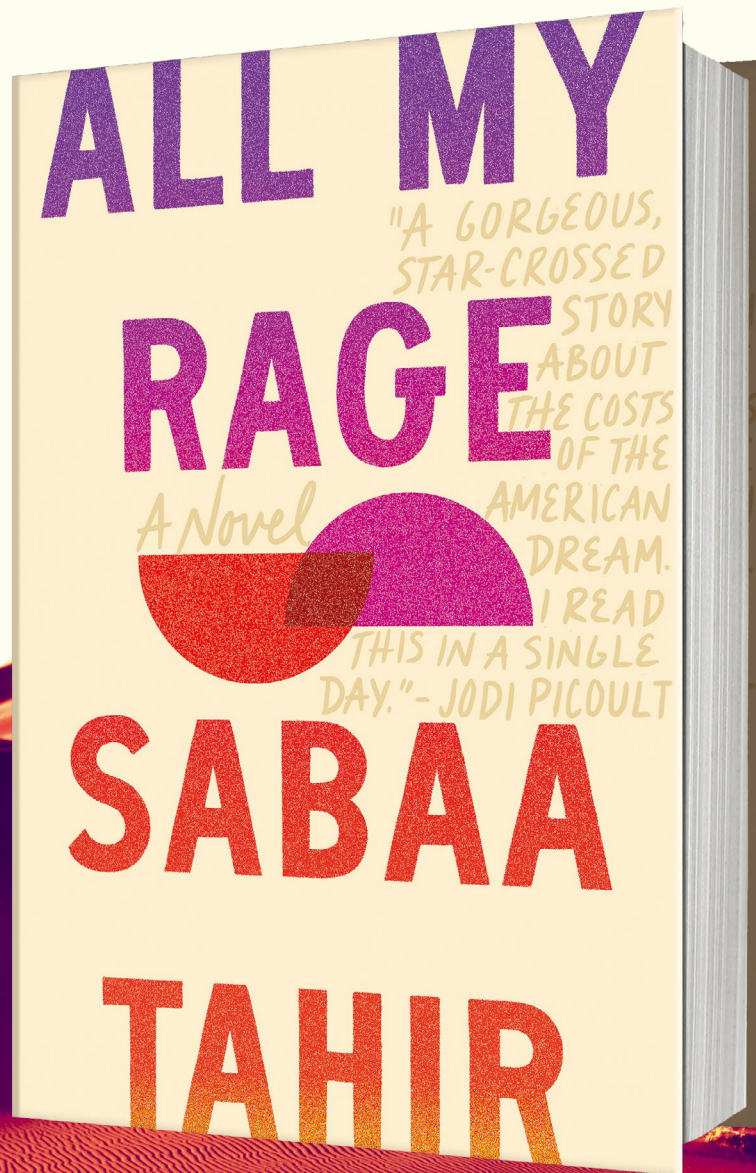


**AN EDUCATOR'S  
GUIDE TO**



# THE BACKGROUND

## LAHORE, PAKISTAN. THEN.

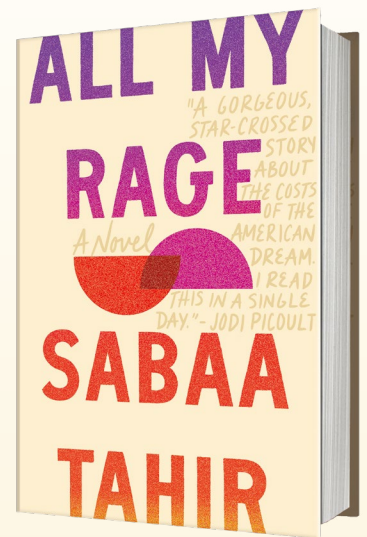
Misbah is a dreamer and storyteller, newly married to Toufiq in an arranged match. After their young life is shaken by tragedy, they come to the United States and open the Clouds' Rest Inn Motel, hoping for a new start.

## JUNIPER, CALIFORNIA. NOW.

Salahudin and Noor are more than best friends; they are family. Growing up as outcasts in the small desert town of Juniper, California, they understand each other the way no one else does. Until *The Fight*, which destroys their bond with the swift fury of a star exploding.

