## Table of Contents

**Teacher Edition**

**Welcome to Amplify ELA’s Novel Guides** .................................................. 1

**Part 1: Introduction** ................................................................................. 2–3

**Part 2: Text Excerpt and Close Reading Activities** .......................... 4–6 — **RL.8.3**
- Step 1: Close Reading Activity ................................................................. 7–8 — **RL.8.1, RL.8.4, RL.8.6, SL.8.1.D**
- Step 2: Connected Excerpts to Continue Close Reading ................. 9 — **RL.8.3**
- Step 3: Writing Prompt .................................................................................. 9 — **RL.8.3, W.8.2**

**Part 3: Additional Guiding Questions and Projects**
- Step 5: Extended Discussion Questions ................................................... 14–16 — **RL.8.2, RL.8.3, RL.8.6, SL.8.1.D, W.8.9**
- Step 6: Writer’s Craft ................................................................................ 17–18 — **RL.8.4**

**Part 4: Summative Projects**
- Step 7: Writing Prompt ................................................................................ 19 — **W.8.1**
- Step 8: Final Project .................................................................................... 19 — **RL.8.7, RL.8.6, RL.8.7, SL.8.1.D**
- Step 9: Challenge Activity ........................................................................... 20 — **RL.8.4, RL.8.5**
- Step 10: Extra ............................................................................................... 21 — **W.8.3**
- Step 11: Extended Reading ........................................................................ 21

**Note:** The student worksheets can be found on pages 22–38. Teachers can make copies of these pages to distribute to students.
Welcome to Amplify ELA’s Novel Guides

We created a series of Novel Guides to provide you with a flexible resource for the books you most want to teach. Some of the titles are in the digital library while others will need to be accessed through your school, public, or classroom libraries. We selected one strong aspect of each novel and are having students focus on this element as they explore and analyze a key theme.

Rather than fully built-out lessons, these guides offer lean, targeted instruction that follows Amplify ELA’s pedagogy as students explore great literature. Each Novel Guide provides activities and questions with sample answers for the Teacher Edition, including:

- A complete close reading session, including the text excerpt
- Connected excerpts to extend reading and skill practice
- Guiding questions and activities to support reading the whole book
- An introduction to the book and the author
- Activities that focus on a range of literacy skills
- Project-based learning
- Discussion questions
- Writing Prompts
- Exploration of Writer’s Craft
- Role-playing opportunities
- Collaborative learning
- Social-emotional learning
discussion questions, Writing Prompts, or activities
- Standards alignment

The diverse selection of books we chose comprises a range of genres from mystery to non-fiction, and themes from social justice to identity and courage. Students explore classics and contemporary award winners, expand their literacy skills, and discover the rewards that come with close reading compelling texts. The guides are designed to be used flexibly and offer suggestions for implementation.

All the guides are housed in the Amplify Library as downloadable, printable PDFs. They include student worksheets and instructions for the teacher that will take students through a close reading of a passage all the way to the end of the novel.
Part 1

Introduction

About the story

_The Hate U Give_ tells the story of Starr Carter, a 16-year-old black teen who lives in an underserved urban community and attends a wealthy suburban prep school. When she witnesses a police shooting that kills her unarmed friend, Starr must decide how much to speak out and to whom. This book addresses many important and complex topics, including friendship, community, identity, institutional racism, and police brutality. Some of the subject matter is sensitive, and the language includes slang, profanity, and references to violence, drugs, and sex.

Themes that align with this guide

This guide focuses students’ attention on the techniques that author Angie Thomas uses to create complex, three-dimensional characters, the ways that important relationships evolve over the course of the book, and the development of other central ideas. It also offers some optional projects in which students can connect the novel to other texts and multimedia presentations.

About the author

Angie Thomas is a former teen rapper who lives in Jackson, Mississippi. In 2015, she won the inaugural Walter Dean Myers Grant. _The Hate U Give_ has been a _New York Times_ best seller, a Michael L. Printz Award for Excellence in Young Adult Literature honor book, and a Coretta Scott King honor book.

---

_Angie Thomas_  
_The Hate U Give_  
by Angie Thomas  
Copyright 2017 by Angela Thomas  
When and how to use the Novel Guide

Amplify ELA’s Novel Guides can provide flexible teaching options. They can be used at any point in the year or paired with thematically related core units, before or after teaching the units. Or, if you would like to build out lessons, the guides can be used as the foundation for a more fully developed curriculum based on the titles.

