Teaching Common Core Exemplary Texts for Today's Elementary Students

Elizabeth Drada
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This project explores the purpose and objectives of the Common Core State Standards (CCSS) as they apply to the instruction of complex texts for elementary students. This project includes an analysis and short history of the Standards and how to successfully implement a unit of instruction for elementary students, based on a text that the Standards identify as "exemplary." The information presented in the thesis is backed by online research and educational articles. The unit based on the novel *Bud, Not Buddy*, by Christopher Paul Curtis was created for a fourth grade class that adheres to the Standards and uses differentiation and integration techniques. Each lesson includes objectives based on the Common Core State Standards and Michigan Grade Level Content Expectations and requires students to develop higher level thinking skills to complete assignments and participate in small and large group discussions.

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By

Elizabeth Drada

A Senior Thesis submitted to the

Eastern Michigan University

Honors College

In Partial Fulfillment of the Requirements for Graduation

With Honors in Teacher Education

Approved at Ypsilanti, Michigan, on this date December 18, 2013
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Introduction: The Common Core State Standards and an Exemplary Text

The Common Core State Standards: English Language Arts

Since its release to the public on June 2, 2010, the Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects has been the foundation for expectations of students from Kindergarten to High School. The goal of “The Standards” is to ensure that students are ready for college and their respective careers by the end of high school. According to a report done by the non-profit organization, Achieve, Inc., “In 2004, we published a landmark report, “Ready or Not: Creating a High School Diploma That Counts,” which found that all students, whether they are heading to college or embarking on a meaningful career, need the same level of knowledge in the foundational subjects of English and mathematics,” (Cohen, 2008, p. 1). This organization helps state legislatures collaborate with K-12 public school administrators, university professors, and the business community to determine the skills and knowledge graduates need to succeed.

That being said, “Approximately 30% of first-year college students must take remedial courses in English and/or math in order to learn, or relearn, high school level skills before they can even begin taking credit-bearing college courses,” (Barrett, Common Core State Standards Initiative, 2010.) Why is this the case? A report done concerning the level of challenging material in schools states, “If students are going to succeed in college or the modern global economy, they need to be exposed to a rigorous curriculum. But many elementary- and middle school students believe that their class work is too easy,” (Boser and Rosenthal, 2012, p.15). The English Language Arts
Standards focuses on reading, writing, speaking, listening, and using appropriate language in order to explain and teach other disciplines.

Research and Evidence

In addition to laying out specific expectations for students at each grade level, the Standards for English Language Arts include three Appendices for further information and guidelines. Appendix A includes the supporting research in favor of the Standards and its key elements. According to page two of Appendix A, "In brief, while reading demands in college, workforce training programs, and life in general have held steady or increased over the last half century, K-12 texts have actually declined in sophistication, and relatively little attention has been paid to students' ability to read complex texts independently," (Authors, 2010, 2). According to the report, "Reading between the Lines: What the ACT Reveals about College Readiness in Reading," "Reading is an essential component of college and workplace readiness. Low literacy levels often prevent high school students from mastering other subjects" (Alliance for Excellent Education, 2002). A model for measuring text complexity was developed in order to help educators determine appropriate texts for their respective classrooms.

The three equally important parts of the text complexity model include qualitative measures, quantitative measures, and reader and task considerations. The qualitative measures include four sub-sections for measuring the features of the text, which are represented as a spectrum of difficulty. For literary texts, various levels of meaning and how explicitly they are stated are taken into consideration. Structure is an important element in both fiction and nonfiction texts, and may also include genres and graphics. Language conventionality and clarity has its own spectrum of difficulty and can make a
text relatable or completely unreadable to an individual. The life experiences of the reader can also determine the amount of scaffolding needed for a text. Generally, multiple and complex themes and perspectives make a text difficult.

Quantitative measures of text complexity include the readability of the text, which refers to the way in which something is written that makes it easy to read. There is a multitude of quantitative tools to help educators determine if a text is appropriate for their students. The Flesch-Kincaid Grade Level test uses word length and sentence length to determine semantic and syntactic complexity. It can be assumed that a text with longer words and longer sentences will be more complex. MetaMetrics, Inc. developed the Lexile Framework for Reading which measures sentence length and word frequency to give a text its Lexile measure. In the Standards, grade levels have been combined as a text complexity band. For example, Kindergarten and First Grade are combined in a band, Second and Third Grades, Fourth and Fifth Grades, and so on, until Eleventh Grade and CCR, or college and career readiness, are combined. Since the implementation of the Standards, the Lexile ranges for each text complexity band have increased in order to be aligned to the college and career readiness expectations.

The final part of the text complexity model is reader and task considerations. Multiple factors can determine whether or not a book is appropriate for an individual reader, including motivation, cognitive capabilities, prior knowledge, and experiences. The RAND Reading Study Group determined that a reader would be motivated to read a text, “for the intended outcome, which could include an increase in knowledge, a solution to some real-world problem, and/or engagement with the text,” (RAND, 2002). The repeated belief in Appendix A of the Standards is that every educator should use the text
complexity model in order to determine whether or not a text is appropriate for their students.

Appendix B of the Standards includes a list and excerpts of exemplary texts for each grade band. The sample texts serve as guidelines for educators to measure other possible texts based on their complexity and quality. In addition, the list includes a broad range of texts based on their authors, publication dates and subject areas. Although the list includes both classics, and somewhat modern texts, “They expressly do not represent a partial or complete reading list,” (Authors, 2010, 2). Between grades K-3, the selections included are in categories: stories, poetry, read-aloud stories, read-aloud poetry, informational texts, and read-aloud informational texts. At these grade levels, scaffolding is required for most students due to various reading levels that may exist in the classroom. At the 4-5 grade level band, the categories are minimized to stories, poetry, and informational texts.

Appendix C of the Standards gives examples of student writing that meet the criteria of the Writing standards for that particular grade. The K-12 students that completed the work, studied in a variety of districts and states around the country. Each selection shows a copy of the real work done by the student and gives evidence for why the work meets the grade level standard. The Standards Appendices are just as important as the written Standards because they include research and evidence of students’ declining progress in high school, as well as criteria that should be used to measure the complexity of a text and student writing. The sample texts and the student work samples assist educators in choosing books that are appropriate for their students.
Today's Teachers' Take on the Common Core State Standards

Professor of Education Dr. Richard Allington was quoted in the Educational magazine, *Vanguard* with his view on the Common Core State Standards. He states, "In my view, what the CCSS is suggesting is ensuring that all kids have a diet of mixed text complexity. Some easy, some just right, some harder texts. It is only by being provided the opportunity to read more complex texts that we are provided the opportunity to provide the sorts of instruction that will make hard texts more approachable," (DeWitt, 2013, p. 21). College professors and instructional leaders in literacy education, Douglas Fisher and Nancy Frey were interviewed by the National Council of Teachers of English (NCTE) for the educational magazine, *Voices from the Middle*. Fisher states, "Complex texts require that teachers model and think aloud, and use guided instruction to strategically question, prompt, and cue. In addition, students need time to engage collaboratively with one another to clarify their understanding," (NCTE, 2013). This statement clearly defines my goal for the education unit of *Bud, Not Buddy*.

In addition, I researched classroom teachers' reactions from across the country to the Standards. Fifth grade teacher Darren Burris from Boston states, "To me, the Common Core represents an empowering opportunity for teachers to collaborate, exchange best practices and share differing curricula—because a common set of standards is not the same thing as a common curriculum," (Burris, 2012). In his article, "Nobody loves standards (and that's O.K.)" Robert Pondiscio says, "CCSS [Common Core State Standards] remind us to engage children not just with rote literacy skills work and process writing, but also, and especially, with real content—rich, deep, broad
knowledge about the world in which they live ... Common Core restores art, music, history, and literature to the curriculum,” (Pondiscio, 2012).

An important benefit of the Common Core State Standards is its advocacy for students’ overall achievement of reading advanced texts. Another significant aspect is its desire to be taught throughout the United States; keeping every student on the same track, with the same expectations, will greatly benefit students who migrate to other states.

**How the Standards Should Be Implemented**

The Common Core State Standards urge the teaching of more complex texts and lay out criteria for educators to measure a text’s complexity. “But simply assigning texts will not ensure that students are college and career ready, nor will it make them any more likely to perform well on assessments designed to measure their reading proficiency,” say Douglas Fisher and Nancy Frey in their article, “Text Complexity,” (Fisher and Frey, 2012, p.62). The non-profit organization Student Achievement Partners was founded by David Coleman, Susan Pimentel and Jason Zimba, who were the lead writers of the Standards. They work to develop actions based on educational research to help improve student achievement. In her article, “How to Achieve Deep Understanding of a Complex Text,” Joanna Hawkins states, “Successful teachers intentionally devise classroom activities to help students make deep meaning from the text they are reading and show it in writing. They do so by embodying the intent of the exemplars gathered here—planning backwards for the understanding of the text they want their students to have and systematically unfolding a series of questions and tasks that lead to deep learning on the part of their students,” (Hawkins, 2013, p.1).
The Common Core State Standards include exemplar text samples that serve as a guide to educators to select similar texts based on their complexity and their ability to help teach the Standards. A document by Allison Eargle gives pricing and source information for each exemplar text. She also states, “While the texts serve as models for each grade span, they should not be considered required grade level reading lists. Students must read a wide variety of texts in order to progress in their reading development,” (Common Core State Standards for English Language Arts Text Exemplars, p.1).

My Plan and Purpose

Each lesson in the unit that I have created focuses on critical thinking questions and providing evidence from the text. Fisher and Frey declare, “As teachers and curriculum developers learn more about the actual implementation of the Common Core State Standards, they realize that evidence is often missing from students’ responses. For example, many classroom discussions are interesting and engaging, but upon deeper analysis and reflection, teachers become aware that they do not involve students’ provision of evidence for their thinking,” (Fisher and Frey, 2013).

I have used research from multiple sources to create a unit that adheres to the Common Core State Standards and how best to successfully implement them. Each lesson includes components found in standard teaching lessons, including an essential question, expectations, objectives, duration, materials, anticipatory set, procedure/activity, assessment, and differentiation statement.
Bud, Not Buddy: An Exemplary Text

Researching about the Common Core State Standards and exemplary texts is important for educators, in order to understand what they are and why they exist. The next step, is applying the newfound knowledge to lesson plans. I have created an English Language Arts unit based on Bud, Not Buddy by Christopher Paul Curtis. I chose to use this novel because it is engaging for both children and adults, and uses many aspects of teaching complex texts. The unit includes five lesson plans and multiple mini-lessons in order for the students to think critically about the book and the topics it contain. Students will be working with small reading groups to optimize discussion and collaboration.

The Newberry Medal Winner, Bud, Not Buddy was published in 1999. Appendix B of the Standards places Bud, Not Buddy in the 4-5 grade level band. Its Lexile measure is 950L and its Fountas and Pinnell reading level is T. Although not every student will be reading at a Fountas and Pinnell independent level T, it will be a perfect text for the teacher to use to facilitate discussion and activities. The following is a synopsis of Bud, Not Buddy.

