

Using he/she  
pronouns  
- third person  
limited

Outside - shivered, relaxed  
Inside - realised, felt

## Eleven

Jonas felt nothing unusual at first. He felt only the light touch of the old man's hands on his back.

He tried to relax, to breathe evenly. The room was absolutely silent, and for a moment Jonas feared that he might disgrace himself now, on the first day of his training, by falling asleep.

Then he shivered. He realized that the touch of the hands felt, suddenly, cold. At the same instant, breathing in, he felt the air change, and his very breath was cold. He licked his lips, and in doing so, his tongue touched the suddenly chilled air.

It was very startling; but he was not at all frightened, now. He was filled with energy, and he breathed again, feeling the sharp intake of frigid air. Now, too, he could feel cold air swirling around his entire body. He felt it blow against his hands where they lay at his sides, and over his back.

The touch of the man's hands seemed to have disappeared.

Now he became aware of an entirely new sensation: pinpricks? No, because they were soft and without pain. Tiny, cold, featherlike feelings peppered his body and face. He put out his tongue again, and caught one of the dots of cold upon it. It disappeared from his awareness instantly; but he caught another, and another. The sensation made him smile.

author  
emphasising  
important  
details

One part of his consciousness knew that he was still lying there, on the bed, in the Annex room. Yet another, separate part of his being was upright now, in a sitting position, and beneath him he could feel that he was not on the soft decorated bedcovering at all, but rather seated on a flat, hard surface. His hands now held (though at the same time they were still motionless at his sides) a rough, damp rope.

And he could see, though his eyes were closed. He could see a bright, whirling torrent of crystals in the air around him, and he could see them gather on the backs of his hands, like cold fur.

His breath was visible.

Effect: Readers experience sensory details as if they are receiving the memory

Beyond, through the swirl of what he now, somehow, perceived was the thing the old man had spoken of—*snow*—he could look out and down a great distance. He was up high someplace. The ground was thick with the furry snow, but he sat slightly above it on a hard, flat object.

Sled, he knew abruptly. He was sitting on a thing called sled. And the sled itself seemed to be poised at the top of a long, extended mound that rose from the very land where he was. Even as he thought the word “mound,” his new consciousness told him *hill*.

Then the sled, with Jonas himself upon it, began to move through the snowfall, and he understood instantly that now he was going downhill. No voice made an explanation. The experience explained itself to him.

His face cut through the frigid air as he began the descent, moving through the substance called snow on the vehicle called sled, which propelled itself on what he now knew without doubt to be *runners*.

Comprehending all of those things as he sped downward, he was free to enjoy the breathless glee that overwhelmed him: the speed, the clear cold air, the total silence, the feeling of balance and excitement and peace.

Then, as the angle of incline lessened, as the mound—the *hill*—flattened, nearing the bottom, the sled’s forward motion slowed. The snow was piled now around it, and he pushed with his body, moving it forward, not wanting the exhilarating ride to end.

Finally the obstruction of the piled snow was too much for the thin runners of the sled, and he came to a stop. He sat there for a moment, panting, holding the rope in his cold hands. Tentatively he opened his eyes—not his snow–hill–sled eyes, for they had been open throughout the strange ride. He opened his ordinary eyes, and saw that he was still on the bed, that he had not moved at all.

The old man, still beside the bed, was watching him. “How do you feel?” he asked.

Jonas sat up and tried to answer honestly. “Surprised,” he said, after a moment.

The old man wiped his forehead with his sleeve. “Whew,” he said. “It was exhausting. But you know, even transmitting that tiny memory to you—I think it lightened me just a little.”

“Do you mean—you did say I could ask questions?”

The man nodded, encouraging his question.

“Do you mean that now you don’t have the memory of it—of that ride on the sled—anymore?”

“That’s right. A little weight off this old body.”

“But it was such fun! And now you don’t have it anymore! I *took* it from you!”

But the old man laughed. “All I gave you was one ride, on one sled, in one snow, on one hill. I have a whole world of them in my memory. I could give them to you one by one, a thousand times, and there would still be more.”

“Are you saying that I—I mean we—could do it again?” Jonas asked. “I’d really like to. I think I could steer, by pulling the rope. I didn’t try this time, because it was so new.”

