

VERSE NOVEL UNIT

LONG WAY DOWN BY JASON REYNOLDS

A RIGOROUS, DISCUSSION-DRIVEN NOVEL STUDY THAT HELPS STUDENTS THINK DEEPLY, SPEAK CONFIDENTLY, AND WRITE POWERFULLY THROUGH GUIDED SOCRATIC SEMINARS

8TH-10TH GRADE CCSS

SOCRATIC SEMINAR PREPARATION

Common Core Standards	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
Literature: 7	Literature: 7	Literature: 7	Literature: 7
Writing: 4, 5, 6, 10	Writing: 4, 5, 6, 10	Writing: 4, 5, 6, 10	Writing: 4, 5, 6, 10

Learning Target

- I can help establish our classroom norms for our Socratic Seminar.

Guiding Question

- What should a productive, respectful Socratic Seminar sound like in our classroom?

Connecting the Socratic Seminar to Reading and Writing

- Before students create their class norms, help them why they'll be using Socratic Seminars this year. Like, "Today, we're not just learning how to discuss, we're learning how to think."

PRE

IMAGERY

A literary device used in poetry, novels, and other writing to create a picture in the reader's mind. Imagery is a word or words that appeal to the senses. Imagery is a word or words that appeal to the senses. Imagery is a word or words that appeal to the senses.

SIGHT

Helps the reader see or visualize: describes appearance. (Colors, pattern, and size) **Example:** circular, glittery, dull, filthy.

SMELL

Helps the reader hear: describes sounds and noises. **Example:** babble, hiss, pop.

Example from the Maze Runner: The enormous stone wall to the right seemed to defy every known law of physics as it sat along the ground. It was a wall of stone, but it was moving. The crushing sound of the wall was moving, heading for its neighbor to the left. It was a wall of stone, but it was moving.

FIGURATIVE LANGUAGE

FIGURATIVE LANGUAGE	DEFINITION	EXAMPLE
SIMILE	Definition: Compares two unlike things using "like" or "as."	Example: "Myra's head is as empty as a flower pot."
METAPHOR	Definition: Comparing two things that are not alike to suggest they have something in common.	Example: "It was said that Green Lake was 'Heaven on earth' and Miss Katherine's peaches were 'Food for the angels'."
HYPERBOLE	Definition: an exaggeration that can't possibly be true.	Example: "I have been crying, and the rain made it seem as if the whole world was crying."
ALLUSION	Definition: an allusion is a figure of speech that makes a reference to a well-known person, place, or thing.	Example: "The atmosphere of the piece of writing, it's the emotions a selection arouses in a reader."

MOOD

THE ATMOSPHERE OF A PIECE OF WRITING, IT'S THE EMOTIONS A SELECTION AROUSES IN A READER.

THE AUTHOR'S ATTITUDE TOWARD A SUBJECT

TONE WORDS			MOOD WORDS		
Admiring	Encouraging	Manipulative	Aggravated	Gloomy	Nauseated
Avoid	Enthusiastic	Melancholy	Amused	Grateful	Nervous
Aggressive	Euphoric	Miserable	Annoyed	Grumpy	Ominous
Anxious	Excited	Modest	Anxious	Heartbroken	Optimistic
Appreciative	Fearful	Morbid	Apathetic	Hopeful	Painful
Assured	Fervent	Naive	Apprehensive	Hyper	Passionate
Awestruck	Friendly	Negative	Award	Hostile	Peaceful
Bitter	Nervous	Resentful	Indifferent	Resistant	Playful
Boring	Kindous	Objective	Indulgent	Relaxed	Relieved
Brash	Giddy	Paranoid	Indolent	Relaxed	Relieved
Calm	Giddy	Paranoid	Indolent	Relaxed	Relieved
Casual	Cheerful	Cold	Complicated	Confident	Confused

