Two:** Literary devices  
**Goal:** Students will understand literary elements.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Language</th>
<th>Content</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness and attitudes</td>
<td>After this unit, students should be aware that:</td>
<td>After this unit, students should be aware that:</td>
<td>After this unit, students should be aware that:</td>
</tr>
<tr>
<td></td>
<td>There are terms for various literary elements.</td>
<td>Literary elements are advantageous for enhancing meaning in a plot.</td>
<td>They can think about a greater meaning for objects in a story to figure out how their existence in the story might add meaning to the plot.</td>
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<tr>
<td></td>
<td>Language is not always straightforward.</td>
<td>Sometimes using symbolism makes writing more interesting than if literalness were always used.</td>
<td>We use symbols throughout life without even paying great attention to it. We can understand and enjoy symbols better if we look for examples of these things in life, such as a picture of a light bulb over a cartoon character's head.</td>
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<td></td>
<td>The passage of time in stories is often something that we must infer through context clues.</td>
<td>Foreshadowing and other literary elements help the reader know the sequence of events in a plot.</td>
<td>Read-alouds, while stopping to discuss our thoughts while reading, can make us aware of our cognitive reading processes.</td>
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<tr>
<td>Knowledge</td>
<td>Students should know:</td>
<td>Students should know:</td>
<td>Students should know:</td>
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<td>Words are used in different ways to build suspense in a piece of writing.</td>
<td>What foreshadowing is.</td>
<td>That they can make predictions as they are reading.</td>
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<td>In writing, we are often &quot;shown, not told&quot; through words.</td>
<td>Various components of characterization, such as the appearance of the character, the traits of the character, the habits of the character, the motivations of the character, and the name of the character. They should also know what a literary foil is.</td>
<td>That they can create their own visual examples of vocabulary words and other things that they learn as ways of helping themselves remember.</td>
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<tr>
<td></td>
<td>That even words, such as names, can function as symbols.</td>
<td>What symbolism is.</td>
<td>We use symbols throughout life without even paying great attention to it. We can understand and enjoy symbols better if we look for examples of these things in life, such as a picture of a light bulb over a cartoon character's head.</td>
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<tr>
<td>Skills</td>
<td>Students should be able to:</td>
<td>Students should be able to:</td>
<td>Students should be able to:</td>
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<td></td>
<td>Analyze details in a plot to notice when the author is trying to tell us that something is going to happen.</td>
<td>Recognize and give examples of foreshadowing in <em>The Giver.</em></td>
<td>While reading, make predictions that consider prior plot events and character motivations. Students should therefore be able to perceive character motivations and think about cause and effect in a novel.</td>
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<tr>
<td></td>
<td>Use words that accurately describe their personalities. Students should also be able to use antonyms.</td>
<td>Use characterization to create a literary foil of themselves.</td>
<td>Symbolize their traits creatively.</td>
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<tr>
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<td></td>
<td>Recognize and give examples of symbolism in <em>The Giver.</em></td>
<td>Use the page numbers provided by teacher to find these examples.</td>
</tr>
</tbody>
</table>
**Functional-Notational Chart for Lesson Three (Utopia) of *The Giver* Unit Plan**

<table>
<thead>
<tr>
<th>Notions</th>
<th>Functions</th>
<th>Formulas</th>
<th>Structures</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who, Why, What</td>
<td>Comprehending questions</td>
<td><strong>See info gap games for all of the formulas</strong></td>
<td>Interrogatives</td>
<td>Information gap game</td>
</tr>
<tr>
<td>Is, are</td>
<td>Asking questions using the words “is/are,” “who,” “why,” and “what,”</td>
<td>Is Jonas intelligent?</td>
<td>Forms of the verb “to be”</td>
<td>(Reading questions and answers, asking questions, listening to answers, writing the answers)</td>
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<td></td>
<td>Answering questions using inversion</td>
<td>Who is Jonas’ best friend?</td>
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<td></td>
<td>Describing</td>
<td>Who has the same color eyes as Jonas?</td>
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<td></td>
<td>Using antonyms</td>
<td>What characteristics will Jonas get during his training?</td>
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<td></td>
<td></td>
<td>Why is Jonas apprehensive?</td>
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<td>Intelligent</td>
<td></td>
<td>I am ___________________________</td>
<td>Adjectives</td>
<td>Creating foil, information gap game</td>
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<tr>
<td>Apprehensive</td>
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<tr>
<td>Various</td>
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<td>adjectives</td>
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<td>student)</td>
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<td>best friend integrity courage characteristics foil (two meanings) ribbons birthday community symbolism/ symbolize foreshadowing characterization</td>
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<tr>
<td>Using simple present questions</td>
<td>Same as above information gap game examples.</td>
<td>Nouns Direct objects</td>
<td>Information gap game</td>
<td></td>
</tr>
<tr>
<td>Talking about literary devices employed in <em>The Giver.</em></td>
<td>________ is an example of ______ (symbolism, foreshadowing, characterization).</td>
<td>nouns/adjective</td>
<td>Information gap game</td>
<td></td>
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</tbody>
</table>
Modifications for Lesson Two: Literary Devices
(Characterization, Foreshadowing, Symbolism)

The teacher starts by eliciting prior knowledge of characterization. He or she says to the students, “Tell me (pause) about Jonas.” She writes the responses on the board, drawing and pantomiming where possible. For example, if a student says, “He sees red,” the teacher can draw an eye looking at red things (using red chalk). As always, new words should be put in a prominent space to which the students can refer, such as a word wall.

The teacher explains that “characterization” is how the author shows us who the character is, what the character is like. In addition to the examples that the students already gave, the teacher provides other examples of the characterization of Jonas if necessary.

The teacher then teaches symbolism. “Symbolism” is something else that many authors do.” The teacher takes out a light bulb and places it over her head. “What does this mean?” (pause) “Yes! It means that I have an idea. The light bulb symbolizes that I have an idea.”

The teacher then teaches foreshadowing. A way to do this would be to play an excerpt of a scary movie. The teacher could play a scene where something scary is about to happen, there is a thunderstorm in the background, and there is foreboding background music! The teacher then asks the students, “Why is there music?” (pause) “What does the music tell you? What does it mean?” (pause) “Yes. Something scary is going to happen. When the author gives us a hint of what is going to happen (write italicized words on word wall with the word “foreshadowing”), it is foreshadowing.”

Then, the teacher passes the following information gap activity to the students. Half of the class gets one paper, half of the class gets the other. The students walk around and ask each other questions about characterization, symbolism, and foreshadowing. They are to find other
students who have the information that they don’t have on their paper (that is, they are to find students with the other paper and ask for that information). Then, the students ask the appropriate questions and fill in the answers. Then, as a large group, the teacher will ask students individually to say the answers.

The English language learners in your sheltered English class should do the above activity instead of the accompanying “Identifying Character Traits” and “Assignments” worksheet in the original lesson.

In the original lesson, the teacher teaches the literary term “foil” only if there is time. I would recommend your teaching this to your English language learners, using the following lesson plan printed from http://atozteacherstuff.com/lessons/foil.shtml. Also see the enclosed example of a foil figure and accompanying graphic organizer that lists the characterization of my foil and my personal characteristics.

By teaching the literary term “foil” to English language learners, you are not only teaching this term, but also valuable vocabulary having to do with personal characteristics. The students will have fun as they list characteristics of themselves, find the opposites of those and write them too, and create the foil character. You can omit having the students create the foil character if you do not want to spend class time on this. You could also reserve the making of the character for the pre-production students and the beginners, but be warned—the intermediate and advanced students will probably want to make one, too! Be sure to explain that the word “foil” is a homograph (words that are spelled the same but have two different meanings)!
Identifying Character Traits

Chapters 1–4 introduce Jonas, the central character of the novel. What kind of a person is he? Fill in the character map below to sort out what you learn about him. On each line, write a short sentence or a few words describing one of his character traits. One has been done to help you get started.

Trait: Intelligent
Jonas has been at the top of his class all through his school days.

Trait:

Trait:

Trait:
In Jonas's community, a Committee of Elders observes young people for eleven years prior to assigning their roles in the community. These Assignments are presented at the Ceremony of Twelve.

Imagine you are on the Committee of Elders. It is your task to assign roles to two people in your class that you know well. Your assignments should be based on what you know about the people from interaction in class. Fill out the chart below to help you organize your thoughts.

<table>
<thead>
<tr>
<th>Person's Name</th>
<th>Outstanding Characteristics</th>
<th>Assignment</th>
<th>Reason for Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
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</tr>
</tbody>
</table>

In Your Journal... Do you think assigning people their roles in society is an idea that should be considered by the United States government?
### Information Gap Game

<table>
<thead>
<tr>
<th>Question Type</th>
<th>Characterization</th>
<th>Symbolism</th>
<th>Foreshadowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is/are</td>
<td>Is Jonas intelligent?</td>
<td>Yes, Lily is supposed to wear hair ribbons at all times.</td>
<td>Is Jonas happy with the truth of his community?</td>
</tr>
<tr>
<td>who</td>
<td>Who is Jonas’ best friend?</td>
<td>Who has the same color eyes as Jonas?</td>
<td>Jonas takes Gabriel with him.</td>
</tr>
<tr>
<td>why</td>
<td>Jonas was picked because he has intelligence, integrity, and courage.</td>
<td>Asher has many of the opposite characteristics as Jonas because he is the foil of Jonas in <em>The Giver</em>.</td>
<td>In the beginning of the book, why is Jonas apprehensive?</td>
</tr>
<tr>
<td>what</td>
<td>What characteristic will Jonas get during his training?</td>
<td>Jonas can see a color. What does this symbolize?</td>
<td>The rule that surprises Jonas is that he may tell lies.</td>
</tr>
<tr>
<td>what</td>
<td>Jonas sees red.</td>
<td>All children celebrate their birthday on the same day. What does this symbolize?</td>
<td>Gabriel might have to be released.</td>
</tr>
</tbody>
</table>
## Information Gap Game

<table>
<thead>
<tr>
<th>Characterization</th>
<th>Symbolism</th>
<th>Foreshadowing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>is</strong> Yes, Jonas is intelligent. He learns things easily.</td>
<td><strong>Is Lily supposed to wear hair ribbons at all times?</strong></td>
<td>No, Jonas is not happy with the truth of his community.</td>
</tr>
<tr>
<td><strong>who</strong> Asher is Jonas’ best friend.</td>
<td><strong>The Giver and Gabriel have the same color eyes as Jonas.</strong></td>
<td><strong>Who does Jonas take with him on the bicycle?</strong></td>
</tr>
<tr>
<td><strong>why</strong> Why was Jonas picked to be the Receiver of Memory?</td>
<td><strong>Why does Asher have many of the opposite characteristics as Jonas?</strong></td>
<td>Jonas is apprehensive about getting an assignment (job) at the Ceremony of 12.</td>
</tr>
<tr>
<td><strong>what</strong> Jonas will get wisdom during his training.</td>
<td><strong>This symbolizes that Jonas is different and special.</strong></td>
<td><strong>What rule in his folder surprises Jonas?</strong></td>
</tr>
<tr>
<td><strong>what</strong> What color does Jonas see?</td>
<td><strong>This symbolizes that the community in <em>The Giver</em> is more important than the individual.</strong></td>
<td><strong>What might happen to Gabriel?</strong></td>
</tr>
</tbody>
</table>
Creating Your Own "Foil"

Grade Level: High School
Submitted by: Sheryl, High School Teacher
Email address: sstoeck@mindspring.com

Students learn the literary term "foil" by describing someone who would be a foil to themselves and then creating an aluminum foil representation of that person.

Materials/Preparation:
- aluminum foil
- construction paper
- scissors
- glue
- crayons and/or markers
- Other craft materials as available:
  - cardboard
  - yarn
  - popsicle sticks
  - felt

It's probably a good idea to make a model foil of your own ahead of time to show the students.

Activity:
1) Students fold a sheet of notebook paper in half. On the right side they list several characteristics that describe themselves.

2) Then they write the opposite of each of those characteristics on the other half of the paper.

3) Explain to the students that the left side of the paper describes someone who is their "foil."

3) Students use aluminum foil to create a person, and they decorate that aluminum foil character to represent their foil. They may choose to represent several characteristics or just one.

Additional Comments:

I would model each step by first listing things about myself

http://atozteacherstuff.com/lessons/foil.shtml

5/9/03
Creating Your Own "Foil" Lesson

(organized, sensitive, responsible, etc.). Then I list the opposite of each of these.

I would suggest making a model "foil" ahead of time. For mine, I might give her a backpack made of construction paper with lots of stuff coming out of it to represent disorganization and messiness.

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Example of **Graphic Organizer** to Teach the Term “Foil”  
(Includes Theoretical Characteristics)  
(In another lesson, the teacher might also want to teach about the evils of stereotyping! Characterization, especially on television, often involves it. No stereotyping was intended in the creation of this graphic organizer...)  