The old man, laughing, shook his head. “Maybe another day, for a treat. But there’s no time, really, just to play. I only wanted to begin by showing you how it works.

“Now,” he said, turning businesslike, “lie back down. I want to —”

Jonas did. He was eager for whatever experience would come next. But he had, suddenly, so many questions.

“Why don’t we have snow, and sleds, and hills?” he asked. “And when did we, in the past? Did my parents have sleds when they were young? Did you?”

The old man shrugged and gave a short laugh. “No,” he told Jonas. “It’s a very distant memory. That’s why it was so exhausting—I had to tug it forward from many generations back. It was given to me when I was a new Receiver, and the previous Receiver had to pull it through a long time period, too.”

“But what happened to those things? Snow, and the rest of it?”

“Climate Control. Snow made growing food difficult, limited the agricultural periods. And unpredictable weather made transportation almost impossible at times. It wasn’t a practical thing, so it became obsolete when we went to Sameness.

“And hills, too,” he added. “They made conveyance of goods unwieldy. Trucks; buses. Slowed them down. So —” He waved his hand, as if a gesture had caused hills to disappear. “Sameness,” he concluded.

Jonas frowned. “I wish we had those things, still. Just now and then.”

The old man smiled. “So do I,” he said. “But that choice is not ours.”

“But sir,” Jonas suggested, “since you have so much power —”

The man corrected him. “Honor,” he said firmly. “I have great honor. So will you. But you will find that that is not the same as power.

“Lie quietly now. Since we’ve entered into the topic of climate, let me give you something else. And this time I’m not going to tell you the name of it, because I want to test the receiving. You should be able to perceive the

Narrative voice  
- narrator staying inside Jonas's head

Author creating effect -  
readers feel the  
protagonist's experience

name without being told. I gave away snow and sled and downhill and runners by telling them to you in advance.”

Without being instructed, Jonas closed his eyes again. He felt the hands on his back again. He waited.

Now it came more quickly, the feelings. This time the hands didn't become cold, but instead began to feel warm on his body. They moistened a little. The warmth spread, extending across his shoulders, up his neck, onto the side of his face. He could feel it through his clothed parts, too: a pleasant, all-over sensation; and when he licked his lips this time, the air was hot and heavy.

He didn't move. There was no sled. His posture didn't change. He was simply alone someplace, out of doors, lying down, and the warmth came from far above. It was not as exciting as the ride through the snowy air; but it was pleasurable and comforting.

Suddenly he perceived the word for it: *sunshine*. He perceived that it came from the sky.

Then it ended.

“Sunshine,” he said aloud, opening his eyes.

“Good. You did get the word. That makes my job easier. Not so much explaining.”

“And it came from the sky.”

“That's right,” the old man said. “Just the way it used to.”

“Before Sameness. Before Climate Control,” Jonas added.

The man laughed. “You receive well, and learn quickly. I'm very pleased with you. That's enough for today, I think. We're off to a good start.”

There was a question bothering Jonas. “Sir,” he said, “The Chief Elder told me—she told everyone—and you told me, too, that it would be painful. So I was a little scared. But it didn't hurt at all. I really enjoyed it.” He looked quizzically at the old man.

The man sighed. “I started you with memories of pleasure. My previous failure gave me the wisdom to do that.” He took a few deep breaths.

“Jonas,” he said, “it *will* be painful. But it need not be painful yet.”

“I'm brave. I really am.” Jonas sat up a little straighter.

The old man looked at him for a moment. He smiled. “I can see that,” he said. “Well, since you asked the question—I think I have enough energy for one more transmission.

“Lie down once more. This will be the last today.”

nominalisation -  
feelings (n) ->  
feel (v)

Jonas obeyed cheerfully. He closed his eyes, waiting, and felt the hands again; then he felt the warmth again, the sunshine again, coming from the sky of this other consciousness that was so new to him. This time, as he lay basking in the wonderful warmth, he felt the passage of time. His real self was aware that it was only a minute or two; but his other, memory-receiving self felt hours pass in the sun. His skin began to sting. Restlessly he moved one arm, bending it, and felt a sharp pain in the crease of his inner arm at the elbow.