SYMBOLISM

COLOR	MEANING	SYMBOL
BLACK	Elegance, power, mystery, evil, death, depressed	Hope, letting
WHITE	Innocence, safety, illumination, pure, perfect	Imagined, strength
RED	Romance, leadership, death, danger, blood	Press, death
ORANGE	Abundance, warmth, success, caution	Warm, oblige, push
YELLOW	Joy, happiness, warmth, positivity, intelligence	Grow, renew
BLUE	Love, calm, sadness	Grow, renew

AUTHOR'S CRAFT

AUTHOR'S CRAFT	DEFINITION	PURPOSE
FLASHBACK	Move to a scene in a movie, novel, etc. that is set in a time earlier than the main story.	To help readers better understand present elements in the story more about a character.
FLASH-FORWARD	Move to a scene in a movie, novel, etc. that is set in a time later than the main story.	To reveal significant story that have not yet been told.
CLIFFHANGER	A component of a story ends unresolved.	To compel reader page or return to next installment.
FORE-SHADOWING	An indication or hint of what is to come later in the story.	Create suspense, unease, a sense of mystery that things are not what they seem.
SUSPENSE	An uneasy feeling that a reader gets when they don't know what is going to happen next.	Heighten tension, dramatic scene, characters they don't want to go away, build up to a climax.
STYLE	The way authors express their ideas. It's how they say something, not just what they say.	Styles in writing are deliberately by the author to create a specific mood or tone.

LESSON 1 GUIDING QUESTION

- Determine the point of view from which the story is told.
- What is the author's purpose for writing this story?
- How does the point of view influence the story?

LESSON 1 INTERPRETATION

How does the point of view influence the story?

READING RESPONSE

- Determine the point of view from which the story is told.
- Why did the author choose that particular point of view?
- How would the story be different if told from a different point of view?

MOOD AND TONE

The atmosphere of a piece of writing, it's the emotions a selection arouses in a reader.

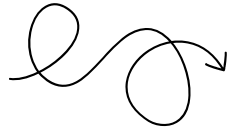
MOOD

The atmosphere of a piece of writing, it's the emotions a selection arouses in a reader.

PRINT AND DIGITAL



LONG WAY DOWN BY JASON REYNOLDS



SOCRATIC SEMINAR NOVEL STUDY UNIT

Teach *Long Way Down* in a way that gets students thinking, discussing, and analyzing—not just finishing the novel. This 10-DAY novel study uses structured Socratic Seminars, guiding questions, and reading responses to help students go beyond basic comprehension and into real literary analysis.

- ✓ **10 step-by-step lesson plans with teaching slides:** Each lesson focuses on a specific literature skill and includes direct instruction, modeling, and guided practice
- ✓ **Guiding and interpretive discussion questions:** Scaffolded questions that move students from basic understanding to deeper analysis and discussion
- ✓ **Structured Socratic Seminar routines and supports:** Clear systems that help students participate, respond to each other, and build meaningful conversations
- ✓ **Student notebooks, response pages, and organizers:** Tools that help students track thinking, write responses, and prepare for discussion
- ✓ **Built-in writing, discussion, and revision cycle:** Students read, write, discuss, and revise so they strengthen both thinking and writing over time
- ✓ **Teacher answer keys, examples, and flexible pacing:** Support materials that reduce prep and make implementation easier in real classrooms
- ✓ **Print and digital formats for flexible use:** Easy to use in 1:1, blended, or traditional classroom settings

LONG WAY DOWN SOCRATIC SEMINAR NOVEL STUDY UNIT

This *Long Way Down* novel study helps students move beyond simply reading the text and into analyzing, discussing, and writing about it with clarity and purpose.