<table>
<thead>
<tr>
<th>Me</th>
<th>My Foil</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am very sensitive.</td>
<td>She is not very sensitive. She looks happy and has a big smile on her face.</td>
</tr>
<tr>
<td>I am conservative, both in my personality and in the way I dress.</td>
<td>She is not conservative. Notice that she is wearing a mini skirt and has dyed her hair purple.</td>
</tr>
<tr>
<td>I am often quiet and shy.</td>
<td>She is not quiet and shy. She is carrying a pom-pom—she likes to yell happily (notice that she is doing that right now).</td>
</tr>
<tr>
<td>I am not technologically inclined. I do not like to use modern technology.</td>
<td>Also, she has a cell phone in the pocket of her skirt [you might not be able to see this because the tape holding her to the project might be covering it]. She talks often. Also, she is technologically inclined!</td>
</tr>
<tr>
<td>I am very studious. I often carry many books.</td>
<td>She is not studious. She is not carrying many books. She only has a tiny backpack on her back. She travels lightly.</td>
</tr>
<tr>
<td>I am very cautious. I do not usually wear sentimental jewelry, because I am afraid that it somehow will get lost.</td>
<td>She is not worried about her jewelry getting lost. She would rather take the risk that it might get lost than keep it at home in a box!</td>
</tr>
</tbody>
</table>
Lesson 3
Goals and Objectives of *The Giver* Instructional Unit

**Lesson Three: Utopia**

**Goal:** Students will understand the concept of Utopia.

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Language</th>
<th>Content</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness and attitudes</td>
<td>After this unit, students should be aware that:</td>
<td>After this unit, students should be aware that:</td>
<td>After this unit, students should be aware that:</td>
</tr>
<tr>
<td></td>
<td>Different communities sometimes adopt their own variations of language.</td>
<td>Freedom, especially to think and feel freely, and to express one’s thoughts and feelings freely, is important to a democratic society. It should not be taken for granted.</td>
<td>It is valuable to get to know others’ viewpoints and feelings.</td>
</tr>
<tr>
<td></td>
<td>The ability to express one’s thoughts and opinions is necessary in getting what one wants in a democracy.</td>
<td>With freedom comes the responsibility of making well-thought out and informed decisions.</td>
<td>If one doesn’t know how to express something in English, he or she should try to find ways to compensate.</td>
</tr>
<tr>
<td></td>
<td>Reading is enjoyable and educational.</td>
<td>Sometimes it is impossible for one to be completely free in society. We are continually trying to balance the good of society and the good of individuals.</td>
<td>Individuals learn better in different ways, just as individuals have different strengths and weaknesses in general.</td>
</tr>
<tr>
<td></td>
<td>We can politely disagree with others’ viewpoints and still respect them and have “harmony” with them.</td>
<td>Life involves pain. However, we should allow ourselves to feel what life has to offer, both good and bad.</td>
<td></td>
</tr>
<tr>
<td>Knowledge</td>
<td>Language</td>
<td>Content</td>
<td>Strategies</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>---------</td>
<td>------------</td>
</tr>
<tr>
<td>Know vocabulary appropriate to themes, such as “rules,” “release,” (forced death) “rituals,” “community,” and “Utopia.”</td>
<td>How rules, release, rituals, and the idea of community function within the Utopian society of The Giver.</td>
<td>There are things to look for in science fiction and “Utopian” literature to recognize these genres.</td>
<td></td>
</tr>
<tr>
<td>How to read for a purpose.</td>
<td>The laws of a society might not always represent the best decisions that can be made. We should use our own reasoning skills to determine what we consider to be moral.</td>
<td>Skim and review literature for information. They should also be able to refer to their notes (including drawings and diagrams) when necessary.</td>
<td></td>
</tr>
<tr>
<td>The plot of a story is often used to convey a larger message.</td>
<td>Use other resources, such as translation dictionaries, when necessary.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skills</td>
<td>Language</td>
<td>Content</td>
<td>Strategies</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>---------</td>
<td>------------</td>
</tr>
<tr>
<td>Speak and write using target vocabulary.</td>
<td>List ways that rules, release, rituals, and the idea of community function within the Utopian society of The Giver.</td>
<td>Students can refer to given page numbers and look for key words.</td>
<td></td>
</tr>
<tr>
<td>Express opinions, thoughts, and feelings related to the text.</td>
<td>Use critical thinking to assess if societies can be perfect.</td>
<td>Relate the text to one’s thoughts, emotions and personal experiences while reading and reviewing it.</td>
<td></td>
</tr>
<tr>
<td>Pre-production and beginner: Summarize and paraphrase information from <em>The Giver</em>. Intermediate and advanced: The above, plus explain and give examples of concepts in the book.</td>
<td>Look for details within a story that hint at a “larger meaning,” or what the author is trying to say through the story.</td>
<td>Work in small collaborative groups, participate in large-group discussions, and demonstrate independence in working.</td>
<td></td>
</tr>
</tbody>
</table>
### Functional-Notational Chart for Lesson Three (Utopia) of *The Giver* Unit Plan

<table>
<thead>
<tr>
<th><strong>Notions</strong></th>
<th><strong>Functions</strong></th>
<th><strong>Formulas</strong></th>
<th><strong>Structures</strong></th>
<th><strong>Activities</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Are Drawings</td>
<td>Comprehending questions</td>
<td>Are the drawings the same?</td>
<td>Interrogatives</td>
<td>Students answer questions (Teacher elicits prior knowledge: refers students to their explanations and/or pictures of their dream societies)</td>
</tr>
<tr>
<td></td>
<td>Answering questions using inversion</td>
<td>Yes, the drawings are the same.</td>
<td></td>
<td>Students participate in instructional conversation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No, the drawings are not the same.</td>
<td></td>
<td>Students fill out graphic organizer</td>
</tr>
<tr>
<td>Rules</td>
<td>Discussing the concept of Utopia in <em>The Giver</em></td>
<td>That is against the rules.</td>
<td>Everyday noun</td>
<td>Pantomime</td>
</tr>
<tr>
<td>Release Language</td>
<td>Knowing that language can be unique to a particular community</td>
<td>They will release him/her.</td>
<td>Noun particular to novel</td>
<td>Small group referring to text for answers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Small group discussion, negotiation of meaning</td>
</tr>
<tr>
<td>Community</td>
<td>Understanding how individuals fit within a larger group</td>
<td>New Haven is a community. Our school is a community. Our class is a community.</td>
<td>Nouns Forms of the verb “to be” (is) Direct objects</td>
<td>Students find examples of Rules, Release, Language, Community, and Ritual in <em>The Giver</em> using teacher-supplied page numbers. Students write these examples. More advanced students dictate to and spell for pre-production students. Students read their examples to the class. Same as the activities for “Release” and “Language”</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Ritual</td>
<td>Understanding how this concept functions within the Utopian society of <em>The Giver</em></td>
<td>________ is a ritual. A ritual is ________ .</td>
<td>Simple present Form of the verb “to be” (is) Asking questions using the word “do”</td>
<td></td>
</tr>
</tbody>
</table>
Modified Lesson Three on *The Giver* Unit: Utopia
(This lesson takes place after students have read, responded to, and answered comprehension questions on the book.)

The teacher refers the students to their prior explanations and drawings of their dream societies.

The teacher asks, “Are your drawings exactly the same?”

“What is different?”

The teacher addresses a student: “So, your perfect society is not the same as _________ (another student)’s perfect society.”

The teacher asks, “Do you think (pause) the world can really have (pause) a perfect society?”

Teacher waits for student answers, and then asks, “Why?” and/or “Why not?”

The teacher can also ask, “Can everybody always be happy?” The teacher should again wait for student responses.

Then the teacher might give an example of a situation where one person would be happy but another would not. He or she might use an example from the book to reinforce vocabulary and the concepts, such as, “Imagine that every night, a committee put dinner at your door.” Would you like this?” The class should talk about the pros and cons of this, and list them on the graphic organizer on the following page. The teacher can take the role of Devil’s Advocate to make a point if necessary.

The teacher divides the students into five groups of mixed language levels. Each group will examine one topic in relationship to the book:

1.) Rules  2.) Release  3.) Language  4.) Community  5.) Ritual
Understanding Utopia

1.) Your drawings of your dream society

<table>
<thead>
<tr>
<th>Similarities between two or more drawings</th>
<th>Differences between two or more drawings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.) Are any of the drawings exactly the same?
   None of the drawings are the same.

   Do you think the world can really have a perfect society? Please circle one:
   Yes, the world can have a perfect society.
   No, the world can not have a perfect society.

3.) Are you always happy? Circle one answer:
   Yes.
   No.

4.) Can you always be happy? Circle one answer:
   Yes.
   No.

5.) Can everybody always be happy? Can we all be happy at the same time, all the time?
   Yes.
   No.

6.) Imagine that every night, a committee put dinner at your door. List reasons why you might like this, and reasons why you might not.

<table>
<thead>
<tr>
<th>Reasons I would like dinner put at my door</th>
<th>Reasons I wouldn’t like dinner put at my door</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In the original lesson, the groups are to come up with six or more specific examples from the book, with page numbers, and explain how these things function within the Utopia. In the modified lesson, the groups are given specific page numbers (from the modified text) to which to refer.

Before the students start to do this, however, the teacher should make sure that all of the students understand each topic. For the topic “Rules,” the teacher will ask the class for example of school rules. The teacher might have a student pantomime this by quietly giving an advanced student (or a student who understands, or a student who is very dramatic) a piece of gum to chew and then telling the student, “That is against the rules.” The student should then pantomime feeling very guilty and go throw the gum away. The teacher can do something similar with another rule, just to make sure that all level students understand.

For release, the teacher can have a student “play dead,” to indicate that this is what release really is in the society of *The Giver*. The teacher should make sure that the students understand that “community” is a group of people. Also, the teacher can give some examples of rituals in our lives, such as bedtime rituals, and have students talk about, or draw, some of their own. As always, the teacher should allow students to look up the word in translation dictionaries if necessary.

For the “language” group, instead of giving page numbers, the teacher will hand out the worksheet “How Language is Used in the Society of the Giver,” which lists the words instead of having the students come up with them on their own. Students in that group should do the worksheet, which includes explaining what the words mean. Students who cannot do this can draw the words. The group can also use the words in a pantomime, similar to the one with the
gum that the teacher and a student did at the beginning of class. The teacher should continuously monitor the student’s ability and be aware of it.

The students should work together, and may use their native language to help each other. The more advanced students should help the pre-production level students and beginners. Other students should slowly dictate writing and spelling to the pre-production level students, who can do the recording for the groups. (If this proves to be difficult for any of those students, then they can assist in the task of recording.) Then, students should be asked to volunteer to read the sentences to the class. The teacher can assign this task if there are no volunteers. New vocabulary words that were encountered along the way should be put on the wall so that the students can see and refer to them as needed.
How Language is Used in the Society of *The Giver*

1.) Precision  
This is a real English word.  
What does it mean?  

How is it important in the community of *The Giver*?  

Please give an example.

2.) Sameness  
This word is only used in *The Giver*. We use the word “same.” We also use “-ness,” but we do not use them together in English.  
What does this word mean in *The Giver*?  

How is it important in the community of *The Giver*?  

Give an example.

3.) Release  
This is a real English word. It means something different in America than in *The Giver*.  
What does it mean in *The Giver*?  

How is it important in the community of *The Giver*?  

Give an example.

4.) Newchild  
This is not a real English word. “New” is a real English word. “Child” is a real English word. How do you say “new” and “child” in your language?  

What does “Newchild” mean in *The Giver*?  

Why do you think they do not use our English word in *The Giver*? Why do they use their own word?
Page Numbers for Lesson Three: Utopia

**Directions:** Each of the following four groups of students (Rules, Release, Community, and Ritual) should refer to the following page numbers (and/or keywords where applicable) to **write sentences** (examples) of their topic. These sentences can be made up or found in the book. Try to write a paragraph about each if you can! 😊

**Ritual:**

Most of these are also required (rules)
- Pages 4-9: The telling of feelings
- Ceremonies:
  - The Ceremony of 12
  - Page 11: Naming Ceremonies (The Ceremony of Ones)
  - Release for the elderly
  - Ceremony of loss (page 160-161)
  - Other ceremonies that you can come up with
- Page 3: Standard apologies
- Page 18: The recycling of comfort objects

Here’s a challenge: How, do you think, will rituals change after the end of the novel?

or

What’s the difference between ritual and routine?

**Release:**

- Pages 7: see last full paragraph of the page
- Page 9: guilt, disgrace
- Page 114: twins
- Page 146-151

Here’s a challenge: Why would it be so difficult for Jonas, or anyone else, to change the ritual of release in the community? (You can see page 153 for a hint.)

or

Here’s a really big challenge: What do you think the difference between guilt and shame is? Use a dictionary to help you decide. The shameful feelings discussed on page 22 (shameful jobs) of The Giver might help, too.
Page Numbers for Lesson Three: Utopia

Directions: Each of the following four groups of students (Rules, Release, Community, and Ritual) should refer to the following page numbers (and/or keywords where applicable) to write sentences (examples) of their topic. These sentences can be made up or found in the book. Try to write a paragraph about each if you can!

Rules:
- Each family can only have 2 kids.
- Page 2: airplane
- Page 3: apologies
  - no saying, “Release” while joking
  - precision of language
- Page 14: rules are hard to change

Here’s a challenge: write a paragraph comparing the rules in the society of The Giver to the rules here or the rules in the society of your country of origin.

Community:
- “Sameness,” such as color blindness, jackets, hair ribbons, meals, and celebration of birthdays until age 12
  - No birthday celebrations after age 12
  - Rights of individuals versus rights of the group
  - Isolation from other societies
  - No animals
  - No history
  - Given spouses
  - The function of special language (you can send a spy to talk to the “language” group to help you)
- Page 15: Assigned jobs by the committee
  - Little decisions to be made by individuals
  - No feelings of love--?

Here’s a challenge: What things do we have in our community, or in your community of origin, that make us “one”??
Lesson 4
Goals and Objectives of The Giver Instructional Unit

**Goal:** Students will gain educational value by watching the film “The Truman Show.”

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Language</th>
<th>Content</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness and attitudes</td>
<td><strong>After this unit, students should be aware that:</strong> People in the motion picture industry, both in television and movies, use various techniques to get their point across. The “language” of these techniques may include things such as body language, different rhetoric, background music, and colors.</td>
<td><strong>After this unit, students should be aware that:</strong> Different things that we do with our bodies convey different messages. Sometimes we purposely use body language (gestures and the like) and sometimes we are not even aware of our body language.</td>
<td><strong>After this unit, students should be aware that:</strong> Looking at how cliques function in their own school can provide valuable insight into the nature of a large group in society.</td>
</tr>
<tr>
<td></td>
<td><strong>After this unit, students should be aware that:</strong> One can glean meaning from the literal and the figurative. For example, in The Giver, Jonas literally starts to see in color; and in “The Truman Show,” Truman starts to figuratively see in color, both characters to similar ends.</td>
<td>Television, when watched, should be watched with a critical eye and an active mind.</td>
<td>“Reading between the lines” is a way to gain meaning. Students can practice this idea by literally writing between the lines on the screenplay.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>We can learn by others’ example.</td>
</tr>
<tr>
<td>Knowledge</td>
<td>Students should know:</td>
<td>Students should know:</td>
<td>Students should know:</td>
</tr>
<tr>
<td>-----------</td>
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</tr>
<tr>
<td></td>
<td>It can be worth taking the risk to stand up for what we believe.</td>
<td>Trying to hum one’s own tune while everyone else is humming a different tune can be difficult, but it is possible. We can simulate this experiment literally.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In order to fully experience life, we must take the bad with the good, but it can be worth it.</td>
<td>We can make predictions while reading and watching videos about the course of actions that we think the characters are going to take.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Having dreams can benefit us.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knowledge</td>
<td>Certain words can help us distinguish a person or character’s personality and traits, such as “outgoing” and “studious.”</td>
<td>Many stories, such as both of these, have a companion to the main character who is the opposite (the “foil”) of the main character.</td>
<td>We can learn a lot by observing life around us on a daily basis.</td>
</tr>
<tr>
<td>Knowledge</td>
<td>Even within the same language, different places have their own lexicon and slang. Teenagers, especially, do this, as a way of establishing themselves as a group separate from adults and younger children.</td>
<td>In these two stories, the main characters attempt to escape their societies at the risk of their lives.</td>
<td>Use creative means to remember things. They can create three-dimensional foil characters of themselves using actual foil, with other household items to represent the characteristics of the foil.</td>
</tr>
<tr>
<td>Knowledge</td>
<td></td>
<td>Creating a timeline of the characters’ lives can help us keep the sequence of a story in order in our minds.</td>
<td></td>
</tr>
<tr>
<td>Skills</td>
<td>Students should be able to:</td>
<td>Students should be able to:</td>
<td>Students should be able to:</td>
</tr>
<tr>
<td>--------</td>
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<tr>
<td></td>
<td>Know what different gestures and body language are used to communicate in American culture.</td>
<td>State ways in which the society in “The Truman Show” is manipulated by television.</td>
<td>Point out to each other, while watching the video in the privacy of the classroom, different people using different body language and gestures.</td>
</tr>
<tr>
<td></td>
<td>Know transition words which will help them contrast, such as, “however” and “nevertheless.”</td>
<td>Notice differences between <em>The Giver</em> and “The Truman Show,” such as the technology in the societies.</td>
<td>Write a journal from a character’s point of view to help ourselves understand their motivations.</td>
</tr>
</tbody>
</table>
### Functional-Notional Chart for Lesson Four ("The Truman Show") of *The Giver* Unit Plan