In the year 1936, Bud Caldwell is a ten-year-old boy, who has been in the care of an orphanage in Flint, Michigan since his mother died when he was six. Bud travels everywhere with his suitcase containing his clothes, a blanket, his mother's picture, rocks that his mother gave him with letters and numbers on them, and five flyers advertising Herman E. Calloway's jazz band.

After a memorable experience with The Amos' a foster family, Bud decides to find the man he believes to be his father: Herman E. Calloway. After traveling from Flint to Grand Rapids, Michigan, Bud finally meets Herman, who turns out to be his maternal
grandfather. Throughout his adventures, Bud always keeps in mind a collection of his
own advice, *Bud Caldwell's Rules and Things for Having a Funner Life and Making a
Better Liar out of Yourself.* The popular themes of *Bud, Not Buddy* include family and
home.

*Bud, Not Buddy* is a relatively contemporary text, being published in 1999.
Although the events take place in 1936, the dialogue and Bud's narration can be
understood by today's upper elementary students. A fourth grade class reading this text
for the first time will be able to relate to it because the main character is ten years old and
would be in the same grade. Bud also uses his own slang vocabulary that mirrors the
slang most students use today, even though it may be different based on the differing time
period that Bud lived in. In addition, if the unit is being taught in a classroom in
Michigan, the students will be able to relate to Bud since he was born in Flint.

The main English Language Arts topics that can be taught along with *Bud, Not
Buddy* include comprehension, vocabulary, theme, and figurative language. As important
as it is for students to be able to read the words of a text, it is more important for them to
comprehend what they are reading. Comprehension strategies and activities should be
completed throughout the teaching of this book. Since there will be students at multiple
reading levels in a given classroom, various comprehension strategies should be used in
order to differentiate the instruction. In addition to understanding the text and the events
that take place, students should make inferences before reading and while they read the
text.

With every new text presented to students, new vocabulary words will be
introduced. In the case of *Bud, Not Buddy*, I have compiled a list of new vocabulary
words that students may not be familiar with, and a list of words in the novel that were made up by the main character, Bud. The list of new vocabulary words that accompany the novel include “depression” (page 2), “provoke” (page 11), and “embouchure” (page 194). The list of vocabulary words that Bud has made up include, “squinting” (page 5), “dangee” (page 75), and his well used phrase, “woop, zoop, sloop.” Whether the word is in Webster’s Dictionary or Bud Caldwell’s dictionary, it should be defined and addressed by the class.

Many of the Common Core exemplary texts are similar, in that many include a theme of family. With regards to Bud, Not Buddy, Bud went to great lengths to find who he thought was his father. In the end, he discovered that Herman E. Calloway was his maternal grandfather, and that he had a new family in him, Miss Thomas and the rest of the Dusky Devastators of the Depression jazz band.

Bud, Not Buddy connects extremely well with Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects for the fourth grade. Figurative language is essential to the craft and structure of reading and language fundamentals, evidenced in the Standards. There are examples of similes, metaphors, personification, idioms, and hyperboles throughout the novel, and learning the difference between them is key for students.

The first day of a reading unit in an elementary classroom is important and exciting. The students do not know what they will be learning about on a specific day; therefore, the teacher can make an introduction mysterious and engaging. To introduce Bud, Not Buddy to a classroom of fourth graders, I would present quotes said by Bud throughout the classroom. Students will read the quotes, think about what they mean, and
infer about the characters and events of the text. A book talk will accompany the introduction of the text because students will begin to anticipate reading the novel. During this discussion, the teacher can observe what students may or may not know about the topics and time period. The book talk is modeled after the one created by Fountas and Pinnell and featured in their text, *Guided Readers and Writers: Teaching Comprehension, Genre, and Content Literacy*, (Fountas and Pinnell, 2001, p.245-247).

The second lesson in the unit will be the teaching of figurative language. Various types of figurative language exist in the novel, and students should know the differences between them and what they look like. In addition, the Standards state that fourth grade students should study vocabulary acquisition and use, and phonics and word recognition. Through various activities, students will learn about and practice using figurative language. The third lesson of the unit will begin the Social Studies connections to the novel. The novel is set during the Great Depression in 1936, and through photographs, videos, and an online WebQuest, students will begin to realize what growing up during this time period was like.

The next lesson will expand on the activities from the previous one. This lesson will be about the popular culture of the 1930s. After watching a fun video about the original King Kong movie, the class will participate in a nonfiction book talk, which was also modeled after Fountas and Pinnell’s example from their text. Students will expand their knowledge about the Great Depression and be confident discussing events from *Bud, Not Buddy*. This lesson adheres to the fourth grade Social Studies Grade Level Content Expectations for geography. The final lesson in the unit will explain the
performance assessment of writing a fiction narrative based on the next chapter of Bud, Not Buddy.

Throughout the unit, there will be focus lessons that include discussion questions about what the students have read in Bud, Not Buddy, and reading strategies and activities that correlate with the story. Prior to beginning any unit, a teacher must develop a schedule for what she will teach and when she will teach it. I have created a schedule that includes what chapters of the book students will read in class and for homework, and which lessons will be taught each day. The structure of the unit will include substantial lesson plans, in which formative assessments will determine what students have learned. Each day, students will convene to discuss each chapter of the book. The focus lessons will concentrate on small group discussions, higher level thinking questions, and activities for integration.

Conclusion

Each lesson aligns to at least one reading or writing standard from the Common Core, and each one integrates another subject, either mathematics, social studies, visual art, theatre, or technology. Differentiation is essential to teaching, especially due to the various learning styles and reading levels that will exist in a given classroom. In order to differentiate instruction, I have offered information in a variety of ways, including photographs, videos, and books. Teacher observation may lead to extra scaffolding, and additional activities and resources should be offered.

Integration is another essential tool in teaching to today’s standards, and is extremely fun and easy to accomplish. Technology and the arts are chief subjects that should be integrated in lesson plans. Many students today are interested in technology
and teachers can help them learn safe technology and internet practices. The arts encompass dance, music, theatre, and visual arts. Integrating any of these subjects help students express themselves in additional ways, and aid in the instruction of various topics. The Common Core State Standards exist in today’s schools and should be followed with the students’ achievement in mind. Using aspects of these expectations in everyday teaching will expand students’ knowledge and ability to read and comprehend complex texts in the present and in the future.
Introduction

It is important for teachers to have adequate background knowledge about the books they will be using to teach the English Language Arts. In the following section, I have researched information about *Bud, Not Buddy*, based on the factors that Fountas & Pinnell (2001) describe in their work on selecting and introducing leveled texts. In addition, I have provided information on the author, examples of ancillary texts that will be used in the unit, and a book review. Following this information is a schedule of the lessons that follow.

Analysis of Text:

I chose the text *Bud, Not Buddy* from the Common Core State Standards Exemplary Text list for fourth and fifth grades. The Standards deem this text complex and appropriate for these grade levels. I have completed extensive research in order to complete an English Language Arts unit that was interesting for this grade level and includes opportunities for students to think critically and collaborate with their peers. I have used examples from Fountas and Pinnell to complete a book talk for *Bud, Not Buddy* that introduces the book to the students and builds excitement and anticipation for it.

Audience

This unit is designed for a fourth grade class in Michigan. Using the Fountas and Pinnell reading level system, the students range from level O to level T. There are students who receive extra help in the resource room for both language arts and mathematics assistance. In addition, multiple students in the class are English Language Learners and are given extra scaffolding. Each lesson will offer differentiation techniques
and strategies for students at various instructional levels. Each lesson will also provide a multitude of activities that will teach to the various learning styles of the classroom students.

**Book Summary**

Bud Caldwell is a ten-year-old boy, in the year 1936, who has been in the care of an orphanage in Flint, Michigan since his mother died when he was six. Bud travels everywhere with his suitcase containing his clothes, a blanket, his mother's picture, rocks that his mother gave him with letters and numbers on them, and five flyers advertising Herman E. Calloway's jazz band.

After a memorable experience with The Amos' foster family, Bud decides to find the man he believes to be his father: Herman E. Calloway. After traveling from Flint to Grand Rapids, Michigan with the help of a new friend, Lefty Lewis, Bud finally meets Herman. Throughout his adventures, Bud always keeps in mind a collection of his own advice, *Bud Caldwell's Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself*.

**Reading Level**

According to the Common Core State Standards, this book is appropriate for fourth grade students. The Lexile measure, which is the semantic and syntactic elements of the text, is 950L. The Lexile measure is analyzed by MetaMetrics. Out of the 26 A-Z levels of the Fountas and Pinnell reading level, *Bud, Not Buddy*, is at a level T.
Readability

_Bud, Not Buddy_ is a fiction text written in the first person narrative from Bud’s perspective. He includes his thoughts and opinions, in addition to the dialogue of himself and the other characters. Bud speaks respectfully to the adults he meets, calling men “sir” and women “ma’am.” Bud also uses his own vocabulary and jargon when speaking and narrating. He has used the words, “squenching” (page 2), “dangee” (page 75), and his catchphrase, “woop, zoop, sloop.” Scaffolding will be required for some vocabulary and historical references that Bud uses that were native to the 1930’s era.

Duration

This unit is comprised of five lesson plans and multiple focus lessons, which will span three weeks, or 15 school days. By the end of the three weeks, each student will have finished reading the text, _Bud, Not Buddy_, and will have completed an online WebQuest and a fiction narrative, which will serve as the performance assessment. The unit will be taught at the beginning of the fourth grade school year since it pertains to Michigan history. The lessons will be aligned to the Michigan Grade Level Content Expectations and Common Core State Standards for fourth grade.

Ancillary Texts:

- _Birds of a Feather: A book of Idioms and Silly Pictures_ by Vanita Oelschlager. This book correlates with the teaching of idioms and figurative language. This picture book is appropriate for the third and fourth grades. It is engaging and informative for the grade level.

- Video, “Will Ferrell and Figurative Language,”
  
types of figurative language, and shows examples of them from popular movies starring Will Ferrell. This video is informative and attention-grabbing for fourth grade students.

• Video, “An Overview of the Great Depression--A Childs Point of View,”
  http://www.youtube.com/watch?feature=player_embedded&v=RNKa2qKOnAg
  This video explains the causes of the Great Depression and the effects it had on many Americans. It is narrated by a girl, who recalls her memory of what happened during this time period in America and in her family. Its purpose is to help students understand what growing up during the Great Depression would be like.

• Video, “Hoovervilles,” http://www.youtube.com/watch?v=ISniZI_I7mE
  This video describes the shantytowns named after President Herbert Hoover that existed during the Great Depression. Bud visited a Hooverville in Flint, Michigan with his friend, Bugs, and this video shows a representation of what they looked like.

• Video, “Riding the Rails,”
  http://www.youtube.com/watch?feature=player_embedded&v=BOjQFvqG1v8
  This video is the trailer for the film of the same name. Directed by Lexy Lovell and Michael Uys. The video gives a brief overview of what is was like to hop on trains as a young person to gain a job out west.

• Video, “King Kong Trailer (1933),”
  http://www.youtube.com/watch?feature=player_embedded&v=H0WpKl2A_2k
  This video is the trailer for the original King Kong movie, set to intense music
and special effects of today. It will attract and excite the students, and be a useful anticipatory set activity to begin the popular culture lesson with.