“Ouch,” he said loudly, and shifted on the bed. “Owwww,” he said, wincing at the shift, and even moving his mouth to speak made his face hurt.

He knew there was a word, but the pain kept him from grasping it.

Then it ended. He opened his eyes, wincing with discomfort. “It hurt,” he told the man, “and I couldn’t get the word for it.”

“It was sunburn,” the old man told him.

“It hurt a *lot*,” Jonas said, “but I’m glad you gave it to me. It was interesting. And now I understand better, what it meant, that there would be pain.”

The man didn’t respond. He sat silently for a second. Finally he said, “Get up, now. It’s time for you to go home.”

They both walked to the center of the room. Jonas put his tunic back on. “Goodbye, sir,” he said. “Thank you for my first day.”

The old man nodded to him. He looked drained, and a little sad.

“Sir?” Jonas said shyly.

“Yes? Do you have a question?”

“It’s just that I don’t know your name. I thought you were The Receiver, but you say that now *I’m* The Receiver. So I don’t know what to call you.”

The man had sat back down in the comfortable upholstered chair. He moved his shoulders around as if to ease away an aching sensation. He seemed terribly weary.

“Call me The Giver,” he told Jonas.

# Week 4 - Narrative voice - Chapter 11 - Literary Analysis Worksheet - Device Recognition

The Giver, Chapter 11: "Eleven" — Narrative Voice

## METADATA SECTION

**Text Title:** The Giver

**Author:** Lois Lowry

**Extract Focus (NRP Device):** Narrative Voice (POV, Reliable Narrator, Focalization, Narrative Distance)

**Year Level:** 9/10

**Proficiency Tier:** Standard

### Scaffolding Configuration:

Number of Devices: 4

Activities per Device: 5

## ENTRY ACTIVITY: COMPREHENSION CHECK

### Activity 1: Key Words


Underline words/phrases in the extract that describe Jonas's physical sensations or inner thoughts during memory transmission.



### Activity 2: Narrative Summary

Create a timeline showing the sequence of Jonas's experiences: (a) before contact, (b) cold sensations, (c) sled experience, (d) warmth/ sunshine, (e) sunburn.

## SECTION 2: DEVICE ANALYSIS (Building TVODE Components)

 **Note to Students:** The answers you create in this section will become parts of your analytical sentence in the TVODE worksheet.

### DEVICE 1: Third-Person Limited Point of View

#### Step 1: DEFINITION (Recognition)

**Third-person limited point of view is:** a narrative technique where the story is told using "he/she" pronouns, but the reader only has access to one character's thoughts, feelings, and sensations. The narrator can see inside this character's mind but cannot read other characters' thoughts.

**Example from model:** In *Harry Potter*, the reader experiences events through Harry's perspective using "he" and "his," but we only know Harry's feelings and observations, not those of other characters.

#### Step 2: FIND THE TOPIC (Matching)

**Your Turn:** Find a sentence in Chapter 11 where the narrator describes Jonas's thoughts or sensations (not the Giver's). Write it below:

"He felt a sharp stinging pain on his leg."

"He shivered."

Author describes internal and external feelings and internal thoughts.

**TVODE Note:** This is your TOPIC — the narrative technique you will analyze.

#### Step 3: IDENTIFY THE OBJECT (Multiple Choice)

**What does the third-person limited point of view accomplish in this extract? What is its purpose?**

- A) It prevents readers from understanding what the Giver is experiencing
- ☒ B) It allows readers to discover memory transmission alongside Jonas
- C) It explains the rules of Jonas's society in an objective way
- D) It focuses equally on all characters' thoughts and feelings

**Your Answer:**

**TVODE Note:** This is your OBJECT — what the device does in the text.

## Step 4: ANALYZE IT (Sequencing)

Put these moments in order to show how third-person limited reveals Jonas's experience:

- A) Jonas discovers words for sensations he doesn't know (cold, snow, sled)
- B) Jonas feels confused and surprised by physical sensations
- • C) Jonas experiences both his real body lying down and his memory-receiving body on the sled

Your Answer: 1, 2, 3

B A C. Starts on the outside, physically, goes to the inside, analytically.