<table>
<thead>
<tr>
<th>Activities</th>
<th>Notions</th>
<th>Functions</th>
<th>Formulas</th>
<th>Structures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read screenplay</td>
<td>Eye contact</td>
<td>The learning of American gestures and body language and what the actions might mean in a given circumstance.</td>
<td>Teacher will point out the gestures to students as they watch the video tape. First, the teacher will ask the students if they know why the character is doing a certain movement. Then the teacher might confirm the answer, or provide a correct one. If appropriate, the teacher should then have the students imitate the action.</td>
<td>American characteristics of speech such as intonation; and gestures and body language.</td>
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<tr>
<td>Read questions</td>
<td>Pauses for effect in speech, especially when Christof speaks</td>
<td></td>
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<tr>
<td>Translate words</td>
<td>The way Christof angles his head in &quot;wonder&quot; as he gives the introductory speech</td>
<td></td>
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<tr>
<td>Listen to and watch video</td>
<td>Truman throwing arms up in exasperation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caution: The teacher should say, “We might use these words when we are speaking to friends. We usually do not use these words when writing.”</td>
<td>Shortening words for a casual and/or friendly effect while speaking.</td>
<td>These are often formed using the first part, or the last part, of the word. Some are formed with the spelling of their actual sound when we speak them quickly within a sentence.</td>
<td>Informal abbreviations</td>
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<td>---</td>
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<td>---</td>
<td></td>
</tr>
<tr>
<td>Ya mags 'kay (okay) 'sides 'em</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Caution: The teacher should say, “These are the way some words sound when we say them together quickly in a sentence. We do not usually write these words in non-fiction. These words are in the screenplay so the actors sound natural.”</td>
<td>Shortening words and/or combining words while speaking. This helps us speak faster. It is sometimes done for a friendly or casual effect, like informal abbreviations (above).</td>
<td>These usually are formed by combining two words into one. These spellings in the screenplay and some other fictional literature are phonetic according to our speech patterns.</td>
<td>Informal contractions</td>
<td></td>
</tr>
<tr>
<td>gotta, gonna oughta' hafta alot (As this is a common mistake even among native speakers, the teacher should stress that this should be written as two words unless maybe we are writing a note to a close friend.</td>
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<tr>
<td>'at a girl/boy</td>
<td>Speaking casually—functions that one would not usually find in a dictionary.</td>
<td>You did it! ‘At a girl. Is that everything? Yes. That’s the whole kit ‘n’ caboodle/ball o’ wax. I want to travel. I have itchy feet. You loser! You should go study.</td>
<td>American expressions. Some of these include informal contractions.</td>
<td></td>
</tr>
<tr>
<td>kit ‘n’ caboodle</td>
<td>&quot;I’d kill for [a desk job]&quot; ball o’ wax itchy feet loser</td>
<td></td>
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<tr>
<td>show (television program) set (a set for a play) directory assistance checkout dicer, grater, peeler stocking, vending machines obligations salon klutz character plankton</td>
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<tr>
<td>Understanding the video “The Truman Show” through the use of vocabulary, most of which would be useful in everyday life.</td>
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<tr>
<td>Hello—directory assistance? Can you give me the number for John Smith? Take your groceries to the checkout. I cannot go to the movies this weekend. I have other obligations.</td>
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<tr>
<td>Various common nouns</td>
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<tr>
<td>Turning a verb form, an infinitive (“to sharpen”) into a noun.</td>
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<tr>
<td>This knife never needs sharpening.</td>
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<tr>
<td>Gerund</td>
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<td></td>
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</tbody>
</table>

- Sharpening
<table>
<thead>
<tr>
<th>(form of verb “be” +)</th>
<th>Describing ongoing action.</th>
<th>Truman, everybody is pretending! You are lying.</th>
<th>Present progressive tense of verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>pretending lying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>commit</td>
<td>Talking about action</td>
<td>I must commit this to memory.</td>
<td>Verb.</td>
</tr>
<tr>
<td>anxious restless paranoid sprained unlisted dishwasher-safe financial</td>
<td>Describing nouns.</td>
<td>I (you/he/she/it, etc.) am (is)</td>
<td>Adjectives.</td>
</tr>
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<tr>
<td></td>
<td></td>
<td>This phone number is unlisted. This plate is dishwasher-safe. I have financial problems.</td>
<td></td>
</tr>
<tr>
<td>schizophrenia episodes policy quota prospect</td>
<td>Miscellaneous vocabulary for more advanced learners of English</td>
<td>Sample lines related to the video: It is a good insurance policy. She has episodes of schizophrenia. We have tried to help her, but we cannot.</td>
<td>Nouns.</td>
</tr>
<tr>
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<tr>
<td>uninsurable</td>
<td></td>
<td>If he is in a coma, he is uninsurable.</td>
<td>adjective with the “un-“ prefix and “-able” suffix</td>
</tr>
</tbody>
</table>
Lesson Four: “The Truman Show” Modified for English Language Learners

In my original unit plan for *The Giver*, the students watch the movie “The Truman Show” to compare and contrast the Utopian societies presented in each of the two stories. Then, the students answer questions about the video to check for comprehension of the literary concept of “Utopia,” to help them make connections between the stories, and to think more critically about what is being presented.

In my modified lesson plan, the students also watch the video. Before the lesson is begun, the teacher slowly asks the students, if appropriate, “Do you watch (pause) any reality TV programs?” If the students look confused, he or she may write some current examples on the board. As of the writing of this paper, the teacher might list “Survivor” and “Joe Millionaire.” Then, the students are told, “This movie (pause) was made before reality TV started (pause) in America. This movie is a reality TV show. The man’s name is Truman (point to picture of Truman on the cover of the video.) Truman is on television. [draw television on the board] But Truman doesn’t know he is on television!”

The students are presented a copy of the screenplay, which is enclosed. The students should take this screenplay home at night to translate relevant words that they will hear during the next showing of “The Truman Show.”

The teacher should be cautioned that even though this movie is rated is “PG,” there are some words which may be objectionable to some people. These words are: “shit” and “hell;” they each occur once or twice in the script. I find words such as these to be not uncommon in
videos and even literature of this type of concept and for this age level and above. The teacher should use his or her own discretion in showing the video, certainly, as with any video, familiarizing him or herself with it before class. The teacher should, before each section of the movie that includes these words, tell the students, “This section contains a word that should not be used with some people, such as teachers. It is a word that is too casual, and can be rude. The word is _____ and it is on page _______” [“shit” is on page 17 and “hell” is on page 6 and seven.] These words are both used by Truman’s friend. Truman’s friend, Marlon, is the opposite of Truman. What does ‘opposite’ mean? [pause for student responses] Truman is a character who thinks a lot and is more formal than Marlon. Marlon is carefree and likes to have fun, maybe too much fun!” The teacher should remember to follow the school’s individual policy for the showing of videos, for example, sending home permission slips.

The teacher should show this video to the students in four 30-minute blocks and allow time for discussion during and after the video to check for comprehension and to allow the students to share ideas about Truman’s predicament. If your class period is less than 50 minutes, you might want to adjust the length of time you show the video per day to allow for about 40% of the class time to be allotted for discussion.
The Truman Show

The Lunar Room

CHRISTOF
We've become bored with watching actors give us phony emotions. We're tired of pyrotechnics and special effects. While the world he inhabits is in some respects counterfeit, there's nothing fake about Truman himself. No scripts, no cue cards... It isn't always Shakespeare but it's genuine. It's a life.

Truman's Bathroom

TRUMAN
(to mirror cam)
I'm not going to make it. You're going to have to go on without me. No way, mister, you're going to the top of this mountain... Broken legs and all.

The Lunar Room

CHRISTOF
We find many viewers leave him on all night for comfort.

Truman's Bathroom
TRUMAN
(to mirror cam)
You're crazy, you know that?

Interview

MERYL
Well, I mean, there is no--there is no difference between a private life and a public life. My--my life is my life, is The Truman Show. The Truman Show is...a lifestyle. It's a noble life. It is...a truly blessed life.

Truman's Bathroom

TRUMAN
(to mirror cam)
I'm not going to get to the top. All right, promise me one thing though: If I die before I reach the summit, you will use me as an alternative source of food. Eeeewwww, gross.

Interview

MARLON
It's all true. It's all real. Nothing here is fake. Nothing you see on this show is fake. It's merely controlled.

Truman's Bathroom

TRUMAN
Eat me, dammit. That's an order. Maybe just my love handles. I have love handles.....little ones.

MERYL (O.S)
Truman! You're going to be late!

Okay!!
(sighs)

On Truman's Porch

TRUMAN
Good Morning!

MRS. WASHINGTON
Good Morning!

WASHINGTON KID
Good Morning!

TRUMAN
Oh! And in case I don't see ya'! Good Afternoon, Good Evening, and Goodnight! (laughs jovially)
Yeah...yeah...
SPENCER
Good morning Truman!

TRUMAN
Good mornin', Spencer!

PLUTO (the dog)
(barks at Truman)

TRUMAN
Hey Pluto. Hey Pluto! Hey Pluto!

SPENCER
Hey... c'mon, buddy. Get back here. He won't hurt ya!

TRUMAN
Get down! 'At a girl... I know... It's just me..

SPENCER
C'mon, Pluto!

TRUMAN
(re: light from sky)
Oh my God!

Truman's Car

RADIO
Here's a news flash just in: an aircraft in trouble began shedding parts as it flew over Seahaven just a few moments ago.

TRUMAN
Nnnnnnn...

RADIO
Wow. Luckily no one was hurt. But hey! How do you feel today?

TRUMAN
Mmm-mmm. (okay)

RADIO
That's good. You thinking of flying anywhere?

TRUMAN
Nope.

RADIO
O-o-oh, good. (The mother?) Sit back and let this music calm you down.

Newspaper Stand

CUSTOMER
Dog fancy please... Why thank you. Thank you very much.

TRUMAN
Ohhh. Get a paper there, will you, Harold? Oh, and uh... one of these - for the wife. Loves her fashion mags.
HAROLD
Will that be all for you, Truman?

TRUMAN
That's the whole *kit 'n' caboodle*.

HAROLD
Catch ya' later.

TRUMAN
Of course. Yeah...

In Front of Chicken Ad

TRUMAN
Good morning.

RON OR DON?
Hey! Good morning, Truman.

RON OR DON?
Good morning, Truman.

RON OR DON?
Good morning, Truman!

TRUMAN
Hey! How are you guys?

RON OR DON?
Beautiful day, in't it?

TRUMAN
Ah...always.

RON OR DON?
Ah. And how's your lovely wife?

TRUMAN
s'Good. Good. How about yours'?

RON OR DON?
Ohhh...Couldn't be better!

TRUMAN
Ahhhh...

RON OR DON?
Uh..nice talkin' to ya', Truman.

TRUMAN
You too, you too.

RON OR DON?
But we must go now.

TRUMAN
Hey, think about that policy!

RON OR DON?
Yes, we'll think about it.

TRUMAN
Okay, that's two for one, that's a good deal.
Doppelganger Special.

At the Revolving Door, Truman's Office

TRUMAN
Hey, fellas, going in? Go ahead....
Hey, whoa....I'm not that anxious to get there.

Truman's Office

TRUMAN
(on phone)
Uh, could I have directory assistance for Fiji, please? Fiji Islands...

OFFICE NEIGHBOR
(re: Newspaper article
"SEAHAVEN THE BEST PLACE ON EARTH!")
Truman, did you see this?

TRUMAN
(on phone)
All right, sure ma'am, if--if uh...he's in a coma he's probably uninsured!
(whispering)
Yes, uh...Fiji please. Do you have a listing for a Lauren Garland?...unlisted...okay..
Do you have a Sylvia Garland? S for Sylvia.
None...okay, thank you.
(hangs up phone)

OFFICE NEIGHBOR
Let's see, Burbank, got a prospect in Wells Park for you to close.

TRUMAN
Well-Wells Park? On uh...Harbor Island?

OFFICE NEIGHBOR
You...know another one?

TRUMAN
Well, I can't do it. I uh...have an appointment. Dentist.

Really?

OFFICE NEIGHBOR

TRUMAN
Yeah.
(Toothy grin)

OFFICE NEIGHBOR
You're going to lose a lot more than your teeth if you don't meet your quota. Truman. They're making cutbacks in here this month.

TRUMAN
Cutbacks?

OFFICE NEIGHBOR

http://www.un-official.com/Truman/TrumanShow.html
Yeah. You need this. *sides, half hour across the bay, a little sea air...do you good.

TRUMAN
Hey, thanks.

At the Docks

TRUMAN
Hello! Ferry's still here, huh? Well, I'm headin' to sea.

TICKETPERSON
One way or return?

TRUMAN
(like duh)
Return.

TICKETPERSON
Here you go, sir.

FERRY STAFF
(re: Truman's faint condition)
Do you need any help, sir?

TRUMAN
You go ahead, I'll-I'll be fine.

Truman's Lawn

MERYL
I'm home, Truman! Look what I got for you at the checkout. It's a Chef's Pal. It's a dicer, grater, peeler all in one. Never needs sharpening. Dishwasher safe.

TRUMAN
Wow. That's amazing!

MERYL
Truman. Missed a spot.

Unfinished Bridge

MARLON
Mm. THAT is a beer.

TRUMAN
You know, I've been thinking about gettin' out, Marlon.

MARLON
Yeah? Out of what?

TRUMAN
Out of my job. Out of this city. Off this island. Out.

MARLON
Out of your job? What the hell is wrong with your job? You have a great job,
Truman. You have a desk job. I'd kill for a desk job.
(re: beer)

Here ya' go.
(continuing)

You should try stocking vending machines for a living.

TRUMAN

No thanks.

MARLON

Now there's excitement.

TRUMAN

Don't you ever get restless? Itchy feet?

MARLON

Where is there to go?

TRUMAN

Fiji.

MARLON

Where the hell is Fiji? Near Florida?

TRUMAN

(using golf ball as Earth)

See here?

MARLON

Mmmhm..

TRUMAN

(finger on one point of ball)

This is us...and all the way around here...
(finger slides around to opposite point)

Fiji.

MARLON

Mmmm... (Ch...)

TRUMAN

can't get any further away before you start coming back....You know, there are still islands in Fiji where no human being has ever set foot?

MARLON

hoo..So, when're you gonna go?

TRUMAN

It's not that simple. It takes money. Planning. Can't just...up and go.

MARLON

Right.

TRUMAN
I'm gonna' do it. Don't worry about that. You know, bonus time's just around the corner.