✨ Here's what they'll learn:

- ✓ **Point of View:** Analyze how Will's first-person narration shapes what readers understand about Shawn's death, the Rules, and Will's internal conflict.
- ✓ **Characterization + Relationships:** Examine Will's character, motivations, and relationships and how they develop throughout his elevator journey.
- ✓ **Figurative Language + Imagery:** Analyze how Jason Reynolds uses figurative language, imagery, and specific word choices to create meaning and impact.
- ✓ **Mood + Tone:** Examine how Reynolds creates mood and tone and how his language choices shape the reader's experience of the novel.
- ✓ **Symbolism:** Analyze important symbols and recurring details and how they contribute to the novel's larger meaning.
- ✓ **Literary Conflict + Complex Characters:** Explore Will's internal and external conflicts and how conflicting motivations influence his choices.
- ✓ **Theme Development:** Move beyond identifying broad topics to analyzing how Reynolds develops larger ideas about grief, loyalty, revenge, the Rules, and the cycle of violence.
- ✓ **Comparing Texts + Objective Summaries:** Extend students' analysis with bonus lessons that ask them to compare texts and practice writing objective summaries.

TEACHERS LIKE YOU HAVE SAID...



"Students are thrilled to be talking about the book instead of doing a ton of comprehension questions. My students' writing improved because **they are hyper-focused on answering the discussion question and are actually using textual evidence to answer, because instead of 5-10 questions, they have one.** The vocabulary and extra comprehension questions are very useful as well." –Krista L.



"OBSESSED!!!! I am teaching summer school and I'm normally a math teacher but I am also teaching them ELA. **I found this and I honestly wish I taught ELA so I could buy the rest of the novel studies and do them! This is the way you should teach ELA.** Easily able to teach all standards through reading notebook, vocabulary, discussion. **Lesson plans are soooo thorough. I highly suggest all ELA teachers look into your resources!"** –Amy S.



"Fantastic resource! The activities are great and engaging for students. We're using this for our novel study and it's been incredible!" – Place for Learning



"Very complete and thorough resource with student approval! Aligned with standards and my students enjoyed the questions and discussion. Includes complete lesson plans that can easily be changed or differentiated in many ways for your students. **My students look forward to class each day to find out what the question and discussion will be for the day. Highly recommend!"** –Mrs. Brumfield



"This was a great resource. There was no planning, and it was it was aligned with the standards using higher-order thinking questions. I love all of Martina Cahill's novel studies." –Nicole D.



"After using one of your other Novel Study Units I purchased this one. Amazing as always and kept the middle schoolers engaged with great resources." –Karie C.

A CLEAR ROUTINE THAT BUILDS THINKING, DISCUSSION, AND WRITING

- ✓ Each lesson follows a structured cycle:
Read → Write → Discuss → Revise
- ✓ Students don't just answer.
- ✓ They think, talk, and improve their ideas over time.

AUTHOR'S CRAFT ONE

AUTHOR'S CRAFT	DEFINITION
Simile	Compares two unlike things using "like" or "as."
Metaphor	Comparing two things that are not alike to suggest they have something in common.

AUTHOR'S CRAFT TWO

AUTHOR'S CRAFT	DEFINITION	PURPOSE
FLASHBACK	Move to a scene in a movie, novel, etc. that is set in a time earlier than the main story.	To help readers better understand present-day elements in the story or learn more about a character.
FLASH-FORWARD	Move to a scene in a movie, novel, etc. that is set in a time later than the main story.	To reveal significant parts of the story that have not yet occurred, but soon will in greater detail.

AUTHOR'S CRAFT LESSON PAGE 1/2

Simile	Metaphor	Hyperbole

AUTHOR'S CRAFT LESSON PAGE 2/2

FLASHBACK	FLASHFORWARD

INTERACTIVE NOTEBOOK LESSON EXAMPLE

INTERACTIVE NOTEBOOK LESSON EXAMPLE

LONG WAY DOWN LESSON 5

INTERPRETIVE QUESTION

Structure: How does the author's craft choice contribute to the meaning of the story?

EXAMPLE

GUIDING QUESTION

What author's craft choices does Reynolds use in today's reading, and what effect does one of those choices have on the reader or the story? Use specific evidence from the text to support your analysis.