Now, Sal scrambles to run the family motel as his mother Misbah's health fails and his grieving father loses himself to alcoholism. Noor, meanwhile, walks a harrowing tightrope: working at her wrathful uncle's liquor store while hiding the fact that she's applying to college so she can escape him—and Juniper—forever.

When Sal's attempts to save the motel spiral out of control, he and Noor must ask themselves what friendship is worth—and what it takes to defeat the monsters in their pasts and the ones in their midst.



## DEAR EDUCATOR,

I fell in love with *All My Rage* by Sabaa Tahir when fellow educator Cornelius Minor and I read the story to feature it on the We Need Diverse Books blog in the winter of 2022. The two of us would text each other lines, adding exclamation points and crying emojis, marveling at why it had taken us so long to get a text into our hands that spoke to every part of our hearts.

There's something in it for everyone, at all ages, but there's so much in it for our young people—particularly those who so rarely see themselves mirrored in stories. It is a testament to the resilience of our young people. It is a blueprint for how to survive. It's a teenage love story. And it begs us all to look around more often and more thoroughly to ask ourselves: Who is suffering? And how can we help?

This text is one that needs to be in the hands of all our young people. It leaves us feeling less alone. It leaves more people feeling seen.

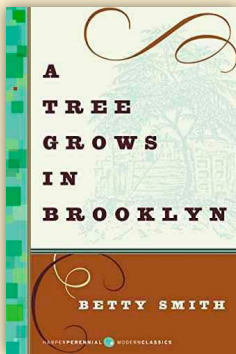
Yours,  
Nawal

This guide was written by **Nawal Qarooni**. Nawal is an educator and writer who works in education spaces to support a holistic model of literacy instruction. She and her team of coaches at **NQC Literacy** work with teachers and school leaders to grow a love of reading and composition in ways that exalt the whole child, their cultural capital, and their intrinsic curiosities. She is the proud daughter of immigrants, and mothering her four young kids shapes her understanding of teaching and learning. Nawal's first book about caregiver literacy is forthcoming.

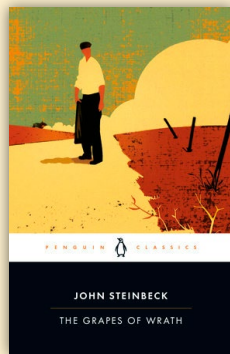
# COMPLEMENTING CLASSICS AND PAIRED TEXTS WITH *ALL MY RAGE*

Making selections for cornerstone texts inevitably exalts certain stories above others, so it is imperative that we purposefully layer texts in order to expose our students to a wide variety of voices, stories, places, and people. In the stories we esteem as worthy of reading for the whole group, we should ask ourselves: Whose voices are missing? Whose perspective is not shared here? What will these stories teach my students about groups of people and the world? *All My Rage* is a coming-of-age story that grapples with identity and belonging. As such, it could be paired thematically with the following texts.

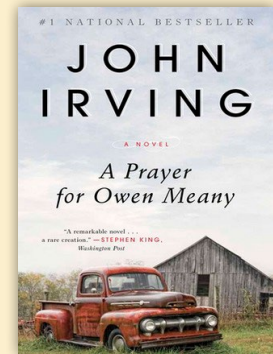
## COULD BE PAIRED WITH OR REPLACE THE FOLLOWING TEXTS



*A Tree Grows in Brooklyn*, a 1943 story by Betty Smith about a young adolescent and her experiences growing up in Williamsburg, Brooklyn.



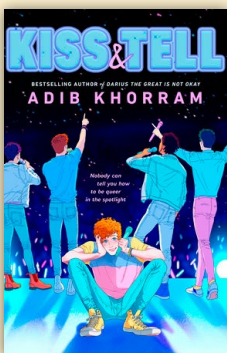
*Grapes of Wrath*, a 1939 book about an impoverished farming family in the Dust Bowl.



*A Prayer for Owen Meany*, a 1989 novel that tells the story of two best friends in New Hampshire.

In addition, sharing with students various genres with the same central theme is a wonderful way to extend discussion about what it means to be a young person right now, with questions posed about what challenges adolescents face and how they move to overcome those obstacles toward a deeper understanding of their identities. These texts convey a wide breadth of voices. Rich conversation about the writer's craft, ways of communicating and the modes one can share their story is also important to bring alive.