MARLON
Hmmm. Hey, you comin' for a drink?

TRUMAN
No. Can't.

Flashback to Ocean

KIRK
I don't like the look of that weather, son. I think we should head back.

YOUNG TRUMAN
Oh no, Dad.

KIRK
No, we should go back.

YOUNG TRUMAN
Just a little further. Please.

KIRK
Okay.

YOUNG TRUMAN
Yeah.

THUNDER
(boom)

YOUNG TRUMAN
Daddy!

Beach

TRUMAN
When rain falls just on him

Ugh. Ha ha ha ha ha! Ahhhhhhh!

Truman Home

MERYL
You're soaked! Where have you been?

TRUMAN
I figured we could scrape together eight thousand dollars--

MERYL
Every time you and Marlon get together something--

TRUMAN
We could bum around the world for a year on that.

MERYL
And then what, Truman? We'd be where we were five years ago. You're talking like a teenager.
TRUMAN
Maybe I feel like a teenager.

MERYL
We have mortgage payments, Truman. We have car payments. What? We’re just going to walk away from our financial obligations?

TRUMAN
We need adventure..

MERYL
I thought we were going to try for a baby. Isn’t that enough of an adventure?

TRUMAN
That can wait. I need to get away. See some of the world. Explore!

MERYL
You want to be an explorer...This’ll pass. We all think like this now and again. Let's get you out of these wet clothes, huh? And into bed. Come on.

Security Garage

SECURITY GUARD
You never see anything anyway. They always uh...turn the camera, and...play music and...you know, the wind blows and then the curtain moves. You don’t see anything.

Newspaper Stand

TRUMAN
Ooohhhhh...and I'll pick one of these up while I'm at it.

HAROLD
For the wife.

TRUMAN
She's gotta have 'em.

HAROLD
Anything else?

TRUMAN
That's the whole ball o' wax.

HAROLD
See ya' later Truman.

On the Street

TRUMAN
Dad?......Hey. What're you doing? Hey!
Oh! Oof! Ah! Move out of the way! Stop them! Oh! Oh. Oof. No no wait! Stop! Stop! Hey! Open the doors! Open the...! Somebody stop the bus! Stop the bus! Somebody stop it!
Truman's Mother's House

MOTHER
It doesn't sound insane at all, Truman. I see him ten times a week, in a hundred different faces. You know I almost hugged a perfect stranger in the salon last Thursday.

TRUMAN
It was dad. I swear! Dressed like a homeless man! And you know what else was strange? A business man and a woman with a little dog came out of nowhere and forced him onto a bus.

MOTHER
Well! It's about time they cleaned up the trash downtown before we become just like the rest of the country.

TRUMAN
They never found Dad's body. Maybe somehow...

MOTHER
Oh no!!

TRUMAN
I'm telling you, if it wasn't him, it was his twin. Did dad have a bother?

MOTHER
Truman, you know perfectly well that your father was an only child, just like you. No sweetie, you're just feeling bad because of what happened. You, sailing off into that storm....But I never blamed you, Truman. And I don't blame you now.

Truman's Basement

MERYL
What're you doing down here?

TRUMAN
Fixin' the mower....I saw my father today.

MERYL
I know....

TRUMAN
(casually)

I know....

MERYL
(in response to Truman's paranoid look)
Your mother called. You REALLY shouldn't upset her like that.

TRUMAN
Did you want--? What did you want?

MERYL
(super happy)
I made macaroni!

TRUMAN
I'm not hungry.
MERYL
You know..you really oughta' throw out that mower. Get one of those new Elk Rotaries.

The Truman Bar ("Real" world)

WAITRESS
(re: Truman holding red sweater)
What's he doing?

WAITRESS
See, they got rid of her, but they couldn't erase the memory.

WAITRESS
The memory of who?

WAITRESS
shh shh shh shh shh shh...

Flashback: In Front of Truman's College (Go Seahorses)

CHEERLEADERS (O.S.)
S! E! A! H! O! R! S! E! S!

MERYL
(stumbling into Truman)
Ow! Ouch!

TRUMAN
Oh! Ohhhh!

MERYL
Ouch!

TRUMAN
You okay?

MERYL
Excuse me! Hi!

TRUMAN
Hi!

MERYL
Oh..I'm so sorry I fell on you.

TRUMAN
It's okay.

MERYL
I'm just--I've just..been a klutz all day.

TRUMAN
It's all right.

MERYL
I think I...sprained my ankle. I could be... sorry...I'm so sorry for falling on you like that.

TRUMAN
It's all right.

MERYL

I--I'm Meryl.

TRUMAN

Hi. It's... Truman.

MERYL

Hey, nice to meet you...

College Dance

Twentieth Century Boy plays here.

Library

MERYL

Let's go.

TRUMAN

Shh.

MERYL

You can study later. C'mon.

TRUMAN

No. I gotta' commit this to memory.

MARLON

(beer)

C'mon, Truman. Let's go for a brewski.

C'mon. C'mon.

TRUMAN

You're going to hafta' copy off me so be careful.

MERYL

(Hafta')

No...? ...Better person than I am. I'll see you later, kay? Bye.

TRUMAN

Bye.

MARLON

See ya' later, loser.

TRUMAN

Japanese

Ow! Shhhh! *sigh*...... Hi...Konichiwa?

LAUREN

What?

TRUMAN

You take Japanese.

LAUREN

Oh! Yes. Yes..

TRUMAN

Lauren, right?...It's on your book.

LAUREN
Lauren. Right. Right.

TRUMAN
Well, I'm Truman.

LAUREN

Yeah. I know. Look, Truman, I'm not allowed to talk to you.

TRUMAN
Yeah, well, I can understand, I'm a pretty dangerous character.

I'm sorry. It's not like that.

TRUMAN
A girl's gotta be careful...I'm a boyfriend, right?

LAUREN
No, it's not like--

TRUMAN
Of course not. Is it--was it Meryl, the girl I was with? We're not--we don't--we're--we're--we're just--we're friends. It's how I look. Not your type.

LAUREN
No. (that's not it)

TRUMAN
I like your pin. Was wondering that myself.

LAUREN
Mm.

TRUMAN
Would you wanna maybe, possibly...sometime go out for some pizza or something? Friday? Saturday? Sunday? Coming Tuesday?....

(re: Lauren's note "NOW")

We have finals tomorrow...

LAUREN
Yeah, I know. If we don't go now, we won't have the chance. Do you understand? So what are you gonna do?

Beach

TRUMAN
Woohoo! Please keep your hands inside the caaaaaaaaaaaaar!...This is my favorite pizza place. Tony! I wanna large, extra plankton.

LAUREN
We have so little time. They're going to be here any minute.

TRUMAN
Who are they?

LAUREN
They kiss.

LAUREN
Truman.

TRUMAN
Then don't talk.

TRUMAN
What do they want?

LAUREN
Listen to me. Everyone knows about—everyone knows everything you do. 'Cause they're pretending, Truman. Do you—Do you understand? Everybody's pretending.

TRUMAN
__?__

LAUREN
No no no, ah, my name's not Lauren. No no. My name's Sylvia.

Sylvia?

TRUMAN
Yeah.

LAUREN'S FATHER
Lauren, sweetheart. Out again?

TRUMAN
Hey, wait a minute. Who are you?

LAUREN'S FATHER
I'm her father!

LAUREN
What? I've never even seen you before today.

LAUREN'S FATHER
C'mon, sweetie. Please, honey.

LAUREN
He's lying! Truman, please! Don't listen to him! Everything I've told you is the truth!

LAUREN'S FATHER
Please...

LAUREN
This..it—it's fake. It's all for you.

TRUMAN
I don't understand.

LAUREN
An—and the sky and the sea, everything. It's a set. It's a show.
LAUREN'S FATHER
Please. It'll be all right.

LAUREN
Please don't listen! He's going to lie to you!

Everyone's arguing at once.

TRUMAN
I really would like to know what's going on!

LAUREN'S FATHER
Schizophrenia. It's episodes.

TRUMAN
It's what? (?)

LAUREN
Please! No!

LAUREN'S FATHER
You forget it, forget everything.

LAUREN
Don't do it! Don't Truman!

LAUREN'S FATHER
Don't worry. Don't worry! You're not the first. You're not the first.

LAUREN
Truman!

LAUREN'S FATHER
She brings all her boyfriends down here.

LAUREN
What's he saying? Truman, he's lying! Get out of here. Come and find me.

LAUREN'S FATHER
Don't worry. We're going to Fiji.

TRUMAN
See you in school!

LAUREN'S FATHER
Fiji. We're moving to Fiji.

TRUMAN
Fiji?.....
(re: Sylvia's sweater)
Sylvia! Hey!

Truman Bar

WAITRESS
Well, why didn't he just follow her to Fiji?

WAITRESS
His mother got sick. Really sick. He couldn't leave her. He's kind. Maybe he's too kind.

WAITRESS
I can't believe he married Meryl on the rebound.

BARTENDER
Excuse me...It's sad, we've already got this on the greatest hits tape.

WAITRESS
Can I borrow that?

Truman's Basement

TRUMAN
?

Truman's Car

RADIO
And it's another beautiful day in paradise, folks, but don't forget to buckle up out there in radio land. remember...a good driver...go go go go go go driver good driver really good good good good driver good driver goo driver goo goo goo...

(TRUMAN plays with knob)
Wait for the cue. ? wait for the cue. Standby one. Stand by to watch him. Stand by

(static...)
He's heading west on Stewart. Stand by all extras. Lynn, he'll be on you in about 90 seconds, props make sure the copies out. Okay, he's making his turn onto Lancaster Square...

(screams)
Oh my God! He knew we were following, something's wrong, uh, change frequencies!

(Feed back, everyone on the street reacts)
Ouch! Huh, sorry about that, folks, I guess we picked up a police frequency or something. It sometimes happens and it can drive you crazy. Okay, it's classical climb, back on the air, and we've still got some great music up ahead. But hey! Don't forget to buckle up. Remember safety. A good driver is a safe driver. A safe driver is what? Yes! Haha!

*click*

Omnicom Building

SECURITY GUARD
Uh, do you need help?

TRUMAN
Uh, yeah, um, I have an appointment at uh...Huh?...
What's that stuff he's...? Just tell me what's...

SECURITY GUARD
It's nothing. We're remodeling.

TRUMAN
Those people...

SECURITY GUARD
It's none of your business, sir.
TRUMAN

If you don't tell me what's happening I'll report you!

Mini-market

TRUMAN

Marlon!

MARLON

Truman? What're you doing here?

TRUMAN

I gotta talk to you.

MARLON

It's a bad time, okay? I'm way behind on--

TRUMAN

I'm on to something, Marlon. Something big.

MARLON

You okay? You look like

TRUMAN

I've gotten mixed up in something.

MARLON

Mixed up in what?

TRUMAN

There's no point in trying to explain it, but a lot of strange things have been happening. Like, like.. at your company. There were people getting on the elevator, there was no--there was no backing on it.

MARLON

Heh.

TRUMAN

I looked out, there was people there. And the--on the radio, on the way to work, it started to, like, follow me around! Kept talking about everything that I'm doing! You know what I mean?

MARLON

Now, Truman, if this is one of your fantasies, I've got no time to--

TRUMAN

I think this is about my dad.

MARLON

Your dad?

TRUMAN

I think he's alive. Yeah. I'll tell you about it later. I think I'm being followed.

MARLON

By who?
TRUMAN
It's hard to tell. They look just like regular people.

MARLON
How about those two?

I dunno.

TRUMAN

mm-hmm...

MARLON

TRUMAN
Watch, it's those unpredictable actions...
(or they can't follow unpredictable actions...)

Truman claps twice.

TRUMAN
Anything happen?

MARLON
No.

TRUMAN
Mm-hmm. We gotta' get out of here. You ready to go?

MARLON
No, I just can't--...I told you I can't.

TRUMAN
(makes a disgusted noise)

MARLON
You're going to get both our asses fired, you know that.

TRUMAN
Okay, then! Let's do it!

What?

MARLON

TRUMAN
Whatever you say! I'm game!

MARLON
What? What're you talking about?

TRUMAN
Yesssirree! Birthday comes but once a year! Hah hah...

Beach at Sunset

TRUMAN
Maybe I'm being set up for something. You ever think about that, Marlon? That your whole life has been building towards something?

MARLON
Nnnnn-no.

TRUMAN
When you would **haul chickens** in the **summer** for Kaiser, what was the furthest you ever got off the **island**?

**MARLON**

We went all over. Never found a place like this, though. Look at that sunset, Truman.

**TRUMAN**

Hmm?

**MARLON**

That's the Big Guy. What a **paintbrush** he's got.

**TRUMAN**

Just between you and me, Marlon--I'm going away for awhile.

**MARLON**

You are? Really.

**TRUMAN**

Yeah.

**Truman's Living Room**

**MOTHER**

*(re: photo album)*

*sigh* Little angel...Ohhh..my little clown. 'N carrot top, remember this? Awww...

**TRUMAN**

We should be getting you home, mother.

**MOTHER**

Oh, hold on a minute, here's us at Mount Rushmore. Remember, Truman, when dad was still with us? It was quite a drive. You slept all the way there!

**TRUMAN**

*(re: Mount Rushmore)* It's so small.

**MOTHER**

Things always do de ar, when you look back on them...

**MERYL**

Look, Truman. The happiest day of our lives.

**TRUMAN**

Mmmm...

**MERYL**

Look! Jean, Jody, Joanne...

**MOTHER**

Doesn't she look beautiful, Truman? Well, she still does! And there's lots of pages left over for baby photos. I would like to hold a grandchild in my arms before I **go**. And you know I really should be getting Truman to--

**MERYL**

No no no no no, you stay, relax, enjoy yourself.
Your favorite show will be coming on.

TRUMAN

You sure?

MERYL

Besides, we have something to discuss...

MOTHER

A certain person's birthday...

TRUMAN

Oohhh...I see.

T.V.

And there'll be another episode of I Love Lucy same time tomorrow, but right now, it's time for Film Classics. Tonight we present the endearing, much-loved classic, "Show me the Way to go Home." A hymn of praise to small town life where we learn that you don't have to leave home to discover what the world's all about. And that no one's poor who has friends. Full of laughter and love, pain and sadness, but ultimately redemption. We share the trials and tribulations of the Abbot family. Note the touching performance of Ronald Griereed (?) as Uncle Buddy. And that scene with the bowl of cherries is going to have you splitting your sides with laughter all over again. And there'll be tears, too, when David and Jennifer are reunited. But enough from me, let's join the Abbots in Canton Village.

At this point, Truman notices Meryl crossing her fingers in one of their wedding photos...Happiest Day?

Truman's Home

MERYL

Thank you, sweetie.

TRUMAN

I need to talk to you.

MERYL

I'd love to, but, I'm really late.

TRUMAN

What's your rush?