- *Decades of the 20th Century: The 1930's: From the Great Depression to The Wizard of Oz* by Stephen Feinstein. This nonfiction text includes information about the 1930s in the United States. It includes popular culture in addition to the historical aspects of the Great Depression. This book is interesting and engaging for adolescents. The reading level of this book is fourth grade.

- *Born and Bred in the Great Depression* by Jonah Winter and Kimberly Bulcken Root. This historical fiction picture book helps students understand what growing up in the 1930s was like. This book is well written and includes detailed illustrations and original photographs. The reading level of this book is fourth grade.

- Poem, "The Great Depression" by Adam Sears,

  [http://www.finschools.org/webpages/pwebsites/index.cfm?subpage=19837](http://www.finschools.org/webpages/pwebsites/index.cfm?subpage=19837) This poem is valuable to fourth graders studying the Great Depression because it can easily be understood, it rhymes, and it correlates to other texts and videos that the students have been studying.

- *Maps: Getting From Here to There* by Harvey Weiss. This picture book includes basic information about maps and how to use them, and is suitable for elementary students. Fourth graders will be engaged in this text because the illustrations and maps are detailed and colorful. It is relevant for the *Bud, Not Buddy* activity because it teaches students how to create their own maps, and how to navigate a map.
Author Information

Christopher Paul Curtis was born on May 10, 1953 in Flint, Michigan. After graduating high school, he started working at Fisher Body Plant No. 1 for General Motors. One of his hobbies was reading novels, and to overcome boredom, Curtis began writing stories. Many of his characters are based on family members. He published his first novel, The Watsons Go to Birmingham-1963 in 1995. His second novel, Bud, Not Buddy was published in 1999, and was the first book ever to receive both the Newberry Medal for American children's literature and the Coretta Scott King award for African American authors in 2000. Curtis has seven published books so far, and currently lives in Detroit, Michigan with his wife and three children.

Christopher Paul Curtis is quoted as saying, “To me the highest accolade comes when a young reader tells me, ‘I really liked your book.’ The young seem to be able to say ‘really’ with a clarity, a faith, and an honesty that we as adults have long forgotten. That is why I write.”

http://www.booksontape.com/search.cfm?author=6203&media_type=&trans_type=P&short=2&print=1

Book Review:

School Library Journal

The lively humor contrasts with the grim details of the Depression-era setting and the particular difficulties faced by African Americans at that time. Bud is a plucky, engaging protagonist. ...[R]eaders will be so caught up in the adventure that they won't mind. Curtis has given a fresh, new look to a traditional orphan-finds-a-home story that would be a crackerjack read-aloud. Grades 4-7.
### Unit Schedule

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<td>Discuss Ch. 4</td>
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<td>Present Lesson 2</td>
<td>Present Lesson 2</td>
<td>Students read Ch. 5</td>
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<td>HW: Read Ch. 4</td>
<td>HW: Read Ch. 4</td>
<td>HW: Read Ch. 6</td>
<td>Start WebQuest</td>
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<td>HW*: Read Ch. 3</td>
<td><strong>Day 6</strong></td>
<td><strong>Day 7</strong></td>
<td><strong>Day 8</strong></td>
<td><strong>Day 9</strong></td>
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<tr>
<td>Discuss Ch. 7-8</td>
<td>Discuss Ch. 10</td>
<td>Discuss Ch. 11</td>
<td>Discuss Ch. 13</td>
<td>Discuss Ch. 14</td>
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<td>Day 2 of Lesson 3</td>
<td>Present Focus lesson 3</td>
<td>Present Lesson 4</td>
<td>Day 2 of Lesson 4</td>
<td>Present Focus lesson 4</td>
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<td>Students read Ch. 9/Work on WebQuest</td>
<td>HW: Read Ch. 11</td>
<td>Students read Ch. 12</td>
<td>HW: Read Ch. 14</td>
<td>HW: Read Ch. 15-16</td>
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<td>HW: Read Ch. 10</td>
<td><strong>Day 11</strong></td>
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<td><strong>Day 14</strong></td>
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<tr>
<td>Discuss Ch. 15-16</td>
<td>Discuss Ch. 17</td>
<td>Discuss Ch. 19</td>
<td>Work on narrative</td>
<td><strong>Day 15</strong></td>
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<td>Students read Ch. 18</td>
<td>Present Lesson 5</td>
<td>WebQuest and narrative due</td>
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<td>HW: Read Ch. 19</td>
<td>Students begin narrative</td>
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<td>HW: Narrative</td>
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Lesson 1-Day 1

_Bud, Not Buddy_ Content Introduction

**Introduction:**

This lesson will introduce the Common Core exemplary text, _Bud, Not Buddy_ by Christopher Paul Curtis. Before the book and topics are revealed, the students will read four important quotes said by the main character, Bud. They will use the quotes to predict what will happen to Bud in the story. This lesson will urge students to use details from the text to predict about the story and enhance their comprehension skills. In addition, this lesson has students think critically about how this text can relate to them.

The book talk will benefit the students because they will be given a preview about the setting and plot of the story. The book talk will provide a dialogue between the teacher and the class. This will also serve as a pre-assessment for the teacher to find out what the class knows about the important subjects within the story, including, the Great Depression, jazz music, and the events in Michigan in the 1930s. The book talk will be in the form of Fountas and Pinnell’s fiction book talk (2001, p.245-247). The book talk adheres to the Common Core State Standards for English Language Arts in reading, and speaking and listening.

This lesson will also involve the class reading the first chapter of the book and determining who the main character is, what he’s like, and what his problem is. A story map will be used throughout the book for students to document their thoughts and responses.

Finally, this lesson will conclude with the students’ homework of researching a reference made in the story, prior to reading it in context. Once the students have gathered their information, they will work in their pairs to put the picture and information on large index cards (provided by the teacher so they are all the same size). When all the index cards are complete, the teacher will construct a book by punching holes in all the cards and attaching them together with binder rings. This will be done early in the unit so students can understand the reference while they are reading the text.

**Expectations:**

- **Reading Standards for Literature K–5** Grade 4 students: Key Ideas and Details 1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- **Reading Standards: Foundational Skills (K–5)** Grade 4 students: Fluency 4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **Speaking and Listening Standards K–5** Grade 4 students: Comprehension and Collaboration 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics.
and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

Objectives:
- Students will be able to explain details of the text, and make inferences about Bud, Not Buddy before and during reading.
- Students will be able to practice close reading while participating in group discussions.
- Students will be able to read aloud with accuracy, fluency, and expression in order to support comprehension.
- Students will be able to confirm or self-correct words by using context.

Duration: 60-75 minutes

Materials:
- Bud, Not Buddy by Christopher Paul Curtis (classroom set)
- Four quotes from Bud, Not Buddy (see below)
- Double entry journal for chapters 1-3
- Story map worksheet (attached)

Anticipatory Set:
In order to build suspense about the novel and to pique students' interest, the teacher will post important quotes by Bud Caldwell from the book around the room. The students will walk around the room, read the quotes, and infer about what the book will be about. After ten minutes, the students will go back to their seats, which are laid out in small groups, to predict what the book will be about and brainstorm how this novel can relate to them. Once each student has shared their inferences in their small group, students may volunteer to share their answers in front of the class. The quotes that will be around the room are:

- “But the tears coming out doesn’t happen to me anymore, I don’t know when it first happened, but it seems like my eyes don’t cry no more.” (page 3)
• “Most folks think you start to be a real adult when you’re fifteen or sixteen years old, but that’s not true, it really starts when you’re around six.” (page 4)
• “While the rest of the band was being a storm, she was the sun bursting through thick, gray clouds.” (page 202)
• “I could tell those were the squeaks and squawks of one door closing and another one opening.” (page 235)

Introduction to Bud, Not Buddy

Introduces title, characters and setting.
Teacher: Today we are going to meet Bud Caldwell, the main character and narrator of Bud, Not Buddy. He goes everywhere with his suitcase, filled with all of his personal possessions. Here is Bud on the cover of the book. Bud is ten years old in the year 1936.
Student: I’m ten years old!

Recognizes students’ personal experience.
Probes for background knowledge.
Teacher: Many of you are the same age as Bud is. He is also from Michigan. Have any of you ever been to Flint, Michigan?
Student: I have an aunt who lives in Flint.

Provides more information.
Probes personal experience.
Teacher: Well Bud lives in an orphanage in Flint because his mother died when he was six and he has never met his father. However, he believes his mother left him a clue that his father is Herman F. Calloway, who lives in Grand Rapids. Has anyone ever traveled around our state before?
Student #1: I’ve driven to Ypsilanti with my mom. It was far.
Student #2: I went to Grand Rapids!
Teacher: We will find out how far away Flint is to Grand Rapids.

Calls attention to illustrations to understand setting and plot.
Teacher: Even though there are no pictures in this book, we can look at the front cover. Here, Bud is carrying his suitcase. What do you notice about his clothes? Do boys wear similar clothes today?
Student #1: He’s wearing fancy shoes.
Student #2: His clothes are old. No one wears that anymore.

Supports students’ understanding of literary language (simile).
Teacher: On page 2, about halfway down the page, the sentence says, “Jerry looked like he’d just found out they were going to dip him in a pot of boiling milk.” What do you picture when you read that?
Student: I think he'd look really scared because the milk is super hot.
Teacher: Is Jerry really being dipped in a pot of boiling water?
Students: No!
Teacher: Exactly, he just looks scared because he doesn't want to live with three little girls. That is an example of a simile. We will learn more about this and other types of figurative language later.

Defines vocabulary.

Supports students' understanding of language use.
Teacher: In this book, there will be unfamiliar words. Some will be new words that you can add to your vocabulary, and some will be words that you will only see in this book, because Bud has made them up. This book takes place during the Great Depression in United States history. This was a period of time when many Americans didn’t have money for food, clothes, and other important things that we might take for granted. Depression means sadness and decline. [The teacher writes depression on the board.]
Student #1: That would be so sad to not have money. That would make me depressed.
Student #2: If Bud made up his own words, then maybe other people would start to use them, too.

Values student input.
Teacher: Those are very good thoughts. We will find out how the Great Depression affected Bud's life. Maybe some of you will start using the words that Bud uses.

Explains the plot.
Teacher: Bud carries all of his personal belongings in his suitcase. Many of the items were saved from his time with his mother. Of the items, he has five flyers that advertise the jazz band, Herman E. Calloway and the Dusky Devastators of the Depression!!!!!! [Teacher writes the name of the band on the board, with all 6 exclamation points.] Bud thinks Herman is his father and he is going to travel to Grand Rapids to find him.
Student: That would be so cool to have a dad in a band!
Teacher: It would be interesting to have a family member in a band. When we read the book, we will find out if Bud makes it to Grand Rapids, and whether or not Herman is his father.

Calls attention to a pattern in a word.
Makes connection between words.
Supports the meaning of a word.
Teacher: We are going to see that we have a lot in common with Bud. Have any of you ever made up your own words?
Students: Yes!
Teacher: Look on page 3, Bud says, "I felt like I was walking in my sleep as
I followed Jerry back to the room where all the boys' beds were jim-jammed together.” What do you think “jim-jammed” means?

Student: Packed?
Teacher: That's a great guess! Jammed is a word that can be used to describe many things together in a small area. Packed is also a synonym for jammed. Bud frequently uses the term, “jim-jammed” to describe things packed tightly together.