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Author is constantly moving from outside to in, using third person limited.

## Step 5: WRITE THE DETAIL (Textual Evidence)

Now that you understand how the device works, write the specific detail from the extract that best shows how the narrator stays inside Jonas's mind:

Use this format: "shown through [specific detail/example from text]"

Your Detail:

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Without being instructed, Jonas closed his eyes again.

---

He felt the hands on his back. He waited.

---

Now it came back more quickly, the feelings...

---

Author uses words like "perceived, awareness, sensation, consciousness"  
to describe what's happening inside.

perceive - perception  
aware - awareness  
sense - sensation  
conscious - consciousness



Step 6: CATEGORIZE THE EFFECT

Part A: Sort these effects into categories

Effects to Sort:

1. Readers feel surprise as Jonas does    readers
2. The Giver's exhaustion remains mysterious to readers    thematic
3. Readers experience sensory details as if they are receiving the memory    meaning
4. Jonas's confusion about unnamed sensations creates reader tension    meaning
5. The narrative feels personal rather than distant    reader
6. Other characters' reactions are filtered through Jonas's perception    thematic

Category Definitions:

- **Reader Response:** How the device affects what readers feel or experience
- **Meaning Creation:** How the device reveals ideas about knowledge or experience    small idea
- **Thematic Impact:** How the device connects to the text's larger themes (control, individual experience, isolation)    big idea

Reader Response	Meaning Creation	Thematic Impact
Effect #:	Effect #:	Effect #:
Effect #:	Effect #:	Effect #:

Part B: Which category best describes how third-person limited works in THIS extract?

Which category:

Which specific effect from that category best fits?

## DEVICE 2: Reliable Narrator

### Step 1: DEFINITION (Recognition)

**A reliable narrator is:** a storyteller who presents events truthfully and whom readers can trust. The narrator doesn't lie or mislead, and their description of what happens matches what actually happens. Readers believe what they're told.

**Example from model:** In *To Kill a Mockingbird*, Scout as narrator tells readers what she observes reliably, even though she's young and learning; we trust her account of events.

### Step 2: FIND THE TOPIC (Matching)

**Your Turn:** Find a moment in Chapter 11 where the narrator describes Jonas's memory experience in a way that feels trustworthy and accurate. Write it below:

**TVODE Note:** This is your TOPIC.

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### Step 3: IDENTIFY THE OBJECT (Multiple Choice)

**What does the reliable narrator accomplish in this extract?**

- A) The narrator creates doubt about whether Jonas is actually receiving memories or imagining things
- B) The narrator presents Jonas's internal experience accurately, allowing readers to believe the memory transmission is real
- C) The narrator exaggerates Jonas's sensations to make them more dramatic
- D) The narrator refuses to comment on whether the Giver's powers are genuine

### Step 4: ANALYZE IT (Sequencing)

**Put these moments in order to show how the reliable narrator builds trust:**

- A) The narrator describes Jonas becoming aware of "an entirely new sensation" and identifies it step by step
- B) The narrator allows Jonas to discover the names of things (snow, sled) without telling him beforehand
- C) The narrator confirms Jonas's experience by having the Giver validate what Jonas perceived

**Your Answer:** 1, 2, 3

Step 5: WRITE THE DETAIL (Textual Evidence)

Use this format: "shown through [specific detail/example from text]"

Your Detail:

Step 6: CATEGORIZE THE EFFECT

Effects to Sort:

1. Readers believe that memory transmission is a genuine phenomenon
2. Jonas's confusion about language feels authentic rather than contrived
3. The experience feels educational rather than fantastical
4. Readers trust Jonas's interpretations of his sensations
5. The Giver's truthfulness is never questioned
6. Readers want to know more about this mysterious power

Category Definitions:

- **Reader Response:** How the device affects reader trust and engagement
- **Meaning Creation:** How the device suggests that individual perception is valid
- **Thematic Impact:** How the device reinforces themes about truth, knowledge, and experience

Reader Response	Meaning Creation	Thematic Impact
Effect #:	Effect #:	Effect #:
Effect #:	Effect #:	Effect #:

Part B: Which category best describes how the reliable narrator works in THIS extract?