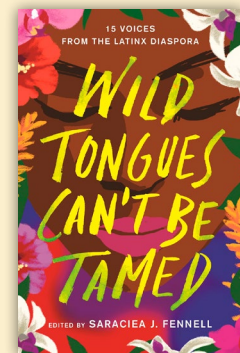
## COULD BE ADDITIONALLY LAYERED WITH THESE TEXTS



*Kiss & Tell* by Adib Khorram, a coming of age story told in various text formats that follows the story of Hunter Drake in a world of boy band star gossip and fame as he finds himself.



*Home Is Not a Country* by Safia Elhillo, a poetic novel in verse that explores identity, family, belonging, and home when Nima, a girl caught between cultures, struggles to feel understood.



*Wild Tongues Can't Be Tamed*, edited by Saracėja J. Fennell, a series of essays by authors in the Latinx diaspora meditating on belonging, coming-of-age, and identity.

# PRIOR TO LAUNCH: CULTIVATING SAFE SPACES

*All My Rage* is very much a story about being seen and being witness to each individual's humanity, in understanding of the myriad challenges young people face. In fact, Sabaa Tahir said in a 2022 We Need Diverse Books [interview](#) that her goal was to ensure exactly this:

**“I want [readers] to witness each other. The good and the bad too. That is what can make life less overwhelming: someone else saying you are not alone,” Sabaa said. “I want them to close the book and feel: I have been witnessed. I was here. I have survived.”**

Think about your classroom community. To what extent have you created and maintained an environment where young people feel safe?

**AWARENESS** Young people whose identities are marginalized suffer from micro- and larger aggressions, but it is our job as educators to protect, serve, and honor the children in our care. By reading widely and deeply about different parts of the world, different kinds of people, different cultures, and different ways of life—and by discussing these stories extensively with our students—we can cultivate rich learning environments that grow understanding minds. Prior to reading *All My Rage*, you might consider the recommended texts below as pre-reading and layering texts, for personal study and for pedagogical awareness.

**AFFIRMATION** For children to thrive and feel fully accepted, a multitude of classroom conditions must be present. Celebration and affirmation of all identities—particularly frequently marginalized ones—is critically important to growing a safe space for conversations around othering, discrimination, and trauma.

TEXTS TO STUDY	CLASSROOM RESOURCES
<p><a href="#">The Ghosts of Our Motel (Vox article)</a> by Sabaa Tahir</p> <p>How might Tahir’s personal experiences have contributed to the creation of this multi-layered and rich novel?</p>	<p><a href="#">Literacy Is Liberation (book)</a> by Dr. Kim N. Parker</p> <ul style="list-style-type: none"> <li>♥ Why is it important for educator self-reflection and self-study to take place in conjunction with reading culturally relevant texts with students?</li> <li>♥ How can we ensure our representation of a group of people is not presented monolithically?</li> </ul>
<p><a href="#">Sabaa Tahir Is Ready to Talk About Rage (Time magazine article)</a></p>	<p><a href="#">What Is a Family? (lesson plan)</a> from Learning for Justice</p> <ul style="list-style-type: none"> <li>♥ What are all the ways a family can look?</li> <li>♥ How is your family and community shaped?</li> <li>♥ Who are the community members, family, or chosen family members who support and grow you?</li> </ul>
<p><a href="#">Sabaa Tahir’s New YA Novel Poignantly Explores the Meaning of Home (New York Times article)</a></p>	<p><a href="#">Exploring Self-Awareness (learning plan)</a> from Learning for Justice</p>

# PRIOR TO LAUNCH: CULTIVATING SAFE SPACES (CONTINUED)

## [Sister Cities Guide to Lahore and Britannica entry on Lahore](#)

- 🍷 Locate Lahore on a map and review some images of the city.
- 🍷 How does it look similar or different to where you live?
- 🍷 Check out the delicious traditional [foods](#) of Lahore to better understand the culture, too.

## [What Is Child Trauma? from the National Traumatic Child Stress Network](#)

- 🍷 What experiences can be traumatic for children?
- 🍷 What are the effects for a child?

**Thinking on paper.** Set a timer and allow students to doodle, write across notebook pages, or type. You might assure them that sometimes, cathartic writing is for their eyes alone: not for a grade, not necessarily to share. Prompt students to freewrite in exploration of the following questions:

- 🍷 Think of a specific time when you felt most seen.
- 🍷 When did you feel most understood?
- 🍷 Where do you feel most comfortable, like you can fully be yourself?
- 🍷 What conditions must exist for you to feel like you can bring your whole self to a space?
- 🍷 Who in your life allows you to be fully you?

