

Discussion Questions  
for

**THE KNIFE  
OF NEVER  
LETTING GO**

BY PATRICK NESS

Novel Unit by Tracee Orman

[www.traceeorman.com](http://www.traceeorman.com)

[www.hungergameslessons.com](http://www.hungergameslessons.com)

[Tracee's Teacher Store](#)

Copyright © 2011  
ALL RIGHTS RESERVED

Materials written by Tracee Orman unless otherwise noted. Page numbers are from *The Knife of Never Letting Go*, U.S. Paperback Edition, ©2008, ISBN 978-0-7636-4576-2



## The Knife of Never Letting Go Novel Unit

| Activity   | Page(s) |
|--|---------|
| <i>PART V - Discussion Questions, continued...</i>             |         |
| Chapters 30-31   | 41-42   |
| <i>PART VI - Discussion Questions: Chapters 32-35</i>          |         |
| Chapter 36   | 46-47   |
| Chapter 37   | 48-49   |
| Chapter 38   | 50      |
| Chapter 39   | 51      |
| Chapters 40-41   | 52-53   |
| Chapter 42   | 54      |
| Concluding Questions   | 55      |
| Chapter Recaps - Use with ANY chapter                          | 56-59   |
| Chapter Analysis - Understanding Syntax - Use with ANY chapter | 60-61   |
| Characters - Graphic Organizer                                 | 62-65   |
| Common Core State Standards, Grades 11-12                      | 66-71   |
| <i>Answers are in separate teacher's guide.</i>                |         |

### Copyright ©2012, Tracee Orman, All Rights Reserved

This downloadable teaching resource includes one single-teacher classroom license. (Additional licenses for teaching teams can be purchased at any time at a reduced price.)

Photocopying of this copyrighted downloadable product is permissible only for one teacher for his/her own classroom use. Reproduction of this product, in whole or in part, for more than one teacher, classroom, or department, school, or school system, by for-profit tutoring centers and like institutions, or for commercial sale, is strictly prohibited. This product may not be distributed, posted, stored, displayed, or shared electronically, digitally, or otherwise, without the express written permission of Tracee Orman.

# The Knife of Never Letting Go Novel Unit

## Chapters from:

*The Knife of Never Letting Go* By Patrick Ness, U.S. paperback edition, ISBN 978-0-7636-4576-2

### PART I (pages 3 - 66)

1. The hole in the noise ~ p. 3
2. Prentisstown ~ p. 17
3. Ben and Cillian ~ p. 29
4. Don't think it ~ p. 39
5. The things you know ~ p. 48
6. The knife in front of me ~ p. 56

### PART II (pages 67 - 130)

7. If there was ~ p. 67
8. The choices of a knife ~ p. 77
9. When luck ain't with you ~ p. 85
10. Food and fire ~ p. 93
11. The book of no answers ~ p. 104
12. The bridge ~ p. 114

### PART III (pages 131 - 212)

13. Across the bridge ~ p. 131
14. The wrong end of a gun ~ p. 141
15. Brothers in suffering ~ p. 152
16. The night of no apologies ~ p. 162
17. Encounter in a orchard ~ p. 173
18. Farbranch ~ p. 183
19. Further choices of a knife ~ p. 198

### PART IV (pages 213 - 282)

20. Army of men ~ p. 213
21. The wider world ~ p. 222
22. Wilf and the Sea of Things ~ p. 237
23. A knife is only as good as the one who wields it ~ p. 251
24. The death of the worthless coward ~ p. 261
25. Killer ~ p. 271

### PART V (pages 283 - 352)

26. The end of all things ~ p. 283
27. On we go ~ p. 295
28. The smell of roots ~ p. 307
29. Aaron in a thousand ways ~ p. 317
30. A boy called Todd ~ p. 329
31. The wicked are punished ~ p. 339

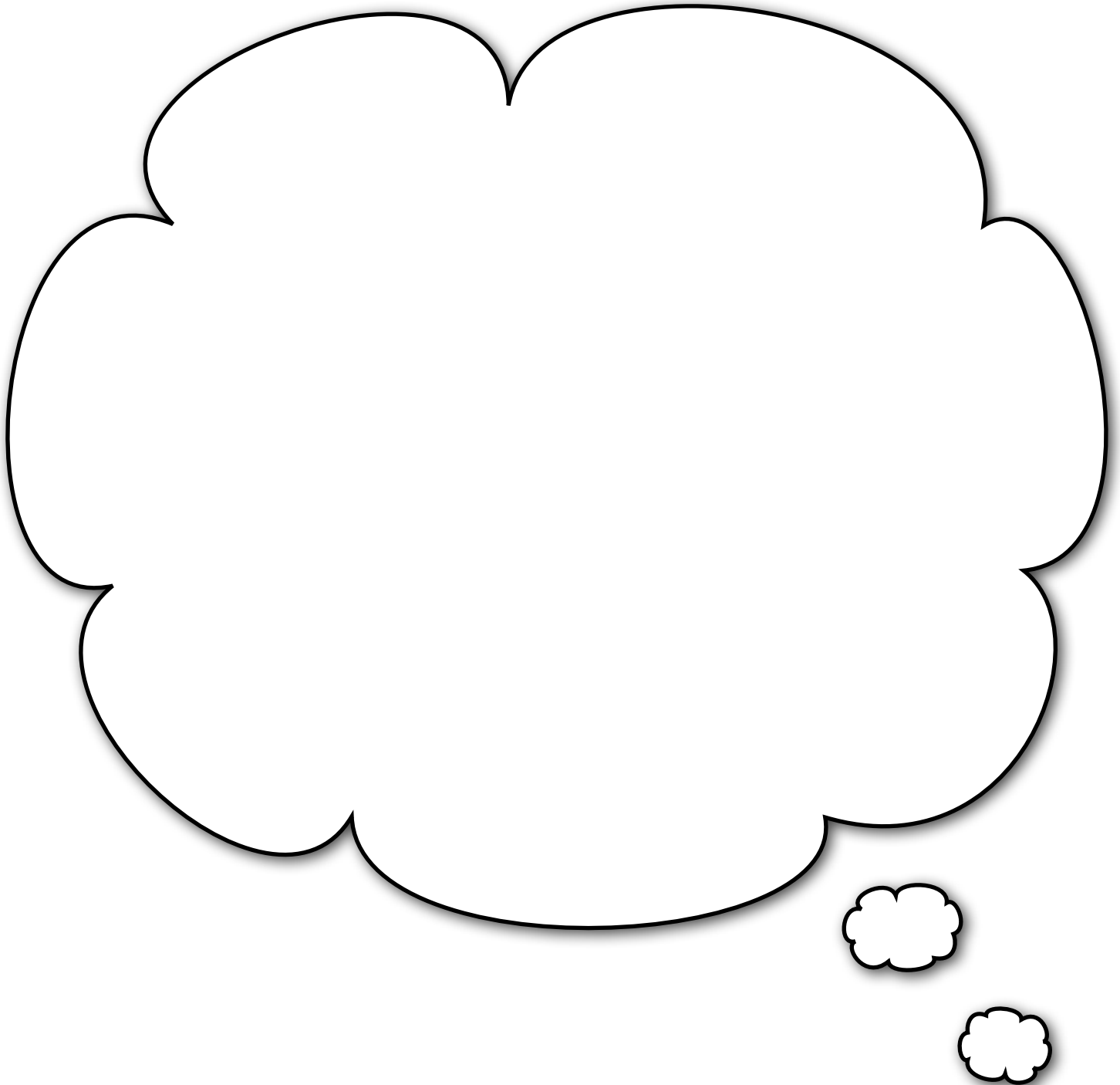
### PART VI (pages 353 - 479)

