

TABLE OF CONTENTS

Introduction	3
How to Use This Guide	4
A Custom Resource — Keeping Novel Logs — Complete Lesson Plan	
Novel Information	7
Book Summary — About the Author — Make It a Text Set!	
Pre-Reading Activities	8
<i>Individual: "And the Winner Was..." — Individual: "Quick Takes on Topics"</i>	
Interactive Novel Logs	10
Teacher Instructions — <i>Individual: "The Summaries of Its Parts" — Individual: "Two Sides of Bud" — Individual: "Rules and Things" — Individual: "A Look Inside" — Individual: "Checking In on Theme" — Individual: "Making the Mood" — Individual: "Another Voice" — Individual: "Choice Words" — Individual: "Crystal Ball"</i>	
Sections from <i>Bud, Not Buddy</i>	
<i>Section I: Chapters 1–4</i>	20
Teacher Instructions — <i>Individual: "In the Beginning" — Individual: "Getting to Know Bud" — Individual: "Storyboarding a Scene" — Individual: "The Last Laugh" — Collaborative: "Talking About Revenge" — Individual: "Section I Log-In"</i>	
<i>Section II: Chapters 5–8</i>	27
Teacher Instructions — <i>Individual: "Things About Momma" — Individual: "Picturing Momma" — Individual: "The Pretend Family" — Individual: "Signs of the Times" — Collaborative: "A Sense of Place" — Individual: "A Night in Hooverville" — Individual: "Section II Log-In"</i>	
<i>Section III: Chapters 9–12</i>	35
Teacher Instructions — <i>Individual: "A Growing Idea" — Individual: "The Road to Grand Rapids" — Individual: "They Have Their Reasons" — Collaborative: "A Different Kind of Home" — Individual: "On the Road" — Individual: "The Old Man" — Individual: "Section III Log-In"</i>	
<i>Section IV: Chapters 13–15</i>	43
Teacher Instructions — <i>Individual/Collaborative: "Player Cards" — Collaborative: "Say What They Mean" — Individual: "Home Cooking" — Individual: "A Night at the Station" — Individual: "Section IV Log-In"</i>	
<i>Section V: Chapters 16–19</i>	49
Teacher Instructions — <i>Individual: "The Decision" — Individual: "Part of the Band" — Individual: "Capturing Sound" — Individual: "What We Learn" — Collaborative: "In the End" — Individual: "Section V Log-In"</i>	

TABLE OF CONTENTS (CONT.)

Post-Reading Activities	56
Teacher Instructions — <i>Individual</i> : “Add It Up” — <i>Individual</i> : “An Important Scene” — <i>Individual</i> : “The WOW Factor” — <i>Individual</i> : “A New Point of View” — <i>Collaborative</i> : “Acting Out” — <i>Individual</i> : “Historical Fiction” — <i>Individual</i> : “Historical Figures” — <i>Individual</i> : “Considering Genre” — <i>Individual</i> : “Considering Voice” — <i>Individual</i> : “An Elemental Choice” — <i>Collaborative</i> : “A Novel Poster” — <i>Individual</i> : “A Persuasive Letter” — <i>Individual</i> : “My Book Rating”	
Words to Know	74
Teacher Instructions — Novel Vocabulary	
Answer Key	76
Meeting Standards	79



INTRODUCTION

Read through today's national and/or state standards for “Reading: Literature,” and you will find that the work expected of students is expressed using such academic terminology as *describe*, *determine*, *develop*, *support*, and *cite*. Requirements such as these cannot be met via the comprehension-question worksheets and culminating quizzes that have long been the staples of literature guides designed for classroom use. The primary objective of those traditional activities was to make sure that students were keeping track of what was happening in the section of the novel that they had just read. Very little rigor and synthesis was asked of students—and usually none until the entire novel was read.

From a teacher’s standpoint, this style of classroom analysis misses multiple opportunities to delve deeply into the details that make a specific piece of literature a classic. From a student’s standpoint, this way to reflect on literature is monotonous and inflexible, and it fails to nurture the momentum experienced when one is invested in a compelling work of art. That is why the guides in the *Rigorous Reading* series aim to do much more: they aim to transform the reading of a great novel into a journey of discovery for students.