MERYL

Surgery. There was that--that elevator disaster downtown. It was on the news, last night. This--this cable just snapped. This elevator ju--it just plummeted down ten flights with nonunion workers. Just monstrous. You know, that...that building...it's right next door to where you work. Can you imagine if you had been in there? It's not even worth thinking about. Anyway, I have an amputation on one of the young women who was...in that elevator. She's very young. It's very...sad. Anyway, um...wish me luck.

TRUMAN
I'll cross my fingers for you.

Hospital

RECEPTIONIST
Ah, excuse me! Excuse me. May uh...May I help you?

TRUMAN
Well, uh....yes. I'm looking for...my wife. Nurse Burbank. It's very important.

RECEPTIONIST
You know what, I'm afraid that that's um... that's not possible. She's in pre-op.

TRUMAN
Okay, fine. Can you pass along a message?

RECEPTIONIST
I'll try.

TRUMAN
Can you tell her: I had to go to Fiji, and that I'll call her when I get there.

RECEPTIONIST
When you...when you get to Fiji?

TRUMAN
You got it.

RECEPTIONIST
Okay...um...I'll tell her.

TRUMAN
Thank you so much........
(re: man in the way with a large cart)
Oh! Sorry! Here, let me help you with that.

DOCTOR
He's here.

NURSE
What do we...?

DOCTOR
Shh shh shh...scalpel...I'm now making my primary incision just... above the right... knee.

NURSE
Oh! Er...

SECURITY
This isn't going to be pretty. Unless you're family...

TRUMAN
Excuse me...

NURSE
Good job.
The Truman Show - Transcript

I'll just let someone else clean up here.

Travel Agent's Office

I'm sorry to keep you.

That's okay.

How can I help?

I would like to book a flight to Fiji.

When would you like to leave?

Today.

I'm sorry. I don't have anything for at least a month.

A month?! 

It's the busy season. You want to book the flight?

It doesn't matter. I'll make other arrangements.

Okay.

Bus Station

Last call for Chicagooo! All aboard!

Thank you.

Windy city, here we come!

On the Bus

Hi, how you doin'?...hello...sisters...

Mom, isn't that...?

Shh...

...Truman...?

...face the front.
ENGINEER
Everybody off. We’ve got a problem.

BUS DRIVER
(too sincerely) (“I’m sorry”)
‘m sorry, son.

Truman Bar

BARTENDER
Well, his father was from Chicago, wasn’t he?

WAITRESS
No no no no no no. His dentist was from Pensacola.
His father was from Des Moines.

BARTENDER
But, how come he wants to go to Chicago?

WAITRESS
He’s not going to Chicago. He’s not going anywhere.
He has to have it out with Meryl.

Truman’s Car

MERYL
Truman? Honey, are you okay?

TRUMAN
Yeah.

MERYL
Truman.
(starts to say something)

TRUMAN
Eh! Shhh....In just a moment, we’ll see a lady
on a red bike, a man with flowers, and a Volkswagen
beetle with a dented fender.

MERYL
Truman.

TRUMAN
Look! .......Lady...Flowers!...
...And...

TRUMAN AND MERYL

MERYL
Truman, this is silly.

TRUMAN
There it is! There it is! There’s that dented beetle!
Yes! Whooooooooooo! Ha-na! Ha.......Do you wanna
know how I did that? I’ll tell ya’. They’re on a loop.
They go around the block. They come back. They go
around again. They just go ’round and ’round!
(almost singing)
Round and round!

MERYL

http://www.un-official.com/Truman/TrumanShow.html 4/15/03
You know, I invited Rita and Marlon for a barbecue on Sunday. I'm gonna make my potato salad and--

TRUMAN
I won't be here Sunday.

MERYL
--I need to remind you that we need more charcoal.

TRUMAN
Are you listening to a word I'm saying?

MERYL
You're upset because you want to go to Fiji, is that it? Okay. Okay. Go. I think we should save for a few months, and then, go. There! You happy now? I'm gonna take a shower.

TRUMAN
Let's go now. I'm ready to go now, why wait?

What?

TRUMAN
Early bird gathers no moss, rolling stone catches the worm, right? Ha ha ha!

Driving in Circles

MERYL
Truman!

TRUMAN
Where shall we go? Where. Shall. We. Go?

MERYL
Truman, where are we going?

TRUMAN
I don't know. I guess we're being spontaneous.

Oh!

(giggles nervously)

TRUMAN
Somebody help me! I'm being spontaneous! Forget Fiji! We can't very well drive to Fiji, can we?

MERYL
(nervous laughter, quick glances directly into the camera)

No...

TRUMAN
What about Atlantic City!?

MERYL
Oh, no, you hate to gamble.

TRUMAN
That's right, I do, don't I?
So, why would you want to go there?

'T'cause I never have! That's why people go places. Isn't it?

Truman. Truman I think I'm going to throw up.

Me too!

Suddenly Jammed Street

Blocked at every turn. Beautifully synchronized, don't you agree?

You're blaming me for the traffic?

Should I?

Truman, let's go home.

You're right. We could be stuck here for hours. It could be like this all the way to Atlantic City. Let's go back. I'm sorry. I don't know what got into me.

Truman, can you slow down?

Yes, I can. But he doesn't.

Truman. Truman, that's our turnoff.

I changed my mind. What's New Orleans like this time of year? Mardi Gras, wooooo! Ha ha ha ha ha! Hoo hoo hoo! Whooooohoo! Look, Meryl! Same road, no cars. It's magic! Hahaha!

You let me out, Truman. You're not right in the head. You want to destroy yourself you do it on your own.

I think I'd like a little company.

At the Bridge Out of Seahaven

Oh, Truman. You knew this would happen. You know you can't drive over water. Let's go home where you'll feel safe.
TRUMAN
(placing Meryl's hand on the wheel)
Keep your hand here, sweetie. Drive.

MERYL
Truman! Tru--Truman! You shouldn't be doing this, Truman, we're breaking the law. Oh God! Please don't___. Ahh! Truman! Ah! Hahahaha! We made it. Truman, we made it. We're over the bridge.

TRUMAN
What?

MERYL
We're over the bridge.

TRUMAN
Ahhh!

MERYL
We're over the bridge!

TRUMAN
Ahhhhh, hahahahahahaaa!

On the Road

MERYL
(re: "danger: fire hazard" sign)
Uh, uh what about that sign?

TRUMAN
I'm sure they're exaggerating. We'll be fine.

MERYL
What about that there? Would you believe that?

They drive through a 20 foot wall of fire.

MERYL
Oh. Oh boy. Oh boy. Truman, we're on fire.

TRUMAN
It's okay.

MERYL
We're on fire.

TRUMAN
It's okay. It's just smoke! Just smoke. You okay?

MERYL
Yes.

TRUMAN
You wanna do it again?

MERYL
Noo!

TRUMAN
Hahahahahaha...!
MERYL
Truman, stop!

Later, Down the Road

MERYL
So, what're we going to do for money, when we get to New Orleans?

TRUMAN
I have my Seahaven bank card.

MERYL
So, what? We're just gonna eat into our savings, is that it? You know, we're gonna hafta call your mother when we get there. She's gonna be worried sick! I dunno how she's gonna take this.

Nuclear Power Plant Emergency

TRUMAN
What now?

EMERGENCY CREWS
(scream through a bullhorn)

MERYL
Truman, looks like a leak at the plant.

POLICE
Back up, back up! Leak at the plant. We had to shut 'er down.

TRUMAN
Is there any way around?

POLICE
Whole area's been evacuated.

MERYL
Is there anything I can do?

POLICE
No, ma'am.

TRUMAN
Thank you for your help.

POLICE
You're welcome, Truman.

TRUMAN
(whispering slowly)
Truman...

MERYL
Truman!! Truman!! Truman, come back! Truman? Stop him! Truman!!

In the Forest

http://www.un-official.com/Truman/TrumanShow.html

4/15/03
Men in radiation suits come out of the forest and capture Truman.

Truman's Home - Later

MERYL
Thank you both so much for your help. I really appreciate it.

POLICE 1
He's lucky to be alive, ma'am.

POLICE 2
Next time we're going to hafta' file charges.

MERYL
I understand. Thanks again. Good night...Let me get you some help, Truman. You're not well.

TRUMAN
Why do you want to have a baby with me? You can't stand me.

MERYL
That's not true! Why don't you let me fix you some of this new Mococoa drink. All natural cocoa beans from the upper slopes of Mount Nicaragua, no artificial sweeteners.

TRUMAN
What the hell are you talkin' about?...Who you talkin' to?

MERYL
(super happy)
I've tasted other cocos. This is the best.

TRUMAN
What does this hafta' do, with anything? Tell me what's happening!

MERYL
Well, you're having a nervous breakdown, that's what's happening.

TRUMAN
You're part of this, aren't you?

MERYL
Truman... You are scaring me!

TRUMAN
You're scaring me, Meryl. What're you going to do? Dice me? Slice me? SO many CHOCIES!

MERYL
DO SOMETHING!!

TRUMAN
What? What'd you say? Who are you talking to?
MERYL
Nothing. I didn't say anything. I didn't say anything.

TRUMAN
You said "do something."

MERYL
No, I didn't. Talk.

TRUMAN
I wasn't talking to anyone.

Tell me.

MERYL
Truman!

Tell me!

MERYL
I wasn't talking to anyone! No! Please stop!

TRUMAN
(re: knock at the door)
Stay where you are.

MARLON
Truman?....Truman.

MERYL
(crying)
Oh my God...How can anyone expect me to carry on under these conditions? It's unprofessional!

MARLON
Everything will be okay. It's all over now.

Unfinished Bridge

TRUMAN
Well, I don't know what to think, Marlon. Maybe I'm losing my mind, but...it's like the whole world revolves around me somehow.

MARLON
That's a lot of world for one man, Truman. You sure that's not wishful thinking? You wishing you'd made more out of yourself? C'mon, Truman, who hasn't sat on the job and had an imaginary interview on "Seahaven Tonight"? Who hasn't wanted to be somebody?

TRUMAN
This is different. Everybody seems to be in on it.

MARLON
I've been your best friend since we were seven
years old, Truman. The only way you and I ever made it through school was by cheatin' off each other's test papers. They were identical. I always felt safe knowing that. 'Cause whatever the answer was---

TRUMAN AND MARLON

--We were right together and we were wrong together.

MARLON

Remember that time I stayed up with you all night in your tent, 'cause you wanted to play North Pole, and I got pneumonia?

TRUMAN

(laughs)

MARLON

You remember that?

TRUMAN  

The best answer.

MARLON

You were out of school for about a month.

MARLON

You're the closest thing I've ever had to a brother, Truman. I know things haven't really worked out for either of us like we used to dream they would. I know that feeling once the good things just slipped away. You don't wanna believe it, so you...you look for answers somewhere else, but...

Control Room

CHRISTOF

Well, the point is, I'd gladly walk in front of traffic for you.

Unfinished Bridge

MARLON

The point is I would gladly step in front of traffic for you, Truman.

Control Room

CHRISTOF

And the last thing I'd ever do is lie to you.

Unfinished Bridge

MARLON

And the last thing I would ever do...is lie to you. I mean, think about it, Truman. If everybody's in on it, I'd hafta' be in on it, too. I'm not in on it, because...there is no "it." You were right about one thing, though...The thing that started all this.

(Re: man standing in the mist behind Truman and Marlon)

Yeah, we found him for ya', Truman. That's why I came by, tonight. I'm sure he's got quite a story to tell....Go to him.
Control Room

CHRISTOF
Easy on the fog. Standby crane cam. Crane cam....
And switch.

Unfinished Bridge

TRUMAN
I never stopped believing.

Control Room

CHRISTOF
Wide angle..Curb cam eight.

Unfinished Bridge

KIRK
I'm sorry. Ahh!

Control Room

SIMEON
You want a close up of them? Should I--

CHRISTOF
No...hold back...Fade up the music...and now, a close up.

Unfinished Bridge

KIRK
Years wasted. I'll make it up to you, son, I swear.

Dad.

TRUMAN

Control Room

Yes!

SIMEON

CHLOE
Bravo!

CHRISTOF
That should rewrite the papers, yeah. Okay, everybody, right uh, I batta' say great television.

SOMEONE
Congratulations!

SOMEONE
Let's get some champagne up here!

Christof.
NET EXEC
That scene just broke my heart! Well done, everyone! Congratulations!

The T.V.

ANNOUNCER
One point seven billion were there for his birth. Two-hundred-twenty countries tuned in for his first step. The world stood still for that stolen kiss. And as he grew, so did the technology. An entire human life recorded on an intricate network of hidden cameras. And broadcast live and unedited twenty-four hours a day, seven days a week to an audience around the globe. Coming to you now from Seahaven Island, enclosed in the largest studio ever constructed, and along with the Great Wall of China, one of only two man made structures visible from space, now in its thirtieth great year, it's The Truman Show!

INTERVIEWER
What a week it's been! I don't know about you, but I've been on pins and needles the entire time. Hello. And good evening. I'm your host, Mike Michaelson, and welcome to TruTalk, our forum for issues growing out of the show. But tonight, something very special, a rare exclusive interview with the show's concealer and creator. So, come with us now as we go live to the Lunar Room on the 221st floor of the OmniCam atmosphere. That's where we'll find the world's greatest televisionary, the designer and architect of the world within a world that is Seahaven Island, Christof.

(to Christof)
Before we begin, I'd like to thank you on behalf of our audience granting this exclusive interview. We know how demanding your schedule is and we all know how jealously you guard your privacy. This, sir, is...indeed an honor.

Lunar Room

CHRISTOF
Don't mention it.

INTERVIEWER
Well, the catalyst for the recent dramatic events on the show has been, of course, Truman's father, Kirk, and his attempts to infiltrate the show, but before we get into that, I think it's worth knowing that this is not the first time that someone from the outside has attempted to reach Truman, is it?

CHRISTOF
We have had our close calls in the past.

Flashback: A Childhood Christmas

MAN FROM A GIFT BOX
Truman! It's television! Yes!
Yeah! I did it! I'm on the Truman Show!

http://www.un-official.com/Truman/TrumanShow.html
The Truman Show - Transcript

Lunar Room

INTERVIEWER
But there's never been a, uh, as in the most recent breach of security the...the first intruder to be a former cast member.

CHRISTOF
A dead one at that.

INTERVIEWER
I gotta' say, writing Kirk back in--master stroke.

CHRISTOF
Since Kirk started this whole crisis in Truman's life, I came to the conclusion that he was the only one who could end it.

Flashback: Truman at the Beach

KIRK
Truman! Truman, no! That's off limits.

YOUNG TRUMAN
Why? What's up there?

KIRK
Nothing. It's dangerous, that's all. You've gotta' know your limitations, Truman.

Lunar Room

INTERVIEWER
But let's remind viewers of exactly why dad was written out in the first place.

CHRISTOF
As Truman grew up, we were forced to manufacture ways to keep him on the island.

Flashback: Truman at School

YOUNG TRUMAN
I'd like to be an explorer. Like the great Magellan.

TEACHER
(a bit too quickly and pulling down a map of the world)
Oh, you're too late. There's really nothing left to explore.