32. Downriver ~ p. 353
33. Carbonel Downs ~ p. 361
34. Oh never leave me ~ p. 369
35. The Law ~ p. 378
36. Answers to askings ~ p. 387
37. What's the point? ~ p. 401
38. I heard a maiden call ~ p. 413
39. The falls ~ p. 421
40. The sacrifice ~ p. 430
41. If one of us falls ~ p. 446
42. Last road to Haven ~ p. 464

# The Knife of Never Letting Go Novel Unit

## Anticipatory Activity: Thinking Aloud

**Step 1:** Think about what you actually think about during the day. What thoughts go through your mind? In the thought bubble, write: words, direct quotes that you may say to yourself (i.e. “Stupid alarm clock! I don’t want to get up!”), lists you may make in your thoughts, observations you make about other people or things, memories you may reminisce about, and anything else you say to yourself in your thoughts. You do not have to record specific names or details and please keep it school-appropriate.



# The Knife of Never Letting Go Novel Unit

## Anticipatory Activity: Thinking Out Loud, Continued...

**Step 2:** Join with a couple of your classmates to form a small group. Share with one another what you think about. You can add to your thought bubble if you continue to remember new things you think about.

**Step 3:** After you and your classmates have discussed your thoughts, answer these questions:

a. How did you feel as you shared your thoughts with your classmates? Explain. \_\_\_\_\_

\_\_\_\_\_

b. Were there things that you think about that you did not write or share? **If yes**, what made you hold back from sharing them? **If no**, does sharing all your thoughts with others ever get you in trouble? Explain.

\_\_\_\_\_

\_\_\_\_\_

c. How would you feel if all your thoughts were broadcast aloud for anyone to hear? \_\_\_\_\_

\_\_\_\_\_

**Step 4:** With your small group, make a recording of your thoughts. Each person will speak their thought bubbles simultaneously as you record. (Yes, all of you should talk at the same time while you record, using the exact tone as you would say it in your head.) Keep your recordings no longer than 15-20 seconds.

**TO RECORD:** There are several different options. Choose one that works the best for your group.

1. Use the Quicktime Player application. > File > New Audio Recording

-Hit the record button (red dot) when your group is ready to record. Click it to stop the recording, as well.

2. Online voice recorders:

a. <http://vocaroo.com/> (Click "Allow" to let the application use the microphone/webcam on your computer.)

b. <http://www.voki.com/> (This actually makes a speaking avatar, which you don't really need for this exercise, but if vocaroo doesn't work, it's something to try.)

3. Old school tape recorder or digital recorder.

**Step 5:** After listening to your recording and your classmates recordings, what would life be like if we could hear everyone's thoughts? Explain.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## ABOUT THE AUTHOR: PATRICK NESS



Patrick Ness was born on an army base in Virginia, where his father was a drill sergeant. As a child he also lived in Hawaii, Washington state, and California. As a young adult,

Patrick Ness studied English literature at the University of Southern California. In 1999 he moved to London, where he has lived since.

He has taught creative writing at Oxford University and written book reviews for several publications. Most of his time is spent writing. The books in the *Chaos Walking* trilogy have won many awards. Most recently, *Monsters of Men* was short-listed for the 2010 W. H. Smith Children's Book of the Year. It also appears on several "best books of 2010" lists.

Interesting facts about Patrick Ness include that he was a goth as a teen, has a tattoo of a rhinoceros, is a certified scuba diver, will not eat onions under any circumstances, is a marathon runner (and says he gets his best ideas while running), was accepted into film school but turned it down to study writing, wrote a radio comedy about vampires, and always knows the last line of his books before he starts writing.

**Patrick Ness on writing *The Knife of Never Letting Go*:** When he was asked by [yareads.com](http://yareads.com) how he came up with the idea for the book, he said, "It was two ideas really, as I like to say, one serious,

one stupid. The serious one was that the world is a noisy place already, with mobiles and the Internet and networking sites and on and on. You can't really turn anywhere without someone telling you their opinion. So I thought the next logical step was, what if you couldn't get away? What if you and everyone else was completely robbed of privacy? Especially if you were a young person.

"The other idea was that I've never liked books about talking dogs, and I thought it would be funny to have a dog character talk like an actual dog would, instead of just being a miniature person. And I think dogs would talk about things important to a dog, like eating and going to the bathroom, and how excited they were to see you. That's how it began, and it just grew from there."



### ALSO BY PATRICK NESS:

- *The Ask and the Answer* (Book Two in *The Chaos Walking* series)
- *Monsters of Men* (Book THREE in *The Chaos Walking* series)
- *A Monster Calls*

This discussion guide was written by Terri Evans, media specialist at Champlin Park High School in Minnesota. In 2010, Patrick Ness visited Champlin Park High School to spend three days discussing *The Knife of Never Letting Go* with the nearly 3,500 students and staff who had read the book over the summer.

[www.candlewick.com](http://www.candlewick.com)

**After Reading:** Answer the questions about Patrick Ness on the following page.

## ABOUT THE AUTHOR: PATRICK NESS

Answer the following questions after reading about Patrick Ness.

1. Where was Ness born? \_\_\_\_\_

2. Where does he live now? \_\_\_\_\_

3. Name three facts about Ness that you found interesting. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Ness says he had two ideas—one serious and one stupid—for writing his book *The Knife of Never Letting Go*. What was the serious idea? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Answer the question he asks: What if you were robbed of your privacy in the way he describes? How would you feel? How would your life be different? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. What was the “stupid” idea? \_\_\_\_\_

\_\_\_\_\_

7. Do you think it is “stupid”? Why or why not? \_\_\_\_\_

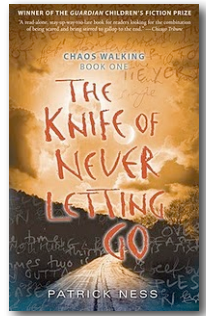
\_\_\_\_\_

\_\_\_\_\_



DISCUSSION QUESTIONS FOR PART I, CHAPTERS 1-6

1. Read the George Eliot quote at the beginning of the novel:  
'If we had a keen vision and feeling for all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence.'