Foreshadows resolution of problem.
Invites personal response from students.
Teacher: Bud has never met his father, but he will use his clues to travel to Grand Rapids to find out if Herman E. Calloway is his father.
Student: Will he travel alone? I wouldn't like to travel by myself.
Teacher: That's a great question! Bud will begin his journey by himself, but will meet a few friends along the way.

Draws attention to punctuation.
Provides demonstration of how to read a particular sentence structure.
Teacher: Since Bud is our narrator, we will read the story from his point of view. Sometimes we can hear a character’s voice in our heads while we read. If you look at the first page of the book, we learn about the setting and problem from Bud’s perspective. Ashley, can you please read the third sentence out loud? Remember to pause when you see a comma.
Ashley: [Reading] “Uh-oh, this meant bad news, either they’d found a foster home for somebody or somebody was about to get paddled.”

Passes control to the readers.
Teacher: Great! Did you all hear that Ashley paused when she got to a comma? The words will flow better in your head, or out of your mouth, if you use the right inflection from the given punctuation. Now, I would like you all to read the first chapter silently. When you are finished, do not go on to the second chapter. Instead, fill out the top of the story map worksheet at your table. Independently, complete the “Beginning of Story Questions.”

After the teacher and students have thoroughly discussed the introduction to Bud, Not Buddy, the teacher will hand out copies to the class and read the first chapter (pages 1-8) aloud while the students follow along. The teacher will use appropriate fluency and pauses when reading, to model the timing and dialogue found in the book.
Next, the teacher will guide the students in completing the first part of the story map (Beck & McKown, 1981) about the character, setting and problem. The teacher will show the story map on the board and write in the responses that the students share. The students will also record the answers on their sheets. When the teacher asks who the main character is, the class should respond, “Bud.” Next, the students will answer the questions, “What is he like?“ “Are there any other significant or important characters?”
“Where and when does the story take place?” and “What is Bud’s problem?” The students should raise their hands to respond, and the teacher may ask if they or any other students can elaborate on their answer. When the class has finished, the students should keep the story map until they have finished the first half of the book, when they will complete the “Middle of Story Questions.” This story map will remind students about Bud and his character, and will be a helpful tool when completing further assignments.

To conclude the lesson, the teacher will hand out the double entry journals (Noden & Vacca, 1994) that will be completed for each section of the book. On the left, students will include exact events, passages, and quotes from the text, and the page numbers where they were found. On the right side, students will react and respond to each event they wrote about. The schedule for when the journals will be assigned and collected will be included on the weekly schedule (attached).

**Differentiation Statement:**

In order to differentiate instruction, the teacher will have certain students sit in the front of the class so she can monitor their learning. As she asks questions to the class, she may ask specific students specific questions that they are sure to know the answer to, to make sure they are participating.
Story Map Discussion Questions

Beginning of Story Questions

Character: Who is the main character? What is Bud like? Are there other significant characters?

Setting: Where does the story take place?

Problem: What is Bud’s problem? What does Bud need? Why is Bud in trouble?

Middle of Story Questions

Goal: What does Bud decide to do? What does Bud have to attempt to do?

Attempts or outcome: What does Bud do about his living situation? What happens to Bud? What will Bud do now?

End of Story Questions

Resolution: How has Bud solved the problem? How has Bud achieved the goal? What would you do to solve Bud’s problem?

Reaction: How does Bud feel about the problem? Why does Bud travel to find Herman? How do Bud and Herman feel about this at the end?

Theme: What is the moral of the story? What did you learn from the story? What is the major point of the story? What does this story say about Bud or Herman?

Source: From R.T. Vacca & J.L. Vacca, Content Area Reading: Literacy and Learning Across the Curriculum, 8e. Published by Allyn and Bacon, Boston, MA. Copyright 2005 by Pearson Education. Reprinted by permission of the publisher.
Double Entry Journal

**Directions:** While you read, *Bud, Not Buddy*, complete a double entry journal. Write down important events, passages and quotes that you read, along with the page number on the left side. On the right side, write down your thoughts and feelings about what you read. You must have at least 2 entries for each section.

**Chapters 1-3**

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<th>Event, passage, quote and page number</th>
<th>Your reaction and response</th>
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Chapters 9-11

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Focus Lesson 1-Day 2

Who's Who? Historical Figures in *Bud, Not Buddy*

**Introduction:**
The purpose of this focus lesson is for the students to research a historical figure referenced in *Bud, Not Buddy*. Students will be put into pairs and given laptops and the name of a historical figure that Bud will reference in the book. The students will present to the class their person/item, and then they will glue their research and picture on large index cards that the teacher will provide. This information is important because there are many references that Bud and other characters use in the text, and with this research, the students reading will understand the reference right away. After the students have shared, the teacher will create a “Who’s Who?” book by punching holes in the index cards and attaching them together with binder clips.

While the students are reading, if they cannot recall the information about the historical figure, they can use the book as a reference. After students have shared, the class will have a discussion about how popular culture can affect the comprehension of a text. The discussion will focus on critical thinking questions. This activity also serves as an assessment for teachers because it will show how well students can research, and summarize the most important information in 1-2 sentences.

**Expectations:**
- **ISTE Nets: 3. Research and Information Fluency** Students apply digital tools to gather, evaluate, and use information. a. Plan strategies to guide inquiry b. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media c. Evaluate and select information sources and digital tools based on the appropriateness to specific tasks d. Process data and report results

**Duration:** 40 minutes

**Materials:**
- *Bud, Not Buddy* by Christopher Paul Curtis
- Laptops (class set)
- Large index cards
- Scissors
- Glue
- Binder rings

**Procedure:**
To begin the lesson, the teacher will explain that there will be many references made to people and things popular to the early 1900s, that today’s students will not understand. Before the teacher explains the activity, the class will have a discussion about popular culture. Examples of questions that the teacher can ask the class include, “What are some examples of popular culture references that you might include in your own conversations? How would you use them in conversation?”
After the discussion, students will be put into research pairs and be given a person/item to research. One student in the pair will find a picture of their person/item, and the other will find the most important and relevant information. Then, the pair will work together to write a one or two sentence summary about them. They will also cite the website that they got their information from, and it should not be Wikipedia. After the students have their information printed out, they will glue the information and the picture onto index cards that will be made into a reference book. The people/items that will be researched are:

- John Dillinger (p. 17)
- Brer Rabbit (p. 17)
- Louisville Slugger (p. 26)
- Paul Bunyan (p. 27)
- Paul Robeson (p. 29)
- J. Edgar Hoover (p. 35)
- Pretty Boy Floyd (p. 37)
- Herbert Hoover (p. 66)
- Jack Robinson (p. 92, 179, 199)
- Baby Face Nelson (p. 107)
- Ruth Dandridge (p. 112)
- George Washington Carver (p. 119)
- Machine Gun Kelly (p. 133)
- Al Capone (p. 137)
- Packard car (p. 140)
- John Brown (p. 143)
- Blind Lemon Jefferson (p. 164)

Discussion Questions:

- “Why do you think the author included these references?”
- “What are some examples of popular culture references that you might include in your own conversations? How would you use them in conversation?”
- “How will this research benefit you reading this book and other texts taking place in the 1930s?”

Differentiation Statement:

In order to differentiate instruction, the teacher will put the students into pairs prior to the beginning of the lesson, to ensure that students at a higher level can work with students at a lower level and assist them if needed. While students are working, the teacher will observe their progress and skill in researching.
Focus Lesson 2-Day 2

Reading *Bud, Not Buddy* in Literature Circles

**Introduction:**

*Bud, Not Buddy* has 19 chapters and should be assigned in readable portions for optimal comprehension. Since the class is composed of students reading at various levels, the class should read the book at the same rate, generally. The class read the first chapter of the book on the first day of the unit introduction. The reading of the book will be split between school and home, but will be laid out in a schedule that the students will receive. Throughout the unit, the students will meet in literature circles to discuss various elements of the chapters. After the small group discussions, the whole class will gather together and have a large group discussion. Various reading strategies and other content activities will be completed in addition to reading the text.

The literature circles will include roles for six students, including “Discussion Director,” “Connector,” “Travel Tracer,” “Word Wizard,” “Investigator,” and “Summarizer.” Although “Illustrator” is a popular role in literature circles, with each chunk of the book, each student will draw a picture describing the chapter, setting, or the events that took place. Fisher and Frey discuss the importance and benefits of book clubs and literature circles in their text, *Teaching Students to Read Like Detectives*, (2012).

**Duration:** 45-60 minutes

**Materials:**

- *Bud, Not Buddy* by Christopher Paul Curtis
- *Bud, Not Buddy* audio book and headphones
- Double entry journal for chapters 1-3 (attached)
- Literature circle worksheets (attached)
- Reading schedule (attached)

**Procedure:**

Prior to today, the class has only read the first chapter of *Bud, Not Buddy*. On the second day of the unit, the teacher will explain how the class will read the book both at home and at school. The class should be seated in groups, with the members all at similar reading levels. The teacher will hand out the literature circle role sheets and discuss each role in detail before the students choose their first role. The teacher will also state that everyone in the group will have a chance to be each one.

Once the students have determined which role they have in the group, the class will read the second chapter silently. As they read, they can fill out the left column of the double entry journal, which documents events, passages, and quotes that were most important to that section, and its page number. They can go back to the right column at any time, which includes their reactions, thoughts, and feelings about the passages that they read. When they are finished, the students should begin to complete their literature circle sheets. For students who require extra help, they will sit at the audio center to listen.
To the book and read along with it. When the students have finished reading the chapter, they will discuss what happened in small groups, and then finally meet in a large group.

**Discussion Questions:**

- "What was Bud and Todd Amos’s relationship like? What evidence can you give from the text?"
- "What is the significance of Bud Caldwell’s Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself?"
- "What kind of people do you think the Amos’s are?"
- "How was Bud feeling while he was in the shed? Can you give an example?"
- "What do you think will happen to Bud next? Why do you think that?"

**Assessment:**

During the small group discussions, the teacher will observe the class as a formative assessment. She will also listen to students’ answers during the large group discussion. She will urge students to look for evidence from the text to support their answers. The teacher will also value students input, and try to get each student to offer something to the discussion. The double entry journals will serve as a formative assessment, because they will be broken down into chapter chunks and serve to let students express themselves with only the teacher as the audience. For homework, the students will read chapter 3 of *Bud, Not Buddy* and add to their journals and literature circle roles. The students will continue to read at least a chapter of the book every day, and discuss the events in literature circles. The attached schedule will dictate when groups will meet and which chapters they will discuss.

**Differentiation Statement:**

In order to differentiate instruction, students with reading difficulty will be given the opportunity to read the next chapter of *Bud, Not Buddy* on an audio tape. In addition, the teacher can facilitate discussion in low-level reading groups if needed.
Literature Circle Role Sheets

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<td>Group Members</td>
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<td>Meeting Date</td>
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<td>Assigned pages for this reading</td>
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**The Discussion Director's job:** Develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details; your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after you reading. You may also use some of the general questions below to develop topics for your group.