The Hate U Give Novel Guide would make a powerful follow-up to key units in the Amplify ELA 8th grade curriculum:

8A: Perspectives & Narrative
Sub-Unit 3: Narrative Writing
The Perspectives & Narrative unit will prepare students to analyze the nuanced, multifaceted voice that Angie Thomas creates for Starr.

8B: Liberty & Equality
Sub-Unit 2: Narrative of the Life of Frederick Douglass
Sub-Unit 3: Incidents in the Life of a Slave Girl
The Liberty & Equality unit will prepare students to make thematic connections across texts and across time.
Part 2

Excerpt: The Hate U Give, pages 37–40

1 While I feed Brickz and refill his water bowl, Daddy picks bunches of collard greens from his garden. He cuts roses that have blooms as big as my palms. Daddy spends hours out here every night, planting, tilling, and talking. He claims a good garden needs a good conversation.

2 About thirty minutes later, we’re riding in his truck with the windows down. On the radio, Marvin Gaye asks what’s going on. It’s still dark out, though the sun peeks through the clouds, and hardly anybody is outside. This early in the morning it’s easy to hear the rumbling of eighteen wheelers on the freeway.

3 Daddy hums to Marvin, but he couldn’t carry a tune if it came in a box. He’s wearing a Lakers jersey and no shirt underneath, revealing tattoos all over his arms. One of my baby photos smiles back at me, permanently etched on his arm with *Something to live for, something to die for* written beneath it. Seven and Sekani are on his other arm with the same words beneath them. Love letters in the simplest form.

4 “You wanna talk ’bout last night some more?” he asks.

5 “Nah.”

6 “A’ight. Whenever you wanna.”

7 Another love letter in the simplest form.

8 We turn onto Marigold Avenue, where Garden Heights is waking up. Some ladies wearing floral headscarves come out the Laundromat, carrying big baskets of clothes. Mr. Reuben unlocks the chains on his restaurant. His nephew, Tim the cook, leans against the wall and wipes sleep from his eyes. Ms. Yvette yawns as she goes in her beauty shop. The lights are on at Top Shelf Spirits and Wine, but they’re always on.

9 Daddy parks in front of Carter’s Grocery, our family’s store. Daddy bought it when I was nine after the former owner, Mr. Wyatt, left Garden Heights to go sit on the beach all day, watching pretty women.
(Mr. Wyatt’s words, not mine.) Mr. Wyatt was the only person who would hire Daddy when he got out of prison, and he later said Daddy was the only person he trusted to run the store.

Compared to that Walmart on the east side of Garden Heights, our grocery is tiny. White-painted metal bars protect the windows and door. They make the store resemble a jail.

Mr. Lewis from the barbershop next door stands out front, his arms folded over his big belly. He sets his narrowed eyes on Daddy.

Daddy sighs. “Here we go.”

We hop out. Mr. Lewis gives some of the best haircuts in Garden Heights—Sekani’s high-top fade proves it—but Mr. Lewis himself wears an untidy Afro. His stomach blocks his view of his feet, and since his wife passed nobody tells him that his pants are too short and his socks don’t always match. Today one is striped and the other is argyle.

“The store used to open at five fifty-five on the dot,” he says. “Five fifty-five!”

It’s 6:05.

Daddy unlocks the front door. “I know, Mr. Lewis, but I told you, I’m not running the store the same way Wyatt did.”

“It sho’ is obvious. First you take down his pictures—who the hell replaces a picture of Dr. King with some nobody—”

“Huey Newton ain’t a nobody.”

“He ain’t Dr. King! Then you hire thugs to work up in here. I heard that Khalil boy got himself killed last night. He was probably selling that stuff.” Mr. Lewis looks from Daddy’s basketball jersey to his tattoos. “Wonder where he get that idea from.”

Daddy’s jaw tightens. “Starr, turn the coffeepot on for Mr. Lewis.”

So he can get the hell outta here, I finish Daddy’s sentence for him.

I flick the switch on the coffeepot at the self-serve table, which Huey Newton watches over from a photograph, his fist raised for black power.
I’m supposed to replace the filter and put new coffee and water in, but for talking about Khalil Mr. Lewis gets coffee made from day-old grounds.

He limps through the aisles and gets a honey bun, an apple, and a pack of hog head cheese. He gives me the honey bun. “Heat it up, girl. And you bet’ not overcook it.”

I leave it in the microwave until the plastic wrapper swells and pops open. Mr. Lewis eats it soon as I take it out.

“That thang hot!” He chews and blows at the same time. “You heated it too long, girl. ’Bout to burn my mouth!”

