Teachers' Notes
by Rosemary Henzell
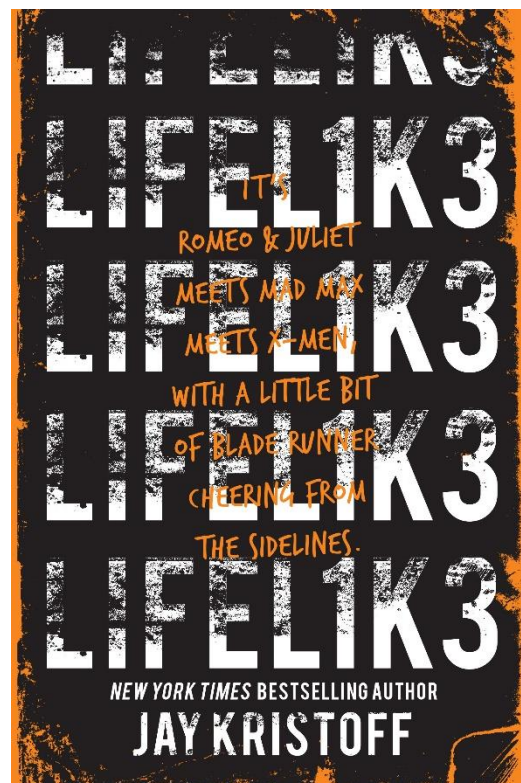
LIFEL1K3
by
Jay Kristoff

ISBN 9781760295691
Recommended for ages 14 yrs and older

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INTRODUCTION

Eve is your typical post-apocalyptic seventeen-year-old: hanging out with her best friend Lemon Fresh, getting into scrapes with local gangs, and battling rogue AI robots for fun. But when things go wrong in the WarDome one night, Eve's world comes crashing down. Suddenly she is forced to question everything she thought she knew: Who is the android lifelike Ezekiel? How does he know her Grandpa? And why is he calling her Ana? With a deadly bounty hunter on her tail and her grandfather in mortal peril, Eve sets off on a mission to discover the truth...and gets far more than she bargained for.

LIFEL1K3 is a rollercoaster of a read, with plenty of action packed into every page and a dash of romance for good measure. The story is highly engaging, with an original and relatable heroine who punches well above her weight. The novel's exploration of the consequences and dangers of unchecked AI development create powerful openings for discussions of the science fiction genre and how it challenges readers to reconsider current technological advances. There are myriad opportunities to extend beyond this text and explore the science fiction genre more widely, as well as investigating the intertextual references and allusions used.

LIFEL1K3 is suited to Stage 5 students and meets several aspects of the Australian Curriculum: the text contains complex, challenging and unpredictable plot sequences and explores themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas. Most clearly suited to a science fiction genre unit, it could be extended into a comparative study of how questions about AI and human hubris have been explored over time. There are also opportunities for cross-curricular links with Science and IST.

THEMES EXPLORED

- What makes us human? How do we define humanity?

- Humans playing God: what are the dangers of unchecked technological advancement, especially in the field of Artificial Intelligence.

- Can we control what we create? What are our moral responsibilities to our creations?

- Love and lies: is it ever OK to lie to someone we love?

CURRICULUM ALIGNMENT

YEAR 9 ENGLISH

Language	Literature	Literacy
Understand that authors innovate with text structures and language for specific purposes and effects (ACELA1553)	Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)	Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744) (e.g. The Other)
Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning (ACELA1560)	Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels, and plays on similar themes (ACELT1637)	Use a range of software, including word processing programs, flexibly and imaginatively to publish texts (ACELY1748) (E.g. creating hybrid or digital texts)
	Create literary texts, including hybrid texts, that innovate on aspects of other texts, for example by using parody, allusion and appropriation (ACELT1773)	

YEAR 10 ENGLISH

Language	Literature	Literacy
Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565) (Textual comparison)	Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)	Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)
Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566) (Experimentation with form and adaptation - Frankenstein Inkle)	Evaluate the social, moral and ethical positions represented in texts (ACELT1812)	Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)
Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences (ACELA1571) (Close reading of passages)	Create imaginative texts that make relevant thematic and intertextual connections with other texts (ACELT1644)	Use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user (ACELY1776)

MORE HUMAN THAN HUMAN
UNIT OF WORK AND TEACHING ACTIVITIES

This unit is designed around a "big question" approach: students consider the ethical and moral questions raised by the text, and examine how the science fiction genre can be used to challenge our assumptions about ourselves and our world. For ease of navigation, the text study has been divided by chapters.