Reynolds structures the novel around Will's elevator ride, with each new floor bringing another person connected to his past. By page 225, this pattern has become increasingly complicated. Each floor introduces a new character, a new event, and a new piece of information about the past. The repeated pattern of the elevator stopping is especially important. Each floor introduces a new character, a new event, and a new piece of information about the past. The repeated pattern of the elevator stopping is especially important. Each floor introduces a new character, a new event, and a new piece of information about the past. The repeated pattern of the elevator stopping is especially important.

LONG WAY DOWN LESSON 5

INTERPRETIVE QUESTION

Choose from the author's craft interpretive questions below and answer on the next page.

- Structure:** How does Reynolds's decision to structure the novel around Will's elevator ride contribute to the meaning of the story?
- Pacing:** How does Reynolds manipulate the pacing of the elevator ride to affect the tension or significance of particular moments?
- Repetition:** How does Reynolds use repetition to emphasize particular conflicts, and how does their meaning develop as they reappear throughout the novel?
- Flashbacks and Memories:** How do Will's memories and flashbacks in the present action, and what do they reveal that the elevator ride alone could not?

READING RESPONSE

Structure: How does Reynolds's decision to structure the novel around Will's elevator ride contribute to the meaning of the story?

LESSON FIVE

Comprehension

What author's craft choices does Reynolds use in today's reading, and what effect does one of those choices have on the reader or the story? Use specific evidence from the text to support your analysis.

Learning Period

- Have students cut, glue, and color their author's craft interactive notebook lesson.
- Repetition:** How does Reynolds use repetition to emphasize particular ideas or conflicts, and how does their meaning develop as they reappear throughout the novel?
- Flashbacks and Memories:** How do Will's memories and flashbacks in the present action, and what do they reveal that the elevator ride alone could not?

DAY 5 LONG WAY DOWN PAGES 181-225

Common Core Standards	EIGHTH GRADE	NINTH GRADE	TENTH GRADE
Literature: 1, 2, 4, 10	Literature: 1, 2, 4, 10	Literature: 1, 2, 4, 10	Literature: 1, 2, 4, 10
Writing: 1	Writing: 1	Writing: 1	Writing: 1

Learning Target

- I can analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- I can determine a theme or central idea of a text and how it is conveyed through particular details.
- I can determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

AUTHOR'S CRAFT

Simile

Allusion

Imagery

Cliffhanger

Suspense

Text Structure

Teach key concepts like point of view, plot, theme, and author's craft with clear explanations, examples, and guided practice

POINT OF VIEW

LONG WAY DOWN FINAL PROJECT CHOICE BOARD

CHARACTERS

traits

MOOD AND TONE

PERSONIFICATION **ALLITERATION**

HYPERBOLE

TWO MAIN TYPES OF CONFLICT

External Conflict:
Sets a character
against
something or

LITERARY Theme

OBJECTIVE summaries

AUTHOR'S CRAFT

Craft is a purposeful choice of vocabulary, sentence formation, voice, and tone. It is established through the author's choice of details and words.

AUTHOR'S STYLE

Style is the way authors express their ideas. It's how they say something, not what they say.

STRUCTURED SOCRATIC SEMINARS THAT ACTUALLY WORK

LESSON 1 GUIDING QUESTION

LESSON 1 INTERPRETIVE QUESTION

What does Will's

LESSON 2 GUIDING QUESTION

What do Will's memories of

LESSON 2 INTERPRETIVE QUESTION

LESSON 3 GUIDING QUESTION

LESSON 3 INTERPRETIVE QUESTION

How does Reynolds's use of figurative language and imagery deepen the reader's understanding of Will and his situation?

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Students respond to guiding and interpretive questions, then build on each other's ideas in meaningful, text-based discussions.

READING RESPONSE

LONG WAY DOWN

GUIDING QUESTION

Long Way Down

Will's first-person point of view experience Shawn's grief, anger, and the Rules. Because of himself, readers

READING RESPONSE

LONG WAY DOWN

INTERPRETIVE QUESTION

Long Way Down

What does Will's narra

READING RESPONSE

LONG WAY DOWN

GUIDING QUESTION

Long Way Down

INTERPRETIVE QUESTION

Long Way Down

Will's narration reveals that his natural response to Shawn's death conflicts with the Rules he has been taught to follow. Will is experiencing intense grief, but almost immediately, he measures

READING RESPONSE

How does Reynolds's use of figurative language and imagery deepen the reader's understanding of Will and his situation?