**Possible discussion topics for today include:**

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**Sample questions:**

- What was going through your mind while you read this?
- How did you feel while reading this part of the book?
- What was discussed in this section of the book?
- Can someone summarize briefly?
- Did today's reading remind you of any real-life experiences of things you have seen on TV/movies?
- What questions did you have when you finished this section?
- Did anything in this section of the book surprise you?
- What are the one or two most important ideas?
- What are some things you think will be talked about next?

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<th>Topic(s) to be carried over to next meeting</th>
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The Investigator's job: Dig up some background information (use the internet, other books, textbooks, interviews with people, the preface of appendix of the book, television shows or movies, etc.) on any topic related to your book. This might include:

- The geography, weather, culture, or history of the book's setting
- Information about the author's life and other works
- Information about the time period portrayed in the book
- Pictures, objects, or materials that illustrate elements of the book
- The history and derivation of words or names used in the book
- Music that reflects the book or its time
- Slang words found in the text
- Clothing or food described in the book

This is not a formal research report. The idea is to find bits of information or material that helps your group better understand the book. Investigate something that really interests you – something that struck.

Information I want to share from my research?

Topic(s) to be carried over to next meeting

Assigned pages for next reading

Pages
The Illustrator's job: Draw some kind of picture related to the reading. It can be a sketch, cartoon, diagram, flow chart, or tick figure scene. You can draw a picture of something that is discussed specifically in your book, something that the reading reminded you of, or a picture that conveys any idea of feeling you got from the reading. Any kind of drawing or graphic is okay. You can even label things with words if that helps. Make your drawing on this paper.
The Connector's job: Find connections between the book your group is reading and the world outside. This means connecting the reading to your own life, happenings at school or in the community, similar events at other times and places, or other people or problems that this book brings to mind. You might also see connections between this book and other writings on the same topic or other writings by the same author. There are no right answers here. Whatever the reading connects you with is worth sharing!

Some connections I found between this reading and other people, place, events, or media:

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<tr>
<th>Connection 1</th>
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<td>Connection 2</td>
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<th>Topic(s) to be carried over to next meeting</th>
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<th>Assigned pages for next reading</th>
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**The Travel Tracer's job:** When you are reading a book in which characters move around often and the scene changes frequently, it is important for everyone in your group to know where things are happening and how the setting may have changed. So that's your job: to track carefully where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you can show to your group. You may use the back of this sheet of another sheet. Be sure to give the page locations where the scene is described.

**Describe or sketch (on the back of this sheet) the setting**

<table>
<thead>
<tr>
<th>Where did today's action begin?</th>
<th>Page(s)</th>
<th>Description</th>
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<tbody>
<tr>
<td>Where did today's key events happen?</td>
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<tr>
<td>Where did today's event end?</td>
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**Topic(s): to be carried over to next meeting**

**Assigned pages for next reading**

Pages: -
### Literature Circle Role Sheet: Word Wizard

<table>
<thead>
<tr>
<th>Name</th>
<th>Group Members</th>
<th>Meeting Date</th>
<th>Assigned pages for this reading</th>
</tr>
</thead>
</table>

**The Word Wizard's Job:** If you find words that are puzzling or unfamiliar, mark them while you are reading and then later jot down their definition. You may also run across familiar words that stand out somehow in the reading—words that are repeated a lot or provide a key to the meaning of the text. Mark these special words, and be ready to point them out to the group.

<table>
<thead>
<tr>
<th>Page No.</th>
<th>Word</th>
<th>Definition</th>
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**Topic(s) to be carried over to next meeting:**

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<tr>
<th>Assigned pages for next reading</th>
<th>Pages</th>
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</table>
### Literature Circle Role Sheet: Summarizer

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<th>Name</th>
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<tr>
<td>Group Members</td>
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<td>Meeting Date</td>
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<tr>
<td>Assigned pages for this reading</td>
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</table>

**The Summarizer's Job:** Prepare a brief summary of today's reading. Your group discussion will start with your 1-2 minute statement that covers the key points, main highlights, and general idea of today's reading assignment.

**Summary:**

Key point/event
Key point/event
Key point/event
Key point/event
Key point/event
Key point/event
Key point/event

**Connections:** What did today's reading remind you of?

<table>
<thead>
<tr>
<th>Topic(s) to be carried over to next meeting</th>
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<td>Assigned pages for next reading</td>
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Lesson 2-Day 3

*Bud, Not Buddy Figurative Language*

Introduction:
This lesson will be taught on the third day of the unit and will focus on the teaching of figurative language and its use in *Bud, Not Buddy*. The types of figurative language taught in this lesson are simile, metaphor, idiom, and hyperbole. For the anticipatory set, the teacher will use a picture book to introduce the class to figurative language and idioms in particular. The teacher will play a video for the class that will define these types of figurative language and show examples of them used in popular Will Ferrell movies. Although the original video contains more types of figurative language, these are the important ones that the class will focus on in this lesson, and encounter most in the text and in real life.

The students will begin their practice of figurative language by playing the figurative language baseball game together as a class, using the smart board. Students will work together to figure out which type of figurative language is used for each turn. After the students have practiced with figurative language, the class will play the game, “Idiom Charades,” that will let them practice more with idioms, and integrate the arts and movement. This will serve as a practice opportunity and an assessment for the teacher.

Expectations:
- **Language Standards K–5 Grade 4 students: Vocabulary Acquisition and Use**
  5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Explain the meaning of simple similes and metaphors (e.g., *as pretty as a picture*) in context. b. Recognize and explain the meaning of common idioms, adages, and proverbs. c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
- **Reading Standards: Foundational Skills (K–5) Grade 4 students: Phonics and Word Recognition**
  3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- **Arts Education – Theatre Grade 4 Analyze Standard 3**: Analyze, describe, and evaluate works of art. (*VPAA*: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4) ART.T.III.4.7 Predict emotions and thoughts evoked by performances.

Objectives:
- Students will be able to recognize and analyze the figurative language used in *Bud, Not Buddy*.
- Students will be able to decode words by applying phonics and word analysis.
- Students will be able to use their body and emotions to create a performance, and predict the emotions of other to suggest the presentation of figurative language.
Duration: 50-60 minutes

Materials:
- Smart board
- Game: http://www.starrmatica.com/standalone/starrMaticaFigurativeLanguageBaseball.swf
- Idioms on strips of paper
- Hat/envelope to put the strips of paper in

Anticipatory Set:
The teacher will begin the lesson by introducing the picture book, *Birds of a Feather: A book of Idioms and Silly Pictures* by Vanita Oelschlager. This book describes popular idioms and examples of them in common dialogue. The teacher will read the phrases, pausing at each page to show the detailed illustrations. The first time she reads the story, the teacher will only read the large black print.

After going through the book the first time, the teacher will ask, “Which of these phrases have you heard before?” After the first student shares their response, the teacher will ask if they know what that phrase means and where they have heard it before. The teacher will turn to that particular page and read its definition and example sentence. After other students have shared, the teacher will explain that these are all examples of idioms.

Video:
After the class has learned about idioms, the teacher will show the internet video, “Will Ferrell and Figurative Language.” This video defines types of figurative language and gives examples from popular movies starring Will Ferrell. Although the video is 13 minutes long, the teacher will stop it after 10 minutes and 8 seconds. The figurative language types that are depicted in this video are alliteration, metaphor, simile, personification, hyperbole, idiom, and onomatopoeia. With each type, the narrator defines it, shows an example from a Will Ferrell movie, and explains how the figurative language is used. Although some of the movies used are rated PG-13 or R, I have previewed the clips and they have been changed to cut out inappropriate language. Students will enjoy watching the clips and learning figurative language from them.

Activity:
Now that the students have learned about figurative language, they will practice with this interactive baseball game. The game gives examples of figurative language and the students will work together to figure out which type it is. The small groups will discuss their answers and the class will decide on their answer and see if it is correct. The
type of hit that the batter gets will depend on how quick the answer is given, and if it is correct.

Assessment:
Now that the students have learned the definitions and examples of figurative language, they will practice their knowledge of idioms by playing, “Idiom Charades.” In this game, the class will be divided into two teams. Fifteen different idioms will be written on strips of paper in a hat; these same idioms will be written on the smart board. One person from each team will be the performer and they will act out the idiom, silently.

Once someone has identified the idiom, and would like to guess, they will silently raise their hand. If there is any discrepancy of who raised their hand first, the teacher will make the final decision. If the student who raised their hands first is correct, their team will receive one point. If they are incorrect, the other team can answer; if they are correct, they will receive one point. Next, the students will rotate and give another student a chance to act out the idiom.

In order to modify the activity for students with disabilities and English Language Learners, only students who volunteer will participate. The idioms that will be used in the game are:
- goosebumps
- raining cats and dogs
- birds of a feather flock together
- bright eyed and bushy tailed
- bring home the bacon
- look what the cat dragged in
- snug as a bug in a rug
- butterflies in your stomach
- barking up the wrong tree
- ants in your pants
- let the cat out of the bag
- a walk in the park
- hit the road
- icing on the cake
- walking on air

Differentiation Statement:
In order to differentiate instruction, the teacher will let students volunteer to play each game, and no one is required to participate if nervous or unsure. In addition, students may participate in guessing the charades, even if they do not choose to perform one.
Discussion-Day 4

Introduction:
The teacher will lead an activity and discussion about *Bud, Not Buddy*. The discussion will be about Chapter 4 of the text, and will have a reflection activity. The students will get into their literature circle groups and discuss different aspects of the novel. Fisher and Frey include in their text, “Students should be encouraged to make personal connections and digressions, but we would add that their conversations should return to the text regularly to determine the author’s purpose and perspective,” (Fisher and Frey, 2012).

Duration: 30 minutes

Materials:
- Double entry journal
- Literature circle sheets

Activity:
The students know about how important Bud’s suitcase is to him and what the objects are. The teacher will explain that each student will pretend to be in Bud’s place, traveling on his own and carrying his only possessions. The students will think about how they’d feel if they were in that situation, and which items are most important to them that they would keep in their suitcase. They are only allowed 4 items, but they cannot include any kind of technology. Students will use the technique, “Think, Pair, Share” to think about what objects they will bring, share with a partner, and finally share with the whole class. Students should also describe why they chose the items they did.

Discussion Questions:
- “Why didn’t Bud just leave his suitcase at the Amoses house?”
- “How are Bud and Todd similar? How are they different?”
- “How can you imagine this chapter if it was a movie in your mind?”
- “What would you have done if you were in Bud’s place?”

Differentiation Statement:
In order to differentiate instruction, if students do not wish to share their suitcase items with the class, they may write them down and turn them in to the teacher.
Lesson 3-Day 5

Social Studies Connections to Bud, Not Buddy through WebQuest

Introduction:
This lesson is designed for students to investigate the Great Depression on the Internet and make connections to Bud, Not Buddy. Through videos, games, and activities, the students will work independently, in pairs, and in small groups to learn about this era. A WebQuest will be created by the teacher in advance, so students can complete the activities while reading Bud, Not Buddy. There are multiple activities and assessments for the students to complete over time, and will lead up to the final performance assessment of a written narrative, which will be explained on the WebQuest and in the final lesson. In order to promote differentiation in the classroom, students will be provided historical information in a variety of ways, including online videos, pictures, and articles.

