



EXPEDITIONARY
LEARNING

Grade 6: Module 2A Unit 2: Overview



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In the first half of this second unit, students continue to explore the topic of “rules to live by” as they closely read the poem “If” by Rudyard Kipling. Students determine themes of the poem, consider what “rules to live by” Rudyard Kipling is communicating, and analyze how individual stanzas contribute to the poem’s overall meaning. They compare the experience of reading the poem and listening to it read aloud, noticing the importance of pacing and intonation. Finally, students compare and contrast approaches to theme between the poem and the novel. In the mid-unit assessment, students will read a new excerpt of “If,” analyze how that stanza contributes to the overall meaning of the poem, determine a theme communicated in that stanza, and compare and contrast how that theme is communicated in *Bud, Not Buddy*. In the second half of Unit 2, students return to a close reading of the novel as they prepare to write a literary argument essay about the nature of “Bud’s Rules.” Throughout the unit, as students read *Bud, Not Buddy*,

they continue to pay close attention and keep track of how the plot unfolds as Bud responds to each new experience and person he encounters on his journey. Specifically, they continue to think, talk, and write about the nature of his rules. For the end of unit assessment, students write a literary argument essay in which they establish a claim about how Bud uses his rules: to *survive* or to *thrive*. Students substantiate their claim using specific text-based evidence. The formal start of Unit 3 is contained in two lessons of this unit in order to give teachers time to read and provide feedback on the end of unit assessment. This unit also launches an independent reading routine. The series of lessons for launching independent reading can be found as a stand-alone document. Teachers should consider launching this once students have completed reading *Bud, Not Buddy* after the mid-unit assessment.

Guiding Questions And Big Ideas

- **What are rules to live by?**
- **How do people use these rules?**
- **How do people communicate these “rules”?**
- **How does figurative language and word choice affect the tone and meaning of a text?**
- *People develop “rules to live by” through their own life experience.*
- *People use these rules to both survive and thrive.*
- *These “rules to live by” are communicated through a variety of literary modes.*
- *An author’s word choice affects the tone and meaning of a text.*



<p>Mid-Unit 2 Assessment</p>	<p>Analyzing Poetry: Structure and Theme in Stanza 4 of “If” by Rudyard Kipling This assessment centers on standards NYSP 12 ELA CCLS RL.6.5, RL.6.7, RL.6.9 and L.6.5. Students will read a new stanza of “If” by Rudyard Kipling. They analyze how that stanza contributes to the overall meaning of the poem. They compare and contrast the experience of hearing the poem and reading it. Finally, students reflect on the themes, or “rules,” of the poem and compare and contrast how a similar theme is communicated in the poem and <i>Bud, Not Buddy</i>.</p>
<p>End of Unit 2 Assessment</p>	<p>How Does Bud Use His Rules—to Survive or to Thrive? Argument Essay This is a two-part writing assessment. Part 1 centers on standards NYSP12 ELA CCLS RL.6.1, RL.6.2, W.6.1, W.6.4, and W.6.9. Students submit their own best independent draft of a literary argument essay in which they establish a claim about how Bud uses Caldwell’s Rules and Things for Making a Funner Life and Making a Better Liar Out of Yourself to either survive or thrive. They substantiate their claim using specific text-based evidence, including relevant details and direct quotations from the novel. (Students will have worked in partnerships to study a model text, collect evidence, and plan the structure of their essay.) This draft will be assessed to gauge students’ individual understanding of the texts and skill in writing before they receive peer or teacher feedback. Part 2 adds standards L.6.1, L.6.2, and W.6.5: Students write a final draft, revised after peer and teacher feedback.</p>

<p>Content Connections</p> <ul style="list-style-type: none"> • This module is designed to address English Language Arts standards as students read literature and informational text about “rules to live by.” However, the module intentionally incorporates Social Studies key ideas and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below. □Big Ideas and Guiding Questions are informed by the New York State Common Core K–8 Social Studies Framework: http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf
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<p>NYS Social Studies Core Curriculum</p> <p>Unifying Themes (pages 6 and 7)</p> <ul style="list-style-type: none"> • Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences. • Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions. Role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture. Social and political inequalities. Expansion and access of rights through concepts of justice and human rights. <p>Social Studies Practices, Grades 5–8:</p> <ul style="list-style-type: none"> • Descriptor 4) Gathering, Using, and Interpreting Evidence • Descriptor 5) The Role of the Individual in Social and Political Participation
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Central Texts

1. Christopher Paul Curtis, *Bud, Not Buddy* (Yearling, 2002), ISBN-13: 978-0440413288.
2. Steve Jobs, “Stanford University Commencement Address,” speech made on June 12, 2005.
3. Rudyard Kipling, “If,” 1910 (audio version found at: http://archive.org/details/if_kipling_librivox).