READING RESPONSE

LONG WAY DOWN

GUIDING QUESTION

Long Way Down

INTERPRETIVE QUESTION

Long Way Down

READING RESPONSE

How does Reynolds's use of figurative language and imagery deepen the reader's understanding of Will and his situation?



Reynolds uses imagery and figurative language to make Will's encounter with Buck feel both physically real and completely unreal. The details of the elevator—the enclosed space, Buck's presence, and especially the cigarette smoke—give readers concrete sensory details to hold onto while Will is trying to understand how someone who is dead can be standing beside him. The vivid description makes Buck feel physically present, which places the reader in the same uncomfortable position as Will: we know Buck should not be there, but Reynolds describes the encounter as if he is.

The imagery surrounding the smoke is especially effective because it changes the atmosphere inside the elevator. As Buck smokes, the already confined space becomes even more uncomfortable and difficult to escape. The smoke can also be interpreted as reflecting Will's growing confusion. Until this point, Will has approached his plan with a sense of certainty: Shawn is dead, the Rules tell him what comes next, and he is going downstairs to carry out his responsibility. Buck's appearance interrupts that certainty. Just as the smoke makes the physical space less clear, the encounter begins to make Will's situation less clear as well.

Reynolds also uses this encounter to reveal more about Will without having Will directly explain himself. Will wants to appear prepared to follow the Rules, but his interaction with Buck begins exposing how much of what he believes has been inherited from other people. Buck is connected to Shawn and to the gun Will is carrying, so his presence forces Will—and the reader—to consider the history behind Will's decision. The imagery therefore does more than create a vivid scene. It contributes to the tense, surreal tone of the elevator ride while beginning to complicate Will's confidence in the path he has chosen.

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Students write, discuss, and revise their responses—learning how to explain their thinking clearly using evidence from the text

[illegible]

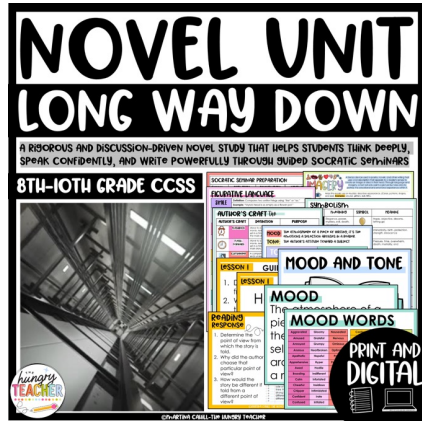
SOCRATIC SEMINAR IMPLEMENTATION GUIDE INCLUDED

Not sure how to run a Socratic Seminar? This shows you exactly how. Step-by-step guidance, examples, and ready-to-use tools help you confidently implement structured, student-led discussions in your classroom.

This image is a comprehensive collage of educational resources for Socratic Seminars. It features a variety of documents and student work, all organized into a grid-like layout. At the top, there are sections for 'note to teacher' and 'The Hungry Teacher novel study units'. Below these, there are several 'Socratic Seminar' lesson plans, including one for 'The Maze Runner' and another for 'The Ravine'. There are also 'Class Period Breakdown' charts and 'Scripted Lesson' examples. A significant portion of the collage consists of student work, such as 'Novel Study Reading Response Examples' for 'The Maze Runner' and 'The Ravine', and 'Options for the Closing of the Lesson'. There are also 'Teacher Tips', 'Frequently Asked Questions', and 'Research-Based Approach to Discussion' sections. The collage is visually appealing with a mix of colors, fonts, and images, making it easy to navigate and use as a resource for educators.

