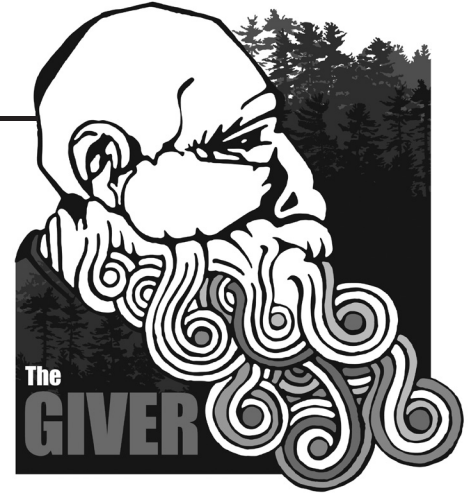


THE GIVER

BY ERIC COBLE
BASED ON THE BOOK BY LOIS LOWRY



IN THIS GUIDE YOU'LL FIND

- Insight into the play and production
- An interview with the playwright
- Information on Lois Lowry
- Discussion ideas to stimulate interest and reflection
- Exploration of themes from the play and novel
- Classroom activities linked to Grade Level Expectations
- Loads of writing prompts and ideas
- Resources for further inquiry

CAST:

THE GIVER	Nicholas Kryah
MOTHER	Stephanie Strohmman
FATHER	David Wassilak
JONAS	Christian Probst Mitchell List
ASHER	Ian Miller Elijah Brown
FIONA	Berklea Going Anna Nielsen
LILY	Sarah Koo Sydney Dorton
GUEST ARTIST	Lance Garger

CREATIVE TEAM:

Director	Carol North
Scenic Designer	Dunsi Dai
Costume Designer	Lou Bird
Lighting Designer	John Wylie
Sound Designer	Rusty Wandall
Choreographer	Beckah Reed
Technical Director	Nicholas Kryah
Production Manager	Sarah Ruqo

FROM THE DIRECTOR...

When I first read Lois Lowry's book several years ago, it was that first, captivating sentence that hooked me: "It was almost December, and Jonas was beginning to be frightened." The momentum of the story continued to draw me in, as I discovered, with a combination of fascination and horror, the futuristic world Lowry had created in *The Giver*.

Eric Coble's dramatic adaptation capitalizes on relentless momentum. The script has no transitions between scenes. Jonas is at home with his family one moment, and the very next moment he is with the Giver. Jonas remains at the center of a series of events spinning out of control with a force that is, we might well imagine, beyond his control. But if you are already familiar with this story, you know that, against all odds, Jonas does take control in a courageous choice to save the life of another.

A film version of *The Giver* will surely come out one of these days. And when it does, I predict that filmmakers will have pulled out all the stops, employing every technological bell and whistle at their disposal. As a theater director, I've made very different artistic choices in the production you will see at Edison—choices that reflect my own preference for physical, transformational storytelling. Theater happens in the here-and-now, all of us together in the same room, at the same time. The creative opportunity that gives us is irreplaceable. Together, audience and actors can pretend so powerfully that we can make entire worlds. We can go anywhere, see anything. This kind of magic isn't about high tech wizardry. It occurs when the imagination is invited to do its work, transforming time and space. As an audience member, I find that style of theater much more satisfying than theater that attempts to dazzle me with spectacle. Transformational storytelling asks more of me as a participant.

Our production relies chiefly upon actors and movement, sound and silence, light and shadow, and an evocative, rather than literal scenic design. I've been privileged to work with a wonderful cast and a team of designers who've played a critical part in bringing the story alive. I hope you enjoy our production and that it provides rich fodder for conversation and ongoing reflection. May it create in your mind and heart another set of memories to add to your own, richly colored collection.

Carol North, Artistic Director, Metro Theater Company



AN INTERVIEW WITH PLAYWRIGHT ERIC COBLE

Q: Why did you decide to adapt Lois Lowry's *The Giver* for the stage?

I did not actually know of the book until it was brought to my attention by Stan Foote of the Oregon Children's Theater. I read the book, and instantly saw in my mind how it could work on stage. I was drawn to the sense of the memories and how [to] make those alive on stage. You're not going to have an elephant on stage, you're not going to have a war scene, so how do you create those vividly on stage? The challenges appealed to me, as well as just the themes of growing up: what does it mean to move from childhood to adulthood?