**Making predictions.** Watch the [book trailer](#) with students. What do you think the text is going to be about? What do you think the young book protagonists will experience?

## DISCUSSION QUESTIONS FOR READING AND EXPLORING *ALL MY RAGE* BY THEME

### PART I

- 🍷 The first 20 pages include several mentions of music and songs that seem to carry both Sal and Noor through isolated times. What songs have served as a salve for you?
- 🍷 There are several instances early in the text that depict Sal and Noor as lonely or invisible. What lines in the text support that discomfort? (See p. 20.)
- 🍷 We are connected to the stories of our relatives. In what ways do pages 25–26 in Misbah’s voice leave readers with clues for what might happen next?
- 🍷 Readers immediately get the sense that both teens feel disconnected in many ways from adults and other young people. What lines in the text support that idea? How would you describe the relationship between Noor and Auntie? (See pp. 22–32.)

# DISCUSSION QUESTIONS FOR READING AND EXPLORING ALL MY RAGE BY THEME (CONTINUED)

## PART II

- ▶ How does Sal cope with his father's drinking?
- ▶ How would you describe Sister Khadija and Imam Shafiq, and their role in the text to support Noor and Sal?
- ▶ By Chapter 10, we learn of the multitude of stresses Sal is facing—from managing the motel to grieving his mother. What challenges does he face?
- ▶ On page 64, Sal thinks about his mother: *"One day my ama will die. Everything that she ever was will die with her. The way she walked quickly, and flour in her hair when she made roti, the lines in her forehead when she yelled at me for doing something stupid. Her Saturday morning parathas and her smell, cardamom and Pine-Sol and lotion."* As a reader, what do you feel when you read page 64 and how do you believe Sal will move forward from this grief?
- ▶ Chapter 10 solidifies Noor's stresses and background, too. What more do we learn about Noor's childhood, her uncle Chachu, and her goals for a future? How does Noor cope?
- ▶ Sal says to Noor on page 83: "Everything you listen to is poetry." There appears to be tension on the page between the characters. What lines make you feel there is more left unsaid, and how would you describe their relationship at this point in the novel?
- ▶ Why do you think Noor has to hide her college interview process from Chachu?
- ▶ Pages 93–94 include an interaction that feels strikingly connected to the Mojave desert setting of the story. How does the man show kindness? What sentiment is erected from the last line of the chapter, "But there's nothing, so I give up and go in to the father I don't know how to talk to and the pictures I don't know how to look at and the bills I don't know how to pay"?

- ▶ What does Misbah learn about her new husband and his family in Chapter 14?
- ▶ Pages 99 and 112 elucidate the ignorant comments of people who do not understand those who dress, worship, or speak differently. In what ways are the characters misunderstood, and how do Sal and Noor face those aggressions?
- ▶ On page 115, Noor says, "But Salahudin—Salahudin feels like home. So I stay." How is this a culminating moment in the text? What does it mean for him to feel like home?
- ▶ What decision does Sal make at the end of Part II in order to save the motel?

## PART III

- ▶ In what ways do Sal and Noor show up for each other?
- ▶ In what places and spaces do Sal and Noor feel they can be their whole selves, if anywhere at all? Which adults support Sal and Noor, and how do they show their tenderness and care?
- ▶ What is the backstory to the name "Cloud's Rest Inn Motel"?
- ▶ In Chapter 27, readers learn even more about both Noor's stresses and Sal's father (Abu). He begins to open up. In what ways does Sal continue to bridge the distance between himself and his identity through his understanding of these traumas?

## PART IV

- ▶ What does Misbah learn about America when she is a young married woman, recently immigrated?
- ▶ On page 191, Noor is pushed to her limit by a fellow classmate. The chapter realizes the ongoing tension in a massive blow up that leaves Noor in trouble. What happens, and why do you think Noor snapped?

# DISCUSSION QUESTIONS FOR READING AND EXPLORING ALL MY RAGE BY THEME (CONTINUED)

- ▶ In a parallel story, Sal's actions lead to real danger for another young person as well. Describe the situation with Ashlee and why you think both protagonists were compelled to act the way they did.
- ▶ Readers continue to learn of the character's past through Misbah's flashback writing. What trauma can you infer Sal experienced, and how does it manifest in his daily life? How did that trauma affect his father?