Lunar Room

CHRISTOF
Finally, I came up with the concept of Kirk's drowning.

INTERVIEWER
Most effective. Truman's been terrified of water ever since.
CHRISTOF
When Kirk read the synopsis for the death at sea episode he was disappointed, to say the least. Uh..I'm sure that's what caused him to break back onto the set.

INTERVIEWER
But, how do you intend to explain his 22 year absence?

CHRISTOF
Amnesia.

INTERVIEWER

MALE VIEWER
(over the phone)
Um..yeah..uh..Hi, Christof..uh, I was just wondering how many cameras you got there in that town.

CHRISTOF
Somewhere in the vicinity of five thousand.

MALE VIEWER
Oh..Now that's a lot of cameras.

CHRISTOF
Remember, we started with just one. He was uh..curious from birth. Premature by two weeks, it was almost as if he couldn't wait to get started.

INTERVIEWER
And of course his eagerness to leave his mother's womb uh..was the very reason he was the one who was selected.

CHRISTOF
In competition with five other unwanted pregnancies, the casting of the show, determined by an air date, Truman was the one who arrived on cue.

INTERVIEWER
Incidentally, uh, I believe Truman is the first child to have been legally adopted by a corporacion?

CHRISTOF
That's correct.

INTERVIEWER
The show uh, has generated uh, enormous revenues now equivalent to the gross national product of a small country.

CHRISTOF
People forget it takes the population of an entire country to keep the show running.

INTERVIEWER
Mmm-hmmm. Since the show is on twenty-four hours a day without commercial interruption uh..all those staggering revenues are generated by product placement.
CHRISTOF
That's true. Everything on the show is for sale. Actors wardrobes, food products, to the very homes they live in.

INTerviewer
And of course all of it available in the "Truman Catalog." Operators are standing by. Christof, may I ask you, why do you think that uh, Truman has never come close to discovering the true nature of his world until now?

CHRISTOF
We accept the reality of the world with which we're presented. It's as simple as that.

INTERVIEWER
The Hague, for Christof, Hello. The Hague. (it's a bad connection)
All right, we've lost that call, let's go to Hollywood, California, you're on TruTalk.

SYLVIA
Hi, Christof, I'd just like to say one thing: You're a liar and a manipulator and what you've done to Truman is sick.

CHRISTOF
Well, we remember this voice, don't we? How could we forget?

INTERVIEWER
Oh... let's go to another call with--

CHRISTOF
No. No no no no no. It--I--It's fine. Okay? I love to reminisce with former members of the cast. Sylvia, you announced so melodramatically to the world... do you think because you batted your eyes at Truman once, flirted with him, stole a few minutes of air time to thrust yourself and your politics into the limelight, that you know him, that you know what's right for him? You really think you're in a position to judge him? Do you--

SYLVIA
What right do you have to take a baby an-an-and turn his life into some kind of mockery? Don't you ever feel guilty?

CHRISTOF
I have given Truman a chance to live a normal life. The world. The place you live in... is the sick place. Seahaven is the way the world should be.

SYLVIA
He's not a performer, he's a prisoner. Look at him. Look at what you've done to him.

CHRISTOF
He can leave at any time. If it was more than just a vague ambition, if he was absolutely determined to discover the truth, there's no way we could prevent him from leaving. What distresses you, really, caller, is that ultimately, Truman prefers his "cell," as you call it.
SYLVIA
That's where you're wrong. You're so wrong. And he'll prove you wrong.

INTERVIEWER
Well, aside from uh..heated comments from a very small minority, it's been an overwhelmingly positive experience.

CHRISTOF
Yes, for Truman and for the viewing public.

INTERVIEWER
-rows

CHRISTOF
Well, Mike, I can't thank you enough for giving so generously your time tonight. I think it's safe to say that now that this crisis is behind us and that Truman is back to his old self we can look forward to some exciting new developments.

CHRISTOF
Well, Mike, the big news is that Meryl will be leaving Truman in an upcoming episode, and a new romantic interest will be introduced.

INTERVIEWER
Aha!

CHRISTOF
I'm determined that television's first on-air conception will still take place.

INTERVIEWER
Well, another television milestone straight ahead on the show. It has been a singular honor and pleasure, sir. Great. Thank you.

CHRISTOF
Thank you, Mike.

Control Room

SWITCHER
Simeon.

SIMEON
What?

SWITCHER
Is he looking at us?

SIMEON
Jesus, d'ya think he knows?

TRUMAN
(on the giant tv screen)
Hello.

SWITCHER
Better call Christof.

TRUMAN
(on giant screen)
Hello. Come in Major Burbank.
(starts making corny whistling sounds)
SWITCHER
That's an unusual cat, my man.

TRUMAN
I hereby proclaim this planet Trumania of the Burbank galaxy. That one's free.

SIMEON?
Keep up with him, he's going to move fast.

SWITCHER?
Okay, stand by all house cameras.

Truman's Front Porch

TRUMAN
Good Morning!

MR. WASHINGTON
Good Morning!

MRS. WASHINGTON
Good Morning!

WASHINGTON KID
Good Morning!

TRUMAN
Oh, and in case I don't see you--

TRUMAN AND THE WASHINGTONS
Good Afternoon, Good Evening, and Goodnight!

Japanese Home

JAPANESE MAN
Good Afternoon.

JAPANESE WOMAN
Good Morning.

JAPANESE MAN
Good Evening. And Goodnight.

Truman's Driveway

SPENCER
Good morning, Truman!

TRUMAN
Good morning, Spencer

SPENCER
How's it going?

TRUMAN
Hmm, let me check. Vital signs are good.

SPENCER
(laughs)
PLUTO
(barks)

TRUMAN
Oh, hey, Pluto!

In Front of House Ad

RON OR DON?
Beautiful day, isn't it?

TRUMAN
Every single day.

Your policy

RON OR DON?
we thought about it

BOTH OF THE TWINS
and we're going to take it.

TRUMAN
You're kidding.

BOTH OF THE TWINS
No!

TRUMAN
Great! Why don't we go up to my office right now. We'll sign the papers.

RON OR DON?
Uh..next week would be much better.

RON OR DON?
Next week, would be better.

TRUMAN
Okay! See you two! Gives me something to look forward to.

Truman's Office

TRUMAN
See, this isn't about insurance. This is about the great variable--when will death occur? Could be a week, a month, a year..Could be today...A sunbather minding his own business, stabbed in the heart by the tip of a runaway beach umbrella. No way to guard against that kinda' thing. Sorry..excuse me.

OFFICE NEIGHBOR
Uh..Truman. This is Vivian. Vivian, this is Truman. Two of you are going to be neighbors.

TRUMAN
Guess what I'm--what I'm saying is that, uh..life is..fragile.

OFFICE NEIGHBOR
Vivian, your office...
TRUMAN
Okay? Oh! I'm sorry...uh...you do? Oh...great, uh...
lemme, uh...lemme get your information.

Control Room

SIMEON
Ready two, go to two. And back to medium...and wide...
(when Christof comes in) I was just tryin' to train the kid.

CHRISTOF
What's he doing in his basement?

SIMEON
He moved down there after Meryl packed up and left.

CHRISTOF
Why wasn't I told? Any unpredictable behavior has
to be reported.

SIMEON
He's just sleeping. I thought--

CHRISTOF
Is this the best shot we've got?

SIMEON
What's to see?

CHRISTOF
What's on the ClockCam?

SIMEON
It's a...an obstruction. Obstruction.

CHRISTOF
What happened down there?

SIMEON
He was just tidying up his garbage. I was gunna call you, but half way through he gave up and he fell asleep.

CHRISTOF
I want to check on the set ups for the insurance--

SIMEON
Insurance convention tomorrow. Yeah.

CHRISTOF
Isolate the audio. Give me a close-up on his torso.

SIMEON
He's still breathing.

CHRISTOF
Hey uh, Chloe, call him.

CHLOE
What do I--

CHRISTOF
Tell him it's a wrong number. What took you so long.
SIMEON
Just had to wait for it.

CHRISTOF
You okay? Good?

SIMEON
Yeah...

Security Garage

GUARD
What's goin' on?

GUARD
Hey, I dunno, he... he came down to the room he did nothing but stand around for awhile.

GUARD
Shut up and watch it.

Control Room

SIMEON
He's asleep.

CHRISTOF
See!? Right there, there. Zoom in.

SIMEON
On what? I don't--

CHRISTOF
Under the chair!

SIMEON
Mmmhmm. Enhancing. Is it what I think it... I... if... he c-couldn't have gone upstairs--I--got--he-he must still be in the room.

CHRISTOF
Get Marlon.

Truman's House

MARLON
Truman! Truman buddy, basement party! Com'on, buddy! I got a six pack of cold brewskis with our name on 'em. Come on, pal. Come on, buddy.

CHRISTOF
(over radio)
Marlon, find him, he's still in the room.

MARLON
Come out, come out whereever you are.

CHRISTOF
(over radio)
That's good. Keep it light.
MARLON
I know you're in here. I'm gunna find ya'.

CHRISTOF
(over radio)
Check under the table. Closet. Behind you.

MARLON
Hmm. Gee.. I wonder where he could possibly be.

Control Room

CHRISTOF
The lawn cam. Get me the lawn cam.

Truman's Lawn

CHRISTOF
(over radio)
Don't look into the camera. Say something. Keep it going. Keep it going.

MARLON
He's gone.

Control Room

CHRISTOF
Cut transmission!

SIMEON
Cut transmission?

CHRISTOF
CUT IT!

Truman Bar

VIEWERS
Jesus Christ...Heavens...

BARTENDER
Give me the remote.

WAITRESS
But boss I-- It's--

BARTENDER
Give me the remote!

Control Room

It's entropy. Everyone's screaming something at someone in various languages.

SIMEON
All right, we have every available extra looking for him, uh...principles are helping out too...

CHRISTOF
What about prop cars?
The Truman Show - Transcript

SIMEON?
Check...

CHRISTOF?
He has the world's most recognizable face, he can't disappear.

Around the Town

SPENCER

MOTHER
This is silly. If he could just hear my voice. Truman!

KIRK
Let me try. Truman! It's me! Dad!
(searching for words)
Let's talk!

MARLON
(talking into headset radio)
Yeah, I know. Just about done with the square.

Control Room

SIMEON
Gotta' go back to ___, check the interiors.

CHRISTOF?

SIMEON?
Uh-huh (?)

CHRISTOF?
All right well, what about the college, who's watching that?

SIMEON?
I dunno.

CHRISTOF?
Yeah, well, send someboby over there, okay?

SIMEON?
All right.

At River Bridge - Blockaded

RON OR DON?
There's no need to panic.

RON OR DON?
I don't care, just find the sonofabitch.

RON OR DON?
Well, get some flashlights. This guy's not gonna glow in the dark. Let's get some down here.
Control Room

CHRISTOF
We need more **light**. We'll never find him this way....
What **time** is it?

CHLOE
It's...way to early for that.

CHRISTOF
*Cue* the sun.

Seahaven

THE POPULATION
(checking their **watches**)
Whoa! Whoa!

ACTOR
Geez!

ACTRESS
What time is it?

Control Room

NET EXEC
Christof. What's going on?

MOSES
I've heard there're rumors circulating that he's **dead**. Dead.
The media is having a feeding frenzy with this. All the phone lines are **jammed**. And every network has a pirated shot of Marlon making an ass of himself in front of the camera.

NET EXEC
The sponsors are **threatening** to rip up their **contracts**.

CHRISTOF
Why? We're getting higher ratings for this **graphic** than we've ever had on this show....I'll find him.

SIMON
Okay, Marlon, why don't you cut back to **town** and join the others. Everyone else is at **first positions**, okay?
Thank you.

???

???
First positions, right?

Control Room

SIMON
He's gotta' be here somewhere, right?

CHRISTOF
We aren't watching the **sea**.
SIMEON
Why would we watch the sea?

CHRISTOF
Sweep the harbor. Bring up the harbor cameras.

SIMEON
Okay, shift all harbor cameras to the computer, please. Some of those are out of sync. Okay, we've got four of them down or lost but the lighthouse camera is up.

CHRISTOF
BuoyCams, please.

NET EXEC
What's happening?

SIMEON?
Okay.

CHRISTOF
Long lens, short range.

NET EXEC
Why would he be on the water?

CHRISTOF
All right, good.

SIMEON
I've got something...

CHRISTOF
(whispering)
Truman... where are you going?

NET EXEC
How can he sail? He's in insurance! Isn't he terrified of the water?

CHRISTOF
Resume transmission.

SIMEON
Resuming transmission.

Truman Bar

BARTENDER
I got two to one he doesn't make it.

CUSTOMERS
(scream bets)

BARTENDER
Two to one he doesn't make it!

???

Security Guards:
Just wait a minute, Carl.
Control Room

CHRISTOF
Let's get off this mast shot--can't see his face.
Go to the CabinCam.

SWITCHER ?
CabinCam.

CHRISTOF
There. That's our hero shot. Let's get another boat out there.

CHLOE
Okay. Listen guys, I need you to talk to the guys on the ferry.

Seahaven Ferry

PRODUCTION ASSISTANT
Come on! Get it movin'! Get it out of here!
Come on!

ACTOR
I'm the bus driver!

Control Room

PRODUCTION ASSISTANT ?
Bottom line is they can't drive the boat....They're actors!

NET EXEC
How do we stop him?

SIMEON ?
Okay. Uh..we're going to be accessing the weather program now. So, hold on to your hats. You got that? No. I think we're going to want to localize the storm over the boat. Entering in the coordinates now.

CHLOE
There's no risk your boy will panic and won't know what to do?

CHRISTOF
He'll turn back. He'll be too afraid.

SIMEON
Thar she blows.

The Santa Maria (Truman's Boat)

TRUMAN
Come on! Ahh! Ugh! Ahh!

Control Room

CHRISTOF
Give me some lightning...Again! Hit 'im again!

MOSES
For God's sake, Chris! The whole world is watching!
We can't let him die in front of a live audience!

CHRISTOF
He was born in front of a live audience!

The Truman Show - Transcript

The Santa Maria (Truman's Boat)

Ahh!

Man in Bathtub

MAN IN BATHTUB
You can do it! Hold on!

The Santa Maria (Truman's Boat)

Ugh!
(after braving the first wave)
Is that the best you can do!? You're gunna hafta'...
KILL ME!
(sings)
What should we do with a drunken sailor? What should we do with a drunken sailor, early in the morning?....

Control Room

NET EXEC?

CHRISTOF?

Increase the wind. Increase the wind!

SIMEON
Very close.

CHRISTOF
Capsize him. Tip him over.

NET EXEC
Damn you, Christof!!!

CHLOE
No! You can't! He's tied to the boat!

CHRISTOF
Shut up! (?)

SIMEON
He's gunna drown and he doesn't even care.

CHRISTOF
Do it. DO IT!
(after a series of waves
knocks Truman's boat over)
That's enough.