EVERYTHING YOU NEED—NO EXTRA PREP

INCLUDES STUDENT NOTEBOOKS, DISCUSSION GUIDES, EXAMPLE RESPONSES, AND FLEXIBLE PACING TOOLS TO SUPPORT EVERY LESSON



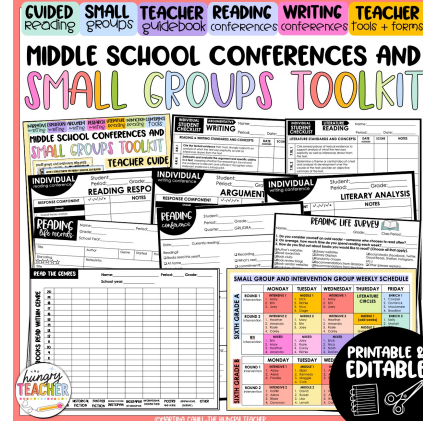
READING UNIT

Includes lesson plans, reference materials, and graphic organizers.



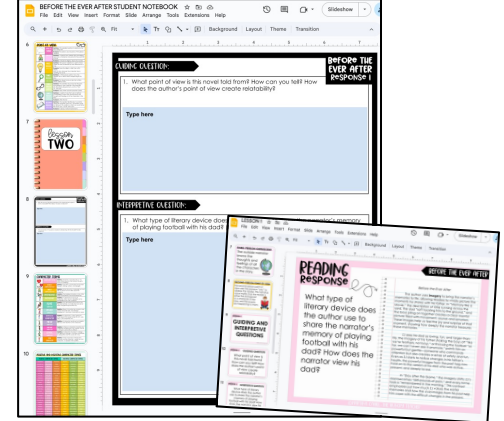
SOCRATIC SEMINAR GUIDE

Breaks down the Socratic Seminar and how it's different than typical novel studies



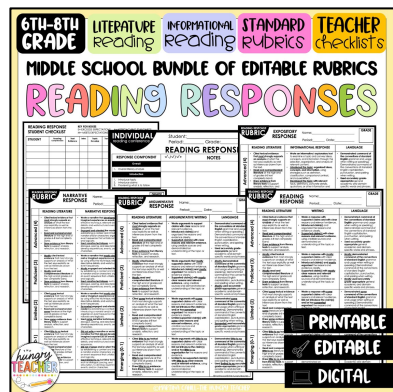
ANECDOTAL NOTES

Anecdotal notes for individual student conferences and small groups.



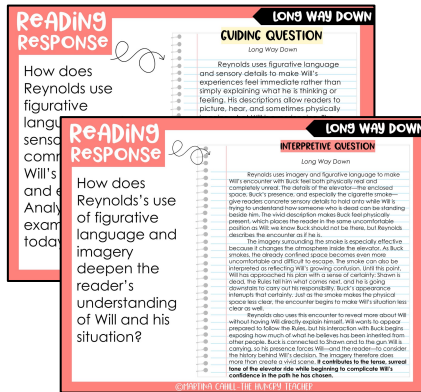
DIGITAL FILES

Digital student response notebooks with guiding and interpretive questions, literature lessons, and teacher Google Slides presentations.



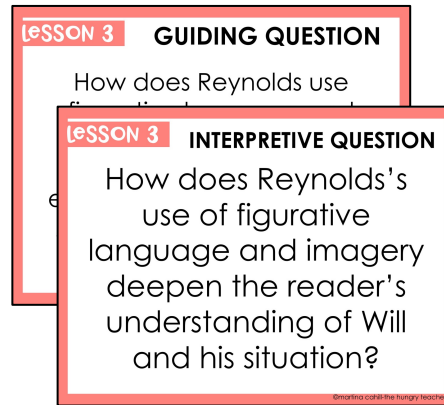
EDITABLE RESPONSE RUBRICS

Editable, digital, and differentiated literature reading response rubrics.