Instead of merely asking students what happened in any given section, this resource asks questions that require closer reading and deeper analysis—questions such as, “Why did the author choose to include this information?” and “How does this information further the plot or offer more insight into the themes, characters, settings, etc.?” And instead of waiting until the end of the novel to put the pieces of the puzzle in place, students will learn to add to and alter their understanding of the novel *as they are reading it*. The various activities in this resource systematically prompt students to consider and appreciate the many ingredients the author has combined to form the novel as a whole.

A CUSTOM RESOURCE

This in-depth guide has been written specifically for Christopher Paul Curtis's *Bud, Not Buddy*. The lessons and activities have been structured and scaffolded to maximize the experience of reading and teaching this novel.

To prepare your students for their reading of *Bud, Not Buddy*, utilize the **novel information** and **pre-reading activities** included on pages 7–9 of this guide. Included in this section is information about the book and its author, along with activities designed to acclimate students to the themes and/or concepts present in the book they are about to read.

This resource provides activities that help foster comprehension and reinforce knowledge of literary elements as students read the novel. These **section activities** allow students the opportunity to process short sections of the novel individually, laying a strong foundation for their ability to engage more deeply with the chapters to come. For each section of the novel, students will complete individual and collaborative activities that encourage close reading, referencing textual evidence, and drawing their own conclusions about the text.

Additionally, this resource provides students with another avenue through which they can reflect on recurring literary elements while also connecting personally with the novel. Each student maintains his or her own **Interactive Novel Log**, using it as a way to consider and then reconsider various aspects of the novel.

Upon completion of the entire novel, students can synthesize their ideas about the novel by completing several individual and/or collaborative **post-reading activities** (pages 56–73). This section of the resource includes such larger assignments as group projects and essay prompts.

On pages 74–75, **vocabulary** lists are provided for each section of the novel, along with suggestions for ways to teach vocabulary during reading and after completing the novel.

At the end of this guide, an **answer key** is provided for activities that require specific answers, and a list identifies how each activity correlates to **standards**.

Teacher Tips

For a description of Interactive Novel Logs and how to use them in your classroom, see page 5 of this guide.

An ideal way to use this resource would be to follow the complete lesson plan given on page 6 of this guide.

The use of multiple texts can help build and extend knowledge about a theme or topic. It can also illustrate the similarities and differences in how multiple authors approach similar content or how an individual author approaches multiple novels. See the bottom of page 7 for suggestions about using this novel as part of a text set.

When teaching other novels in your classroom, consider using the specific ideas and also the general approach presented in this resource. Ask students to mine small sections of a novel for clues to theme and characterization. Examine the craft, structure, and purpose of select passages. Explore inferences and encourage connections.

This guide is designed for use in grades 4–6, and the standards correlations on pages 79–80 reflect this range. This leveling has been determined through the consideration of various educational metrics. However, teacher discretion should be used to determine if the novel and guide are appropriate for lower or higher grades, as well.

KEEPING NOVEL LOGS

Great works of literature are complex texts, and complex texts are multilayered. They enrich and reveal as they go along. Successful readers are those who “go along” with the novel, too. Interactive Novel Logs give students a place and a space to record their thoughts and observations as they journey through the book. After each section of the novel is read, students use their Interactive Novel Logs to track the introduction and development of such literary elements as plot, setting, theme, characterization, craft, and structure, while also choosing their own ways to connect the novel to their own life experiences.

Materials needed for each student:

- ✦ a three-ring binder or presentation folder
- ✦ a sheet of plain paper for the title page
- ✦ two or three sheets of lined paper for a Table of Contents
- ✦ several extra sheets of paper (both lined and plain) for student’s responses to the “Ideas for Your Interactive Novel Log” prompts at the end of each section

Teacher Tip

One Interactive Novel Log can be kept for multiple novels, in which case a larger three-ring binder will be needed. If it will be used only for the activities included in this guide for *Bud, Not Buddy*, a ½-inch binder or presentation folder will be adequate.