The Santa Maria (Truman's Boat)

TRUMAN
(coughs as he climbs back
into his boat)

SANTA MARIA
(scrunches in the wall)
crashes

TRUMAN
Ahh..ahhh.

Control Room and Exit Door

CHRISTOF
I wanna talk to him.
(to Truman)

TRUMAN
(gasps in shock)

CHRISTOF
You can speak. I can hear you.

TRUMAN
Who are you?

CHRISTOF
I am the creator of a television show that gives
hope and joy and inspiration to millions.

TRUMAN
And who am I?

CHRISTOF
You're the star.

TRUMAN
Was nothing real?

CHRISTOF
YOU were real. That's what made you so good to watch.
Listen to me, Truman. There's no more truth out there
than there is in the world I created for you. Same lies.
The same deceit. But in my world, you have nothing to
fear. I know you better than you know yourself.

TRUMAN
You never had a camera in my head!

CHRISTOF
You're afraid. That's why you can't leave. It's okay,
Truman. I understand. I have been watching you your
whole life. I was watching when you were born. I was
watching when you took your first step. I watched you
on your first day of school. Heh heh. The episode
when you lost your first tooth. Heh heh heh. You can't
leave, Truman. You belong here...With me. Talk to me. Say something. 'ell, say something, goddamnit! You're on television! You're **live** to the whole world!

TRUMAN
In case I don't see ya', good afternoon, good evening and goodnight. Hahaha! Yeah!

Truman Bar/Bathtub/Old Lady's Living Room/etc.

VIEWERS
(cheering)

OLD LADY
He made it! Yeah! Go Truman!

Control Room

MOSES
Cease transmission.

SIMEON
Ceasing transmission.

Security Garage

GUARD
You want another slice?

GUARD
No, I'm okay.

GUARD
What else is on?

GUARD
Yeah, let's see. Where's the T.V. Guide?

THE END

Back to Transcript Page

Back to Truman Main Page

email me at: unomaster@un-official.com

http://www.un-official.com/Truman/TrumanShow.html
Lesson 5
Goals and Objectives of *The Giver* Instructional Unit

**Lesson Five: Newspapers**

**Goal:** Students will apply the notions of Utopia and problems in society to learn about newspaper articles.

<table>
<thead>
<tr>
<th>Objectives: Awareness and attitudes</th>
<th>Language</th>
<th>Content</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>After this unit, students should be aware that:</strong></td>
<td>Reading a newspaper can help us increase our vocabulary, especially about what is happening in the world. A study showed that the more we see a word in print, the more likely we are to remember the word.</td>
<td>It is important to stay informed.</td>
<td>Reading a daily newspaper is a great way to stay informed and to learn new vocabulary.</td>
</tr>
<tr>
<td></td>
<td>What is put into a newspaper, what is left out, and the prominence of various items in newspapers can tell us things about our culture.</td>
<td>Reading a newspaper can not only inform us, but we can use that information to formulate opinions, plan for the future, and be agents of change.</td>
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<tr>
<td>Knowledge</td>
<td>Students should know:</td>
<td>Students should know:</td>
<td>Students should know:</td>
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<td>Know conjunctions that can link ideas within sentences, within paragraphs, and paragraphs themselves.</td>
<td>There is a standard format for a newspaper article (the most important parts of the story appear early in the article so that the ending may be edited according to available space).</td>
<td>That using a thesaurus can help us find similar words so that we are not constantly using the same word. This can especially help when it comes to connecting ideas.</td>
</tr>
<tr>
<td></td>
<td>The words who, what, when, where, why, and how.</td>
<td>The students will know the parts of a news story.</td>
<td>How to use a graphic organizer can help them organize their ideas for future writing.</td>
</tr>
<tr>
<td></td>
<td>Vocabulary associated with problems in society, such as &quot;homelessness,&quot; &quot;unemployment,&quot; and various &quot;-isms.&quot; Please see functional-notional chart.</td>
<td>About problems in our own society.</td>
<td>That they can use a dual-language dictionary to help them translate. A single-language dictionary, especially a children’s one with pictures, might also be of use to them. Peers can also help them translate.</td>
</tr>
<tr>
<td></td>
<td>Vocabulary associated with The Giver.</td>
<td>About problems in the &quot;Utopian&quot; society of The Giver. The students will know that no society is ever perfect, even though it might seem like it is upon first glance.</td>
<td>Students will look at a story from a particular character’s point of view, and refer back to their notes on the story.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills</th>
<th>Students should be able to:</th>
<th>Students should be able to:</th>
<th>Students should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Begin to see differences in written and spoken English.</td>
<td>Write a news article using the upside-down triangle format (most important information at the beginning).</td>
<td>Look for what is included, not included, and the prominence of items in a newspaper to determine the opinion of what the writers consider to be important news.</td>
</tr>
<tr>
<td></td>
<td>Use the words who, what, when, where, why, and how.</td>
<td>Write a news article including who, what, where, when, why, and how.</td>
<td>When necessary, use sentence formulas to help them write a piece.</td>
</tr>
<tr>
<td>Read a newspaper for a purpose.</td>
<td>Effectively use words that are unique to the Giver’s society as a means of showing how language can be manipulated.</td>
<td>Imagine what a newspaper from the society of <em>The Giver</em> might have included.</td>
<td>Utilize aspects of a story for creative writing.</td>
</tr>
</tbody>
</table>
Functional-Notional Chart for Lesson Five of *The Giver* Unit Plan

### Activities

**Writing:**
- making lists
- news articles (Applying ideas from reading to inspire new writing.)
- drawing pictures and labeling them

**Reading:**
- news articles
- finding details in a text

**Speaking, listening:**
- discussing reading with teacher and classmates (various groupings)
- discussing problems of society with classmates and teacher

### Notions

<table>
<thead>
<tr>
<th>Problem (s)</th>
<th>Functions</th>
<th>Formulas</th>
<th>Structures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Running away</td>
<td>Describing events</td>
<td>[name of character or a pronoun] is ________ing.</td>
<td>Present progressive Pronouns</td>
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<tr>
<td>Euthanasia</td>
<td>from reading</td>
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<td>Capital punishment</td>
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<tr>
<td>Notions</td>
<td>Functions</td>
<td>Formulas</td>
<td>Structures</td>
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<td>---------------------------------</td>
<td>---------------------------------------------------------------------------</td>
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<tr>
<td>Newspaper</td>
<td>Describing ongoing situations in society, both from the enclosed sample news article and from general news that one might see in a daily newspaper</td>
<td>______ is a problem in our town/city/state/country/world/society.</td>
<td>Present tense adjectives</td>
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<tr>
<td>Nutrition, obese, Disagreement</td>
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<tr>
<td>Alleviate, alleviation</td>
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<td>Vending machine</td>
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<td>Robbery, burglary incident</td>
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<td>Homelessness</td>
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<td>Crime, war, drugs</td>
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<td>Freedom, taxes</td>
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<td>Stealing</td>
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<td>Illegal</td>
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<td>Important</td>
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<td>(Un)employment</td>
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<td>General Assembly</td>
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<td>Restrictions</td>
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<td>Law, bill, ban</td>
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<td>Restrict, choices</td>
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<td>Oil (hydrogenated)</td>
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<td>Vegetable</td>
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<td>Racism, sexism, ageism</td>
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<tr>
<td>Who, what, when, where, why, how</td>
<td>Telling about past events</td>
<td>Yesterday, ______ _______ed.</td>
<td>Past tense: regular and irregular verbs</td>
</tr>
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<td></td>
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<td></td>
<td>Quotes (use of quotation marks and other conventions of quotes)</td>
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<tr>
<td>said</td>
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<tr>
<td>audience</td>
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<tr>
<td>Triangle (format of news articles, and the shape in general)</td>
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<tr>
<td>Notions</td>
<td>Functions</td>
<td>Formulas</td>
<td>Structures</td>
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<td>--------------------------------------------------------------------------</td>
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<tr>
<td>ideas</td>
<td>Communicating with classmates and teacher</td>
<td>What do you think about ____?</td>
<td>possessive pronouns</td>
</tr>
<tr>
<td>see notions for the “Describing ongoing situations in society” functions column</td>
<td></td>
<td>Our group talked about _____.</td>
<td>questioning techniques</td>
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<td></td>
<td></td>
<td>Our group thought that _____.</td>
<td>(inversion)</td>
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<td></td>
<td>use of phrases using the word “about”</td>
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<td></td>
<td>use of “that”</td>
</tr>
<tr>
<td>Predict</td>
<td>predicting</td>
<td>I think ________ will happen.</td>
<td>Future tense: will, would</td>
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<tr>
<td></td>
<td></td>
<td>I think ________ will occur.</td>
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<tr>
<td>if, then</td>
<td>Making suggestions</td>
<td>Perhaps if ________, then _________.</td>
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</tr>
<tr>
<td>maybe, perhaps help, assist</td>
<td>If/then statements</td>
<td>Maybe we can ________ to help.</td>
<td>The use of “If/then”</td>
</tr>
<tr>
<td>take up a collection</td>
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<td></td>
<td>statements.</td>
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<td>walk-a-thon</td>
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<td>volunteer</td>
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<tr>
<td>and, also, in addition</td>
<td>Link ideas within sentences and paragraphs (for writing own newspaper articles)</td>
<td>Also, In addition, However, Nevertheless, Likewise, Similarly (use of these words at the beginning of the sentence followed by a comma)</td>
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<td>however</td>
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<td>nevertheless</td>
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<td>likewise</td>
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<td>similarly</td>
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<td>and, also, in addition</td>
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</tr>
</tbody>
</table>
Modifications for Lesson Plan Number Five

After the reading of *The Giver* book and its accompanying lesson plans are completed, the students will begin this *multi-part lesson*. The *purposes* of this lesson are to apply the notions of Utopia and problems in our world to learn about newspapers, especially news articles. The teacher puts the students into *groups* of three or four, with the groups consisting of different English proficiency levels: mid-level proficiency with low-level proficiency students, and mid-level proficiency with high-level proficiency students. (The teacher should try to avoid grouping high-level and low-level proficiency students together, as this has been shown to be the least beneficial grouping for learners.)

The students are told that they will list *problems in the society* of *The Giver*. The teacher gives the *example* of the lack of color in society. To *reinforce this concept*, the teacher will show *pictures* of the apple from the story, one picture in color and one in black and white, and emphasize the black and white one by pointing to it. To make the list of problems in the society, the students may *refer to their books*.

If the students are having difficulty making the list of problems, the teacher will refer the students back to their *notes* from lesson three, during which groups found examples of such things as rules in the society, which were the cause of many of the problems. The students will have up the entire class period’s worth of *time* to make their group list of problems if they need it. While the groups are making their lists, they may use *dictionaries to translate* as necessary.
Clip art courtesy of The Learning Company, Inc. (1998)
The teacher will walk around the room to monitor progress and provide help as needed, and should repeat the directions, slowly, from time to time.

The teacher should also say things such as, “Group two is using a strategy. They are each reviewing a different chapter,” or “This group is looking at their notes,” or “Do you remember when ________________ happened in the story?” If the students need an answer or two to get started, or if they are having a difficult time, the teacher might say, “Do you remember when we talked about the issue of ________________ in the book?” The act of giving the students the answer in this manner would still require the students to listen for it and to understand, or seek to understand, it. The blank in that sentence may be filled in with things such as “no privacy,” “lying,” “death,” or “choices.”

The above two questions that begin with, “Do you remember...” might seem like indirect or rhetorical questions, but they are not meant to be so. Indeed, they are meant to “hint” at certain parts of the novel that might help the students, but the teacher is also genuinely interested in the answer as to whether or not the students recall (and understood) these parts of the story. The teacher should avoid asking rhetorical or indirect questions when teaching English-language learners. For example, the teacher should not use the expression, “How __________ (great, terrible, etc.) is that?” Also, especially with non-advanced English-language learners, the teacher should avoid questions that begin with such phrases as, “Could you tell me if you know...” or “Would you be so kind as to...” Instead, the teacher should directly ask, “Do you know...” or “Would you...”

Likewise, the teacher might want to try to avoid questions that elicit a “yes” or “no” or one-word response, depending on the English production level of the student or students. This
might be an acceptable strategy for students who are not yet producing much English, but for other students, the teacher will want to **elicit a longer response**. For example:

Teacher: What was a problem in the society of *The Giver*?

Student: Death.

Teacher: Tell me what you mean by that.

or

Teacher: How was death a problem?

The students will **share** their lists of problems in society with the class. They will do this **orally** to help promote speaking skills, and then the teacher will make a **master list** of problems for the society of *The Giver* and hand it out to students for **later use**. In the first sentence of this paragraph, I specifically avoided using the phrase “contemporary societal problems” to model that the teacher should use **simple words** to maximize student understanding.

During the next class period, the students will continue to use **dictionaries for translation** as necessary, and they will continue to work in groups. The teacher will ask the students what problems they know of in **our society**. As the groups read their list of problems to the class, the teacher writes them on an **overhead, the board, an easel, a on paper on the wall, or another place readily-visible** to the students. Throughout the lesson, the teacher should speak slowly, using long pauses between sentence phrases, and use **gestures, body language, and pantomime** to help the students understand.

After listing these, the teacher will hand out a couple of recent newspapers to each group. The teacher could **elicit prior knowledge** of newspapers by asking questions such as:
“What is this?”

“Do you get a newspaper at home? Is it in your native language or in English?”

“Do you read a newspaper?”

“What is in a newspaper?”

The teacher then has the students find examples of problems in society in the newspapers (realia). I recommend using USA Today or an accessible local newspaper. The newspapers should be screened for any possible inappropriate material ahead of time. (USA Today, a newspaper often provided in hotels, tends to keep questionable material to a minimum.) The students may find examples of problems that the class already discussed and/or different ones.

When the teacher asks the groups to read their problems to the class, the following exchange might take place:

Teacher: [very slowly] Tell me [pause one second] what problems [pause one second] you found in the newspaper [point to newspaper].

Student: Hunger.

Teacher: Good! Yes, hunger [rubbing stomach] is a problem (slight pause) for some people who do not have (slight pause) enough food. What can we do for people who need food?

The teacher continues to ask the students what we can do about any of these problems. If in the pre-production stage of language learning, the students may draw and label pictures of possible solutions and means of alleviation to those problems. Students should be allowed to translate for each other as necessary and discuss concepts in their first language before producing
Sketch notes

For pre-production students to draw and label possible solutions to problems.
the results in English. At times, it may even be necessary to have the students explain answers in their first language to clarify the concept for themselves, even though you, as the teacher, might not understand the student.

The teacher then refers the students to an article about a problem in the newspaper that they have. The teacher reads it to the students and provides them with an adapted version. Please see the attached adapted version of “Lawmakers debate ban on junk food in schools,” from *The Hour* (Norwalk, Connecticut). The teacher shows realia as appropriate. For this article, the teacher would bring in cooking oil, various foods, and measuring cups.