When Mr. Lewis leaves, Daddy winks at me.
Step 1: Close Reading Activity (with sample answers)

1. In one color, highlight the sentences that show the reader what Maverick, Starr’s father, looks like.
   Sample answer: “He’s wearing a Lakers jersey and no shirt underneath, revealing tattoos all over his arms. One of my baby photos smiles back at me, permanently etched on his arm with Something to live for, something to die for written beneath it. Seven and Sekani are on his other arm with the same words beneath them.”

2. In another color, highlight the phrases that show what Maverick does.
   Sample answer: “picks bunches of collard greens from his garden”; “cuts roses that have blooms as big as my palms”; “spends hours out here every night, planting, tilling, and talking”; “hums to Marvin”; “parks in front of Carter’s Grocery, our family’s store”; “sighs”; “winks at me.”

3. Underline the sentences that show what Maverick says.
   Sample answer: ” ‘You wanna talk ‘bout last night some more?’ ”; “ ‘A’ight. Whenever you wanna’ ”; “ ‘Here we go’ ”; “ ‘I know, Mr. Lewis, but I told you, I’m not running the store the same way Wyatt did’ ”; “ ‘Huey Newton ain’t a nobody’ ”; “ ‘Starr, turn the coffeepot on for Mr. Lewis.’ ”

4. Circle the sentences that show how other characters think or feel about Maverick.
   Sample answer: “Love letters in the simplest form”; “Another love letter in the simplest form”; “Mr. Wyatt was the only person who would hire Daddy when he got out of prison, and he later said Daddy was the only person he trusted to run the store”; “ ‘It sho’ is obvious. First you take down his pictures—who the hell replaces a picture of Dr. King with some nobody—’ ”; “ ‘Then you hire thugs to work up in here. I heard that Khalil boy got himself killed last night. He was probably selling that stuff’ ”; “ ‘Mr. Lewis looks from Daddy’s basketball jersey to his tattoos. Wonder where he get that idea from.’ ”

   Next to each of these quotes, write a word that describes how this character sees Maverick.
   Sample answer: Starr sees her father as loving, supportive, and understanding. Mr. Wyatt saw him as trustworthy and responsible. Mr. Lewis sees him as unprofessional and irresponsible.

5. With a partner, create a list of five words that describe Maverick’s character as you see him.
   Sample answer: loving, supportive, community-minded, dependable, intimidating, independent, serious, passionate, radical, changed
6. Next to each word on your list, write down the people who you think see this side of Maverick. Discuss the different ways that he is viewed by the people around him. Why do you think one person is viewed in such different ways?

**Sample answer:** Starr seems to recognize all of Maverick’s qualities. Community members like Mr. Lewis may judge him on his appearance and see him as threatening or a bad role model. Mr. Wyatt must have seen Maverick’s potential when he left prison and must have respected and trusted him as a businessman and community member.

7. Does Maverick seem concerned with how others see him? Explain your answer using evidence from the text.

**Sample answer:** Maverick seems confident in who he is. He doesn’t hide his tattoos and he stands up for his choice to put up a poster of Huey Newton instead of Dr. Martin Luther King Jr. At the same time, he doesn’t worry too much about arguing with people who don’t seem to understand him. He simply sighs and winks at Starr when Mr. Lewis baits him.

8. Twice in this passage, Starr mentions “love letters in the simplest form.” What does she mean by this, and why does she associate this phrase with her father? How does this connect to what you’ve noticed about his character?

**Sample answer:** Maverick has a tattoo of a baby picture of Starr, her name, and the words “Something to live for, something to die for.” He also has these tattoos for her two brothers. Starr calls these “love letters in the simplest form” because they are there on his arms for his children to see and to know that their father loves them. Maverick also shows his love for Starr when he offers to talk about what she’s going through. When she says she doesn’t want to talk, he doesn’t push her; he simply says he’s there for her when she’s ready. With just a few words, he communicates his concern for her and his commitment to being there for her.
Step 2: Connected Excerpts to Continue Close Reading

Continue your work exploring how the author portrays different aspects of the characters as well as the characters’ perceptions of one another.

1. What aspects of Starr’s character does Kenya see (Chapters 1, 3, 12, 17)? What aspects of her character do her friends at Williamson see (Chapters 5, 7, 11, 14)? Why do you think they see such different sides of her? In what ways do their views of Starr change over the course of the book?

2. How is Chris characterized? How is he portrayed as being different from the other students Starr interacts with at Williamson (Chapters 5, 7, 9, 12, 13, 17)?