This unit is approximately 3.5 weeks or 17 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	How Does the Author Convey Themes in <i>Bud, Not Buddy</i> ?	<ul style="list-style-type: none"> I can determine a theme based on details in a literary text and how it is conveyed through details in the text. (RL.6.2) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) 	<ul style="list-style-type: none"> I can select text evidence to support themes from <i>Bud, Not Buddy</i>. I can analyze the writing techniques the author uses to convey themes in <i>Bud, Not Buddy</i>. 	<ul style="list-style-type: none"> Conveying Theme in Bud, Not Buddy charts Exit ticket: How Does the Author Convey Theme? 	<ul style="list-style-type: none"> Gallery Walk protocol Conveying Themes
Lesson 2	Introducing “If” and Noting Notices and Wonders of the First Stanza	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL6.5) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. 	<ul style="list-style-type: none"> Notices and wonders of the first stanza on the Analyzing “If” graphic organizer Exit Ticket: What does Bud mean? 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Looking Closely at Stanza 1—Identifying Rules to Live By Communicated in “If”	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the first stanza of Rudyard Kipling’s “If” poem. I can identify rules to live by communicated in the first stanza of the poem “If.” 	<ul style="list-style-type: none"> The first stanza of “If” paraphrased on the Analyzing “If” graphic organizer Exit ticket: Connecting “If” with <i>Bud, Not Buddy</i> 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 4	Notices and Wonders of the Second Stanza of “If”	<ul style="list-style-type: none"> I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. 	<ul style="list-style-type: none"> Notices and wonders of the second stanza on the Analyzing “If” graphic organizer 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Looking Closely at Stanza 2—Identifying Rules to Live By Communicated in “If”	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the second stanza of Rudyard Kipling’s “If” poem. I can identify rules to live by communicated in the second stanza of the poem “If.” 	<ul style="list-style-type: none"> Notes on Stanza 2 of “If” by Rudyard Kipling— Interpreting Text to Make Meaning note-catcher The second stanza of “If” paraphrased on the Analyzing “If” graphic 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 6	Notices, Wonders, and Vocabulary of the Third Stanza of “If”	<ul style="list-style-type: none"> I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. I can compare the experience of listening to an audio version of the poem to reading the poem. 	<ul style="list-style-type: none"> Notices and wonders of the third stanza on the Analyzing “If” graphic organizer Exit ticket: Venn diagram—Comparing Listening to and Reading “If” 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Looking Closely at Stanza 3—Identifying Rules to Live By Communicated in “If”	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the third stanza of Rudyard Kipling’s “If” poem. I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and “If.” 	<ul style="list-style-type: none"> Notes on Stanza 3 of “If” by Rudyard Kipling— Interpreting Text to Make Meaning note-catcher The third stanza of “If” paraphrased on the Analyzing “If” graphic organizer 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 8	Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”	<ul style="list-style-type: none"> I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and “If.” I can compare the experience of listening to an audio version of the poem to reading the poem. 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Analyzing Stanza 4 of “If” 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Qualities of a Strong Literary Argument Essay	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can describe the qualities of a literary argument essay about Bud's Rules. I can analyze how evidence from the text supports a claim in the Steve Jobs model essay. 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay anchor chart "Steve Jobs' Rules to Live By" model essay annotations 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay
Lesson 10	Revisiting Bud's Rules: <i>Survive</i> or <i>Thrive</i> ?	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can write arguments to support claims with clear reasons and relevant evidence. I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can analyze how Bud used his rules: to <i>survive</i> or to <i>thrive</i>. I can argue a claim using text evidence from the novel. 	<ul style="list-style-type: none"> How Did Bud Use His Rule? charts <i>Bud, Not Buddy</i>: Forming Evidence-Based Claims graphic organizer 	<ul style="list-style-type: none"> Gallery Walk protocol Mix and Mingle protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Pitching Your Claim with Best Evidence	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can argue my claim about Bud's rules using text evidence from the novel. I can determine the best evidence to support my claim about Bud. 	<ul style="list-style-type: none"> Forming Evidence-Based Claims graphic organizer Exit Ticket: Survive or Thrive? 	<ul style="list-style-type: none"> Taking Sides protocol Qualities of a Strong Literary Argument Essay
Lesson 12	Selecting Evidence to Logically Support Claims	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can explain how my evidence supports my claim in a logical way. I can skillfully select the best evidence to support my claim about Bud. 	<ul style="list-style-type: none"> Rule Sandwich Guide: <i>Bud, Not Buddy</i> Qualities of a Strong Literary Argument Essay anchor chart 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing: Drafting Body Paragraphs and Revising for Language	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6) 	<ul style="list-style-type: none"> I can draft the body paragraphs of my literary argument essay. I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules. 	<ul style="list-style-type: none"> Draft of body paragraphs Writing with a Formal Style recording form 	
Lesson 14	Planning for Writing: Introduction and Conclusion of a Literary Argument Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> I can draft the introduction and conclusion of my literary argument essay. 	<ul style="list-style-type: none"> First draft of argument essay. Self-assessment against Rows 1 and 3 of Literary Argument Essay Rubric 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	Asking Probing Questions and Choosing a Research Topic	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.6.7) I can pose questions that help me clarify what is being discussed. (SL.6.1c) I can pose questions that elaborate on the topic being discussed. (SL.6.1c) I can respond to questions with elaboration and detail that connect with the topic being discussed. (SL.6.1c) After a discussion, I can paraphrase what I understand about the topic being discussed. (SL.6.1d) 	<ul style="list-style-type: none"> I can ask a speaker questions to encourage them to clarify their ideas and elaborate on what they are saying. I can paraphrase what a speaker says to check my understanding. I can respond to questions by clarifying the point I am trying to make and by elaborating on my ideas. I can identify a topic I am particularly interested in researching. 	<ul style="list-style-type: none"> Exit ticket: Topic Choice 	<ul style="list-style-type: none"> Effective Discussion Criteria
Lesson 16	Introducing Research Folders and Generating a Research Question	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can summarize an informational text using only information from the text. (RI.6.2) I can use several sources in my research. (W.6.7) I can conduct short research projects to answer a question. (W.6.7) 	<ul style="list-style-type: none"> I can identify norms to make group discussion more successful. I can determine the difference between a relevant and an irrelevant research question. I can write a research question for my topic. 	<ul style="list-style-type: none"> Research question on researcher's notebook 	<ul style="list-style-type: none"> Criteria for Research Questions



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 17	End of Unit 2 Assessment: Final Draft of Literary Argument Essay	<ul style="list-style-type: none"> I can use correct grammar and usage when writing or speaking. (L.6.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2) With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.6.5) 	<ul style="list-style-type: none"> I can use the Literary Argument Essay Rubric to provide kind, specific, and helpful feedback to my peers. I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay Rubric. 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Final Draft of Literary Argument Essay 	<ul style="list-style-type: none"> Concentric Circles protocol



Optional: Experts, Fieldwork, And Service

Experts:

- As students consider the idea of “rules to live by,” a number of options for experts are possible. Consider bringing in guests from a variety of walks of life to share their own life “rules” based on the experiences they have had. (It will be important to discuss the nature of the rules and experiences with each expert before he or she shares them with students.) Examples include: the school guidance counselor, family members of students, high school or college students who previously attended your school and have succeeded, local business owners, other teachers, etc.

Fieldwork:

- Consider taking students to a local event in which they can see live poetry or spoken word. This will allow students to see poetry in a more dynamic way. Discuss the impact (or lack of impact) of oratory in place of written text.

Service:

- Students can develop plans for service relating to their own “rules to live by.” For example, if a student’s rule relates to the environment, he or she can volunteer for a local litter pickup. If there is a common theme across the class, students may want to participate as a group.
- Students can share their “life lessons” with younger students.

Optional: Extensions

- Consider having students practice and perform their own oral presentation of “If” by Rudyard Kipling or other poetry. This will allow them to put into practice their understanding of the difference between written text and oratory.



Bud's Rules Graphic Organizer

In this unit, students continue to track “Bud’s Rules” on this graphic organizer. This graphic organizer is central to students’ homework as well as their discussion during the openings of several lessons. Students then use this graphic organizer as a resource for writing their literary argument essay at the end of this unit.

Vocabulary

Vocabulary continues to be a centerpiece of students’ reading, thinking, talking, and writing in Module 2. Students will build their academic vocabulary as they work with new standards. They will also collect vocabulary specific to the texts they are reading, which will then be important in their discussions and in their writing. Students will use a “word-catcher” throughout this module, similar to the one they used in Module 1. This word-catcher is primarily a collecting tool for new words, a place to keep a bank of vocabulary to refer to in their discussions and writing to ensure their continued use and correct spelling.

Note Taking

Students will work with numerous texts, graphic organizers, and recording forms throughout this module. It is suggested that students have in place a system of organization for maintaining these important materials. One option is a three-ring binder. In this case, students can move their Module 1 work to the back of the binder (and continue to use it for their own reference) and begin collecting their Module 2 materials at the front. Binders also afford the ability to organize the materials in multiple ways. (For example, by unit: Unit 1, Unit 2, Unit 3. Or by type of material: Materials for the Novel, Materials for Close Reading, Writing Graphic Organizers, Homework, etc.)

Discussion

Students will continue to use the triad structure in Module 2. Consider forming new triads for Module 2 so students have the opportunity to work with a variety of other students. Consider reflecting on students’ strengths and needs based on their work in Module 1 when constructing these new triads. For example, each triad should have a strong discussion leader, a strong writer, and a strong reader.

Close Reading

This unit includes the same Close Reading Guide (for Teacher Reference) that was introduced in Module 2A, Unit 1. This guide was developed to streamline the detailed lesson agenda and provide an easy “cheat sheet” for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding.



Independent Reading

This module introduces a more robust independent reading structure. However, it makes sense to wait until after students have completed *Bud, Not Buddy* to launch this—specifically, after the Mid-Unit 2 Assessment. See two separate stand-alone documents on EngageNY.org: *The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan*, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about 1/2 class period per week, with an additional day near the end of a unit or module for students to review and share their books. You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.

After launching independent reading, resume the second half of the unit, where independent reading is used regularly in homework and during independent reading reviews in the openings of lessons.



The calendar below shows what is due on each day.

Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter below:	Gathering Textual Evidence
Unit 1, Lesson 2	2	<ul style="list-style-type: none"> What do we learn about Bud’s personality in chapter 1? Use evidence flags to identify details that show these traits.
Unit 1, Lesson 3	3	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.
Unit 1, Lesson 4	4	<ul style="list-style-type: none"> What did Bud do to Todd? Why did he do this? Use evidence flags to identify details that support your stance.
Unit 1, Lesson 5	5	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.
Unit 1, Lesson 6	6	<ul style="list-style-type: none"> Pretend that you are “Poppa” and write a journal entry explaining why you reached-out to Bud at the mission.
Unit 1, Lesson 7	7	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.
Unit 1, Lesson 8	8	<ul style="list-style-type: none"> After reading Bud’s description of Hooverville, draw a picture of what you think it looks like. In the next lesson, you will be asked to share the descriptive language details about Hooverville from the text that you read in Chapter 7. You should annotate your drawing with details from the text, showing which specific aspect of Hooverville you are trying to portray.
Unit 1, Lesson 9	9	<ul style="list-style-type: none"> In this chapter, Bud says: “It’s funny how ideas are, in a lot of ways they’re just like seeds. Both of them start real small and then ... woop, zoop, sloop ... before you can say Jack Robinson they’ve gone and grown a lot bigger than you ever thought they could” (pages 91 and 92). Refer to the text to help you answer these questions: <ul style="list-style-type: none"> * “What is the idea Bud is talking about?” * “How did it grow?” * “Does this remind you of anything else in the book?”
Unit 1, Lesson 10	10	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.
Unit 1, Lesson 11	11	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.
Unit 1, Lesson 12	12	<ul style="list-style-type: none"> Complete your Tracking Bud’s Rules for any rules in this chapter.



Due at Lesson	Read the chapter below:	Gathering Textual Evidence
Unit 2, Lesson 1	13	<ul style="list-style-type: none">• Complete your Tracking Bud's Rules for any rules in this chapter. Think about whether you agree with Bud's rule and why.
Unit 2, Lesson 2	14	<ul style="list-style-type: none">• Read Chapter 14 of <i>Bud, Not Buddy</i>. You will not have to add to your chart for Bud's rules because there are no rules in this chapter. Instead, use evidence flags as you read to identify three moments in Chapter 14 that show that Bud's life is changing from surviving to thriving.
Unit 2, Lesson 3	15	<ul style="list-style-type: none">• Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 2, Lesson 4	16	<ul style="list-style-type: none">• Read Chapter 16 of <i>Bud, Not Buddy</i>. Use evidence flags to mark details in the chapter to answer this question:<ul style="list-style-type: none">* "How do the band members feel about Bud?"
Unit 2, Lesson 5	17	<ul style="list-style-type: none">• Use an evidence flag to identify the most important moment in this chapter. Be prepared to explain the reasons why you felt it was most important at the start of the next lesson.
Unit 2, Lesson 6	18	<ul style="list-style-type: none">• Use evidence flags to identify the important details that lead to the Bud's realization that Herman Calloway is not his father, but his grandfather.
Unit 2, Lesson 7	19	<ul style="list-style-type: none">• Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 2, Lesson 8	Afterward	<ul style="list-style-type: none">• Use evidence flags to identify three facts in the afterward that find especially interesting.