The teacher explains that news articles usually include “who,” “what,” “when,” “where,” and “why” and sometimes “how.” The teacher also explains that a news article is written in an inverted triangle format, with the information that the writer considers to be the most important to the article at the beginning of it. The teacher should draw an inverted triangle for the students to see. Together, the class fills out a graphic organizer on an overhead that answers the above “five W and and H questions” for the model news article. An example of such a graphic organizer is included in this unit plan.

Another component of this lesson involves the students writing a short news article about one of the problems in the society of *The Giver*. The students will refer to the master list of problems in the society of *The Giver*, and choose one about which to write. In their article, the students should include the “five W-questions” in their writing, as well as “how” if possible. They are to write the article in the upside-down triangle style of a news article, and the audience of the article would be the reader of a newspaper in the society of *The Giver*, if that society had newspapers. The students should offer possible solutions and/or means of alleviation for the
problem. I would recommend giving the students about three class periods during which to do this, and holding the students responsible for finishing their articles at home.
<table>
<thead>
<tr>
<th>Question</th>
<th>Row 1</th>
<th>Row 2</th>
<th>Row 3</th>
<th>Row 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>What</td>
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<td>When</td>
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<tr>
<td>How</td>
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</tbody>
</table>
RING NORWALK'S PAST

Re-enactor Eric Chandler displays some of the weaponry used by American soldiers as they fought the British during the Revolutionary War.

“Lawmakers debate ban on junk food in schools”

HARTFORD — No candy, gum or soda, the sweet staples of adolescence, would be among the items banned from schools under a bill moving through the General Assembly.

Nutritionists applaud the move, calling it a healthy step forward, while others in the food service industry, say it cuts down on choices.

“Peanut butter would be knocked off our menu. Pizza would be knocked off our menu. What would be left with?” said Maura O’Malley, assistant director of food services for the Bridgeport Public Schools.

She said every school in Bridgeport has vending machines that are turned on after school.

The bill, reviewed Friday by the Legislature’s Education Committee, would expand restrictions already in place against the sale of coffee, tea, soda and candy a half-hour before or after school lunch in schools that participate in the National School Lunch Program.

The new bill would restrict the sale of any foods of “minimal nutritional value” at all public schools. The contraband list would include soda, chewing gum, candy, juice with less than 10 percent juice, any item containing hydrogenated or partially hydrogenated oil, and any item with more than eight grams of fat per ounce, the Connecticut Post reported Saturday.

“Given the prevalence of poor nutrition and obesity in children junk food should not be readily available in school,” added Lucy Nolan, executive director of End Hunger Connecticut Inc. “This bill puts Connecticut on the right track.”

She did agree that it would firm support of people and groups preserving Norwalk’s ties to its marine history.

“One of our earliest mission statements clearly stated that we would encourage the establishment...”

See SEAPORT, Page B2
The Giver Unit Plan:
Sample Re-written Article

Original A.P. Article:
“Lawmakers debate ban on junk food in schools” (attached)

There is a bill in the General Assembly now. If it becomes a law, some foods will be banned from schools.

Nutritionists say this is good. Food servers say this is bad. It would take away choices.

Peanut butter and pizza would not be sold in schools.

Every school in Bridgeport has vending machines. They are turned on after school.

The Legislature’s Education Committee reviewed the bill Friday. The bill would put more restrictions on the sale of coffee, tea, soda, and candy before and after school.

The new bill would restrict the sale of some foods at school. Those foods have low nutritional value. These foods are: soda, chewing gum, candy, juice with less than 10 percent juice, items with hydrogenated oil, items with partially-hydrogenated oil, and items with more than eight ounces of fat per ounce.

Lucy Nolan, of End Hunger Connecticut Inc., said, “...junk food should not be readily available in school.” Many children are obese and have poor nutrition.

She did agree that it would restrict choice, especially the hydrogenated oil ban. She suggested changing the bill. She wants it to include peanut butter, margarine, cheese, tuna and salad dressing.
Checklists
Grammar Checklist (Index)
For Teaching to Different Learner Language-Levels with *The Giver* Unit Plan
Organized according to corresponding lessons

<table>
<thead>
<tr>
<th>Pre-Production</th>
<th>Beginner</th>
<th>Intermediate</th>
<th>Advanced</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>1, 5</td>
<td>Clauses/phrases (as, that, about)</td>
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<td>5</td>
<td>Conditionals (If...then)</td>
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<td>5, 1</td>
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<td>5, 1</td>
<td>Adjectives</td>
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<td>4, 5</td>
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<td>Prefixes and suffixes</td>
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<td>1, 2</td>
<td>1 (do), 2 (do, will, is), 3 (are), 5 (inversion)</td>
<td>1, 2, 3, 5</td>
<td>1, 2, 3, 5</td>
<td>Interrogatives (using do, will, is, are, and/or inversion)</td>
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<td>5</td>
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<td>5</td>
<td>Future Tense: will, would</td>
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<td>Conjunctions</td>
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<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>Present Tense</td>
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<td>5</td>
<td>5</td>
<td>Simple Past Tense</td>
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<td>x</td>
<td>Contractions</td>
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<td></td>
<td>Abbreviations</td>
</tr>
<tr>
<td>4, 5</td>
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<td>4, 5</td>
<td></td>
<td>Present progressive tense</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Verbs: regular and irregular, and “to be”</td>
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<td>Modal (can)</td>
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<td>5</td>
<td>Pronouns and/or possessive pronouns</td>
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<td>Gerunds</td>
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<td>Infinitives</td>
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<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>Nouns</td>
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<td></td>
<td>Quotes</td>
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</tbody>
</table>
# Functional Checklist

**For Teaching to Different Learner Language-Levels with The Giver Unit Plan**

Organized according to corresponding lessons

<table>
<thead>
<tr>
<th>Pre-Production</th>
<th>Beginner</th>
<th>Intermediate</th>
<th>Advanced</th>
<th>Functions</th>
</tr>
</thead>
</table>
|                | 1, 2, 4  | 1, 2, 4      | 1, 2, 4  | Describing:  
The state of mind of characters or people (use of predicate adjectives)  
The state of mind of characters or people (use of predicate nominatives)  
Ongoing situations |
|                | 1, 2, 4  | 1, 2, 4      |          | Expressing:  
One’s thoughts and emotions  
Agreement and disagreement |
|                | 1, 3, 4, 5 | 1, 2, 3, 4, 5| 1, 2, 3, 4, 5 | Talking about:  
Objects  
Society |
|                | 2, 5     | 2, 5         | 2, 5     | Informing people about events |
|                | 2        | 2, 3         | 2, 3     | Asking questions:  
Using inversion  
Using “do”  
Making requests |
|                | 1        | 1            | 1        | Making commands with an understood subject |
| 1, 3           | 1, 3     | 1, 3         | 1, 3     | Sharing ideas  
Describing one’s “dream society”  
Making suggestions  
Predicting  
Indicating cause and effect/possible cause and effect (making if/then statements)  
Linking ideas |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Analyzing/comparing and contrasting</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3, 4, 5</td>
<td>negotiating meaning</td>
</tr>
<tr>
<td>4</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>using gestures and body language</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>using casual speech</td>
</tr>
<tr>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>describing action/ongoing action (using the verb “to be”)</td>
</tr>
<tr>
<td>1, 2</td>
<td>1, 2</td>
<td>1, 2</td>
<td>1, 2</td>
<td>1, 2</td>
<td>talking about action (regular verbs)</td>
</tr>
<tr>
<td>4, 5</td>
<td>4, 5</td>
<td>4, 5</td>
<td>4, 5</td>
<td>4, 5</td>
<td>running errands, such as calling information (411), taking out a life insurance policy, reading the newspaper</td>
</tr>
<tr>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5</td>
<td>paraphrasing, summarizing, translating</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>apologizing (learning about it in the reading)</td>
</tr>
</tbody>
</table>
FLA 518: Sheltered ELL Strategies Checklist

Write the page numbers and any other identifying features to identify those parts of your lessons that employ the following strategies:

<table>
<thead>
<tr>
<th>I. Contextualize Lesson</th>
<th>Lesson 1</th>
<th>Lesson 2</th>
<th>Lesson 3</th>
<th>Lesson 4</th>
<th>Lesson 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.1.a Visuals (Realia, Manipulatives, Gestures)</td>
<td>Lip act</td>
<td>light bulb</td>
<td>sand</td>
<td>gestures “gum”</td>
<td>video clips, gestures,</td>
</tr>
<tr>
<td>I. 2. Activate Background Knowledge</td>
<td>Sci-fi</td>
<td>p.2 of lesson 4</td>
<td>p.2</td>
<td>gestures</td>
<td>p.4- top</td>
</tr>
<tr>
<td>II. Make Text Comprehensible</td>
<td>Word wall</td>
<td>p.2</td>
<td>p.2</td>
<td>p.3 bottom</td>
<td>modified news article</td>
</tr>
<tr>
<td>II.1. Graphic Organizers</td>
<td>Word wall</td>
<td>p.2</td>
<td>p.3</td>
<td>p.3</td>
<td>p.3 bottom</td>
</tr>
<tr>
<td>II.2. Develop Vocabulary</td>
<td>Dictionaries, mime</td>
<td>p.2</td>
<td>p.3</td>
<td>p.3</td>
<td>p.3 bottom</td>
</tr>
<tr>
<td>III. Make Talk Comprehensible</td>
<td>Survey, story plan</td>
<td>p.1 of lower level</td>
<td>p.1</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>III.1. Graphic Organizers</td>
<td>Survey, story plan</td>
<td>p.1</td>
<td>p.1</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>III. 2. Frame Main Ideas</td>
<td>Survey, story plan</td>
<td>p.1</td>
<td>p.1</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>III. 3. Pace speech</td>
<td>Survey, story plan</td>
<td>p.1</td>
<td>p.1</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>IV. Engage: Opportunities for Output</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>IV.1. Teacher Questioning Strategies</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>IV.2. Teacher Response Strategies</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>IV.3. Instructional Conversations</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>V. Engage at Appropriate Language Proficiency Levels</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>V.1. Use appropriate questions for level</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>V.2. Assign appropriate tasks for varying levels</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>VI. Literacy/Academic Development</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>VI. 1. Allow use of L1 for planning and conceptualizing</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
<tr>
<td>VI. 2. Lots of real oral and written language</td>
<td>p.2</td>
<td>p.2</td>
<td>p.2</td>
<td>p.4</td>
<td>modified news article</td>
</tr>
</tbody>
</table>
Original Lessons
Original Lesson One for The Giver Unit: Pre-reading Activities
(See the page after the next page for English-language learner modifications)

--Teacher defines “science fiction,” and invites students to name other science fiction books, stories, and movies that they know.

--Students fill out The Giver Pre-Reading Questionnaire. Teacher will take a survey by asking students to raise hands for “agree” or “disagree” responses to each question. Responses will be discussed as a whole group. (Source: “Opening to unit on The Giver,” www.teachers-connect.net/TNT/mlp0043.htm)

--Students answer “Before the Book” worksheet (from Teacher Created Materials, Inc.) individually, and then discuss in groups of about three (depending on class size). Then the small groups report back to the large group on one of their answers, selected by the teacher so that all 10 questions are covered.

--Students will read chapters 1-5 (up to p.34) of The Giver, beginning aloud in class and finishing at home. Students will answer the following questions (Source: “Opening to unit on The Giver,” www.teachers-connect.net/TNT/mlp0043.htm) in their response journals:

1.) Note two things about life in the society described that are similar to your life.
2.) Note two things about life in the society described that are different from your life.
3.) Note a question you would like to ask about the novel thus far.
4.) Note a feeling you observed in one of the characters of the novel.

Ongoing lessons associated with book study:
--reading and responding in journal
--discussions in pairs and among large group
--answering comprehension questions
--vocabulary and spelling tests every week
--writing titles for the chapters of this book, as this book does not have any

The entire unit should take about four weeks, depending upon the amount of time the class meets per week.
Kokoszka

**Original Lesson Two of *The Giver* Unit: Literary Devices of Characterization, Foreshadowing, Symbolism**

(See next page for English-language learner modifications)

--The teacher explains the literary devices of foreshadowing ("red flags"), characterization, and symbolism. The class is to find five examples of each of these literary devices in the novel, and explain why these things function as these respective literary devices.

For characterization, students are to fill out the attached graphic organizer on Jonas, as well as the worksheet entitled "Assignments." Teacher will collect all work to review it before making comments to the class and handing it back.

Then, if there is time, the teacher explains the literary term "foil." Students are to figure out which character (Asher) is the foil of Jonas.
Original Lesson Three on *The Giver* Unit: Utopia

(This lesson takes place after that students have read the book responded to it a bit, and answered comprehension questions on it.)

See next page page for English-language learner modifications.

--Teacher explains the literary idea of "Utopia," which is a "perfect" society. Teacher asks students if they think a perfect society is really possible, and students give reasons for their answers. The teacher might want to give the example of the Shakers, a former attempt at a Utopian society in America.

--Students are broken into six groups:
   1.) Rules
   2.) Release
   3.) Language
   4.) Community
   5.) Ritual

--Each group is to examine their topic in relationship to the book. The groups are to come up with six or more specific examples from the book, with page numbers. Then, they are to write about how their topic functions within the Utopia.
"The Truman Show" is a fictional movie about a man who has, for all of his life, been the focus of a world-famous television show, only he doesn't know it! A theme in this video is similar to that of The Giver: a Utopian society in which information is controlled to control people (or a person). After watching the video, you will have time to answer the following questions before we compare and contrast it with our reading.

1.) What parts of “The Truman Show” are what parts (introduction, rising action, turning point/climax, falling action, denouement) of the story?

2.) Compare and contrast the technology in the two stories (“The Truman Show” and The Giver.)

3.) Why does Jonas try to escape? Why does Truman try to escape?

4.) If you were Jonas, would you try to escape? Why or why not?

5.) If you were Truman, would you try to escape? Why or why not?

6.) Do you think it was okay for Truman to take away the entertainment he was giving society? Why or why not?

7.) Do you think it was okay for Jonas to take away the service to his society that his job was supposed to provide?

8.) What did Truman really want?

9.) What did Jonas really want?

10.) At what point does Truman start to “see in color?”
Original Lesson Five of The Giver Unit: Newspapers
(See next page for English-language learner modifications)

--Teacher hands out recent newspapers to students and elicits how much they know about its different parts. Teacher talks about the basic format of a news article: the 5 w’s and the h, short paragraphs, and upside-down triangle format (most important information at the beginning). Teacher also talks about letters to the editor (having a clear opening, body, and closing; backing up assertions with reasons; appropriate tone) and shows examples. Teacher explains the difference between “subjective” and “objective.”

--Students look through newspapers and list problems that exist in our society which they see represented in the newspaper.

--Students look for articles that talk about ways in which people are trying to solve the various problems.

--Students give a few examples of problems, and possible problems, for the society of The Giver. Then, they individually make a list of as many as they can in about five minutes (timed by teacher).

--Students pick two problems from their list (or another one if they come up with a better idea thereafter), and write one news article and one letter to the editor for a one-page newspaper that they will later create for the society of The Giver.

--Students start the two above pieces of writing in class and finish for homework.