What does it mean?

Why do you think Ness included this quote?

Chapter 1 (p. 3-16)

2. Who is Todd?
3. Who is Manchee?
4. How and why did Manchee come into Todd's life?
5. Why is Todd's upcoming birthday a special one?
6. The author writes using "vernacular". What is **vernacular**?
7. Give an example of how the author uses vernacular (hint: see page 4):
8. Why might an author use this technique?

*Chapter 1, continued*

9. How does Todd feel about Manchee?

10. Have you ever felt this way toward an animal? Would it help or hurt to know what the animal was thinking? Why?

11. Why does Aaron hit Todd?

12. What does “If one of us falls, we all fall” mean?

13. What is “noise”?

14. What are Spackle?

15. What do Todd and Manchee find that is “weird”?

16. Prediction: What do you think it is?

What questions do you have about chapter 1? Write them below.

Chapter 2 (p. 17-28)

1. What trick does Todd use to help settle his “noise”?
2. Why don’t the boys go to school anymore?
3. Describe Mayor Prentiss.
4. What happened to Mr. Royal?
5. What more important things does Todd have to worry about than “booklearning”?
6. What did the “spacks” do that destroyed all the other settlements?
7. What are some things the men think about (in their noise) that stand out to you? Why?
8. Todd says that “Noise ain’t truth”. What does he mean by this statement?
9. Why is Mr. Hammar’s noise frightening?



Chapter 3, continued

3. How are Cillian and Ben different? How are they alike?
  
4. What are Todd's job responsibilities on the farm?
  
5. How did Todd come to live with Cillian and Ben?
  
6. Why, do you think, Ben feels they need to get Todd out of there?

**ART CONNECTION:** Draw a picture of Todd and Manchee from a scene in the first three chapters.

**Chapter 4 (p. 39-47)**

1. On page 40, Cillian and Ben tell Todd he must leave Prentisstown. When Todd questions them and says there is no where else on New World but Prentisstown, what can you infer is probably true?
2. “The Noise is a man unfiltered, and without a filter, a man is just chaos walking.” (p. 42) What kind of literary device (figurative language) is being used in that statement?
3. What is a man’s Noise being compared to?
4. What is “chaos”? What would “chaos walking” mean?
5. What is the “funny little word” that “floated” out of Todd in town? (p. 44)
6. What does the phrase “this answers the asking” mean?
7. When Sheriff Prentiss Jr. says, “You know this answers the asking, doncha?” what question do you think Todd’s discovery answers?
8. Has your opinion of Cillian changed at all? If so, how has it changed? If not, why not?

**Chapter 5 (p. 48-55)**

1. What does Ben give Todd when they reach the tree line? (p. 49)
2. Why is knowledge dangerous to Todd (why can’t Ben tell him the truth before he leaves)? (p. 51)
3. What do you think happens to boys on their 13<sup>th</sup> birthdays to kill off “every last bit of boyhood”?
4. What do you think he sees in Ben’s “Noise” when he thinks, “*And what actually happened to the people who-*”? Who are the people he is referring to? What do you think happened to them?

Chapter 5, continued

5. What is the last thing Ben gives Todd before he leaves? (p. 54)

6. What is ironic about the gift?

7. What do you think has happened to Cillian?

Chapter 6 - (p. 56-66)

1. What does Todd think the loud noise was coming from their farm? What purpose would it serve?

2. Why would talking about (or thinking about) evolution be dangerous around Aaron?

3. What does that tell you about Aaron?

4. Aaron says, "Smart boys make useless men." (p. 61) Why would a smart man be useless? In what kind of society would a stupid man be of more use to you? Why?

5. When they find the "quiet" in the swamp, what do they realize it is?

6. How did "it" get there, do you think?

END OF PART I



Part II (p. 67-130)

Chapter 7 (p. 67-76)

1. What was the role of the girls in the town as opposed to the boys? (p. 68)
2. What does this say about their society in New World/Prentissstown?
3. What do Spackle look like? Describe in detail. (p. 69)
4. On the bottom of page 70 & top of 71 Todd says “the quiet makes me ache so much I can barely stop from ruddy *weeping*, like I’m missing something so bad I can’t even think straight, like the emptiness ain’t in her, it’s in *me*...”. What do you think it is that he is missing in his life that makes him ache and feel empty?
5. Todd opens up the map. Draw what he sees (p. 72).
6. What is the first lesson Todd learns? (p. 72)



*Chapter 7, continued*

7. “Being this close to her silence is like my heart breaking all over the place. I can feel it, like it’s pulling me down into a bottomless pit, like it’s calling for me to just fall and fall and fall.” (p. 75) Why do you think Todd feels this way?

**Chapter 8 (p. 77-84)**

8. Todd says about Aaron “His face is a nightmare.” What type of figurative language is this? What are the two things being compared? What does it mean?

9. Describe Aaron’s injuries.

10. Why do you think Aaron calls the girl “the sign”? (p. 78-79)

11. On p. 80 Todd learns what “the sign” is. What is it?

12. “But a knife ain’t just a thing, is it? It’s a choice, it’s something you *do*.” (p. 84) Explain this quote.

13. Why do you think Todd struggles with killing Aaron? After all he has been through, what holds him back? Do you think this makes him a “waste of nothing”? Why or why not? Explain.

Chapter 9 (p. 85-92)

1. Todd urges the girl to go with them. Why, do you think?
2. Besides the swamp and river, what is another land feature on New World (p.86)?
3. Which states have all three of these landforms or features?
4. Where do Todd, Manchee, and the girl need to go (or where does Ben want Todd to go)?
5. (p. 87) *I point at the other town. Ben's written the other town's name underneath, but—well, whatever.*  
What is being inferred here about Todd?
6. On p. 89, the author uses a figurative language device in this passage: *The silence still flows from her, still bothers me, like it's ready to swallow up the whole world and me with it.* What is the device being used?  
  
How does using this device contribute to the story?
7. How did the girl arrive on New World?
8. What else do we learn about her arrival? (Who did she come with? What happened to them?)
9. Todd thinks (on p. 90), "...it's much bigger than the biggest fissionbike and even then it looks like it's only part of an even bigger something than that." What might this be foreshadowing?

Chapter 10 (p. 93-103)

10. What does the girl retrieve from the spaceship?

11. How many moons do they have on New World?

12. (p. 99) What is a cassor? (Describe in detail.)