Assembling the Interactive Novel Log:

1. On the plain paper, allow students to design and decorate their own title page. Have them write “Interactive Novel Log” and “*Bud, Not Buddy*” in the middle of the page. They should include their name and grade at the bottom.
2. Add blank lined paper for the Table of Contents. Have students write “Table of Contents” at the top. They will add to this list as they create new pages.
3. Before reading each section of the novel, photocopy and distribute new copies of the Interactive Novel Log worksheets (pages 11–19). Directions for completing these activities can be found in the “Teacher Instructions” on page 10.
4. For the final activity in each section, photocopy and distribute the “Section Log-In” page for the section. Follow the directions given. Students begin by completing a copy of the “Crystal Ball” worksheet (page 19), which asks them to predict what will happen next in the novel. Students then select one or more of the four prompts in the “Ideas for Your Interactive Novel Log” section, and they create an Interactive Novel Log page that responds to that topic.
5. After the class has completed the entire novel and the post-reading activities, you may have students include the “My Book Rating” worksheet (page 73) as a final entry in their Interactive Novel Logs.

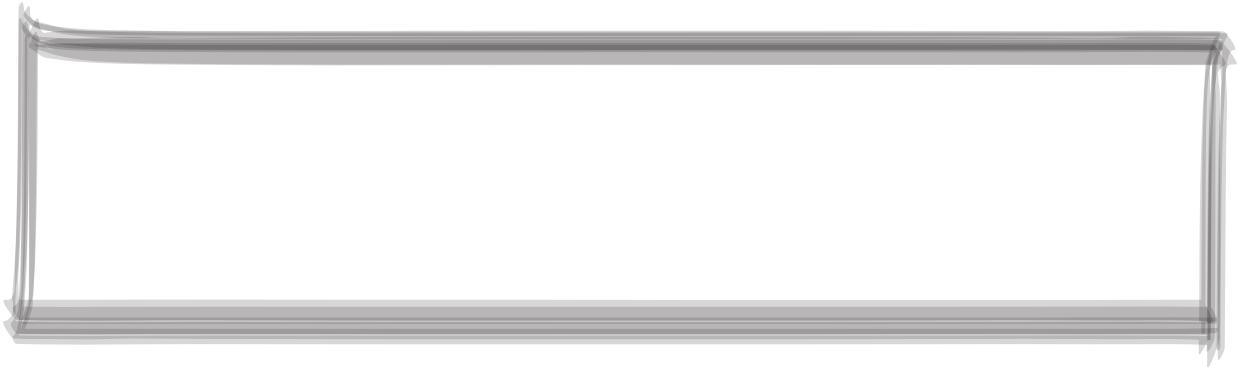
Teacher Tip

Consider allowing your students to preview the “Ideas for Your Interactive Novel Log” prompts a day or two before they are asked to respond to them. When asking students to reflect on past experiences and articulate their personal connections to a work of art, give them the time and space they need to collect their thoughts. By allowing your students to sit with the ideas presented in these prompts, you will relieve the pressure an immediate response can cause.

NAME: _____

RULES AND THINGS

Throughout the novel, Bud tells us his rules for life. What exactly does he call them? In the box below, write the exact name he gives to his rules. Decorate the sign any way you like.



Next, highlight one "Rule and Thing" from the section you have just read.

What is the number of the rule? _____ On what page did you find this rule? _____

What is happening in the novel when Bud mentions this rule?

In your own words, what does the rule say?

Does this rule help Bud have a "funner" life or make a better liar out of himself?

- If Yes, then how does it do one or both of these things?
- If No, then why do you think Bud created this rule and how does it help him?