3. How is Khalil portrayed in his interactions with Starr (Chapters 1, 2), in Starr’s memories (Chapters 4, 15), and in the things said about him in the community (Chapters 4, 8), at the police station (Chapter 6), and on television (Chapter 14)? Do these different portrayals capture different sides of his character, or are some of them truer than others?

Step 3: Writing Prompt

Analytical:
In *The Hate U Give*, Starr talks about how, after tragedies, people are often reduced to a “hashtag” and portrayed in simplistic terms by the media: “Did he realize that if he does become a hashtag, some people will only see him as a drug dealer?” (64). How does Angie Thomas create three-dimensional characters who go beyond stereotypes or clichés?

Student responses should discuss how Angie Thomas presents multiple sides of her characters and shows them in a variety of different settings. For example, Starr’s father, Maverick, isn’t portrayed as just a father, a business owner, an ex-convict, or a former gang member. Thomas uses dialogue, description, and narration to show us that he is all these things and more. She also raises the issue of stereotypes and clichés as a major theme in her book, and she is careful to show how characters like Khalil are viewed differently by the people who knew him well, by people who didn’t know him well, and by people who only knew of him from the news or social media.
Part 3

Additional Guiding Questions and Projects

Step 4: Guiding Questions to Read the Whole Book (with sample answers)

Use the discussion questions below to guide reading throughout the whole book. Students should come prepared to discuss their answers by referring to evidence from the text. Students should also be prepared to respond to comments made by classmates.

Part 1 (Chapters 1–15)

1. What is the “other” talk that Starr’s parents had with her when she was 12 (Chapter 2), and why did they talk about this subject with her at such a young age?

Sample answer: “The other talk was about what to do if a cop stopped me. Momma fusses and told Daddy I was too young for that. He argued that I wasn’t too young to get arrested or shot.” (20)

2. In Chapter 4, Starr visits Ms. Rosalie, Khalil’s grandmother. Ms. Rosalie tells Starr that she was “the very best friend” Khalil ever had, and Starr protests that she and Khalil “weren’t as close—” (64). Why do you think Starr feels the need to respond this way?

Sample answer: Starr seems to feel guilty over not having spent more time with Khalil in recent years. Going to Ms. Rosalie’s house brings back a surge of childhood memories and reminds her of how much Ms. Rosalie did for her when she was young. When Ms. Rosalie seems to be thanking Starr for being such an important part of Khalil’s life, Starr wants to make sure she’s not taking credit for something she doesn’t deserve. But Ms. Rosalie insists that Starr was still important to Khalil.

3. In Chapter 5, Starr goes back to Williamson for the first time after Khalil is killed. Does she seem to view her school as a place where she can escape her troubles or a place that brings her more grief?

Sample answer: At first, Starr seems to see school as an escape: “For at least seven hours I don’t have to talk about One-Fifteen. I don’t have to think about Khalil” (71). She starts to feel normal again when she’s hanging out
with her friends. But once they start complaining about fancy vacations, she starts to feel annoyed. “And bam. That normal feeling? Gone” (76). When she’s hanging out with Chris, she’s unable to keep her mind off of what happened with Khalil. She flashes back to that night (83), starts to tear up, and has to avoid eye contact so he doesn’t see how upset she is.

4. What happens at Khalil’s funeral (Chapter 8), and how do these events seem to affect the family and friends who are there to honor his memory?

**Sample answer:** After Pastor Eldrige speaks and the choir sings, April Ofrah from Just Us for Justice makes a speech. She tells the crowd that “despite a credible eyewitness account, the police department has no intentions of arresting the officer,” and that Khalil was unarmed at the time of his murder (128). She invites everyone to join a peaceful march past the police station en route to the cemetery. The congregation “gives her a standing ovation” (129). Then King and “a bunch of his boys” wearing gray clothes and bandanas walk in, approach the casket, and lay a folded gray bandana across Khalil’s chest, which is a sign that Khalil was a member of their gang. Ms. Rosalie jumps up, grabs the bandana, and gets into an argument with Iesha (130–131). After the King Lords leave, the whole congregation is abuzz. Starr is not sure whether to believe that Khalil was really a King Lord.

5. In Chapter 10, Starr and her father discuss Tupac Shakur’s lyrics. Starr shares the explanation Khalil offered her at the beginning of the book, but then proceeds to offer her own interpretations. What conclusions does she draw over the course of this conversation?

**Sample answer:** Starr says that Khalil said “it’s about what society feeds us as youth and how it comes back and bites them later.” She builds on this by asserting that the “us” Tupac referred to was more than children: it was “Black people, minorities, poor people. Everybody at the bottom in society.” She says, “We’re the ones who get the short end of the stick, but we’re the ones they fear the most” (168). She and her father connect this to various movements to empower the oppressed, like Nat Turner’s slave rebellion and the Black Panthers. They also talk about how a lack of opportunities in communities like Garden Heights drives people to respond in different ways: some by joining gangs; others by seeking schools in different neighborhoods. They conclude the conversation by talking about the importance of not being silent in the face of injustices (171).

6. What important information does Starr learn about Khalil from DeVante in Chapter 13?

**Sample answer:** DeVante tells Starr that Khalil wasn’t a King Lord and that he sold drugs because his mother was in debt to King (236–237).
7. Starr is upset and offended by the way Hailey reacts to news about Khalil’s death (Chapter 14). What factors do you think have shaped the way Hailey views Khalil and his death?

**Sample answer:** After they watch a news interview with the police officer’s father, Hailey expresses sympathy for the officer’s family (248). The news portrayed his family sympathetically while portraying Khalil as an aggressive and threatening youth. Hailey seems to take in these kinds of news stories uncritically. She may also be influenced by her parents, who wouldn’t let Hailey spend the night at Starr’s when they were younger because they saw Garden Heights as “the ghetto” and considered it unsafe (36).

**Part 2 (Chapters 16–19)**

1. At the prom (Chapter 17), Chris tells Starr, “You once told me I’m the only person you could be yourself around at Williamson but the truth is you still didn’t trust me” (300). Do you agree that Starr hasn’t trusted Chris, and do you think that’s going to change after this conversation?

**Sample answer:** Before this conversation, Starr showed Chris more of herself than she showed other people at Williamson, but she still didn’t trust him enough to be completely open with him because she was worried that he would see her “as the girl from the ghetto” (300). During this conversation, she finally opens up about a lot of things: Natasha’s death, being poor as a kid, being close to Khalil, and feeling guilty about not being there for Khalil in recent months. Chris is understanding and supportive, and they end up laughing and having a good time at the prom. It seems like they’re going to be a lot closer after this.

2. In Chapter 19, it’s clear that Maverick and Carlos have turned over a new leaf in their relationship. What’s changed? What common ground have they discovered, and what do they seem to understand about each other’s point of view?

**Sample answer:** Besides the common ground of complaining about Starr’s boyfriend, Maverick and Carlos seem to have a deeper appreciation for how much they both care about Starr, her siblings, and her mom. Maverick also seems to better understand why Carlos wanted to get out of Garden Heights, and Carlos seems to better understand why Maverick is so loyal to his community.
Parts 3 and 4 (Chapters 20–21)

1. In Chapter 20, Hailey confronts Starr, calling her a liar. What does this conversation reveal about how little Hailey understands Starr’s point of view?

   Sample answer: Although Hailey has discovered that Starr knew Khalil, this doesn’t seem to inspire any compassion in her. She’s angry that Starr was a “liar,” and she doesn’t consider why Starr might have withheld this information. She also says that Starr owes her an apology because she “accused [her] of being a racist,” but she refuses to apologize for how her words may have impacted Starr. She continually excuses her own words and actions as jokes but insists that Starr owes her explanations for what she says and does. Finally, she shows insensitivity when she says that Khalil “was a drug dealer and a gangbanger” and that “Somebody was gonna kill him eventually” (341). She seems completely oblivious to anyone’s feelings but her own.

2. In Chapter 21, Starr’s two worlds collide at the barbecue at Uncle Carlos’s house. How would you describe this experience for Starr?

   Sample answer: Although Starr has been avoiding this kind of situation, it goes well and seems to make her happy. Chris and DeVante have become “bros” (357), Kenya meets Chris and expresses her approval: “He is fine!” (358), and even Kenya and Maya get along.

Part 5 (Chapters 22–26)

1. In Chapter 22, do you think that Iesha’s actions change the way Seven sees her?

   Sample answer: At first, Seven doesn’t realize what Iesha’s done for them: “She wasn’t helping us. Somebody could be bleeding to death, and she would be more worried about her carpet and getting her party on” [386]. But once Starr tells him to think about why Iesha told Seven to take his sisters, too, he seems to realize what she did: “He says nothing. Then, ‘Shit’ “ (386).

2. How does the community respond to the grand jury’s decision? How does Starr react? Why do you think they respond in these ways?

   Sample answer: Starr is frustrated that she told the truth, and it wasn’t “good enough” (388). She hears the protesters calling out for “Justice for Khalil!” (388). DeVante, Seven, and Kenya all express frustration that there is never justice for people like Khalil. When Seven asks Starr what she wants to do, she says, “Protest, riot, I don’t care” (389). She’s frustrated that
doing “everything right” got no results, so she wants to express her pain and powerlessness another way. When she comes upon Ms. Ofrah, she convinces Starr that there is something she can do to “fight the system” (410). Starr takes the bullhorn and addresses the crowd.

3. Chris and Starr go through a lot together in the final section of the book. Which moments seemed most significant to you? Do you think these moments will strengthen their relationship or threaten it? Explain your thinking.

   **Sample answer:** Chris goes with Starr to rescue Seven and he joins her at the protests even though he’s worried about rioting. “I’m letting my girl know I’m happy to go with her anywhere, no matter what neighborhood it’s in” (406). He’s with her when they’re trapped in the burning store, he spends time with her family, and he accepts Maverick’s offer to go to a boxing gym. It seems that sharing these intense experiences has only strengthened their relationship.

### Step 5: Extended Discussion Questions

(with sample answers)

- **Compare and contrast the parenting styles of Maverick, Starr’s father; Lisa, Starr’s mother; and Carlos, Starr’s uncle.**
  
  > What does Starr get from each of these relationships?
  
  > If you could have one of these adults looking out for you, which one would you choose, and why?

   **Sample answer:** Maverick, Lisa, and Carlos all show Starr unconditional love, and they offer her different kinds of support. Maverick provides his daughter with practical advice, such as what to do if she’s ever stopped by a police officer. He also instills in her a sense of pride in being black and knowledge of the history of black Americans’ struggle for liberation. Lisa comes across as more strict than Maverick, but she is loving and compassionate, not just toward Starr and Sekani, but toward Seven, as well. Lisa is there for Starr when she needs to figure out relationship dynamics, like whether she should try to mend her friendship with Hailey. Carlos acted as a surrogate father when Maverick was incarcerated, and now he picks Starr up from school when she’s having a bad day and he lets her and her friends hang out at his house on weekends. He doesn’t tease Starr for having a white boyfriend the way Maverick does. If I could have one of these adults looking out for me, I’d
choose Maverick because he understands the issues facing kids like DeVante and is willing to help without judgment / I’d choose Lisa because she knows how to be ambitious and successful while also loving and down-to-earth / I’d choose Carlos because he knows how to make it in a more affluent community while still remaining true to his roots.

• “I just have to be normal Starr at normal Williamson and have a normal day. That means flipping the switch in my brain so I’m Williamson Starr. Williamson Starr doesn’t use slang—if a rapper would say it, she doesn’t say it, even if her white friends do. Slang makes them cool. Slang makes her ‘hood.’ Williamson Starr holds her tongue when people piss her off so nobody will think she’s the ‘angry black girl.’ Williamson Starr is approachable. No stank-eyes, side-eyes, none of that. Williamson Starr is nonconfrontational. Basically, Williamson Starr doesn’t give anyone a reason to call her ghetto. I can’t stand myself for doing it, but I do it anyway.” (71)

  » Why does Starr feel that she has two different versions of herself? In the end, does she still feel divided between these identities?

  » Think about how you speak and act in different situations. Do you change the way you speak and act when you are at home? At school? With any of your friends? In what ways?

  » If you do speak and act differently in different situations, would you say that this means you can’t be your true self at all times? Or does it feel like you’re able to express different sides of yourself in different situations?

  CCSS.ELA-LITERACY.RL.8.2
  CCSS.ELA-LITERACY.SL.8.1.D
  CCSS.ELA-LITERACY.W.8.9

**Sample answer:** For most of the book, Starr feels that she has two different versions of herself because she moves between two different worlds—Garden Heights and Williamson—and the people in each of her worlds have negative, biased attitudes toward the world that they don’t know. By the end of the book, though, Starr seems more comfortable bridging her identities. She introduces Chris and Maya to Kenya and DeVante, and she doesn’t feel the need to change her speech patterns so much with each group. I speak and act differently depending on where I am and who I’m with. I’ll greet my mom, my friends, and my teachers in different ways. I don’t think this means I’m fake, but it might mean that I can’t share all the different sides of my personality with everyone in my life. I’m okay with this, though, because I like being able to tap into different sides of myself in different situations, and I like to connect with different people in ways that they’ll relate to and understand.
• “I’ve seen it happen over and over again: a black person gets killed just for being black, and all hell breaks loose. I’ve Tweeted RIP hashtags, reblogged pictures on Tumblr, and signed every petition out there. I always said that if I saw it happen to somebody, I would have the loudest voice, making sure the world knew what went down. Now I am that person, and I’m too afraid to speak.” (34–35)

  » Why doesn’t Starr speak up right away? What is she afraid of?
  » List the different ways that she does speak up by the end of the book. Do you consider these responsible decisions?
  » Think of a time when you’ve witnessed something that you should speak up about. How did you handle it?

  CCSS.ELA-LITERACY.RL.8.2
  CCSS.ELA-LITERACY.SL.8.1.D
  CCSS.ELA-LITERACY.W.8.9

  Sample answer: Starr doesn’t speak up right away because she’s afraid of how people will respond. She doesn’t tell her friends at Williamson what happened because she doesn’t think they’ll understand and she’s afraid they’ll say negative things about Khalil, her neighborhood, and even her. She’s willing to speak to the police when she’s brought in for questioning, but that interview convinces her that they are more interested in justifying what happened than in serving justice. She’s afraid to speak up publicly partly because she’s convinced that her words won’t make a difference and partly because she’s afraid of retaliation from people like King. Eventually, after encouragement from Kenya, Maverick, and April Ofrah—and after seeing the police racially profile her father and threaten him with violence—Starr realizes that she needs to use her voice to speak up if she wants society to change. When she posts positive messages about Khalil on social media, when she does an interview on television, when she speaks up to Hailey, and when she addresses the crowd during the riot: in all of these moments, Starr is speaking up for truth, equity, and justice. Most of these decisions seem responsible, although she probably didn’t need to get physical with Hailey, and she could have gotten hurt or arrested during the riot. But it seems like voices like hers, Khalil’s, and even her mom’s, her dad’s and Uncle Carlos’s are silenced so often that it sometimes takes drastic actions to be heard.

• Choose a character from The Hate U Give who has a very different life than you do.

  » What did you learn about this character that surprised you?
  » What aspects of this character do you find understandable or relatable?
  » Are there any aspects of this character that you find it difficult to empathize with? Why or why not?

  CCSS.ELA-LITERACY.RL.8.6
  CCSS.ELA-LITERACY.SL.8.1.D
  CCSS.ELA-LITERACY.W.8.9
Sample answer: DeVante is probably the character that surprised me the most. He was a member of a gang, but it doesn’t seem like he joined it because he was trying to be cool or because he was trying to live any sort of lifestyle; he was just trying to support his family. When he realizes he’s in danger and needs to get out, he goes to Maverick, and he’s appreciative of the help that everyone in Starr’s family offers him. I was honestly worried that he might act rude or inappropriate at Uncle Carlos’s house, but he was polite and was even cool with Chris and the other kids in that neighborhood. I related to the fact that he was devoted to doing whatever it took to help his family.

Step 6: Writer’s Craft (with sample answers)

At multiple points in the book, Starr is paralyzed by nightmares and painful memories. Thomas captures the intensity of these moments by slowing down the narration and describing vivid sensory details (sights, sounds, etc.) that help the reader experience these moments alongside Starr.

Pages 28–29:

- _I don’t think I ever saw the water shoot as high as it did that day. Almost everybody in the neighborhood was there too. Just having fun._  
  I was the only one who noticed the car at first.  
  » The images convey how lighthearted and free everyone was feeling in this moment.

- _A tattooed arm stretched out the back window, holding a Glock. People ran. Not me though. My feet became part of the sidewalk. Natasha was splashing in the water, all happy and stuff._ Then—  
  » The short, choppy sentences recreate the flash of images that Starr saw in this moment. The author also recreates the powerlessness Starr felt when she sensed danger.

- _I dove into a rosebush. By the time I got up, somebody was yelling, ‘Call nine-one-one!’ At first I thought it was me, ’cause I had blood on my shirt. The thorns on the rosebush got me, that’s all. It was Natasha though. Her blood mixed in with the water, and all you could see was a red river flowing down the street._”  
  » The poetic description of the final moment conveys how overwhelming and confusing this sight is for Starr in the moment; it’s beyond comprehension. But the intensity of the visual conveys how badly Natasha is hurt.
Find two other places in the text where Thomas slows down the action and uses sensory details to capture the intensity of a moment. Copy a few sentences from each moment, underline the sensory details, and add annotations explaining what kind of feelings and ideas these moments convey.

Sample answers:

Pages 23–24:

“You okay, Starr—”
Pow!

One. Khalil’s body jerks. Blood splatters from his back. He holds on to the door to keep himself upright.

» The moment feels frozen, inevitable, terrifying. All Starr can do is watch the horror play out.