Todd and the Cassor sketch by "IceCreamRox" - deviantart.com

13. "The world keeps getting bigger." (p. 100) What does Todd mean by this?

14. What does Todd realize about the girl at the end of chapter 10?

Review Grammar/Mechanics

**CORRECT THE SENTENCE** - Rewrite the sentence using proper punctuation, capitalization, & spelling.

1. "that's wear were going i say, pointing

---

2. Who nose whats Up ahead?

---

Chapter 11 (p. 104-113)

1. As Todd tries to read, he sounds out these words: *Yow Moosed Warren Tuheem*. What are the actual words?
2. Who do you think he is supposed to warn, and from what?
3. Have you ever been in a situation where you had no idea what to do and no one was there to help you? If so, describe how you felt. If not, describe how it would feel, you think, to be in that position.
4. Todd learns that when you are on your own, no one is there for you: *Nobody does nothing for you. If you don't change it, it don't get changed*. Think of as many things as you can that other people do for you (parents, teachers, siblings, friends, etc.). Write them in a list below:

Chapter 11, continued

5. Now, looking at that list, imagine you are responsible for all of that. No one is there to do anything at all. Are you prepared for that? Why or why not?

6. What does Todd see and hear at the end of chapter 11?

Chapter 12 (p. 114-127)

7. Why do you think the men are coming?

8. What do you think happened to Ben and Cillian?

9. What does Todd mean by “*I open up my Noise for her.*”?

10. When Todd is under pressure, scared, and doesn’t know what to do, how does he react?

11. Who does he take his anger out on? Why?

Chapter 12, continued

12. How do they get away from the men?

13. What do we learn about the girl at the end?

END OF PART II



PART III (p. 131-212)

Chapter 13 (p. 131 - 140)

1. How does Todd describe Viola's accent?

2. What does Manchee think of Viola?

3. Todd uses the word "askings" in the same way we use the word \_\_\_\_\_.

4. How are Viola's bandages different from Todd's?

5. Why does Todd act like he knows how to read? Why would he try to cover it up?



Bandages by "Follow the River" - deviantart.com

**Research:** Can you find anything on the internet for "synthetic human tissue"? What did you find?





Chapter 15 (p. 152-161)

8. Describe the new characters we meet.

| Character | Physical Description | Personality Traits |
|-----------|----------------------|--------------------|
| Hildy     |                      |                    |
| Tam       |                      |                    |

9. What does Todd learn about Prentisstown?

10. What does Todd say Tam thinks a lot about (p. 157)?

11. What new information does Viola share with the group?

12. Why do you think the chapter is called “Brothers in Suffering”?

Chapter 16 (p. 162-172)

1. How many years did it take to get from Old World to New World? \_\_\_\_\_
2. What was Viola's parents' job? What does that job entail?
3. How long have Hildy and Tam been on New World? \_\_\_\_\_
4. Todd asks Viola why they would come to New World without knowing what it would be like. How do Tam and Hildy respond?
5. How does Todd feel about the idea of being born on a spaceship? (p. 164)
6. Why do you think he feels this way? (Think about at his own life and upbringing.)
7. What is the name of the place Todd and Viola are supposed to go? (p. 168)
8. What do Todd and Viola argue about? (p. 165-168)
9. What was Prentisstown first called? (p. 170) \_\_\_\_\_
10. What is the difference in the names? Why do you think the name was changed?
11. Who is the mayor of Farbranch? \_\_\_\_\_

Chapter 17 (p. 173-182)

For True/False, circle the correct answer, then rewrite the false statements to make them true.

1. True or False: Todd is frightened by the Noise he hears in Farbranch.

---

2. True or False: In Farbranch, Todd sees, for the very first time, kids younger than him.

---

Multiple Choice: Circle the letter of the answer that works best.

3. \_\_\_\_\_ is Hildy's sister.

- A. Francia
- B. Debbie
- C. Helga
- D. Viola

4. \_\_\_\_\_ does not want Todd in Farbranch.

- A. Lenny
- B. Matthew
- C. David
- D. Tam

5. Prentisstown used to be called \_\_\_\_\_.

- A. Hildyville
- B. Haven
- C. Farbranch
- D. New Elizabeth
- E. New Prentiss

6. \_\_\_\_\_ is taking Todd and Viola to see the mayor.

- A. Tam
- B. Hildy
- C. Ben
- D. Both A & B
- E. None of the above

7. A \_\_\_\_\_ is following Todd and Viola.

- A. caravan
- B. pack of dogs
- C. spaceship
- D. an army

Shut Up, Manchee  
by "liu beam"  
deviantart.com



Chapter 18 (p. 183-197)

1. Why do you think the “army” is coming to Farbranch?
2. Todd is embarrassed about stepping between Matthew and Viola and defending her. He describes his action as “stupid.” Do you think what he did was stupid? Why/why not?
3. Why won't Todd show Viola (or anyone else) his mother's journal?
4. Viola asks if there is a way to contact her ship. What do we learn about the settlements in New World?
5. On page 188 when Hildy says the whole point of leaving Old World was for a simpler life, to get away from “...things that caused such strife for people...” what does she mean?

What is **strife**?

6. Why didn't it work out like they planned?

Chapter 18, continued

7. How long until Viola's ship reaches New World?
8. Where does Hildy suggest Viola go?
9. Todd observes that it seems to be a town run by \_\_\_\_\_ (p. 192).
10. What is the difference between men's Noise in Farbranch and men's Noise in Prentisstown?
11. Describe Ivan.
12. What does Manchee call the kids?
13. Who is stopping Todd from leaving the barn?

Chapter 19 (p. 198 - 210)

1. Why didn't Matthew attack Todd before when they were coming in to town? (What was stopping Matthew before?)
2. What do you think Matthew shows Todd in his Noise on page 199?
3. What does Manchee do?
4. How does Todd stop Matthew?
5. Why would Todd think Francia would give him and Viola up to the army?
6. What was decided at the town meeting (p. 204)?
7. What do Todd and Viola decide to do? Why? (p. 208)
8. Why might Matthew's Noise **not** contain the "truth" of Prentisstown? Why **might** it?
9. What is a retreat?
10. Who is in the army that is coming toward them?
11. Predict what you think will happen next.

END OF PART III

PART IV (p. 213-282)

Chapter 20 (p. 213-221)

1. Viola doesn't think it makes any sense that the entire town would be chasing them.

What do YOU think? (p. 213)

a. Does it make sense? Why/why not?

b. Why would the entire town be after them?

c. What could be other possibilities that would cause the entire town of men to leave?