Q: Describe your process of adaptation. Your play is very true to the novel, although the play is considerably shorter. How did you decide what essential elements of the story to include?

This gets to the heart of adaptation. Audiences are coming to see Lois Lowry's *The Giver*, they're not coming to see Eric Coble's *The Giver*, so it has to be that story. I owe it to [the audience], and I owe it to Lowry to play by those rules.

I started making notes to myself and circling big sections that I thought really need to be in there, and I just kind of wove it together. In a stage play when you've only got an hour, you want to get to the Giver as quickly as possible, so some of the subplots had to fall away. I'm glad they're in the book 'cause I think they're vital to the story. But to the play, it becomes a different animal.

Q: Did you talk to Lois Lowry when you were writing the play?

We've actually never spoken, but we have been in email contact. I had a pretty clear sense of what the play was going to be, which is a different thing from the book. So I was in touch in terms of saying, "Hey, I'm working on this. I love the story." She has had nothing but kind words about the project and my writing. I think it inspired her to see that her books could work on the stage.



Q: What challenges did you face in the adaptation process?

The memories are certainly a challenge because they're so real for Jonas and they have to so deeply impact him. Yet there's no way to realistically do them on stage and have them be at all believable so the audience isn't chuckling and laughing at them. I had to try to create a very theatrical thing that hopefully *feels* very real, that the audience can *buy* as real without actually having to see stuff on stage.

Q: What do you hope audiences will take away from this production?

Part of the beauty of this particular book is that it tells a good story on all sorts of levels. Just read as a literal piece of text it's very strong, but if you view it as a metaphor for what it means to grow up, for me, that's what it was about. For all of us there's that progression to where you suddenly realize it's a much bigger world than what you thought it was. So it works on that metaphorical level, it works as a science fiction piece, it works as a piece about the need for humanity, what we give up for our security—you can take any and all of those things from it.

Q: What advice do you have for students who may be interested in writing plays?

Just write—it sounds cliché I suppose. There's gonna be days when the muse is with you and it's just graceful and astonishing, and there's gonna be days when it's horrible and you have nothing at the end of the day to show for your work. But you just gotta do it. And then you watch: see as many plays as you can, perform in them if you can, design for them if you can, and just keep writing.

ABOUT LOIS LOWRY:

Lois Lowry has written thirty-seven books for children and young adults, and she is a two-time recipient of the Newbery Medal (for *The Giver* in 1994 and *Number the Stars* in 1990). Born in 1937 in Hawaii, Lowry was the middle child of three. Due to her father's military career, she spent her youth in New York, Pennsylvania, and Japan. Married at nineteen while a student at Brown University, Lowry had four children by the age of twenty-six, when she and her family moved to Maine. She completed her undergraduate studies at the University of Southern Maine, and began her career as a writer. In 1977, Lowry's marriage ended, and she relocated to Cambridge, Massachusetts, where she currently resides with her dog, Alfie. Lowry's novels vary in content style, yet all speak to the same theme: the importance of human connections.



“Each time a child opens a book, he pushes open the gate that separates him from Elsewhere. It gives him choices. It gives him freedom.” – Lois Lowry

Find out more about Lois Lowry, including how to contact her, on her website: www.loislowry.com.

A Controversial Ending to a Great Story

Lois Lowry proclaimed there was no “true” ending to *The Giver* at her Newbery Medal Acceptance Speech in 1994. However, she then went on to write two companion novels: *Gathering Blue* (2000) and *Messenger* (2004). Dive into these books for a glimpse into Lowry's perspective. In *Gathering Blue*, we meet another futuristic, faulty utopian community;

In *Messenger*, characters from both *The Giver* and *Gathering Blue* collide in a third less-than-perfect settlement. Lowry recently told students during a live broadcast on HEC-TV that she was working on a fourth book in this series—look for it to be published in the next few years!

ACTIVITY IDEA!