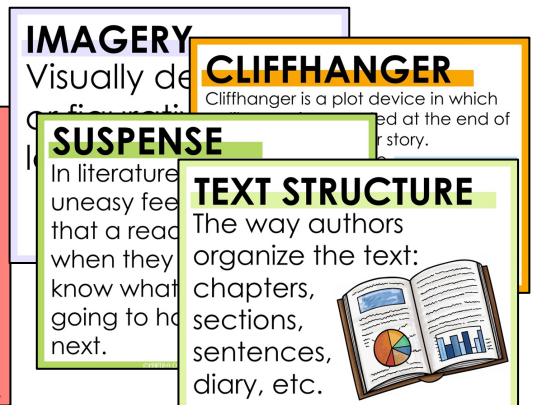
READING RESPONSE EXAMPLES

Examples of written reading responses to show students as exemplars and inspiration.



QUESTION DISPLAY SLIDES

Slides with interpretive and guiding questions to eliminate, "What was the question again?"



CONCEPT TEACHING SLIDES

Slides to teach any literary or literature concepts needed to implement the unit's content.

EVERYTHING YOU NEED TO TEACH—NO PLANNING REQUIRED

23 structured lessons with built-in pacing, materials, and support so you can focus on teaching, not creating

SOCRATIC SEMINAR PREPARATION

PRE
LESSON

SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
Literature: 7	Literature: 7	Literature: 7

BUILT-IN MATERIALS AND ORGANIZERS

SIXTH GRADE WRITING STANDARD

LESSONS

- 6.W.1 Write a relevant
- 6.W.2 Write in convey selected

SIXTH GRADE READING LITERATURE STANDARD

LESSONS

- 6.RL.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- 6.RL.2

SEVENTH GRADE READING LITERATURE STANDARD

LESSONS

- 7.RL.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- 7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

EIGHTH GRADE READING LITERATURE STANDARD

LESSONS

- 8.RL.1 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to

DAY 1 THE HUNGER GAMES CHAPTER 1

DAY 3 THE HUNGER GAMES CHAPTERS 4-5

DAY 4 THE HUNGER GAMES CHAPTER 6

DAY 5 THE HUNGER GAMES CHAPTER 7

DAY 8 THE HUNGER GAMES CHAPTER 8

DAY 9 THE HUNGER GAMES CHAPTER 9

DAY 10 THE HUNGER GAMES CHAPTER 10

DAY 14 THE HUNGER GAMES CHAPTER 14

DAY 15 THE HUNGER GAMES CHAPTER 15

DAY 13 THE HUNGER GAMES CHAPTER 13

DAY 7 THE HUNGER GAMES CHAPTERS 10-11

DAY 12 THE HUNGER GAMES CHAPTER 20

DAY 16 THE HUNGER GAMES CHAPTERS 24-25

DAY 17 THE HUNGER GAMES CHAPTER 26

DAY 22 THE HUNGER GAMES OBJECTIVE SUMMARIES

DAY 23 THE HUNGER GAMES FINAL PROJECT

LESSON PLAN TABLE OF CONTENTS

PAGE	LESSON	TEXT PAGES	LESSON TITLE AND CONCEPT
3	N/A		Note to Teacher
5	N/A		Links to Digital Files/Versions of Resources
7	N/A		Sixth-Eighth Grade Standard Alignment
11	PRE		Socratic Seminar Norms
16	1	Chapter 1	Hunger Games Day 1: Point of View
30	2	Chapters 2-3	Hunger Games Day 2: Dystopian Elements
45	3	Chapters 4-5	Hunger Games Day 3: Dystopian World Building
61	4	Chapter 6	Hunger Games Day 4: Propaganda
75	5	Chapter 7	Hunger Games Day 5: Character Traits
95	6	Chapters 8-9	Hunger Games Day 6: Theme
111	7	Chapters 10-11	Hunger Games Day 7: Central Idea
126	8	Chapters 12-13	Hunger Games Day 8: Author's Craft
150	9	Chapters 14-15	Hunger Games Day 9: Flashback and Flashforward
157	10	Chapters 16-17	Hunger Games Day 10: Symbolism
171	11	Chapters 18-19	Hunger Games Day 11: Author's Purpose
186	12	Chapter 20	Hunger Games Day 12: Literary Imagery
201	13	Chapter 21	Hunger Games Day 13: Mood and Tone
214	14	Chapter 22	Hunger Games Day 14: Literary Conflict
228	15	Chapter 23	Hunger Games Day 15: Allusions and Analogies
242	16	Chapters 24-25	Hunger Games Day 16: The Antithesis
256	17	Chapter 26	Hunger Games Day 17: Dystopian Archetypes
271	18	Chapter 27	Hunger Games Day 18: Cliffhangers, Foreshadowing, and Suspense
279	19	All	Hunger Games Day 19: Point of View Influence
285	20	Movie	Hunger Games Day 20: Movie Comparison
289	21	All	Hunger Games Day 21: Comparing Texts
301	22	All	Hunger Games Day 22: Objective Summaries
314	23	All	Hunger Games Final Project