2. Why is Todd shocked that men like Mr. Kearney and Mr. Gillooly are amongst the Prentisstown army?

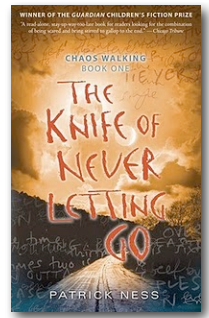
(p. 214-215)

3. Todd wonders how Mayor Prentiss can make all these men do what he wants. How do you suppose he does this?

4. What does Todd realize "once and for all" about Ben and Cillian? (p. 216)

5. Who else is missing from the group? What do you think that could mean? (p. 217)

6. Do you think Todd and Viola are to blame for the men's attack on Farbranch? Why or why not?



Chapter 21 (p. 222-236)

1. Why do you think Viola corrects Todd's grammar? How does it make him feel?
2. How can silence be "loud as a roar"? (Think about the idiom "the silence was deafening.") What does Todd mean by this?
3. This is an example of an oxymoron. What is an oxymoron?
4. Give 3 examples of other oxymorons.
5. What do they learn from Todd's diary?
6. How do you think a boy becomes a man in Prentisstown?
7. Why does Todd cover it up in his Noise?
8. On page 230, Todd compares Viola's childhood to his. How do they differ? How are they the same?
9. Look up "subsistence farming." Describe it.



**SPEAKING FIGURATIVELY - CHAPTER 21**

The novel is rich with figurative language. Read the passage from page 223:

*Viola's next to me and as I slurp away, there's her silence again. It's a two-way thing, this is. However clear she can hear my Noise, well, out here along, away from the chatter of others or the Noise of a settlement, there's her silence, loud as a roar, pulling at me like the greatest sadness ever, like I want to take it and press myself into it and just disappear forever down into nothing.*

**Answer the following questions about the passage:**

1. "...there's her silence, loud as a roar..." is an example of a paradox. What is a paradox and why is this an example of one?
2. "...there's her silence, loud as a roar..." is also what kind of comparison?
3. "...there's her silence, loud as a roar, pulling at me like the greatest sadness ever..." The silence "pulling" at Todd is an example of what type of figurative language?
4. Find additional examples from the passage and write them below.

Chapters 22-23 (p. 227-250)

1. Describe Wilf.
2. Describe the creachers.
3. How do they get through them?
4. What does Wilf call the "creachers" they pass through?
5. What did those creachers say in their Noise?
6. Who rides on horseback and finds Todd and Viola?
7. What gives Todd away (how is he able to be found)?
8. True or False: The army grows as it marches through the towns.



"Thang" by fshuds-d3  
from deviantart.com

Chapters 24-25 (p. 261-282)

- 1. How does Viola stop Davy from cutting Todd?
  
- 2. **Fill-in-the-Blank:** Todd and Viola come across a \_\_\_\_\_ in the woods.
  
- 3. Why did Todd react the way he did toward the creature in the woods? How does he feel about his actions?
  
- 4. How does Viola react? How does her reaction influence Todd?

**True/False: Circle whether it is true or false. If the statement is false, re-write it to make it true.**

5. **True or False:** Todd does not want to be a killer because he's had good luck so far not killing anyone.

\_\_\_\_\_

6. **True or False:** Todd is different from Aaron because Todd helped Viola and protected her, unlike Aaron.

\_\_\_\_\_

7. **True or False:** Viola tells Todd that the army doesn't want to kill him~they want to make him a killer.

\_\_\_\_\_

8. **True or False:** The Spackle are strong, violent men.

\_\_\_\_\_

9. **True or False:** Todd attacks and kills a Spackle fisherman.

\_\_\_\_\_

10. **True or False:** Viola is glad Todd killed the creature they came across in the woods.

\_\_\_\_\_

11. **True or False:** Aaron stabs Todd.

\_\_\_\_\_

12. **True or False:** Aaron kidnaps Todd at the end of chapter 25.

\_\_\_\_\_

END OF PART IV

PART V (p. 283-352)

Chapter 26 - 27 (p. 283-306)

1. Where was Todd stabbed? (p. 285)
  
2. What stopped the knife from killing Todd? (p. 286)
  
3. Todd wishes he was dead. (p. 287) If he did die there, what would happen to Manchee? Viola?
  
4. Why did Aaron leave Todd alive? (p. 287)
  
5. His mother's song makes Todd realize that he must do *what?* (p. 289)
  
6. Why does Todd turn his back on the Spackle? (Think in terms of what it may represent. p. 290-292)
  
7. How does Todd feel about having Spackle blood mixed with his own blood?



Chapters 26-27, continued...

8. How does Manchee know where they should go? (p. 293)

9. What does Todd try not to think about? (p. 296)

10. Even though “gonk” is not a word we use (it’s a neologism), what clues do we have from the way it is used that indicates the meaning of it? What do you think “gonk” means? (p. 304)

**THINK ABOUT IT:** On page 303, Todd cannot bring himself to kill the turtle lying in the sun. If you were able to hear the Noise of animals, would you be able to kill them (as in hunting)? Why or why not? How would it make it more difficult?





Chapters 28 - 29, continued...

4. Who is Jane? Describe her.

5. How does Jane view people from the other settlements?

6. How does Wilf save Todd from Jane's slip-up? (p. 314)

7. How has Todd's attitude toward Manchee changed from the beginning of the novel? (p. 317)

8. Do you think Todd felt this way about Manchee all along or not?  
Why or why not?



Manchee by  
"Knifapatamus"  
deviantart.com

Chapters 28 - 29, continued...

9. On page 319, does Todd really see Aaron? If not, what is it he sees? Why?

10. What happened to the settlement that Todd comes across? When might it have happened? (p. 322)

11. **List** and **label** all the literary devices used (both figurative language and poetic devices-think of sound devices) in the following passage from page 325:

I fall onto my knees and then pitch forward and lie on the ground in the burned-out settlement, breathing and coughing and weeping and wailing as the world melts around me so bad I don't feel like it's even solid no more.

12. How do these devices effect the tone of the passage? (Think about how it makes you feel as you read it.)



Chapters 30 - 31 (pages 329-350)

1. Using a dictionary or glossary of literary terms, define paradox:
2. Identify the paradox on page 330.
3. What does this paradox mean?
4. Who (or what) is the boy Todd hears? (p. 329-338)
5. How does the boy's "voice" differ from Aaron's "voice"? What might the boy's "voice" represent?
6. What is Todd and Manchee's plan to get Viola back? (p. 340) Explain in detail.

Chapters 30 - 31, continued...

7. What does Todd mean when he says "The knife is alive"? (p. 341)

8. Is Todd able to rescue Viola? Explain what happens.

9. Why do you think the author ends the chapter the way he does?

END OF PART V

PART VI (p. 353-479)

Chapters 32-35 (p. 353-386)

1. Todd hears the birds' Noise ("Where's my safety?"). The last time he heard this was in chapter 1 on page 11. What might the birds' Noise symbolize for Todd? Why?