WRITE YOUR OWN ENDING

“Those of you who hoped that I would ... reveal the ‘true’ ending, the ‘right’ interpretation of the ending, will be disappointed. There isn’t one. There’s a right one for each of us, and it depends on our own beliefs, our own hopes.” –Lois Lowry

Create your own “right” ending to *The Giver*. What happens to Jonas and Gabriel? Does their journey continue? What happens to the people in Jonas's community? To the Giver? How does the story end for you?

MISSOURI COMMUNICATION ARTS GRADE LEVEL EXPECTATIONS:

R1h Develop and apply skills to the reading process: post-reading
W3a Write effectively in various forms and types of writing

SAVE THE DATE: Meet Lois Lowry!

Lois Lowry will visit St. Louis on April 15, 2011 to deliver the May Hill Arbuthnot Lecture, hosted by the St. Louis County Library. The lecture is administered by the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA). St. Louis County Library was selected from libraries across the country to host the event. Tickets are FREE and will be available beginning in January, 2011. More information on this and other Lois Lowry related events: www.slcl.org or www.ala.org/alsc.

Still can't get enough? HEC-TV is producing a 5-part series on Lois Lowry, *The Giver*, and Metro Theater Company's production. See details on page 10.

DISCUSSION IDEAS

Before the play...

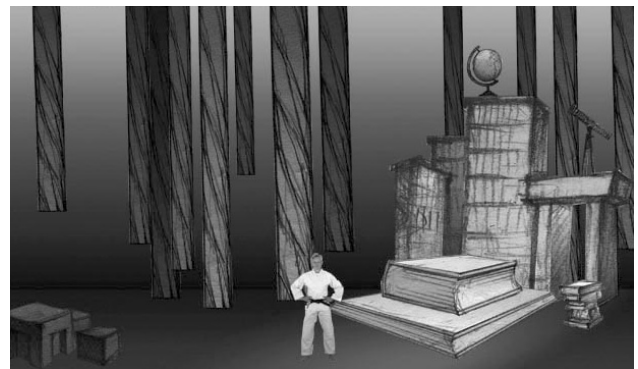
All students will benefit greatly from reading Lowry's novel before seeing the production. However, whether or not your students have read the book, begin to stimulate their interest through these discussion prompts:

- If you could design a perfect world, what would it be like? What from our society would you get rid of? What would you keep? What would you change? Why?
- Imagine if the entire history of our society, through present day, was erased, and we had no memories. Would people be better or worse off without any individual or collective memories of the past? Why?
- *The Giver* presents a world where sameness is valued above diversity. In what ways does diversity enrich our lives? In what ways does diversity complicate our lives?
- Think about the kinds of choices you can make in your life: what to wear, what to eat, who to marry, what career to pursue, etc. How would you feel if these choices were made for you? Do you think it is important to make our own choices? Why would a society choose to eliminate the ability to make individual choices?

During the play...

As you watch the play, pay attention to the visual and auditory components. How do the set, lights, costumes, and sound design work to tell the story of *The Giver*? Consider these questions:

- Notice how color is used in the set, lighting, and costumes. How does color define the play's setting? How do the colors change from beginning to end?
- What kinds of sound do you hear, both recorded and from the live percussionist? How is sound used to create this world without music? How does sound change at the end of the production?
- How is movement used? How do these physical actions of the actors help define the world of the play? How do the actors bring the transmitted memories alive on stage?
- Observe the relationship between Jonas and the Giver. What do they learn from each other? How does this relationship differ from the other relationships in the story?



The Giver set rendering by Dunsai Dai.

ACTIVITY IDEA!

BUILD A SOUND ORCHESTRA

Director Carol North notes that although Lois Lowry has created a world without music, this is not a world without sound. "I want to build a theatrical world in which we will paint a series of sonic portraits," says North. How do the sounds around you help define your environment? Explore that idea with your students by creating a "sound orchestra":

- STEP 1:** With the class standing in a circle, choose a location. Students will often have great suggestions. Some examples: your classroom, the whole school, a restaurant, a park, a baseball game.
- STEP 2:** Ask students to think of a sound (ex: dog barking, baseball bat hitting the ball, laughter), word or phrase (ex: "Get to work," "May I take your order?") they might hear in the selected location.
- STEP 3:** Stand in the middle of the circle, and point to individual students in any order. Students will vocalize their selected sounds when you point to them.