Expectations:
- Speaking and Listening Standards K–5 Grade 4 students: Comprehension and Collaboration 2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- Reading Standards for Informational Text K–5 Grade 4 students: Key Ideas and Details 3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- Reading Standards for Informational Text K–5 Grade 4 students: Integration of Knowledge and Ideas 7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
- Arts Education – Visual Arts Grade 4: Create Standard 2: Apply skills and knowledge to create in the arts. (VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4) ART.VA.II.4.2 Synthesize knowledge of elements of art and principles of design to creatively communicate ideas.
- ISTE Nets: 1. Creativity and Innovation: Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. a. Apply existing knowledge to generate new ideas, products, or processes b. Create original works as a means of personal or group expression c. Use models and simulations to explore complex systems and issues d. Identify trends and forecast possibilities.
- ISTE Nets: 3. Research and Information Fluency: Students apply digital tools to gather, evaluate, and use information. a. Plan strategies to guide
inquiry; b. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media; c. Evaluate and select information sources and digital tools based on the appropriateness to specific tasks; d. Process data and report results

Objectives:
- Students will be able to analyze visual aids from a given time period and infer about the history.
- Students will be able to summarize information that they receive orally and through photographs.
- Students will be able to describe and explain events in a variety of historical texts, including when and why, based on specific examples.
- Students will be able to use prior knowledge to generate new ideas.
- Students will be able to locate, organize, analyze, and evaluate information from a variety of media.

Duration: 2 days, 60 minutes each

Materials:
- Six photographs and paintings from the 1930s (attached)
- Pencils and sticky notes
- Document questions, “Social Studies Content” (attached)
- Computers with the WebQuest: http://zunal.com/webquest.php?w=205815
- Answer sheets/worksheets (attached)
- Art materials including: construction paper, markers, crayons, objects from the scrap box, textures, stickers

Anticipatory Set:
The introduction to this lesson will be done after the class has their lunch period, so the teacher can prepare the classroom. She will tape six different photographs or works of art on the walls around the classroom. There will also be sticky notes and pencils by each one. Before the students enter the classroom, the teacher will explain the activity and place the students into six groups.

The teacher will say, “I am going to split you up into six different groups that you will travel with around the classroom. Hung around the room are photographs and paintings done in a popular time period. Underneath each one are sticky notes and pencils. Each of you will carefully analyze each one and write down a question you have or something you notice about the work of art and put the sticky note on the wall. Your responses should begin with “I wonder...,” “I notice...,” or “I predict...” After three minutes, the groups will rotate until everyone has analyzed each work of art. The most important part of this activity is that you will be completely silent while you look at and think about each work of art. Are there any questions?”
After the teacher has addressed any questions, she will break the students into six groups. The teacher will give students three minutes to analyze each work of art and respond to them on the sticky notes. After 20 minutes (allowing for transitional time to rotate) the students will go back to their seats and the teacher will read off some responses for each work of art. She will then tell the students that the works of art came out of the Great Depression era.

Procedure:

Now that the students have seen original artwork and photographs from the Great Depression era, the teacher will introduce this topic on the smart board. The video, “An Overview of the Great Depression--A Childs Point of View” (retrieved from http://www.youtube.com/watch?feature=player_embedded&v=RNKa2qKOnAg) includes a slideshow of photographs, set to the narration of a girl recalling her childhood during the Great Depression. This video will help students realize how difficult this time period was for families, and how it was like to grow up in the 1930s. She recalls historical information about the stock market crash and the government’s actions, in addition to what occurred in her family at the time.

The students will practice their listening skills as they listen to the narration. They may take notes if they wish. After the video, the class will answer the six questions together. The students will use their knowledge from the video, Bud, Not Buddy and any other sources to answer the questions.

Assessment:

Now that the class has had a preview about what the Great Depression looked like through photographs, paintings, and video, they will complete the first two parts of a WebQuest online. The WebQuest will connect Social Studies topics to Bud, Not Buddy. On their laptops, students will go the website, http://zunal.com/webquest.php?w=205815, and read the “Welcome” and “Introduction” pages. Then they will complete the first two topics of the WebQuest only (that are located under the “Activities” heading) which are “Hoovervilles” and “Riding the Rails.” (attached). Students will complete these sections on the computer, and all the directions will be on the website. Students will be given any supplemental worksheets to be used along with the WebQuest (attached). They will work on it for the rest of the time allotted in class, then finish at home and/or the next day of school. The rest of the WebQuest will be assigned and worked on at a later time.

From the WebQuest, students will create two different projects. The first will be based on “Hoovervilles,” and will require students to create an advertisement for or against Hoovervilles, based on their knowledge of the shantytowns and whether they think they were a good or bad thing. The next project will be based on “Riding the Rails” and will require students to complete a Venn diagram comparing and contrasting what they have learned about Bud’s journey through a Hooverville and trying to ride the rails, and the other experiences students have investigated.

To conclude this lesson, the teacher will bring the class together and have a short discussion about what students have learned so far through the WebQuest.
Differentiation Statement:

In order to differentiate instruction, students who require extra help to stay on task may work with partners, who will try to keep them on task.
Suggested Images and Paintings
WebQuest Activities developed by Elizabeth Drada
Available at http://zunal.com/webquest.php?w=205815

Welcome: Social Studies Connections to Bud, Not Buddy
Description: This WebQuest is designed to connect the novel Bud, Not Buddy by Christopher Paul Curtis to Social Studies. It will align with Michigan's Grade Level Content Expectations and the Common Core State Standards.
Grade Level: 3-5
Curriculum: Social Studies
Keywords: Great Depression, Hoovervilles, Michigan, jazz
Author(s): Elizabeth Drada
Welcome to the Great Depression! You have traveled back to a very interesting time in American history. The Great Depression began in 1929 when the stock market crashed, and lasted until the United States entered World War II in 1941. Today, you're going to learn what life was like during the Great Depression. Bud Caldwell was 10 years old in 1936, and you will imagine that you are his classmate growing up at the same time. For every activity, you will be given directions. You will be mostly working on your own, but will have opportunities to work with a partner or a small group. Be sure to keep reading *Bud, Not Buddy* to find out more about Bud and his journey!
WebQuest Activities (continued)
WebQuest Activities (Continued)

Hoovervilles

In Chapter 8 of *Bud, Not Buddy*, Bud and Bugs visit a "Hooverville," but what is a Hooverville? Watch this video to find out.

After you have learned about Hoovervilles and have seen footage of real ones, go to this website to look at dioramas of Hoovervilles made by other students who have read *Bud, Not Buddy*.

Your task is now to create a flyer advertising FOR or AGAINST Hoovervilles using construction paper, markers, crayons, and anything from our scrap box. Be sure to include any benefits or hazards that you believe are evident in these places. Remember, it's an advertisement, so make it eye-catching, easy to read, and informational.
In Chapter 8 of *Bud, Not Buddy*, Bud and his friend Bugs stay overnight at a Hooverville, with hopes of going west on a train. "Riding the Rails" was a popular thing for many young people to do to find jobs in other parts of the country. You have read about Bud's experience trying to ride the rails, next you will watch this video about how the experience was.

Next, you will read the story of Berkeley Hackett's experience riding the rails and visiting a Hooverville during the Great Depression, on this website.

With a partner, listen to this audio description of a young man's experience riding the rails.

Finally, complete the Venn Diagram from your work trays to compare and
contrast Bud’s experience of Hoovervilles and riding the rails, to those experiences you have learned about from this WebQuest.

WebQuest Activities for Focus Lesson 3 – Day 7

**Children of the Depression**

"Letters, and letters and letters! Wire baskets on my desk, suit cases of mail going home even on Sundays with my secretary, Mrs. Scheider. A sense of being snowed under by mail. This is a picture of our first few weeks in Washington." -Mrs. Franklin D. Roosevelt, 1933

Eleanor Roosevelt was First Lady to President Franklin D. Roosevelt, and was one of the most influential First Ladies in American history. Because of her husband’s poor health while in office, Eleanor was extremely involved with government programs. People all around the country sent her letters asking for her help, and many of those were children. You will read some letters that real children wrote to her during the Great Depression.
Read: "How the Depression Affected Children" and "The Letters" making sure to read at least 5 different letters and write a two paragraph summary of what you read, what you thought about the information, and what you think was most interesting.

Now that you have read letters by real children growing up during the Great Depression, you will analyze the prices of popular items today, and back in 1932. Click on this link to look at the prices then. How much have prices changed? Use the advertisements that the teacher has provided to find the prices of these items (or similar ones) now. You will use the attached worksheet to write down your answers. When you’re finished, you will create a bar graph depicting the different prices, then and now, for your choice of any 6 items on the list. Graph paper and colored pencils will be provided for you.

Added Obstacles for African Americans

Almost every character in *Bud, Not Buddy* is African American, including Bud. As we read in *The Great Depression* by Michael Burgan, "African Americans
also suffered. They had higher unemployment rates than whites did, and their living conditions were often worse. Because of discrimination, many New Deal programs were not carried out fairly. African Americans did not always get the help they deserved. "Race and discrimination is mentioned by multiple characters in *Bud, Not Buddy*, and you will read more about the obstacles African Americans faced during the Great Depression at this website.

Although many African Americans faced hard times during the Great Depression, some were extremely successful and famous. Visit this website to learn about famous African Americans that we remember today.

Now that you have learned about various African Americans of the 20th century, think about how the novel, *Bud, Not Buddy* would be different if Bud was Caucasian. What do you think would be the biggest difference in the story based on what you have learned about the Great Depression. Write your 1-2 paragraph response on your answer sheet.

**Jazz**

Jazz is a popular genre of music that was born in New Orleans, Louisiana in the early 20th century. To learn more about the history of jazz, visit this interactive website. Play the games, "What Sounds Like What" and "Lyrical Solarium" to practice recognizing sounds used in jazz music.

Once you have explored jazz music and instruments, click on the image of an iPod and speakers to listen to the jazz selections.
Social Studies WebQuest Answer Sheet

The Stock Market Crash and the Great Depression Video

1. What caused the Great Depression?

2. What is a Hooverville? What was their purpose?

3. Did the Great Depression affect people only in Michigan? Give one example to support your answer.

4. What ended the Great Depression? When did this happen?

5. How would you have felt during the Great Depression?

6. How would your life be different if you grew up during the Great Depression?

Write a 3-5 sentence paragraph for each of the topics below.

Children of the Depression

Added Obstacles for African Americans
Name: _______________  Venn Diagram

[Space for Venn Diagram]
Focus Lesson 3-Day 7

Children of the Depression WebQuest

Introduction:
This focus lesson will enhance the students’ knowledge of what it was like to grow up during the Great Depression. The students will read letters sent to First Lady Eleanor Roosevelt, and her (or her secretary’s) responses. Students will then analyze the difference in prices of popular clothing and household items from the 1930s and today. Students will then create a bar graph displaying the comparisons for 6 different items. This lesson incorporates Technology, English Language Arts, Social Studies, and Mathematics.

Duration: 30-40 minutes

Expectations:
- ISTE Nets 1. Creativity and Innovation Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. a. Apply existing knowledge to generate new ideas, products, or processes; b. Create original works as a means of personal or group expression; c. Use models and simulations to explore complex systems and issues; d. Identify trends and forecast possibilities.

Materials:
- Computers with the WebQuest
- Graph paper
- Colored pencils
- Today’s advertisements with prices

Procedure:
In order for the students to learn more about how it was like to grow up in the Depression, the students will complete the third part of the WebQuest. The directions are written on the WebQuest and the materials for the activity will be provided by the teacher.