2. Describe Doctor Snow (p. 355-357).

3. On page 356 Doctor Snow says, "Haven't seen that sort of sickness for a very long time," then, "Haven't heard of a Spackle attack for a *very* long time." Read between the lines: what is Doctor Snow implying?

4. How many days has Todd been sleeping? (p. 356)

5. Why do you think the townspeople believe they can defeat the army, despite the warnings and rumors/stories from others?

6. Who is Jacob? Describe him.

Chapters 32 - 35, continued...

7. Describe Carbonel Downs. (p. 361-362)

8. How do the men treat Viola?

9. How many days are they from Haven? (p. 364)

10. On page 366, what does Viola mean by, "There's more to paradise than nice buildings"?

11. Who appears on the other side of the river?

12. Why do you think the author chooses this moment in the plot to resurrect this character? Explain, using evidence from the book to support your opinion.

13. Why is the Noise "I left him" so significant to *both* men (well, man and one almost-man)? (p. 371)

Chapters 32 - 35, continued...

14. According to Ben, what has been keeping Todd and Viola alive and on the right path?

15. Why does the men's Noise begin to change colors? (p. 377)

16. Who is Fergal? What does he look like?

17. Who is Duncan? What does he look like?

18. What do the men think Ben and Todd are? Why?

19. What is the "law" for a Prentisstown man in Carbonel Downs?

20. Why do they decide to let the trio go?



Father and Son by "freed alice"  
deviantart.com

Chapter 36 (p. 387-400)

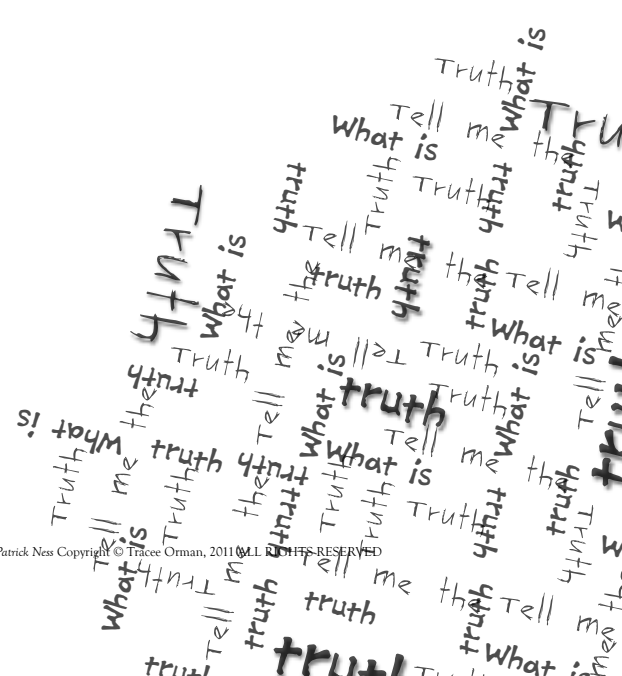
1. Where do Todd, Viola, and Ben stop to rest on their way to Haven?
2. Why is this a good stopping place? (What attracted them to this location?)
3. Why was Viola unfamiliar with the word “sematary” (cemetery)?
4. What is her concern about burying people?
5. Who was Jessica in Prentisstown?
6. Why didn’t Ben leave Prentisstown?
7. Why is Ben “Not innocent at all” (p. 395)?
8. What is a Prentisstown boy told when he turned 13?
9. What does “complicit” mean? (p. 397)

Chapter 36, continued...

10. What is the Mayor's goal?

11. Ben says, "...the Mayor knows enough to use craziness to achieve his ends." What does he mean? How does it relate to the Machiavelli quote, "The end justifies the means"?

12. Who is after them at the end of the chapter?



Chapter 37 (p. 401-412)

1. Even though Todd begins chapter 37 saying he won't say how he feels about running away from Ben, the reader still knows through context clues. List at least two passages in the chapter that indicate how Todd is feeling about leaving Ben. Then explain Todd's feelings and how you were able to infer what they were.

|     | Write the passage (words, phrases) that gives the reader a clue to Todd's feelings.                  | Page # | What emotion does this show? How did you infer this?   |
|-----|--|--------|--|
| Ex. | "Life equals running and when we stop running maybe that's how we'll know life is finally finished." | p. 401 | <p>Todd feels hopeless, like all there is to their life is running away from the "bad" guys, and running to a destination they don't even know will accept them.</p> <p>Todd does not enjoy running, therefore, if he equivocates life with running, then it shows that he feels there is no hope for a better life.</p> |
| #1  |  |        |  |
| #2  |  |        |  |

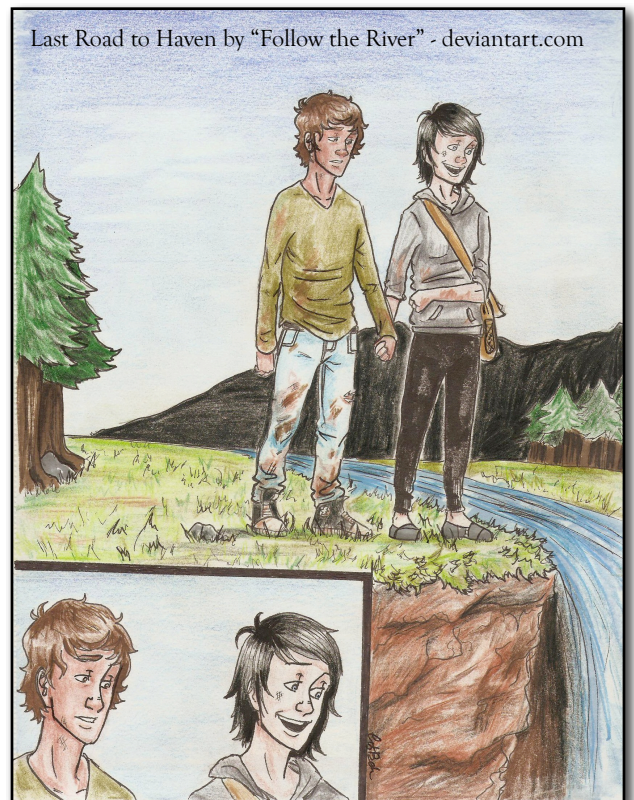




Chapter 38 (p. 413-420)

1. Why do you think Viola pauses when she reads that Mayor Prentiss was a Caretaker on the ship to New World? (p. 415) How is this ironic?
2. Why was Todd's mom concerned about Aaron? (p. 416-417)
3. What separates the men from the boys, according to Todd's mother? Why doesn't she elaborate more about what she means? What do you think she means? (p. 417)
4. What message does Todd's mom carry on for her son through the song? (p. 418)
5. How is Todd able to know how Viola is feeling? (p. 419-420)

6. How does Viola feel?



Chapter 39 (p. 421-429)

1. Describe the town of Haven:

2. Todd views Haven as the \_\_\_\_\_ town he's ever seen, and Viola says it is \_\_\_\_\_ than she expected.

3. Why do you think their views are so different regarding the town of Haven? What is Viola's concern?

4. Who do they see in the river?



Chapters 40 - 41, continued...