- STEP 4:** As you "conduct" this orchestra, you may point to several students at one time, direct them to raise and lower their volume, and work to create a soundscape of overlapping voices.
- STEP 5:** Invite student volunteers to "conduct" for themselves and create the sonic world of your selected environment. Repeat for different locations.

MISSOURI FINE ARTS GRADE LEVEL EXPECTATIONS-THEATER:
PP1c Design and Technical Theater

PRE-SHOW ACTIVITY: FROM THE PAGE TO THE STAGE...

Teachers: pull out this page to make copies for your students.

How did the playwright do it? Eric Coble faced the challenging task of transforming Lois Lowry's narrative into effective, engaging dialogue for actors and audiences.

Look closely at these side-by-side passages from *The Giver*. In this scene, Jonas expresses apprehension about the upcoming Ceremony of Twelve at his family's evening meal. The first excerpt is from the original novel, while the second is Coble's stage adaptation.

Both excerpts tell the same part of the story, but how do they differ? What changes did Coble make? Why do you think he chose to make these changes? How do stage directions take the place of Lowry's descriptions of what the characters are *doing*?



From the novel: (pages 9-10)

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 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."

Excerpt from *THE GIVER* by Lois Lowry. Copyright © 1993 by Lois Lowry. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.



From the play: (pages 2-3)

MOTHER Jonas?

(Jonas has been staring at his food)

FATHER Jonas.

JONAS What.

FATHER We're sharing feelings. Anything you want to share?

(Beat. He looks at them)

JONAS I'm feeling... apprehensive.

FATHER Why is that, son?

JONAS ...it's almost December.

(They look at each other)

LILY (Almost whispered) The Ceremony of Twelve.

FATHER ...I'm glad you told us your feelings.

MOTHER Lily, go get on your nightclothes. Father and I are going to talk to Jonas for a while.

LILY But—

FATHER Lily.

LILY Privately?

MOTHER Yes. This talk will be a private one with Jonas.

Excerpt from *THE GIVER* by Eric Coble, based on the book by Lois Lowry. Reprinted with permission from Eric Coble.

TURN THE PAGE OVER TO WRITE YOUR OWN SCRIPT!

CLASSROOM CONNECTIONS: TACKLING CHALLENGING CONTENT

Release

“Release” is a rather shocking element of Lowry’s story. Though initially presumed to mean “sent elsewhere,” *release*—as Jonas comes to discover—actually means *put to death*. Towards the end of the story, Jonas witnesses his father *releasing*—or killing by lethal injection—a baby, because their community does not allow twins. (Note: This scene will not be played out literally on stage in our production.)

Discussion Ideas for Students:

- How do you think the Community became a place where release is an accepted practice?
- Jonas’s community uses *euphemism* to distance itself from the reality of killing. **Euphemism** is the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant—saying “release” rather than “murder.” In our society, how do we use euphemism to distance ourselves from the realities of aging, death, bodily functions, and/or political activities?

Euthanasia

It is a common practice to *ethanize* members of the Community living in the House of the Old. **Euthanasia** refers to the painless killing of someone who is suffering from an incurable disease. A highly controversial practice, euthanasia is believed by some to be murder, while others believe the practice is a merciful way to end suffering.



SPECTRUM OF DIFFERENCES: EUTHANASIA

With mature students, set up an opinion spectrum in your classroom: designate one wall of the room as “Agree,” the opposite wall as “Disagree,” and a mid-point as “Not Sure.” Have students respond to the following statements by standing along this spectrum according to their beliefs.

- It is better to euthanize someone who is terminally ill than allow that person to suffer.
- If I only had six months to live—confined to a bed the entire time, I would ask my family to administer a lethal injection.
- If a baby is born with some kind of severe mental or physical defect, it would be better to euthanize him or her than to allow a life of struggle and pain.

Spark classroom debate: allow students to share their reasons for standing in their selected spots by making one-sentence statements in support of their opinions.

The above content borrowed with permission from Nashville Children’s Theatre.