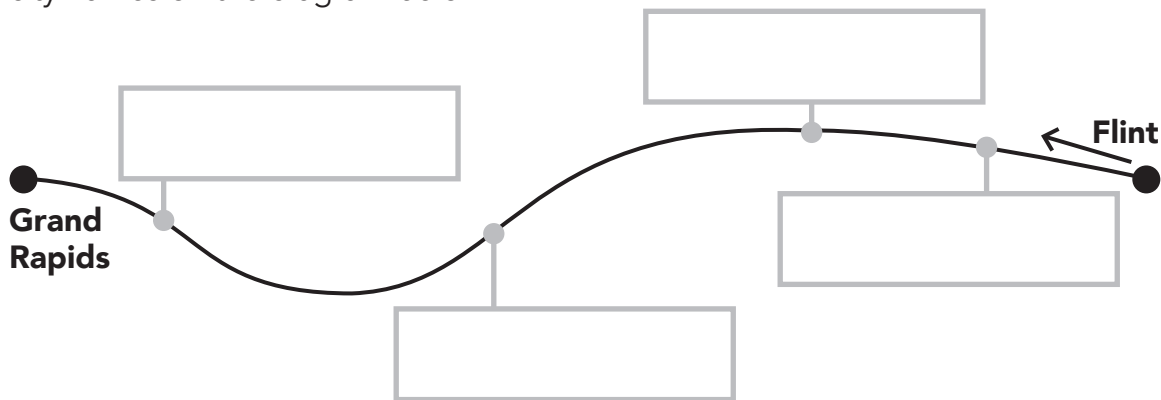
NAME: _____

THE ROAD TO GRAND RAPIDS

In Chapter 9, Bud researches his trip to Grand Rapids. In Chapter 10, he starts out for the city where he believes his father lives.

1. How long does Bud think it will take him to walk to Grand Rapids? Show the math Bud uses to determine this information.

2. Bud’s journey begins in Flint. Before he begins, he writes down the names of some cities he will need to pass through on his way to Grand Rapids. Write four of these city names on the diagram below.



3. On his trip, Bud notices a big difference between the country and the city. He even sees signs that announce which part he is entering or leaving. Complete the chart.

	Describe the road Bud sees.	What does the sign on this side say?	Describe the sounds Bud hears.
City			
Country			

4. A man stops his car to find Bud. At what time and in what city does this happen?

Research It: Use online tools or another source to determine how far Bud walked along the road to Grand Rapids. In an online search engine, you can type in "Distance between Flint, Michigan and [the name of the city where the man pulls over and picks up Bud]." Complete the sentences below.

- a. In total, Bud walked about _____ miles before he was picked up by the man.
- b. If that is true, then this means that Bud had been walking for about _____ hours.

NAME(S): _____

A DIFFERENT KIND OF HOME

Chapter 11 ends with Buddy waking up and eating breakfast in the Sleets' house. Work with a partner to answer the following questions.

1. What does Buddy learn while he is pretending to be asleep? Name three things.

2. Other than Buddy, who are the four people in the house that morning? Complete the chart. Write in each person's name and his/her relationship to the other people.

Character's Name	Relationship to Each of the Other Characters

3. Think about the breakfast scene. With your partner, talk about the following:

- how the family acts around one another
- how they act while they eat
- what they eat
- how Bud feels about these things

Summarize your discussion here.

4. Think back to Chapter 6. (Reread that chapter, if needed.) How are Lefty and the Sleet family similar to Bud's pretend family at the mission? How are they different? Discuss with your partner. Summarize your discussion here.

SECTION IV LOG-IN

Now that you have finished this section of *Bud, Not Buddy*, take some time to add to your Interactive Novel Logs.

- ✦ **First, make a prediction about what will happen next in the novel.**

Use your “Crystal Ball” worksheet (page 19) to do this.

- ✦ **Next, make a more personal connection to what you have read.**

Choose one of the suggestions below and use it to fill a page in your Interactive Novel Log. Take this opportunity to connect with the novel in a way that appeals to you.



Ideas for Your Interactive Novel Log

1 Part of a Band

In Chapter 13, Bud observes Herman’s band talking to each other and interacting with one another. They have a way of speaking that shows how familiar they are with each other. They understand one another. Think about how you and your friends talk and interact. Write about the way you and your friends speak to one another. Explain the things you each understand that other people might not understand as easily. Or write a short dialogue showing that speech.

2 Best Restaurant Ever

In Chapter 14, Bud eats at his first restaurant, the Sweet Pea, and he is convinced that it must be the best restaurant in the world. Convince Bud that he is wrong. Write him a note. Explain your choice for the best restaurant you’ve been to. Give reasons why it is even better than the Sweet Pea.



3 Making Scents

When Bud walks into the Sweet Pea, he smells (and describes the smell of) a whole slew of scents. It is said that our sense of smell is the one that is most closely linked to memory. Can you remember a time when you smelled a combination of powerfully good (or powerfully bad) smells? Describe those smells. Pattern your description after Bud’s description of the smells inside the Sweet Pea.

4 Ghosts and Monsters

When Bud spends the night in Grand Calloway Station, he worries about ghosts and monsters entering the room through the closet doors and in various other ways. Write your feelings about Bud’s worries. Do you understand his fears? Did you fear certain places in your room or in other people’s houses? Do you have a younger sibling who has similar fears? Write about your experiences with these fears that are very common to children at night.