5. How does this tie in with Aaron's preaching that "if one of us falls, we all fall," which is stated several times throughout the story?

6. How does Viola help Todd resolve this dilemma?

### PLOT LINES

One of the conflicts for Todd has been resolved, but there are others left. What else still needs to be resolved for Todd and Viola?

Chapter 42 (pages 464 - 479)

1. Viola struggles with her decision because she *wanted* to kill Aaron, even though she knows ethically it is wrong. How does Todd comfort her, or reassure her, that she isn't a terrible person? (pages 467-468)
2. Todd and Viola have been trying to get to Haven for several days. Define the word "haven."
3. How does the definition of "haven" apply to what Todd and Viola have been trying to reach?
4. Do they reach their "haven"? What happens to them that changes the meaning of Haven for them?
5. Were you surprised by this turn of events or were you expecting it? Explain.
6. How do you think the mayor reached Haven before Todd and Viola?
7. PREDICT what will happen in book 2 (*The Ask and the Answer*). If your copy has an excerpt from the first chapter of *The Ask and The Answer*, write your prediction before reading the chapter. You may use a separate sheet of paper, if necessary.

Concluding Questions - Use a separate sheet of paper to answer the following questions.

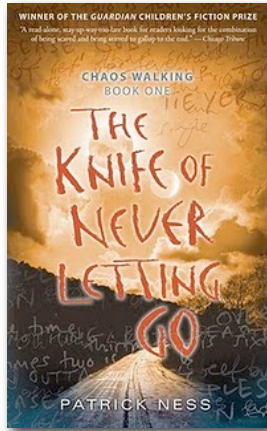
- 1. THEME:** In an interview at [www.yareads.com](http://www.yareads.com), Patrick Ness says that the books in the Chaos Walking series are “probably most about how hope lies in the people we love, that if you can find someone to count on and who counts on you, then that’s probably the best meaning life is going to get. A hopeful message.” How is this idea communicated in *The Knife of Never Letting Go*?
- 2. SYMBOLISM:** Think about the title of the book: *The Knife of Never Letting Go*. On page 84, Todd says, “But a knife ain’t just a thing, is it? It’s a choice, it’s something you do. A knife says yes or no, cut or not, die or don’t. A knife takes a decision out of your hand and puts it in the world and it never goes back again.” Todd describes the knife on page 341 by saying, “As long as I hold it, as long as I use it, the knife lives in order to take life, but it has to be commanded, it has to have me to tell it to kill, and it wants to . . . but I have to want it to as well, my will has to join with its will.” What does the knife symbolize? What does Todd do, and not do, with the knife? Think about the Spackle, the turtle, and Aaron. What happens to the knife in the end? What do you think this signifies?
- 3. THE AUTHOR:** *Publishers Weekly* conducted an interview with Patrick Ness in October of 2009 in which he says, “Teenagers are a terrific audience. You have to respect them or they’ll put you down immediately. There’s no sentimentality about it; if they don’t like you, they just won’t read you. . . . If you can keep their respect and get them to come with you, they’re willing to follow you anywhere, much farther than an adult audience.” Has Ness earned your respect as a writer? Why or why not?



“Viola” by  
Madperson42 on  
deviantart.com

**Source for Concluding Questions:**

Candlewick Press Discussion Questions, written by Terri Evans, media specialist at Champlin Park High School in Minnesota. You can download the entire discussion guide on Scribd.com here: <http://www.scribd.com/doc/62494166/The-Knife-of-Never-Letting-Go-by-Patrick-Ness-Discussion-Guide>



# CHAPTER RECAPS

Use the following chapter recaps for any chapter during the novel. These are especially helpful for students who are absent during class.

They address the following Common Core standards for ELA:

Common Core Standards - Reading (Literature) 11-12 grade

**CC.11-12.R.L.1 Key Ideas and Details:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Common Core Standards - Reading (Literature) 11-12 grade

**CC.11-12.R.L.2 Key Ideas and Details:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.









**CHAPTER ANALYSIS - UNDERSTANDING SYNTAX** (CCSS.ELA-Literacy.L.11-12.3a)

Syntax is the arrangement of words and phrases to create well-formed sentences in a language. Author Patrick Ness breaks many grammar rules with Todd’s narration; however, the reader is still able to fully understand the meaning of the sentences even though they may not be grammatically correct. This is because Ness still uses (for the most part) a clear “subject-verb-object” ordering for sentences. Look over chapter \_\_\_\_\_ and try to find example sentences for “subject-verb-object” order, as well as examples of non-traditional sentences. Good writers will vary the syntax for effect, as shown in the example below.

**EXAMPLE PASSAGE** from page 55:

*This is it. This is good-bye. A good-bye I wasn’t even looking for.*

“This is it. This is good-bye.” Both sentences follow the “subject-verb-object” order.

“A good-bye I wasn’t even looking for.” This sentence does not. Its structure is “object-subject-verb.”

1. List examples of “subject-verb-object” sentences from chapter \_\_\_\_\_.

---



---



---



---



---



---



---

2. List examples of non-traditional sentences AND their structure (ex. “verb-subject”) from chapter \_\_\_\_\_.

| Sentence | Structure |
|----------|-----------|
|          |           |
|          |           |
|          |           |
|          |           |
|          |           |
|          |           |

CHAPTER ANALYSIS - UNDERSTANDING SYNTAX (CCSS.ELA-Literacy.L.11-12.3a) Continued...