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STANDARDS-ALIGNED LESSONS

BUILT TO SUPPORT EVERY STUDENT FROM THINKING TO WRITING

Students use structured reference pages, guided responses, and clear rubrics to build understanding, participate in discussions, and improve their writing over time

LITERATURE refer central IDEA

OBJECTIVE summaries

author's PURPOSE

POINT OF VIEW

CHARACTER TERMS

AUTHOR'S CRAFT one

AUTHOR'S CRAFT two

FIGURATIVE LANGUAGE

ELEMENTS OF PLOT

READING genres two

LITERARY devices

FIGURATIVE LANGUAGE

DIFFERENTIATED RUBRICS FOR EACH GRADE LEVEL

EDITABLE CHECKLISTS FOR TRACKING PROGRESS

THE OUTSIDERS LESSON 1

LITERATURE FOCUS RL.6

LITERATURE FOCUS RL.4

LITERATURE FOCUS RL.1

LITERATURE FOCUS RL.2

LITERATURE FOCUS RL.5

LITERATURE FOCUS RL.7

LITERATURE FOCUS RL.3

SEVENTH GRADE LITERATURE

SIXTH GRADE LITERATURE

EIGHTH GRADE LITERATURE

PRINTABLE EDITABLE DIGITAL

VISUAL REFERENCE PAGES FOR KEY CONCEPTS

SIX DIFFERENT VERSIONS OF EACH, INCLUDING: NB-SIZED, FULL-SIZED, FULL COLOR, BLACK AND WHITE, AND DIGITAL

FLEXIBLE FOR ANY CLASSROOM SETUP

Use this unit in print, digital, or blended settings with ready-to-use slides, student interactive notebooks, and response notebooks.

DIGITAL STUDENT
NOTEBOOK

LONG WAY DOWN STUDENT NOTEBOOK

FIGURATIVE LANGUAGE

HYPERBOLE	PERSONIFICATION
Type here	Type here

SIMILE	METAPHOR
Type here	Type here

ALLUSION	IDIOM
Type here	Type here

ALLITERATION	IRONY
Type here	Type here

ADAGE/PROVERB	ONOMATOPOEIA
Type here	Type here

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THE OUTSIDERS

LESSON VOCABULARY

WORD (Pg. #)	DEFINITION	SENTENCE
PART OF SPEECH		

GUIDING QUESTION: How does Will's first-person point of view shape what readers understand about Shawn's death and Will's response to it? Use specific details from today's reading to support your response.

READING RESPONSE

THIRD-PERSON OMNISCENT

The outside narrator knows the thoughts and feelings of all the characters in the story.

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EASY TO ASSIGN AND USE IN GOOGLE CLASSROOM

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THANK YOU FOR YOUR PURCHASE AND FOR YOUR SUPPORT IN PROTECTING MY WORK



MARTINA@THEHUNGRYTEACHERHUB.COM



THANK YOU SO MUCH!



FOR TEACHING IDEAS, FREEBIES, AND OTHER FUN STUFF CHECK OUT
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MARTINA@THEHUNGRYTEACHERHUB.COM



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