BEFORE READING / BUILDING THE FIELD

What makes us human?

- Students generate a list of criteria in groups, then share ideas as a class.

- What are the similarities and differences in the lists?

- Choose final class list.

- What does this list tell us about a) what we value in humanity? and b) what differentiates us from other forms of life?

- If the notion of 'freedom of choice' hasn't been raised, bring it up: how is this a key feature of humanity?

- Extension: examine the Universal Declaration of Human Rights and compare this to the class list.

What is science fiction? What are the main characteristics of this genre?

- Read short stories, novel extracts and view trailers to help develop a bank of generic features and conventions.

- What are the key questions or purposes of this genre?

- Examine common themes that are explored in science fiction: Hypotheticals - the *What If*s of science fiction; Playing God and the dangers of unchecked technological development: can we control what we create?

- Extension: How do dystopian fiction and science fiction overlap?

The Rise of the Robots: Artificial Intelligence

- Watch *The Real History of Science Fiction*, episode 4: Robots and AI. (Available on ClickView Online or DVD)

- Additional ClickView Online text: *The Prophets of Science Fiction: Isaac Asimov.*

- If the above documentary series is unavailable, students research and read articles about the history of AI science fiction. Examples of texts:

    - https://theconversation.com/what-an-artificial-intelligence-researcher-fears-about-ai-78655
    - https://www.theguardian.com/science/2014/dec/02/stephen-hawking-intel-communication-system-astrophysicist-software-predictive-text-type

- Discussion: What are some of the questions, fears and ethical dilemmas associated with AI?

- Introduce Isaac Asimov's *Three Laws of Robotics*: discussion of their purpose and consequences.

- Watch *I, Robot* opening chase scene (Detective Spooner chases the robot through the streets): how does this depict the Three Laws in action?

- Compare Asimov's original Three Laws to the opening page of the novel, *Lifel1k3*: discuss if and how the revised Laws may be accurate.

- Extension: Read short stories from Asimov's *I, Robot*.
- Extension: examine the historical context of Asimov's writing and the emergence of robotic fiction – what contextual issues may have influenced Asimov's work?

ENTERING THE TEXT

The Prelude

0.1: The first flashback

- Students list the questions raised by this chapter. *See Blackline Master* BLM 1, *at the end of these notes.*

  Examples:
  - Who is the narrator?
  - Who are the people shooting?
  - Why are they shooting?
  - What is the relationship between the narrator's family and the shooters?
  - What does the beautiful man mean by "Better to rule in hell than serve in heaven"?

- *Paradise Lost* intertextual reference: why might the author have used this quote?

Part 1: A Coin-Operated Boy

1.1: Manifest

- The characters: list descriptions of Eve, Lemon and Cricket; create graphic novel character images based on these.
- Relationships: define the personalities and relationships between the characters, using evidence from the chapter to support ideas.
- What questions are raised by the events in this chapter?
- Narrative structure – *In Media Res*: Discuss the effect of beginning the novel with such an action-packed event, and how the author uses this technique to engage the reader.
- Language – slang: begin a list of futuristic slang used in the novel, adding definitions; how does this use of slang help build the world of the novel? *See Blackline Master* BLM 2, *at the end of these notes.*

1.2: Democracy

- Add questions to the 0.1 list on BLM1.
- Worldspace: find descriptions of the setting, and discuss what we can infer has happened between today's world and this one:
  - Environmental destruction
  - War and the collapse of government
- Language: keep building the slang list on BLM2.

1.3: Windfall

- What is strange about the body they find?
- What is an android? Why are they known as 'lifelikes'?

- Extension: briefly research the history of this idea in science fiction.
- The Fridge Street Crew: what does this encounter suggest about what life is like in The Dregs? What do we learn about Eve and Lemon as characters through their choices and behaviour here?

1.4-1.6

- For each flashback, add to the BLM1 list of questions raised, and begin to find answers or connections.
- Characters – Silas, Ezekiel, Faith: what can we understand about them from descriptions and action?
- Mysteries and questions: make a list of questions regarding:
    - Past events
    - Relationships between characters
- Language – close analysis: choose a passage of intense action (e.g. pp. 82-84 *"She dashed out into the open...she found the breath to scream."*)
  Analyse the use of sentence length and structure and the choice of verbs, adjectives and adverbs in creating a sense of drama.
- Narrative structure: how are the stakes raised dramatically in these chapters? Consider characters, relationships, and the narrowing of options that launches Eve on her adventure.
- Answer as many questions as possible from the lists created in BLM 1.