## PART V

- ▶ What does Noor mean when she says, at the end of chapter 42, "People see what they want to"?
- ▶ What role does religion play in the text? You might find evidence in the text on page 280.
- ▶ How does Brooke show up for Noor in the story?

## PART VI

- ▶ The end of the text is exceedingly heavy in Sal's changes and growth while in jail and Noor's understanding of herself, as she goes off to college and returns. When the characters find themselves at Misbah's grave together, even more learning happens. What do the two ultimately understand?
- ▶ This story reckons with so much trauma and heartache, but it is not without rebirth and growth beyond the rubble and ashes. In what ways did Sal and Noor learn to resist and rise? How did they grieve and grow? How do the two of them survive despite the consistent onslaught of suffering? And in what ways does this book end in hope?

# WRITING EXTENSIONS

## ON WRITING PROCESS AND CRAFTING STORIES: SABAA TAHIR

To further learn about Tahir's writing process, character development, and experiences in crafting the text, you might watch parts of the virtual librarian book club event [here](#). A potential note-taking form is below.

CURIOSITIES AND QUESTIONS FOR THE AUTHOR	WHAT I LEARNED ABOUT WRITING AND PROCESS	HOW THIS MIGHT HELP ME IN MY OWN EXPERIENCES

# WRITING EXTENSIONS (CONTINUED)

## POETRY EXTENSIONS

Elizabeth Bishop's poem, "One Art," is the anchor to each part of the text. Together with students, share thoughts on each stanza either in small groups or as a whole class, drawing parallels between the meaning and the book.

THE TEXT	WHAT I THINK IT MEANS FOR EACH PART OF THE TEXT
The art of losing isn't hard to master; so many things seem filled with the intent so be lost that their loss is no disaster.	Part I:
Lose something every day. Accept the fluster of lost door keys, the hour badly spent. The art of losing isn't hard to master.	Part II:
Then practice losing farther, losing faster: places, and names, and where it was you meant to travel. None of these will bring disaster.	Part III:
I lost my mother's watch. And look! My last, or next-to-last, of three loved houses went. The art of losing isn't hard to master.	Part IV:
I lost two cities, lovely ones. And, vaster, some realms I owned, two rivers, a continent. I miss them, but it wasn't a disaster.	Part V:
—Even losing you (the joking voice, a gesture I love) I shan't have lied. It's evident the art of losing's not too hard to master though it may look like ( <i>Write it!</i> ) like disaster.	Part VI:



# STUDENT-FACING BOOKMARK TRIFOLD (TO PRINT AND FOLD!)

[CLICK HERE  
TO PRINT](#)

Print this and share with students so they can add to it as they read!

## ***ALL MY RAGE BY SABAA TAHIR* BOOKMARK**

Don't forget to include page numbers as you write and record!

<b>Music Noor and Sal listen to that you want to look up and hear too</b>	<b>Lines you love that you'd appreciate remembering</b>	<b>What to do when you're crushing on another person and moves you learn from the characters' actions (or inaction!)</b>

# ABOUT THE AUTHOR OF ALL MY RAGE

**SABAA TAHIR** grew up in California's Mojave Desert at her family's eighteen-room motel. There, she spent her time devouring fantasy novels, listening to thunderous indie rock, and playing guitar and piano badly. She began writing her #1 *New York Times* bestselling *An Ember in the Ashes* series while working nights as a newspaper editor. The series has been translated into over thirty-five languages, and the first book in the series was named one of *TIME*'s 100 Best Fantasy Books of All Time.



## PRAISE FOR ALL MY RAGE

A 2022 Boston Globe-Horn  
Book Fiction and Poetry Winner

EIGHT STARRED REVIEWS

2022 National Book Award Longlist

★ "A deeply moving, intergenerational story.  
An unforgettable emotional journey."

—KIRKUS REVIEWS, starred review

★ "Put this book at the top of your list."

—SCHOOL LIBRARY JOURNAL, starred review

★ "A knife-sharp narrative with an obliterating  
impact that will leave readers thinking of it  
long after turning the last page."

—BOOKLIST, starred review

★ "A gift every step of the way."

—BOOKPAGE, starred review