Sameness: A World Without Diversity

When Jonas sees “beyond,” he begins to recognize skin color. But for the rest of his community, skin color is an unknown concept. Ask students: Why do you think the creators of the Community decided to eliminate skin color? How would our society be different if we eliminated skin color, and there were no differences in our skin tones? What would we gain? What might we lose?

Genetic Engineering

In Jonas’s community, humans cannot see color. As the Giver explains, the people who created the Community made the choice to give up color, in order to maintain a “safe” society of sameness. What are some other examples in the story where science was used to manipulate the environment?



CLASSROOM DEBATES: GENETICS IN THE NEWS

From sheep cloning to fast-growing salmon, stories of genetic modifications have been making national headlines for years. As technology advances, the ethical debates surrounding these stories persist. Choose one or more related news stories for your students to research. Plan a classroom debate day around these topics. For each scenario, students should consider: is this advancement helpful or harmful for society at large?

To get started, check out these websites for recent news and teaching ideas about genetic engineering:

http://topics.nytimes.com/top/news/science/topics/genetic_engineering/index.html
http://www.teachersdomain.org/browse/?fq_hierarchy=k12.sci.life.gen.engineering
<http://www.scientificamerican.com/topic.cfm?id=genetic-engineering>

MISSOURI SCIENCE GRADE LEVEL EXPECTATIONS:
STRAND 8: Impact of science, technology and human activity

What are Cultural Norms?

Culture is defined as “the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.”

A *cultural norm* is an accepted practice or belief within a specific culture.

Lois Lowry has created a very different culture in *The Giver* from what we are used to in the United States today. For example, the concept of release is an accepted cultural norm in the world of *The Giver*. So is having your family and profession chosen for you. As you watch the play, pay attention to other cultural norms present in this world. How do these practices and beliefs differ from the world in which we live today?

For more resources and lesson plans on diversity, see www.tolerance.org.

ACTIVITY IDEA!

MAPPING THE COMMUNITY

What does a map of Jonas's community look like?
Choose ONE of these scenarios:

SCENARIO A: Imagine that Jonas has arrived safely in Elsewhere. Create a map from Jonas's perspective. How would Jonas explain the location of his community and the distance he and Gabriel travelled to Elsewhere?

SCENARIO B: Design the "Official" map of Jonas's community. How would the Council of Elders present the map of their community and Elsewhere to the members of the Community?

For BOTH scenarios, be sure to include the following locations on your map. You may also include additional locations mentioned in the play or the novel.

- The Community:
 - Jonas's Dwelling
 - Other Family Dwellings (Asher's, Fiona's, etc.)
 - House of Old
 - The Giver's Studio (behind the House of Old)
 - Auditorium (location for the Ceremony of Twelve)
 - The Nurturing Center
 - The School
 - The Play Area
 - The Fish Hatchery
- Other Surrounding Communities:
 - How many?
 - How far apart are the other communities?
- The River (the Community border)
- The Forest (another Community border)
- Elsewhere

As you design your map, consider these details:

- How is color utilized or not utilized?
(Remember your scenario/perspective!)
- How large is the Community relative to other locations on the map?
- How large is Elsewhere relative to the other communities?
- What kind of roads or pathways connect the buildings, areas, and outlying communities?

When all maps are completed, take a gallery walk to observe all map designs. How do the maps differ? How do the "Jonas" maps differ from the "Official" maps?

MISSOURI SOCIAL STUDIES GRADE LEVEL EXPECTATIONS:

TS7b Knowledge to create and use various social studies graphics and maps
EG5c Understanding the concept of place

Cartography is the science or practice of drawing maps. People who design maps are called **cartographers**.

For more information, check out this Student's Guide to Mapmaking:
<http://www.edgate.com/lewisandclark/cartography.html>
Or this useful site on Making Sense of Maps:
<http://historymatters.gmu.edu/mse/maps/>

ACTIVITY IDEA!

UTOPIA: "DISCOVER" THE PERFECT SOCIETY

A **utopia** is an imagined place or state of things in which everything is perfect.

Students are to become researchers on a very important expedition, and you need their help to solve this case. Archaeologists have recently discovered some artifacts from a utopian society. Divide the class into six groups. Each group will "uncover" one of the following "artifacts":

- Official Flag
- Official Map
- The Laws
- Key Moments in History
- An Advertisement
- The Anthem (lyrics and melody or chant)

In their groups, students will create these "found" artifacts. Remind students that since these artifacts are from a utopian society, whatever they create will automatically be considered a perfect representation of that community.

TIPS:

- To maintain continuity, select one student from each group to serve as ambassador. This student will observe all other groups in action, and report back to his/her group.
- Inform students that as researchers, they must adopt a "Yes, and" policy. In other words, whatever "facts" one group discovers must then hold true for all other groups (e.g. name, key features of society, etc.).

Allow time for each group to share their "findings" with the class. Encourage the Anthem group to teach their song to the class!

Compare your utopian society with the Community in *The Giver*. How does each community reflect different ideas about perfection? Would you like to live in one of these utopian societies? Why or why not?

MISSOURI SOCIAL STUDIES GRADE LEVEL EXPECTATIONS:

RI6 Knowledge of the relationship of the individual and groups to institutions and cultural traditions
EG5c Understanding the concept of place

A **dystopia** is an imagined place or state in which everything is bad; in other words, the opposite of a utopia. Is the world of *The Giver* a utopia or a dystopia? Is it possible for a society to go from utopia to dystopia? How might this transformation occur?

Did you know...?

In the United States, hundreds of utopian experiments appeared during the eighteenth and nineteenth centuries, when settlers sought to create ideal societies united by religious, political, and/or economic beliefs. Two of the colonies you can research are the Oneida Community in New York and the Amana Colonies in Iowa. Or, look up the history of New Harmony, Indiana, and then plan your visit—it's just 3 hours from St. Louis.

AFTER THE PLAY... DISCUSS ISSUES AND THEMES:

- Why did the people who created Jonas's community decide that "freedom" and "making choices" were dangerous? What did the people gain by giving up their freedom? What personal freedoms would you give up for a "safer," more secure life?
- In Jonas's community, emotions are highly regulated through routine discussions (dreams, feelings, apologies, etc.), medication, and the threat of release. Why was experiencing a full range of emotions considered dangerous?
- Do you think the people in Jonas's community are happy? Do they understand what happiness is? Why or why not?
- If you were to become a member of this community, knowing what you know today about 21st Century America, what would you miss the most from our society? What would you be glad to leave behind?
- Towards the end of the play, Jonas must decide between staying in the only home he has ever known, or running away to an unknown place in search of a better life. Do you think he made the right decision? Why or why not?

ACTIVITY IDEA!



MEMORY JOURNAL

Playwright Eric Coble refers to *The Giver* as "a metaphor for what it means to grow up." When you're young, he notes: "there [is] no before, there's what I'm feeling right now and what I'm enjoying right now, and then suddenly someone says, 'Well did you ever know there was this history? Did you ever know that people suffered and [had] wars?' That point [is] different in everyone's life, but for all of us there's a progression to where you suddenly realize it's a much bigger world than what you thought it was."

Start a memory journal with your students. For the first entry, ask students: write about a time in your life when you have had an awakening similar to what Eric Coble describes above. What happened that led you to discover the world is a much bigger place? How does this memory affect your outlook on the world today?

Continue your Memory Journal by responding to these prompts:

- Write about a time when you were faced with a difficult decision regarding a choice. Why was the decision so difficult? How did you make your choice?
- Think about a time in your life when you faced a challenge that required great courage. Write about this memory. What was the situation? How did you find the courage you needed? How successful were you at meeting this challenge? How has this challenging time affected the way you view your life and the world at large?
- Keep an ongoing journal of your dreams. What stands out to you from your dreams? Do you notice any patterns? Why do you think dreams were so important to Jonas's community?

ACTIVITY IDEA!



MEMORY AND HISTORY (ONLINE ACTIVITY)

To people in Jonas's community, memories are limited to personal experience. Father and Mother recall their own childhoods, but there is no common knowledge of any time *before*.

On ReadWriteThink.org, students can access an interactive timeline application. (See <http://www.readwritethink.org/files/resources/interactives/timeline/index.html>.) Each student can use this tool to create a personal timeline of major and/or memorable events in his/her life. Encourage students to include as many specific dates as they can remember (birthday, favorite holiday, first day of school, etc.).

Next, ask students to select at least 3 dates (month + day) from their timelines. Have them visit the "Today in History" section on the American Memory website: <http://memory.loc.gov/ammem/today/archive.html>. For each selected date, students should research and record one event from history. Then, add these events to their timelines.

Why is it important that we preserve both our personal memories, and humanity's collective history? Why does it matter if we remember the past? What do you think will be important for future generations to remember about the time we live in now?

MISSOURI SOCIAL STUDIES GRADE LEVEL EXPECTATIONS:

W3a Write effectively in various forms and types of writing

MISSOURI SOCIAL STUDIES GRADE LEVEL EXPECTATIONS:

TS7b Knowledge to create and use various social studies graphics and maps

MARK YOUR CALENDARS



Find out more about Metro Theater Company's process of bringing *The Giver* to the stage, LIVE on HEC-TV! Check out www.hectv.org for more details.

December 9, 2011 @ 10am and 1pm.

The cast will discuss "Performing the Play."

January 5, 2011 @ 1pm. View our dress rehearsal in progress in "Producing the Play."

January 7, 2011 @ 7pm. Opening Night, live from the Edison Theatre at Washington University!

Miss an episode? Programs will be archived at www.hectv.org.

While you're online, view these past episodes, all part of HEC-TV's five-part series on *The Giver*:

October 7, 2010: Live satellite discussion with Lois Lowry and area students.

November 16, 2010: Discussion of *The Giver's* issues and themes.

SUGGESTED RESOURCES

Teaching Tools:

<http://www.neiu.edu/~barindfl/thegivernavigator.html>

This comprehensive website includes a 3-week unit plan on teaching *The Giver*, including all daily plans and worksheets.

http://www.readwritethink.org/lessons/lesson_view.asp?id=13

An extended unit plan on using *The Giver* to teach about memory and history.

<http://www.sparknotes.com/lit/giver>

This site includes chapter-by-chapter summaries and analysis of the novel. Essay questions, a quiz, and additional resources are also included.

<http://www.quia.com/rr/38952.html>

An online trivia game based on *The Giver*, this site provides an interactive tool for students to test their reading comprehension.

<http://www.k-state.edu/smartbooks/Lesson003.html>

A math-related probability lesson based on *The Giver*.

<http://www.randomhouse.com/teachers/catalog/display.pperl?isbn=9780440237686&view=tg>

A brief teacher's guide provided by Random House.

A reader's guide is also available via this link.

<http://faculty.salisbury.edu/~elbond/giver.htm#anchor5>

Another educator-devised guide to the novel, this site includes many links to additional web-based resources.

Related Reading:

For younger students (grades 5-8):

Cormier, Robert. *The Chocolate War*.

L'Engle, Madeleine. *A Wrinkle in Time*.

O'Dell, Scott. *Island of the Blue Dolphins*.

Park, Linda Sue. *A Single Shard*.

Pullman, Philip. *The Golden Compass*.

Westfield, Scott. *Uglies*.

For older students (grades 8-12):

Bradbury, Ray. *Fahrenheit 451*.

Collins, Suzanne. *The Hunger Games*.

Golding, William. *Lord of the Flies*.

Huxley, Aldous. *Brave New World*.

Orwell, George. *1984*.

TO PARENTS AND EDUCATORS:

Please let us know how this guide enriched your experience with *The Giver*. Share letters, drawings and projects developed in your classroom. Let us know what sorts of discussions occurred at school, in the hallway, lunchroom, staff lounge, or over dinner at home. Your feedback helps us enormously.

While Metro Theater Company cannot return material sent to us, we read every letter, savor every drawing. We often share them with the public and private funders who make our work possible. If you have some particular message for playwright Eric Coble, director Carol North, or any of the actors or creative team, we will be happy to forward it to them. Thank you for the opportunity to share this play with your audience. We look forward to hearing from you.

Emily Kohring

Education Director/Artistic Associate

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METRO THEATER COMPANY'S MISSION

Inspired by the intelligence and emotional wisdom of young people, we create professional theater for young people, foster inclusive community, and nurture meaningful learning through the arts.

Visit our website at www.metrotheatercompany.org

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