1.7: Preacher

- Create a graphic novel character for the Preacher based on the descriptions given.
- Extension: examine the *Paradise Lost* allusion in more detail:
    - "What if the breath that kindled those grim fires, / Awaked, should blow them into sevenfold rage, / And plunge us in the flames; or from above / Should intermitted vengeance arm again / His red right hand to plague us?"
    - The man is dressed as a preacher and carries the "Goodbook", yet acts without mercy or compassion: in what ways can we link his actions to the Milton quote?

Part 2: The Terrible Dogfish

1.8-1.12

- Narrative Structure: examine how the author begins to weave flashbacks throughout the chapters to reveal information from the past.
- Use the Connect-Extend-Challenge handout (*BLM3 at the end of these notes*) to record students' thinking.
- Answer questions from the BLM 1 AND BLM 3 lists as information is revealed.
- Identify and discuss the effect of the biblical allusions used here:
    - Angelic form and names of the lifelikes
    - The Tower of Babel
    - The Garden at the top of the tower
    - The destruction of the Garden
- The Kraken: what is a kraken and who created them?

- Build connections between events in the novel and common science fiction concerns:
    - The consequences and dangers of uncontrolled technological advancement
    - What are the dangers of AI?
    - The effects of environmental destruction
    - Hubris: Man playing God
- Revelation: answer as many questions as possible from the BLM 1 AND BLM 3 lists.
- What is still unknown? Continue to list questions and mysteries.
- Extension: analyse the Tower of Babel story in Fritz Lang's film *Metropolis*. What connections can we make between these two allusions?

1.13-1.17

- What is revealed about the kraken through their interactions with Salvage, Carer and Sentinel?
- How does this challenge the characters' views on AI and robotic technology? How does it challenge the reader?
- Build further connections between science fiction concerns:
    - Libertas and Nicholas Monrova's quest for control
    - The Three Laws and freedom of choice
    - The lifelikes' rebellion
    - Ezekiel's punishment
- Using BLM1, BLM3 and other lists of questions generated by the students, answer questions as information is revealed and record others as they arise.

Part 3: Those Final Hours

- What is still unknown about Eve/Ana's past and the death of her family?

1.18: Collision

- The Preacher as a cyborg: how does this fight continue to explore the dangers of technological advancement for human beings?

1.9-1.20

- Meeting Hope: how is Hope attempting to atone for her past actions?
- Libertas and the freedom to choose: how does Hope's view of Nicholas Monrova's plans challenge Eve/Ana's feelings about her?
- Discuss Hope's warning to Eve/Ana regarding the AI and robots around her: in what way is this also a warning to the reader? What ethical dilemmas does it raise in our society's development of AI?
- The rekindling of Eve/Ana and Ezekiel's love: how do you view their relationship? Can it be real if Ezekiel was bound by the Three Laws when they first met?

1.21: Fix

- "*Everyone* deserves a choice." (p. 243): Cricket and Eve/Ana's conversation while she fixes Kaiser: programming or love? Is Eve/Ana right or wrong to remove Kaiser's explosive?

1.22: Immolation:

- Eve/Ana switch (p. 253): what is the significance of the name change here?

- The power of imperfection: discuss Ezekiel's speech (pp. 254-255) about human imperfection and scars - is this an important element of being human? Is it a strength or a weakness?

- Talking to Hope: Programmed to love - what are the benefits and dangers of designing AI with the capacity for emotion?

- Extension: watch the *I, Robot* scene where Spooner interviews Sonny after his capture.

- Ana's choice: why does she decide to rescue Silas? In what ways is this similar or different to Ezekiel's search for her, or Gabriel's actions in the rebellion?

1.23: Bleed

- Hope's sacrifice: would she have been able to do this if still bound by the Three Laws?

- Do you feel sad for Hope? How does this challenge our views of AI and technology?

1.24-1.26

- Language: choose a passage and analyse how the author builds drama and pace through language.

- What is the effect of the repetition of certain phrases and sentences from previous flashbacks? How do they build tension?

- What is revealed through the flashbacks (p. 308)?

- Kaiser's sacrifice (p.312-313): Compare this to Hope's choice to sacrifice herself - in what ways are their actions similar? Different? Programming or love?

- What is revealed about Lemon (pp. 313-315)?

- Discussion: Protection or betrayal? Is it ever OK to lie to someone you love?

Part 4: A Spire of Ghosts and Glass

1.27-1.28

- A glimpse of the future? Examine the descriptions of Ana's approach to Babel and the post-nuclear apocalyptic landscape.

- Faith vs Cricket (pp. 328-330): Who do you agree with? Are the Three Laws a form of slavery, or simply rules that guide ethical behaviour?

- Silas's regret and hope (pp. 339-342): What are the moral lessons and truths within this section? How do they connect to concerns of the science fiction genre?
    - What happens when we lose control of that which we create?

- Inside Myriad:
    - Gabriel's insanity: how is Gabriel presented through description, action and dialogue here?
    - Who is responsible for his insanity and violence - Gabriel or those that made him?

- Gabriel's rage at his creation (pp. 348-350):
    - "I am what your father created me to be." How does this challenge our usual view of AI gone rogue?
    - Is Gabriel justified in his anger and hatred of his creators?
    - Gabriel's vision of the future: do you think this could happen one day?

1.29: Secrets

- What is revealed about the lifelikes' plans (pp. 359-360)?
- Ana's decision to fight: In what ways is this a very human decision?

1.30: Thunder

- How are love and grief connected? In what ways does this chapter explore the consequences of lost love?
    - Gabriel
    - Silas
    - Lemon
    - Cricket
    - Ezekiel
    - Ana
- "I am as he made me." Is Ezekiel right about Gabriel and the power of choice?
- Ana's sacrifice: how does the very end of the chapter reveal the truth, and change our understanding of this action?

1.31: Becoming

- Myriad's revelation and Ana's reaction: how does the author use language and text formatting to convey Ana's turmoil and anguish upon learning the truth?

1.32: Liar

- How does the discovery of Eve's true history challenge the reader's ideas about the morality of AI and its creation?

Coda

- Students speculate about what will happen next, based on this ending.

BEYOND THE TEXT/ LOOKING BACK:

- **Review** the 'Being Human' criteria from the beginning of the unit: how does this text and the AI science fiction genre challenge our understanding of what it means to be human?
- **Debate**: If androids or AI logika existed, should they be granted the same rights as human beings, or should we seek to control and restrict them?
- **Watch**: World Court scenes from *Bicentennial Man* where Andrew seeks recognition as a human, and discuss whether his arguments are valid, and how they link to *Lifel1k3*.
- **Compose**:
    - Students write the first chapter of the next book based on their speculations from the Coda
    - Students create a graphic novel representation of one section of the text
    - Students rewrite an event from the perspective of another character
    - Students imagine their own dystopian worldspace based around a key "What if…?" question and compose the opening chapter of a novel
    - Students compose an essay on how the science fiction genre challenges its readers

JAY KRISTOFF

Jay Kristoff grew up in Perth, Western Australia, but he quickly realized good bands never toured there, so he moved to Melbourne. He studied graphic design at university, but decided to become a rock star instead, and spent several years playing in a band, living in a band house (he plans to write a book about it someday) before realizing just *looking* like Dave Grohl wasn't enough to get you rich.

Falling back on his degree, he worked as an Art Director and copywriter in several multinational advertising agencies before deciding that selling toilet paper and SUVs was a bad way to make a living. So he began working on a novel in secret, writing on his lunchbreaks and telling no one (not even his wife) until it was ready to sell.

It did not sell.

But his second book, *Stormdancer*, did, and hey, everyone got to go home happy. The Lotus War series went on to be published in 14 countries, be named in the *Kirkus* best Teen book list for 2012, get nominated for two Gemmell Awards, and win the Aurealis Award.

Jay co-wrote his second series, The Illuminae Files, with fellow Melbourne author Amie Kaufman. Jay and Amie met through the American Internal Revenue Service—long story, but basically, if you're an Australian earning money in the US, you have to fill in this enormous, labyrinthine form to apply for an International Tax Identification Number, and Jay had just successfully completed this ordeal, so Amie bribed him with brunch so he'd tell her the secrets. They have been friends ever since. They started writing a novel together because Amie had a dream they did.

The final Illuminae instalment, *Obsidio*, launched in March 2018.

Jay's next series, The Nevernight Chronicle, began in 2016, winning multiple fantasy awards and selling through five print runs within four months.

Lifel1k3 is his first solo YA series.

Asked about the inspiration for *Lifel1k3*, Jay says:

The idea for *Lifel1k3* has been floating around in my head for five years. I started writing it when *Stormdancer* was on submission. It was inspired by the Russian Revolution and the death of Tsar Nicholas II and his family in the rebellion (Monrova is an anagram of Romanov) – the novel originally started as a steampunk story set in the 1920s, but I later decided it'd be more fun setting it in the near future. It was also heavily inspired by *Pinocchio*.

I wrote the first act, but then everything started happening with *Illuminae*, so it got set aside. But Amie Kaufman, my *Illuminae* co-author had read it, and told me it was the best thing I'd ever done. So she kept bugging me to finish it.

Truthfully, it's an exploration of where I see our planet heading. I don't want to hit anyone over the head with it, but there's some strong environmental themes running throughout. It explores the ideas of the expansion of corporate powers, depletion of resources, collapse of society.

I lost about 20,000 words of it when the USB I was carrying it around on got broken. Always back up your work, kids!

RELATED TEXTS

NOVELS AND SHORT STORIES

- *The Illuminae Files*, Amie Kaufman and Jay Kristoff
- *I, Robot, The Rest of the Robots* and *The Bicentennial Man and Other Stories*, Isaac Asimov
- *Do Androids Dream of Electric Sheep?*, Philip K. Dick
- *Hyperion*, Dan Simmons
- *Frankenstein*, Mary Shelley

FILMS AND TV SERIES

- *I, Robot*, Alex Proyas
- *Bicentennial Man*, Chris Columbus
- *The Real History of Science Fiction* (episodes 1-3) (ClickView Online)
- *Metropolis* film directed by Fritz Lang, 1927. Restored English language versions have been released (1984, 2010, 2011) with new soundtracks. (It is a silent film.) Regarded as a classic and pioneering sci-fi film.
- *Humans* (HUM∀NS) TV series, first series, 2015. Channel 4 in UK, AMC in US. (Some adult content.)
- *Blade Runner* film directed by Ridley Scott, 1982. (Loosely based on Philip K. Dick's *Do Androids Dream of Electric Sheep?*. A sequel directed by Denis Villeneuve came out in 2017: *Blade Runner 2049*.)

OTHER RESOURCES

- Pixton: https://www.pixton.com/ Online comic maker
- Inklewriter: https://www.inklestudios.com/inklewriter/ Make online interactive stories
- Frankenstein Inkle https://www.inklestudios.com/frankenstein/ interactive reimagining of Shelley's novel
- *Paradise Lost* study guide: http://www.paradiselost.org/

- *The Tower of Babel* painting by Pieter Bruegel the Elder. Both versions can be seen [here](#).
- *The Adventures of Pinocchio* film directed by Steve Barron, 1996. Based on the original Italian classic.

ABOUT THE WRITERS

JAY KRISTOFF

Jay Kristoff is the *New York Times* and internationally bestselling author of *The Nevernight Chronicle*, *The Illuminae Files* and *The Lotus War*. He is the winner of four Aurealis Awards, an ABIA, nominee for the Locus award, David Gemmell Morningstar and Legend awards, named multiple times in the *Kirkus* and Amazon Best Teen Books list and published in over thirty countries, most of which he has never visited. He is as surprised about all of this as you are. He is 6'7 and has approximately 12,665 days to live. He abides in Melbourne with his secret agent kung-fu assassin wife, and the world's laziest Jack Russell.

He does not believe in happy endings.

ROSEMARY HENZELL

Rosemary is an English and Drama teacher at Willoughby Girls High School in Sydney. She uses Project-Based Learning and Teaching for Understanding frameworks to design units that engage students in critical thinking and the creative process. In 2013, Rosemary collaborated with MacICT on a research project investigating how digital and transmedia storytelling can promote engagement and understanding of literary works. She is an active member of her school's Professional Learning Team, regularly delivering PD sessions to staff and students on topics such as formative assessment, Growth Mindset and Costa's Habits of Mind. Rosemary has presented at several Secondary English conferences for the Centre of Professional Learning. Prior to becoming a teacher, she worked as an Assistant Director in the Australian film and television industry, and taught English as a Second Language, both in Australia and Japan.

As you read, make a note of the questions you ask yourself. Write down the answers as you find them.			
Page Number	**A question I have after reading this is:**	**An answer I have discovered is:**	**Page Number**

LIFEL1K3 Slang Dictionary **Make a note of invented words and phrases as you read. Create a definition for each one.**	
Slang and invented words and phrases that help create the worldspace	Definition

BLM 3

Eve's Flashbacks in chapters 1.8 –1.12: How do these CONNECT, EXTEND and CHALLENGE previous ideas?			
New information or details from flashbacks	**How does this CONNECT to what you already know?**	**How does this EXTEND or add detail to what you already know?**	**How does this CHALLENGE what you thought was true? How does it contradict previous ideas?**