Which category: \_\_\_\_\_

Which specific effect:

Put these moments in order to show how the reliable narrator builds trust:

Your Answer: \_\_\_\_\_

## DEVICE 3: Focalization

### Step 1: DEFINITION (Recognition)

**Focalization is:** the perspective through which events are filtered or presented. When we say the narrative is "focalized through" a character, we mean the reader experiences events from that character's viewpoint and perception. It's like seeing through their eyes.

**Example from model:** In *The Hunger Games*, events are focalized through Katniss, so readers see the arena, other tributes, and dangers only as she observes them.

### Step 2: FIND THE TOPIC (Matching)

**Your Turn:** Find a passage in Chapter 11 where the narrator describes events as Jonas perceives them (through his senses or awareness). Write it below:

**TVODE Note:** This is your TOPIC.

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### Step 3: IDENTIFY THE OBJECT (Multiple Choice)

**What does focalization through Jonas accomplish in this extract?**

- A) It prevents readers from understanding what memory transmission feels like
- B) It limits readers to only sensory details, without any emotional response
- C) It allows readers to experience physical sensations (cold, warmth, pain) and emotions alongside Jonas
- D) It makes the narrative objective and distant from characters' perspectives

**Your Answer:**

### Step 4: ANALYZE IT (Sequencing)

**Put these moments in order to show how focalization creates Jonas's unique experience:**

- A) Jonas feels the sharp, stinging sensation of sunburn and tries to name it
- B) Jonas becomes aware of cold hands on his back that feel suddenly frigid
- C) Jonas perceives a "bright, whirling torrent of crystals" and realizes he's on a sled

**Your Answer:** 1, 2, 3

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Step 5: WRITE THE DETAIL (Textual Evidence)

Use this format: "shown through [specific detail/example from text]"

Your Detail:

Step 6: CATEGORIZE THE EFFECT

Effects to Sort:

- 1. Readers feel Jonas's wonder as he discovers snow
- 2. Sensory language (cold, frigid, featherlike) emphasizes the intensity of memory
- 3. The experience feels immediate and visceral rather than explained
- 4. Readers understand what it means to receive rather than learn
- 5. Pain becomes meaningful rather than abstract
- 6. Jonas's confusion about unnamed sensations becomes the reader's confusion

Category Definitions:

- **Reader Response:** How the device makes readers feel sensations emotionally and physically
- **Meaning Creation:** How the device suggests that direct experience teaches differently than explanation
- **Thematic Impact:** How the device emphasizes the importance of individual sensation and memory

Reader Response	Meaning Creation	Thematic Impact
Effect #:	Effect #:	Effect #:
Effect #:	Effect #:	Effect #:

Part B: Which category best describes how focalization works in THIS extract?

Which category:

Which specific effect:

## DEVICE 4: Narrative Distance

### Step 1: DEFINITION (Recognition)

**Narrative distance is:** how close or far the narrator seems from the character's experience. Close narrative distance means the narrator is deeply inside the character's mind, using their language and feelings. Distant narrative distance means the narrator describes events from outside, more objectively.

**Example from model:** "*She was happy*" is distant. "*Her heart soared, and she couldn't help but smile*" is close.

### Step 2: FIND THE TOPIC (Matching)

**Your Turn:** Find a moment in Chapter 11 where the narrator uses very close, intimate language to describe Jonas's internal experience. Write it below:

**TVODE Note:** This is your TOPIC.

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### Step 3: IDENTIFY THE OBJECT (Multiple Choice)

**What does the close narrative distance accomplish in this extract?**

- A) It creates emotional distance between readers and Jonas
- B) It allows readers to be completely immersed in Jonas's sensations and emotional state during memory transmission
- C) It explains memory transmission in a scientific, objective way
- D) It prevents readers from sympathizing with Jonas's experience

**Your Answer:**

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### Step 4: ANALYZE IT (Sequencing)

**Put these moments in order to show how close narrative distance deepens the reader's connection:**

- A) The narrator describes Jonas's fear and excitement mixing as sensations overwhelm him
- B) The narrator moves into Jonas's consciousness: "*He was filled with energy*"
- C) The narrator shows Jonas's internal conflict: one part lying on the bed, another part on the sled