On this day, the class will also discuss Chapter 10 of Bud, Not Buddy. Students will share their ideas in their literature circle groups. The groups will also complete the second part of the story map (Beck & McKowen, 1981), “Middle of Story Questions.” The class will discuss the events of Chapter 10 and the topics in the story map.

Discussion Questions:
- “How would you feel if you were walking through a town by yourself at night?”
- “Why did Bud trust Lefty Lewis?”
- “What do you think would’ve happened if Lefty Lewis never stopped to talk to Bud?”
Lesson 4-Day 8

Popular Culture: The 1930’s

Introduction:
This lesson will be presented during the second week of the unit, and will give students information about what occurred in the 1930s, aside from the Great Depression. The teacher will lead a book talk on the book, *Decades of the 20th Century: The 1930s: From the Great Depression to the Wizard of Oz* by Stephen Feinstein, and students will read the informational text. In doing this, students will learn to appreciate what Bud went through when he was 10 years old. Popular culture is interesting to young people, and popular culture from another time period will be exciting for them. The assessment for this lesson is creating a shoebox diorama for one section of the nonfiction book, either, “Lifestyle, Fashion, and Fads,” “The Arts and Entertainment,” “Sports,” or “Science, Technology and Medicine.”

Expectations:
- **Reading Standards for Informational Text K–5 Grade 4 students:** Craft and Structure 5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
- **Language Standards K–5 Grade 4 students:** Knowledge of Language 3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  a. Choose words and phrases to convey ideas precisely.*
  b. Choose punctuation for effect.*
  c. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
- **Social Studies Content Expectations Grade Four Geography G4 Human Systems** Understand how human activities help shape the Earth’s surface. 4 – G4.0.2 Describe the impact of immigration to the United States on the cultural development of different places or regions of the United States (e.g., forms of shelter, language, food). (H)

Objectives:
- Students will be able to describe the structure of events in an informational text.
- Students will be able to convey information and ideas in a large group setting.
- Students will be able to recognize patterns of immigration during the Great Depression.

Duration: 2 days, 60 minutes
Materials:
- Video, "King Kong Trailer (1933)"
  http://www.youtube.com/watch?feature=player_embedded&v=H0WpKl2A_2k
- Book, Decades of the 20th Century The 1930s: From the Great Depression to the Wizard of Oz by Stephen Feinstein (classroom set), 4-5 grade level
- Computers with the WebQuest
- Answer sheets
- Art materials for diorama, including but not limited to, colored paper, markers, crayons, colored pencils, glue, items from the classroom scrap box, any items from home

Anticipatory Set:
In order to grab the students’ attention for this lesson, the teacher will play the video, "King Kong Trailer (1933)" on the smart board. This video is a trailer for the original King Kong movie from 1933, set to dramatic music with intense effects. The teacher will stop the video after 2 minutes and 49 seconds. This will launch the lesson about 1930’s popular culture.

Introduction to
Decades of the 20th Century The 1930s: From the Great Depression to the Wizard of Oz

Introduces author and title.
Explains the genre and its characteristics.
Provides background on author.
Teacher: Today we are going to learn about the Great Depression, and other things that occurred in the 1930s. The Great Depression was a period of time from 1929 to 1941, where many people in the United States lost their money, jobs, and homes. This book is informational, which means everything that happened in this book is true. There are also many photographs of real people and scenes from the 1930s. The author of this book is Stephen Feinstein, who has written over 80 other nonfiction books for kids. He used reliable sources to find his information and pictures.

Student: Did he use the Internet? I would use the Internet to find pictures.

Elaborates background information.
Encourages text-to-text connections.
Teacher: That’s a great question. It’s easy to access pictures and information from the Internet, but actually, Stephen published this book in 2001, when there was less information online. He used mostly books as resources. In this book, Stephen shares information about different things that happened during the 1930s in the United States. He talks about politics and events, fashions, sports, movies, and other popular culture of the time.

Student: Like we did for Bud, Not Buddy!
Confirms students’ text-to-text connections.
Teacher: That’s right! Bud made many references to people and things from this time period. Some are in here and you will recognize them.
Student: We saw pictures of the people in *Bud, Not Buddy*. It was cool to learn about things that used to be popular.

Demonstrates how to use text features.
Communicates the value of previewing the information in the book.
Links to students’ input.
Teacher: Since we read about Bud when he was growing up in 1936, there were many things that he didn’t experience yet, and things like movies or radio, which he might not have had access to. Look at the front cover of this book. What is the first thing you see?
Student: “The Wizard of Oz!”
Teacher: You’re right! The front cover has a picture of Dorothy, the Scarecrow, and the Tin Man from “The Wizard of Oz.” This movie came out in 1939; it was one of the first movies to be shown in color.
Student: I love that movie!
Teacher: Look at the table of contents. There are several sections of information in this book. Look at the kinds of things that are included in this book.
Student: He talks about arts and entertainment. I wonder if it is the kind of art we do in art class.
Student: I love sports! Maybe I know some of the sports stars they talk about.

Provides background information on concepts and vocabulary.
Teacher: Turn to page 8, and look at the section title in bold.
Student: “Hooverville!” Bud went to a Hooverville!
Teacher: You’re correct! While reading this book, you’re going to see some words and phrases that you learned from reading *Bud, Not Buddy*. The last word in that heading is *boxcars*.
Student: Is that a car that is shaped like a box?
Teacher: That’s a good guess. A boxcar is a train car. Many people lost their jobs and homes during the Great Depression and resorted to riding the rails, or “hopping” freight trains to find better opportunities somewhere else. If you remember from our story, Bud and his friend Bugs were planning on hopping on a freight train, but Bud couldn’t run fast enough and he missed it.
Demonstrates how to use text features to get information.

Teacher: There is a lot of information to learn in this text. Turn to the last page of the book, and you will see a helpful tool. It is the index. What information does the index give you?

Student: It tells you what page everything is on.

Teacher: Yes, it does. There are many people, places, and things that were popular to the 1930s and impacted the United States. This page shows you an alphabetical list, and on what page you can find it on. How is it different from the table of contents?

Student: There's more information, and it's in alphabetical order. The table of contents shows fewer things.

Prompts students to examine a specific example.

Teacher: I want to find out more information about "The Wizard of Oz." What should I do?

Student: Find it in the index, under W! It's on page 24.

Explains the meaning of vocabulary in the text.

Teacher: In the second paragraph on page 24, "The Wizard of Oz" is described as the "musical fantasy." Does that mean it was a true story, or made up story?

Student: It was made up, like Bud, Not Buddy.

Draws students' attention to other text features.

Teacher: This book contains headings, which are located in the table of contents, and on the corners of each page. It also contains subheadings with catchy and interesting titles.

Student: The subheading on the next page says, "Invaders from Mars," that's cool! What is that about?

Teacher: Good observation! You will read about a radio program that aired a fake news event about Martians landing in the United States.

Expands the meaning of a word they know.

Teacher: If you turn to page 10, the second subheading is called, "The Dust Bowl." What do you think of when you hear that title?

Student: I think of eating dust out of a bowl, or a bowl made out of dust.

Teacher: Those can be described as a literal interpretation. The Dust Bowl was actually a period of bad drought in the Great Plains, where it didn't rain for a long time. Farmers couldn't do their jobs because the crops wouldn't grow. It was also very windy and the dry soil on the ground blew away. This caused clouds and walls of dust around the Great Plains and Midwest regions of the United States.
Focuses the reading.
Reminds students' to use word-solving strategies.

Teacher: You will find out more about the Dust Bowl, and other hardships that Americans faced during the Great Depression. You are going to read pages 5-33 in pairs. Remember to sit “EEKK” style and help each other with unknown words. We will have discussions about what we have learned and how it has impacted the present. And after that, we will create a fun and artistic representation of a section of the book. Do you remember what to do when you come across a word that you don’t know while you’re reading?

Student #1: Use context clues.
Student #2: Look for a picture.
Student #3: Look it up in the dictionary.
Teacher: Those are all great things to do. You may start reading the book in your pairs.

Procedure:
After the students have been introduced to this nonfiction text, they will join a partner and begin reading it together. The students will have 30-35 minutes to read the book, and they may finish it for homework or during day 2 of the lesson.

On day 2 of the lesson, the students may finish reading the book if they need to. When they have finished, students will have access to the computers and complete the final parts of the WebQuest, “Added Obstacles for African Americans” and “Jazz.” All the directions are on the WebQuest and any needed materials will be provided by the teacher.

Assessment:

The students will be assessed by their answers to the questions and activities from the WebQuest. The teacher will also observe students as they discuss throughout the book talk. After the students have finished reading the nonfiction text, they will create a shoebox diorama for one of the three parts they will be reading. Students will create the dioramas in groups of three and use any art supplies available from school and home.

After all the dioramas have been completed, they will be set up throughout the classroom and students will walk around and explore each one.

Differentiation Statement:

In order to differentiate instruction, students who have trouble focusing should sit at the front of the class during the book discussion. The teacher will help all students participate by asking questions that every student can connect to.
Focus Lesson 4-Day 10

Character Analysis

Introduction:
After the class has discussed Chapter 14 of *Bud, Not Buddy*, the class will create a character analysis of a character from the book, using the Visible Thinking strategy, “Step Inside,” (Ritchhart, 2011). With this strategy, students will answer questions about a character and write a response as if they are that character. This activity will help students center their attention to one character and use evidence from the text to write about them. This lesson aligns with the ELA Standards because students have to practice close reading and competent listening and comprehension skills.

Duration: 30-35 minutes

Expectations:
- Reading Standards for Literature K–5 Grade 4 students: Key Ideas and Details 3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

Materials:
- Paper and pencils
- Students’ notes
- *Bud, Not Buddy* by Christopher Paul Curtis
- Step Inside (attached)

Procedure:
Before the students begin, the teacher will lead a short discussion and show an example of a Step Inside for the main character, Bud. Students will answer, “What does your character think?” “How does your character feel?” “What does your character see?” “What does your character do?” The characters that students may choose from include Herman E. Calloway, Bud’s Mama, Bugs, or Miss Thomas. After the questions have been answered, students will draw a picture of their character that relates to one of the responses.

Discussion Questions:
- “Why did you choose the character you did?”
- “Was this a hard or difficult task? Why?”
- “How did you come up with the examples that you did?”
Hi! I am ____________________.

What does your character think?

What does your character see?

How does your character feel?

What does your character do?
Focus Lesson 5-Day 11

Themes

Introduction:
In this focus lesson, students will learn about themes through a historical fiction text and poetry. The lesson will begin by the teacher reading *Born and Bred in the Great Depression* by Jonah Winter and Kimberly Bulcken Root to the class. The book includes detailed text and illustrations, including photographs of the author’s family.

Duration: 35-40 minutes

Expectations:
- **Reading Standards for Literature K–5 Grade 4 students: Key Ideas and Details** 2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- **Reading Standards for Literature K–5 Grade 4 students: Key Ideas and Details** 3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

Materials:
- Book, *Born and Bred in the Great Depression* by Jonah Winter and Kimberly Bulcken Root, 3-4th grade level
- Poem, “The Great Depression” by Adam Sears (next page)

Procedure:
In order to introduce the next focus lesson, the teacher will read the historical fiction picture book, *Born and Bred in the Great Depression* by Jonah Winter and Kimberly Bulcken Root. This book includes original photographs and detailed illustrations depicting the Great Depression. The book is written from the point of view of a child, written for their father, who grew up during the Great Depression, as the audience. The narrator includes questions for their father and memories the father has shared. The book is engaging for students and gives them insight into life during the Great Depression.

After the students have heard a story about a child growing up during the Great Depression, they will learn about themes. The teacher will explain that the theme of a text is the moral or main idea. On the board, the teacher will display a poem by Adam Sears called, “The Great Depression.” As the poem is displayed on the board, the students will read it silently then the teacher will read it line by line and define any unknown words. The teacher will define what a theme is and begin a whole group discussion by asking higher level thinking questions related to both the poem about the Great Depression, and *Bud, Not Buddy*.
Discussion Questions:

- "How is this Great Depression experience similar and different than other ones you have learned about so far?"
- "How does this experience relate to Bud’s?"
- "What details from the text remind you about Bud, Not Buddy?"
- "How does this poem make you feel? Which words in particular make you feel that way?"
- "How does this poem relate to anything you’ve learned about the Great Depression?"
- "Do you like this poem? Why or why not?"
- "What do you think the theme of this poem is? Why?"
- "Although we’re not done reading Bud, Not Buddy, what do you think the theme of the text is so far? What evidence from the story makes you think that?"

Differentiation Statement:

In order to differentiate instruction, the teacher will give multiple examples of themes in books and movies that students are familiar with.
The Great Depression
By: Adam Sears

Deep sorrow filled the Americans' heart

Everyone had to do their part

People were trading and selling their things

Raving about what life would bring

Even the little ones felt the pain

Souls did suffer in heat, cold, and rain

Sad to say that the days filled with grief

In hopes that the Depression sooned would cease

On Sunday was a day of rest, everyone would gather and thank God they were blessed

Not in ways that we might think, but in everyday living that life did Bring
Day 12-Vocabulary Activity

Introduction:
This focus lesson will include small group discussion, vocabulary practice, and activities. At this point, the students have finished reading Chapter 17.

Duration: 35-40 minutes

Expectations:
- **Reading Standards for Literature K–5 Grade 4 students: Key Ideas and Details 3.** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
- **Reading Standards for Literature K–5 Grade 4 students: Craft and Structure 4.** Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

Materials:
- Literature circle sheets
- Double entry journal
- Note cards
- Art supplies: crayons, colored pencils, pencils

Procedure:
While reading *Bud, Not Buddy*, students have been paying close attention to new vocabulary words and Bud’s personal vocabulary. Now, the students will use their knowledge of the new vocabulary to create vocabulary cards with cartoons that relate to both Bud’s made-up words and real words that Bud and other characters use. Students will pick ten words from this list to create cards for. They will choose words from this list:

- Jim-jammed (pg 3)
- Squinch (pg. 5)
- Coldcocked (pg. 13)
- Human-bean (pg. 60)
- Whupped (pg. 62)
- Dangee (pg. 75)
- Rememory (pg. 93)
- Wrungeded (pg. 200)
- provoke (pg. 11)
- doggone (pg. 11)
- blubbery (pg. 11)
- chatterbox (pg. 18)
- matrimonial (pg. 56)
- hoodlum (pg. 62)
- kin (pg. 181)
- copacetic (pg. 192)
- Prodigy (pg. 196)
- Ornery (pg. 227)

The next activity is based on Bud’s nickname, “Sleepy LaBone,” given to him by the jazz band members. In pairs, students will give each other nicknames based on their characteristics and things that they like or like to do.
Differentiation Statement:
In order to differentiate instruction, the teacher will work with the students learning English as a second language with the vocabulary words and definitions.
Lesson 5-Day 13

Bud, Not Buddy Finale

Introduction:
This is the final lesson in the Bud, Not Buddy unit and will be taught on day 13. To begin the activity, the teacher will remind the students about maps and how to use them. Students will use their knowledge of a map scale to complete the worksheet, “Bud’s Quest,” in pairs, which includes a map of Michigan with 5 cities on it, and questions to answer. This map includes the city of Troy, where the lesson will take place (it can also be modified to work in another Michigan city), and the cities that Bud travels to.

The teacher will explain the performance assessment with this lesson and the students will begin it. The performance assessment will be writing a fiction narrative about what happens to Bud next. It will begin in Grand Rapids, Michigan in 1936, and must last for at least one year of Bud’s life, but may extend later. Students will use their knowledge about writing narratives, and use their newfound knowledge about Bud and things that happened in the 1930’s. Students will be given directions and a rubric in order to complete the narrative.

Expectations:
- **Measurement and Data 4.MD** Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit. 2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving simple fractions or decimals, and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.
- **Writing Standards: Foundational Skills (K–5) Grade 4 students: Text Types and Purposes** 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use dialogue and description to develop experiences and events or show the responses of characters to situations. c. Use a variety of transitional words and phrases to manage the sequence of events. d. Use concrete words and phrases and sensory details to convey experiences and events precisely. e. Provide a conclusion that follows from the narrated experiences or events.

Objectives:
- Students will be able to use their knowledge of Bud, Not Buddy to follow his journey through Michigan to find his father.
- Students will be able to solve word problems involving distances, using a map, key, and ruler.
• Students will be able to create a narrative about what happens to Bud after Christopher Paul Curtis’s story ends.

Materials:
• Book: *Maps: Getting From Here to There* by Harvey Weiss
• “Bud’s Quest” worksheet (attached)
• Rulers
• Narrative directions and rubric (attached)

Anticipatory Set:
In order for students to understand how the scale on a map works, the teacher will read the book, *Maps: Getting From Here to There* by Harvey Weiss to reintroduce the concept of maps, and a map scale in particular. Next, the teacher will explain that Bud went on his journey throughout Michigan in *Bud, Not Buddy*, and the students will pretend to follow it. The class will travel from Troy to Flint, to Owosso, to Grand Rapids, to Mecosta, and back to Troy. The teacher will provide maps of Michigan with only these cities included. Students will work in pairs to answer the questions.

Procedure:
At this part of the unit, the students have almost finished reading *Bud, Not Buddy* and have completed English Language Arts, Social Studies and Mathematics activities, which have integrated Visual Art, Theatre, and Technology. This lesson will explain the performance assessment that will be due on the last day of the unit. The teacher will explain the directions and rubric for the narrative.

To begin thinking about the narrative, the students will begin brainstorming what they want to include in their story. On the board, the teacher will show an example of a story web based on Harry Potter, in which to brainstorm a story. Next, the students will create their own story web for Bud and begin prewriting their story. After they have created a rough draft, they will give it to another student to edit. Finally, the students will create their final draft, which will be 1-2 pages long. The answers and activities for the WebQuest will be turned in on the final day of the unit as well.

Performance Assessment:
• The fiction narrative about Bud’s next chapter will be 1-2 pages long
• Students will brainstorm, prewrite, edit, and write the final draft
• When students turn in their fiction narrative, they will also turn in their brainstorm ideas, their prewrite and edited copy
• Students will refer back to the rubric while completing it
• The answers and activities for the WebQuest will be turned in on the final day of the unit as well

Differentiation Statement:
In order to differentiate instruction, the teacher will give students with special needs an opportunity for extra time to complete their final assessment. The teacher will also work individually and in small groups during the writing process.
Bud's Quest

Directions: Use the map and key on the next page to answer the following questions. Be sure to use the (centimeter) cm side of the ruler to measure the distance.

1. What is the significance of each place on the map?

2. Bud never lived in Troy, but if he did, how far would he have to travel there from Flint?

3. Bud walked from the Amos's house in Flint to the entrance of Owosso. How far did he travel?

4. Bud went to Mecosta with the band for a show. How far did they travel to get there and back?

5. If you could suggest to Bud a place to visit in Michigan, where would it be and why? Use your prior knowledge of the place to estimate where it would be on the map.
Map Scale

0 30 60

1 cm = 30 miles
**Story Writing: Bud's Next Chapter**

**Teacher Name:** Ms. Drada  
**Student Name:**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writing Process</strong></td>
<td>Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.</td>
<td>Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.</td>
<td>Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.</td>
<td>No attempt has been made to make the story wonderful.</td>
</tr>
<tr>
<td><strong>Focus on Assigned Topic</strong></td>
<td>The entire story is related to the assigned topic and allows the reader to understand much more about the topic.</td>
<td>Most of the story is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.</td>
<td>Some of the story is related to the assigned topic, but a reader does not learn much about the topic.</td>
<td>No attempt has been made to relate the story to the assigned topic.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.</td>
<td>The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.</td>
<td>The story is a little hard to follow. The transitions are sometimes not clear.</td>
<td>Ideas and scenes seem to be randomly arranged.</td>
</tr>
<tr>
<td><strong>Solution/Resolution</strong></td>
<td>The solution to the character's problem is easy to understand, and is logical. There are no loose ends.</td>
<td>The solution to the character's problem is easy to understand, and is somewhat logical.</td>
<td>The solution to the character's problem is a little hard to understand.</td>
<td>No solution is attempted or it is impossible to understand.</td>
</tr>
<tr>
<td><strong>Characters</strong></td>
<td>The main characters are named and clearly described in text as well as pictures. Most readers could describe the characters accurately.</td>
<td>The main characters are named and described. Most readers would have some idea of what the characters looked like.</td>
<td>The main characters are named. The reader knows very little about the characters.</td>
<td>It is hard to tell who the main characters are.</td>
</tr>
</tbody>
</table>

**Date Created:** Jul 31, 2018 6:23 PM (CST)  
**Rubric Made Using:** RubiStar (http://rubistar4teachers.org)
Introduction:
By Day 14, the students should have finished reading *Bud, Not Buddy* and should be working on their narrative. Students will complete an activity then finish reading the book if they haven’t and work on the narrative. In order to document how the class did studying *Bud, Not Buddy*, the teacher will create a bulletin board for the book. The final bulletin board will include students’ ideas for their version of Bud Caldwell’s Rules and Things for Having a Funnier Life and Making a Better Liar Out of Yourself.

Duration: 60 minutes

Materials:
- Narrative materials
- Bulletin board materials
- Note cards and markers
- Story map

Procedure:
Students will begin the activity by thinking about Bud Caldwell’s Rules and Things for Having a Funnier Life and Making a Better Liar Out of Yourself, or their own rules to live by. They will think of their own rules and write them on note cards. After every student has completed at least 2 note cards, the teacher will staple them into the *Bud, Not Buddy* bulletin board.

After every student has finished reading *Bud, Not Buddy*, students will complete the last part of the story map, “End of Story Questions,” and have small group discussions. Finally, the lesson will conclude with a group discussion.

Discussion Questions:
- “Did you like or dislike the ending of the book? Why or why not?”
- “Did you predict the ending of the book?”
- “How can you describe what you think the characters were feeling at the end of the book, particularly Bud, Herman, and Miss Thomas?”

Differentiation Statement:
In order to differentiate instruction, the teacher will allow extra time for students who need extra scaffolding to read the text. The teacher will also facilitate small group discussion for groups that require it.
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