Pow!

Two. Khalil gasps.

» By recreating the sounds of the gunshots and Khalil’s gasps, the author pulls us into the moment, alongside Starr. The tension is building; we’re gasping, too.

Pow!

Three. Khalil looks at me, stunned.

He falls to the ground.

I’m ten again, watching Natasha drop.

» The visual of Khalil falling forces Starr to live this moment twice: both as she sees what’s happening to Khalil and as she remembers what happened to Natasha. The simple word “drop” conveys the danger and finality of these moments.

An earsplitting scream emerges from my gut, explodes in my throat, and uses every inch of me to be heard.

» Starr’s body finally responds to what she has seen and heard. Her emotions are more intense than words. We’re overwhelmed by her scream, as well.

Page 50:

That night, Natasha tries to convince me to follow her to the fire hydrant, and Khalil begs me to go for a ride with him.

I force a smile, my lips trembling, and tell them I can’t hang out. They keep asking, and I keep saying no.

» The trembling of her lips conveys how overwhelmed Starr feels during her nightmare.

Darkness crawls toward them. I try to warn them, but my voice doesn’t work. The shadow swallows them up in an instant. Now it creeps toward me. I back away, only to find it behind me, . . .

» The choppy sentences and vivid descriptions conjure the flashes of terror Starr experiences in her nightmare. We sense how powerless she feels when she can’t speak up to save her friends, and we sense that she feels threatened, as well.
Part 4: Summative Projects

Step 7: Writing Prompt

“Oh, we know the truth, that’s not what we want,” says Daddy. “We want justice.” (53)

Does Khalil get justice in this book? What would justice for Khalil look like? Does the book offer hope in this regard?

Step 8: Final Project

Option 1:

On The New York Times website, find and watch the “Anatomy of a Scene” video for The Hate U Give. In this video, George Tillman Jr., the director of the movie adaptation of The Hate U Give, describes how he shot the scene where Starr’s father gives her and her brothers “the talk.” Listen carefully as Tillman explains the choices he made and why. Then, go back and compare this scene to the moment it references in Chapter 2. (Consider that it may also borrow from other moments in the book.)

Discuss with a group: In what ways is this scene faithful to the book—either to this specific scene, or to the ideas or characters more broadly? What creative liberties has the director taken, and do you approve of these choices? What advantages and disadvantages does film offer that the book does not, and vice versa?

Option 2:

Amandla Stenberg is the actress who played Starr in the movie adaptation of The Hate U Give. Find and watch her interview on The Daily Show. In this interview, Stenberg explains that the biggest goal for the film was to create empathy in the audience.

Discuss with a group: Did the book create empathy in you? Which characters defied your expectations, changed your point of view, or inspired your compassion?
Step 9: Challenge Activity

Find the following poem about police violence: “For Rashan Charles” by Raymond Antrobus.

1. Read the poem a few times. With each reading, annotate the details that stand out to you.
   - In your first reading, make observations.
     » What words or phrases catch your eye? Why?
     » Does the poem tell a “story,” or is it perhaps more like a picture?
   - In your second reading, think about structure and form.
     » How does the poem look on the page? Is it boxy? Skinny? Regular? Irregular? Why do you think the poet wrote it this way?
     » When you read the poem aloud, do you notice any rhythm or rhyme?
   - In your third reading, think about how this poem relates to history and/or current events.
     » Are there any historical, political, or cultural allusions (references) you can identify?
     » Can you identify the perspective of the poem’s speaker (the “narrator” of the poem)?
   - In your fourth reading, listen to and enjoy the language.
     » What sounds do you hear in the poem?
     » What images or scenes does the poem’s language help you to see?

2. Now, reread the ending of *The Hate U Give*, starting with “Once upon a time” (442). Compare and contrast the ideas presented in the poem and in the ending of the novel. What ideas do these texts share? How do they approach these ideas differently? How does the structure of each text help communicate its meaning?
Step 10: Extra

Now, choose a current topic from the news that you care about and write something that helps you explore and express your feelings and ideas about this topic. You may choose to write a poem, a letter, a short story, an essay, or something else.

Step 11: Extended Reading

- *Dear Martin* by Nic Stone
- *All American Boys* by Jason Reynolds, Brendan Kiely
- *How It Went Down* by Kekla Magoon
- *Black Enough: Stories of Being Young & Black in America*, edited by Ibi Zoboi
- *The Tempest Tales* by Walter Mosley (Amplify Library)
- *Ghetto Cowboy* by G. Neri (Amplify Library)