**Your Answer:** 1, 2, 3

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Step 5: WRITE THE DETAIL (Textual Evidence)

Use this format: "shown through [specific detail/example from text]"

Your Detail:

Step 6: CATEGORIZE THE EFFECT

Effects to Sort:

- 1. Readers feel Jonas's wonder and joy during the sled ride
- 2. The narrator uses present-tense sensory details to create immediacy
- 3. Readers experience time the way Jonas does (real time versus perceived time)
- 4. Jonas's voice and perspective dominate the narrative
- 5. The extract feels like a first-person account even though it's third-person
- 6. Readers understand that this experience transforms Jonas

Category Definitions:

- **Reader Response:** How the device creates emotional intimacy and immersion
- **Meaning Creation:** How the device suggests that proximity to experience matters
- **Thematic Impact:** How the device reinforces that individual perspective shapes reality

Reader Response	Meaning Creation	Thematic Impact
Effect #:	Effect #:	Effect #:
Effect #:	Effect #:	Effect #:

Part B: Which category best describes how narrative distance works in THIS extract?

Which category:

Which specific effect:

TVODE CONNECTION

You now have the building blocks for your analytical sentences:

For each device, you identified:

- **Topic:** The narrative technique name
- **Object:** What it does (from Step 3)

# Week 4 - Narrative voice - Chapter 11 - TVODE Sentence Construction Worksheet

## The Giver, Chapter 11: "Eleven" — Narrative Voice

### METADATA SECTION

**Text Title:** The Giver **Author:** Lois Lowry **Extract Focus (NRP Device):** Narrative Voice (POV, Reliable Narrator, Focalization, Narrative Distance) **Year Level:** 9/10 **Proficiency Tier:** Standard

- **Target Sentence Length:** Standard: 15–18 words

### PURPOSE

Students practice constructing analytical TOPIC SENTENCES using the TVODE structure (Topic-Verb-Object-Detail-Effect) to analyze how Lowry uses narrative voice in Chapter 11. These sentences become the foundation for analytical paragraphs.

**Student Note:** You are creating ONE well-constructed sentence per device that demonstrates TVODE mastery. Each sentence combines the components you identified in the Literary Analysis Worksheet.



# MODEL SENTENCE ANALYSIS (Taught Together)

## Example Topic Sentence:

*"Lowry uses close third-person limited focalization through Jonas to immerse readers in the overwhelming sensations of memory transmission, shown through vivid sensory details like 'cold, featherlike feelings,' creating the effect that experience itself is more educational than explanation."*

## TVODE Deconstruction:

Component	Identified Text from Model	Word Count
Topic	Lowry's use of close third-person limited focalization	~7 words
Verb	uses / creates	1 word
Object	to immerse readers in overwhelming sensations	~6 words
Detail	shown through vivid sensory details like 'cold, featherlike feelings'	~9 words
Effect	creating the effect that experience itself is more educational than explanation	integrated

**Target Word Count:** 15–18 words

# ACTIVITY 1: MATCH TOPIC FRAMES

**Instructions:** Match each device to the correct TOPIC FRAME.

Topic Frame Options:

- Lowry uses [Device] through [character/element]
- [Device] in this extract
- Through [Device], Lowry

1

**Device 1: Third-person limited point of view**  
My Topic Frame:      author shifts between  
external feelings and internal thoughts

2


**Device 2: Reliable narrator**  
My Topic Frame:

3

**Device 3: Focalization**  
My Topic Frame:

4

**Device 4: Narrative distance**  
My Topic Frame:

 **Teacher Checkpoint:** 100% completion required before Activity 2.

# ACTIVITY 2: MATCH OBJECTS

**Instructions:** Match each Topic + Device to the correct OBJECT (what the device does in THIS extract).

Object Bank (randomized):

**Object A**  
to allow readers to experience memory transmission as immediately real and visceral

**Object B**  
to reveal the authenticity of Jonas's sensations and build reader trust in the memory process

**Object C**  
to present Jonas's thoughts and confusion alongside him, letting readers discover alongside him

**Object D**  
to create absolute immersion in Jonas's perspective, making the narrative feel intimate and personal

Topic + Device	Object
Device 1: Third-person limited POV	C
Device 2: Reliable narrator	B
Device 3: Focalization	A
Device 4: Narrative distance	D

**Output:** You now have T + O pairings for each device.

### ACTIVITY 3: INSERT VERB (Cloze Exercise)

**Instructions:** Choose the best VERB to connect your Topic to your Object. The verb should show how the device creates meaning.

Verb Bank:

- uses
- employs
- establishes
- emphasizes
- creates
- reveals
- deepens
- accomplishes

Complete these sentences:

#### Device 1

Lowry uses third-person limited point of view helps, allows readers to experience memory alongside Jonas

#### Device 2

The reliable narrator \_\_\_\_\_ Jonas's sensations as genuine, allowing readers to trust the memory process

#### Device 3

Focalization through Jonas \_\_\_\_\_ readers in his sensory experience throughout the chapter

#### Device 4

Extreme narrative closeness \_\_\_\_\_ the effect that Jonas's internal world is the only reality that matters

## ACTIVITY 4: DETAIL AND EFFECT BANKS

**Output:** You now have T + V + O sentences.

**Instructions:** Below are the DETAIL and EFFECT options for each device. You will use these in Activity 5 to write your summary paragraphs.

Detail Bank (specific textual references):

- **Detail A (Device 1):** the moment Jonas's consciousness splits between lying on the bed and sitting on the sled, showing how third-person limits us to his perception
- **Detail B (Device 2):** the Giver validating Jonas's perception by confirming "that's right" about sunshine and the sky, confirming the reliability of what Jonas experienced
- **Detail C (Device 3):** Jonas catching "dots of cold" on his tongue and describing the "bright, whirling torrent of crystals," emphasizing that readers see only what Jonas senses
- **Detail D (Device 4):** the narrator's use of phrases like "one part of his consciousness" and "his very breath was cold," which make readers feel as close to Jonas as possible

## Effect Bank (impact on meaning/reader):

- **Effect A (Device 1):** Readers cannot access the Giver's exhaustion or thoughts, making his inner experience remain mysterious
- **Effect B (Device 2):** Readers believe the memory transmission is genuine rather than Jonas imagining or hallucinating
- **Effect C (Device 3):** Readers experience time distortion the way Jonas does—minutes that feel like hours in the memory
- **Effect D (Device 4):** Readers feel like they are inside Jonas's body experiencing the cold and warmth directly, not just reading about it

## Connector Menu (to link Detail and Effect):

- |                            |                        |
|----------------------------|------------------------|
| • , shown through [Detail] | • to reveal [Effect]   |
| • , creating [Effect]      | • , deepening [Effect] |
| • , which [Effect]         |                        |

# ACTIVITY 5: DEVICE SUMMARY PARAGRAPH

**Instructions:** Using your T+V+O sentence from Activity 3 and the Detail and Effect banks from Activity 4, write a 3–5 sentence paragraph explaining how each device works in the extract.

How to build your paragraph:

- 1. Start with your T+V+O sentence from Activity 3
- 2. Add the Detail from the Detail Bank using a connector (shown through, creating, etc.)
- 3. Add the Effect from the Effect Bank using a connector (which, to reveal, deepening)
- 4. Expand with 1–2 more sentences explaining HOW the device works and WHY it matters

Scaffold Option - Sentence Starters:

- In this extract, Lowry...
- This is shown when...
- The effect of this is...
- This helps readers understand...
- Overall, the use of [Device]...

The effect - readers experience sensory details  
\_\_\_\_\_ readers feel surprise.

\_\_\_\_\_ In chapter 11, Lowry uses third person limited to allow readers to  
experience sensory details as if receiving the memory themselves.

\_\_\_\_\_ to surprise the reader by only revealing what Jonas reveals in the moment.

\_\_\_\_\_ use of this, means readers discover new memories...  
\_\_\_\_\_ creating feelings of confusion  
\_\_\_\_\_ for example,  
\_\_\_\_\_ this limited viewpoint kept just as unsure as Jonas  
\_\_\_\_\_ therefore, Lowry

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