3. What effect does varying the syntax have in the reading passage?

---

---

---

---

4. In what other ways does Ness break from traditional rules of grammar? Give specific examples.

---

---

---

---

---

---

---

---

---

---

5. Did this distract from the reading or enhance it? Why?

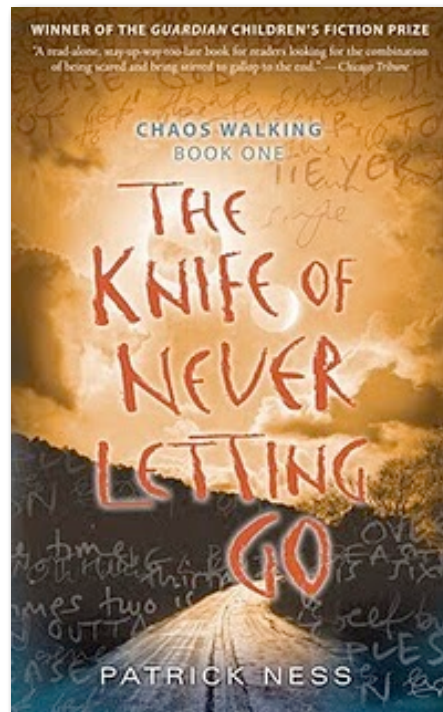
---

---

---

---

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS



# CHARACTERS

The following pages include review activities and assessments for *The Knife of Never Letting Go* by Patrick Ness.

Materials written by Tracee Orman unless otherwise noted. Page numbers are from *The Knife of Never Letting Go*, U.S. Paperback Edition, ©2008, ISBN 978-0-7636-4576-2

CHARACTER REVIEW

| Character Name       | Who is this person? | Physical Description/Personality Traits/Attributes |
|----------------------|---------------------|--|
| Todd Hewitt          |                     |  |
| Manchee              |                     |  |
| Ben Moore            |                     |  |
| Cillian Boyd         |                     |  |
| Aaron                |                     |  |
| Mayor David Prentiss |                     |  |
| Davy Prentiss, Jr.   |                     |  |
| Mr. Hammar           |                     |  |

| Character Name    | Who is this person? | Physical Description/Personality Traits/Attributes | Significance to Todd |
|-------------------|---------------------|--|----------------------|
| Viola             |                     |  |                      |
| Hildy (Mathilde)  |                     |  |                      |
| Tam               |                     |  |                      |
| Francia           |                     |  |                      |
| Ivan              |                     |  |                      |
| Matthew Lyle      |                     |  |                      |
| Spackle Fisherman |                     |  |                      |
| Wilf              |                     |  |                      |
| Jane              |                     |  |                      |
| Dr. Snow          |                     |  |                      |



| Character Name    | Who is this person? | Physical Description/Personality Traits/Attributes | Significance to Todd |
|-------------------|---------------------|--|----------------------|
| Jacob Snow        |                     |  |                      |
| Jessica Elizabeth |                     |  |                      |
|                   |                     |  |                      |
|                   |                     |  |                      |
|                   |                     |  |                      |
|                   |                     |  |                      |
|                   |                     |  |                      |
|                   |                     |  |                      |

## For Reference:

# Common Core State Standards (CCSS)

## Reading (Literature) Language Writing

## GRADES 11-12

Did you know that being aligned to the 11-12 standards automatically means it is aligned to all standards below? The CCSS standards build on one another, increasing the skill-level the higher the grade level. Therefore, when I list the standards for 11-12 with the activity, you can be assured it is also aligned with 9-10 (and 6, 7, 8, though I do not think the book is appropriate for students in grades 6 and 7; use your own discretion).

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS

### Common Core Standards - Reading (Literature) 11-12 grade - For Reference

**CC.11-12.R.L.1** Key Ideas and Details: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**CC.11-12.R.L.2** Key Ideas and Details: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**CC.11-12.R.L.3** Key Ideas and Details: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**CC.11-12.R.L.4** Craft and Structure: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**CC.11-12.R.L.5** Craft and Structure: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

**CC.11-12.R.L.6** Craft and Structure: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**CC.11-12.R.L.7** Integration of Knowledge and Ideas: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

**CC.11-12.R.L.9** Integration of Knowledge and Ideas: Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**CC.11-12.R.L.10** Range of Reading and Level of Text Complexity: By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

### Language

**CC.11-12.L.1** Conventions of Standard English: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS

**CC.11-12.L.1.a** Conventions of Standard English: Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

**CC.11-12.L.1.b** Conventions of Standard English: Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American English) as needed.

**CC.11-12.L.2** Conventions of Standard English: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**CC.11-12.L.2.a** Conventions of Standard English: Observe hyphenation conventions.

**CC.11-12.L.2.b** Conventions of Standard English: Spell correctly.

**CC.11-12.L.3** Knowledge of Language: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**CC.11-12.L.3.a** Knowledge of Language: Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

**CC.11-12.L.4** Vocabulary Acquisition and Use: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

**CC.11-12.L.4.a** Vocabulary Acquisition and Use: Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

**CC.11-12.L.4.b** Vocabulary Acquisition and Use: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

**CC.11-12.L.4.c** Vocabulary Acquisition and Use: Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

**CC.11-12.L.4.d** Vocabulary Acquisition and Use: Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**CC.11-12.L.5** Vocabulary Acquisition and Use: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS

**CC.11-12.L.5.a** Vocabulary Acquisition and Use: Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

**CC.11-12.L.5.b** Vocabulary Acquisition and Use: Analyze nuances in the meaning of words with similar denotations.

**CC.11-12.L.6** Vocabulary Acquisition and Use: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Writing

**CCSS.ELA-Literacy.W.11-12.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-Literacy.W.11-12.1a** Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

**CCSS.ELA-Literacy.W.11-12.1b** Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

**CCSS.ELA-Literacy.W.11-12.1c** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

**CCSS.ELA-Literacy.W.11-12.1d** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**CCSS.ELA-Literacy.W.11-12.1e** Provide a concluding statement or section that follows from and supports the argument presented.

**CCSS.ELA-Literacy.W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-Literacy.W.11-12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

**CCSS.ELA-Literacy.W.11-12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

**CCSS.ELA-Literacy.W.11-12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

**CCSS.ELA-Literacy.W.11-12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS

**CCSS.ELA-Literacy.W.11-12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**CCSS.ELA-Literacy.W.11-12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

**CCSS.ELA-Literacy.W.11-12.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**CCSS.ELA-Literacy.W.11-12.3a** Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

**CCSS.ELA-Literacy.W.11-12.3b** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

**CCSS.ELA-Literacy.W.11-12.3c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

**CCSS.ELA-Literacy.W.11-12.3d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**CCSS.ELA-Literacy.W.11-12.3e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

### Production and Distribution of Writing

**CCSS.ELA-Literacy.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

**CCSS.ELA-Literacy.W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**CCSS.ELA-Literacy.W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

### Research to Build and Present Knowledge

**CCSS.ELA-Literacy.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**CCSS.ELA-Literacy.W.11-12.8** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and over reliance on any one source and following a standard format for citation.

## THE KNIFE OF NEVER LETTING GO BY PATRICK NESS

**CCSS.ELA-Literacy.W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCSS.ELA-Literacy.W.11-12.9a** Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

**CCSS.ELA-Literacy.W.11-12.9b** Apply *grades 11–12 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”).

### Range of Writing

**CCSS.ELA-Literacy.W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes