



6 | Module 1

The Great Depression

How do people persevere through hardship?

Name



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Knowledge Statements





Knowledge Statements

Module 1 | Write complete sentences about what you learned.

| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |

| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |



| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |

| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |

| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |

| World Knowledge | English Knowledge |
|-----------------|-------------------|
| | |



STOCK MARKET
PANIC GRIPS WALL

Lessons





L2 | Notice and Wonder Checklist

Picturing a Nation | Use the checklist below to notice and wonder about *Picturing a Nation*.

Informational

- Examine the front and back covers.
- Skim the title page and copyright page to gather information about the publication.
- Study the table of contents to gain an understanding of the book's structure.
- Examine the index to determine the book's major topics.
- Skim for text features (e.g., captions, section headings, bolded or italicized words).
- Examine images in the text.

| Notice | Wonder |
|--------|--------|
| | |

| Notice | Wonder |
|--------|--------|
| | |



L2 | Notice and Wonder Chart

Work of Art 1 | Write what you notice and wonder about Work of Art 1.

Notice

Wonder



L3 | 5 W's and 1 H

Picturing a Nation | Use the questions to summarize pages 2–4.

What

What was the Historical Section of the Resettlement Administration?

When

When was the Historical Section founded?

Why

Why was the Historical Section created?

Who

Who directed the Historical Section?

How

How did the director of the Historical Section collect photographs?

Where

Where were the photographs taken?





L4 | US Regions During the Great Depression

Picturing a Nation | First, answer the questions for your assigned region. Then record your summary, and take notes when your classmates share their summaries of other regions.

The South (pages 12–47)

1. How was the South different from other regions in the country?
2. Who were tenant farmers and sharecroppers, and why are they important in this section?
3. How many tenant farmers and sharecroppers were African American?
4. How did the photographers try to portray the people who faced hardship in the South?

The Midwest (pages 48–77)

1. What was the Midwest commonly called? What was it known for?
2. What remarkable occurrence affected a large swath of the Midwest and the southern states of Texas and Oklahoma?
3. What type of town was the Midwest most famous for?

| The West (pages 78–105) | The Northeast (pages 106–133) |
|--|---|
| <ol style="list-style-type: none"><li data-bbox="219 472 787 556">1. What is the “story of the American West” during the Great Depression?<li data-bbox="219 703 787 787">2. What were people who traveled to the West to find work called?<li data-bbox="219 1008 787 1092">3. Did those who migrated west find what they were looking for? | <ol style="list-style-type: none"><li data-bbox="868 472 1437 556">1. What was Stryker’s concern about the Northeast?<li data-bbox="868 703 1437 787">2. What season did the photographers focus on in the Northeast?<li data-bbox="868 1008 1437 1092">3. Who was the most productive photographer of the Northeast? |



L5 | Photograph and Caption Organizer

Picturing a Nation | In the first column, record the title (or a brief description) and page number of each selected photograph. In the second column, explain what the photograph and caption suggest about the Great Depression.

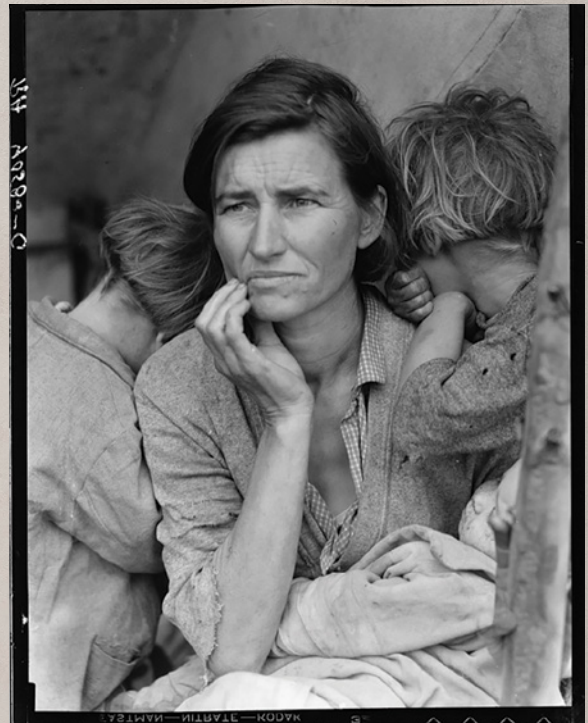
| Photograph | What the Photograph and Caption Suggest About the Great Depression |
|--------------------|---|
| soda jerk, page 26 | The Great Depression was a very difficult time, but people still took pleasure in small things. |

The Real Story Behind the “Migrant Mother”

by Sarah Pruitt

- 1 It’s one of the most iconic photos in American history. A woman in ragged clothing holds a baby as two more children huddle close, hiding their faces behind her shoulders. The mother squints into the distance, one hand lifted to her mouth and anxiety etched deep in the lines on her face.
- 2 From the moment it first appeared in the pages of a San Francisco newspaper in March 1936, the image known as “Migrant Mother” came to symbolize the hunger, poverty, and hopelessness endured by so many Americans during the Great Depression. The photographer, Dorothea Lange, had taken the shot, along with a series of others, days earlier in a camp of migrant farm workers in Nipomo, California.
- 3 Lange was working for the federal government’s Resettlement Administration—later the Farm Security Administration (FSA)—the New Deal-era agency created to help struggling farm workers. She and other FSA photographers would take nearly 80,000 photographs for the organization

between 1935 to 1944, helping wake up many Americans to the desperate plight of thousands of people displaced from the drought-ravaged region known as the Dust Bowl.



Dorothea Lange, photographer. *Destitute pea pickers in California. Mother of seven children. Age 32. Nipomo, California*

How the Photo Was Taken

- 4 “I saw and approached the hungry and desperate mother, as if drawn by a magnet,” Lange told *Popular Photography*

magazine in 1960. She had spotted a sign for the migrant workers' campsite driving north on Highway 101 through San Luis Obispo County, some 175 miles north of Los Angeles. Bad weather had destroyed the local pea crop, and the pickers were out of work, many of them on the brink of starvation.



Dorothea Lange, photographer. *Migrant agricultural worker's family. Seven hungry children. Mother aged 32. Father is native Californian. Nipomo, California*

- 5 Lange didn't ask the woman's name, or find out her history. She claimed the woman told her she was 32, that she and her children were living on frozen vegetables and birds the children had killed, and that she had just sold the tires from her car to buy food.
- 6 Soon after the photos were published in the *San Francisco News*, the US government announced it was sending 20,000 pounds of food to the pea-pickers' campsite. But by the time it arrived, the still-anonymous woman and her family had moved on. Even as her image was widely reprinted and reproduced on everything from magazine covers to postage stamps, the "Migrant Mother" herself appeared to have vanished.
- 7 Then in 1978, a woman named Florence Owens Thompson wrote a letter to the editor of the *Modesto Bee* newspaper. She was the mother in the famous "Migrant Mother" photo, Thompson said—and she wanted to set the record straight.
- 8 In an Associated Press article that followed, titled "Woman Fighting Mad Over Famous Depression Photo," Thompson told a reporter that she felt "exploited" by Lange's portrait. As Geoffrey Dunn wrote in the *San Luis Obispo New Times* in 2002, Thompson and her children disputed other details in Lange's account, and sought to dispel the image of themselves as stereotypical Dust Bowl refugees.
- 9 Born in Oklahoma, Thompson was actually a full-blooded Native American; both her parents were Cherokee. In the mid-1920s, she and her first husband, Cleo Owens, moved to California, where they found mill and farm work. Cleo died of tuberculosis in 1931, and Florence was left to support six children by picking cotton and other crops.



Dorothea Lange, photographer. *Harvesting peas requires large crews of migratory labor. Nipomo, California*

- 10 When Bill Ganzel, a photographer for Nebraska Public Television, interviewed and photographed Thompson in 1979, she told him that while a young mother, she typically picked around 450–500 pounds of cotton a day, leaving home before daylight and coming home after dark. “We just existed,” she said. “We survived, let’s put it that way.”
- 11 When Lange found her in Nipomo that day in March 1936, she had two more children, and was living with a man named Jim Hill, the father of her infant daughter, Norma. After their car broke down on the way to find work picking lettuce, the family had been forced to pull off into the pea-pickers’ camp.
- 12 Two of Florence’s older sons were in town when the iconic picture was taken, getting the car’s radiator fixed. One of them, Troy Owens, flatly denied that his mother had sold their tires to buy food, as Lange had claimed. “I don’t believe Dorothea Lange was lying, I just think she had one story mixed up with another,” Troy told Dunn. “Or she was borrowing to fill in what she didn’t have.”

Life After the Famous Photo

- 13 The family kept moving after Nipomo, following farm work from one place to another, and Florence would have three more children. After World War II,

she settled in Modesto, California, and married George Thompson, a hospital administrator.



Dorothea Lange, photographer. *Pea picker's home. The condition of these people warrant resettlement camps for migrant agricultural workers. Nipomo, California*

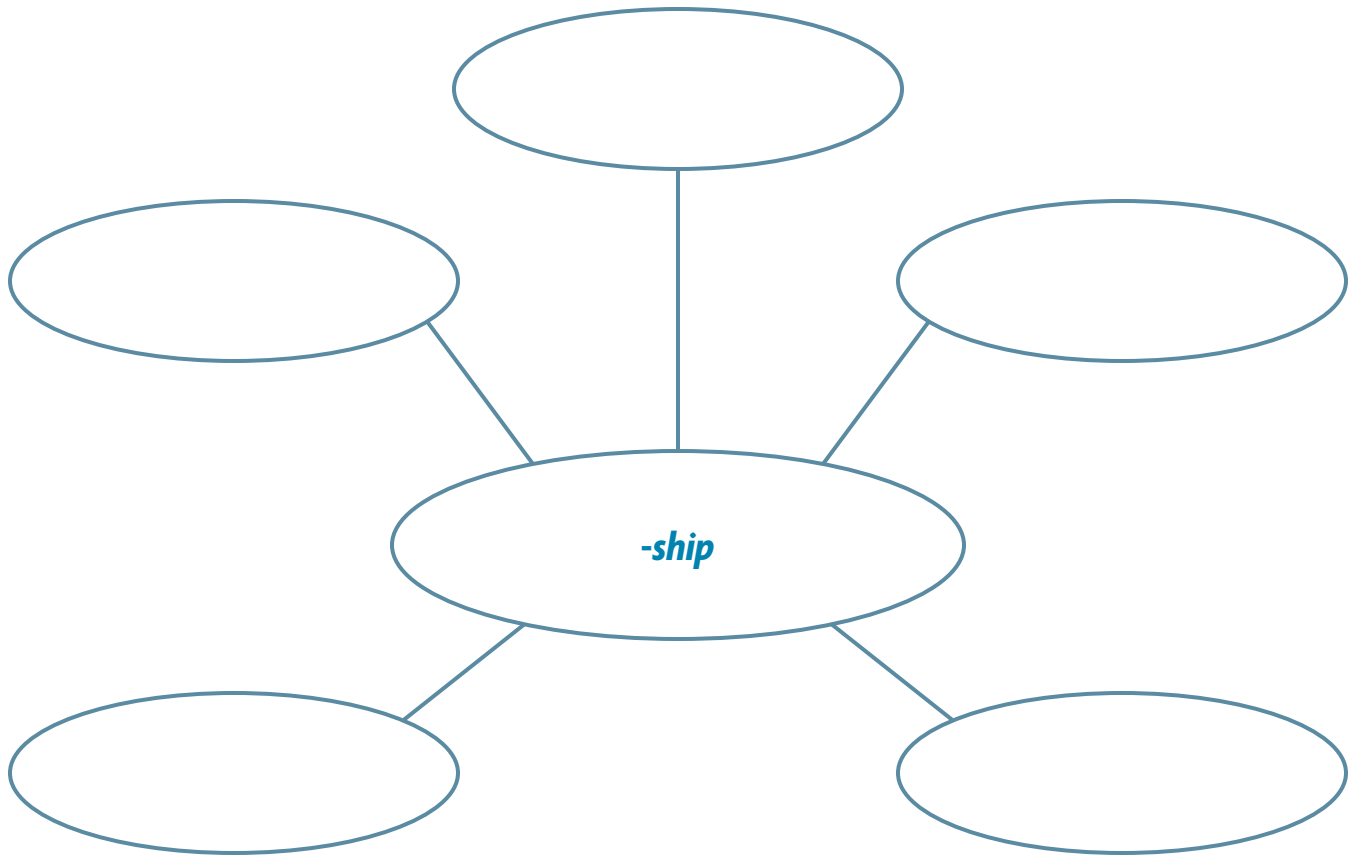
“Mrs. Thompson’s passing represents the loss of an American who symbolizes strength and determination in the midst of the Great Depression.”

- 14 By 1983, five years after claiming her identity as the “Migrant Mother,” Thompson was living alone in a trailer. She suffered from cancer and heart problems, and at one point her children had to solicit donations for her medical expenses. According to Dunn, thousands of letters poured in, along with more than \$35,000 in contributions.
- 15 Florence Owens Thompson died in September 1983, just after her 80th birthday, ending a life marked by economic hardship, maternal sacrifice, and human dignity.
- 16 Even President Ronald Reagan offered his condolences, writing that



L11 | Word Parts Web

-ship | In the ovals, write words with the suffix *-ship*.



Inferred definition:



L12 | Notice and Wonder Checklist

Bud, Not Buddy | Use the checklist below to notice and wonder about *Bud, Not Buddy*.

Literary

- Examine the front and back covers.
- Skim the title and copyright pages for information about the publication.
- Read the author's biography on the inside of the back cover.
- Skim the front matter, including the introduction and foreword.
- Skim the back matter, including the section titled "A Readers Guide."
- Skim the publisher's text on the back cover to determine the book's possible topics or themes.

| Notice | Wonder |
|--------|--------|
| | |

| Notice | Wonder |
|--------|--------|
| | |





L13 | Beginning, Middle, and End Organizer

Bud, Not Buddy | Use the top half of each column to record what happens in the beginning, middle, and end of your assigned chapter. Use the bottom half of each column to sketch a visual representation of the beginning, middle, and end.

| Beginning | Middle | End |
|-----------|--------|-----|
| | | |





L14 | Bud's Actions and Motivations Chart

Bud, Not Buddy | Under the Bud's Actions column headings, list Bud's actions in chapters 4 and 5. Under the Bud's Motivations column headings, list the motivations for Bud's actions.

| Chapter 4 Bud's Actions | Chapter 4 Bud's Motivations |
|----------------------------|---------------------------------------|
| Bud sneaks into the house. | Bud is seeking revenge on the Amoses. |

| Chapter 5 Bud's Actions | Chapter 5 Bud's Motivations |
|----------------------------|--------------------------------|
| | |





MOTHER TO SON

by Langston Hughes

- 1 Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 5 And boards torn up,
 And places with no carpet on the floor—
 Bare.
 But all the time
 I've been a-climbin' on,
 10 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So boy, don't you turn back.
 15 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I've still goin', honey,
 I've still climbin',
 20 And life for me ain't been no crystal stair.







L16 | Notice and Wonder Chart

“Mother to Son” | Write what you notice and wonder about “Mother to Son”
by Langston Hughes.

| Notice | Wonder |
|--------|--------|
| | |



L16 | Venn Diagram

“Mother to Son” and *Bud, Not Buddy* | Compare and contrast the mothers and their advice to their sons in “Mother to Son” and on pages 42–43 of *Bud, Not Buddy*.

“Mother to Son”

Bud, Not Buddy





L17 | Supporting Character Organizer 1

Bud, Not Buddy | In the Character's Actions column, write a brief description of how each supporting character in chapters 6, 7, and 8 treats Bud. In the Evidence column, provide paraphrased text evidence, noting the page numbers in parentheses.

| Supporting Character | Character's Actions | Evidence |
|---------------------------------|--|---|
| Sample: Momma | Bud's mother cared for him and wanted him to know information that would help him as he grew up. | Bud's mother repeated things that were important for Bud to remember as he grew up, and he relied on that advice during his journey (43). |
| chapter 6: Bud's pretend family | | |
| chapter 7: the librarian | | |
| chapter 8: Bugs | | |

| Supporting Character | Character's Actions | Evidence |
|----------------------|---------------------|----------|
| chapter 8: Deza | | |
| | | |
| | | |
| | | |



L17 | Notice and Wonder Chart

The Louisville Flood | Write what you notice and wonder about *The Louisville Flood*.

| Notice | Wonder |
|--------|--------|
| | |

Hoovervilles

Hoovervilles Appear Nationwide

- 1 As the Depression worsened and millions of families lost their jobs and depleted their savings, they also lost their homes. Desperate for shelter, homeless citizens built shantytowns in and around cities across the nation. These camps came to be called Hoovervilles, after the president. National Committee publicity director and longtime newspaper reporter Charles Michelson is credited with coining the term, which first appeared in print in 1930.



- 2 Hooverville shanties were constructed of cardboard, tar paper, glass, lumber, tin, and whatever other materials people could salvage. Unemployed masons used cast-off stone and bricks and in



some cases built structures that stood 20 feet high.

- 3 Most shanties, however, were distinctly less ambitious: Cardboard-box homes did not last long, and most dwellings were in a constant state of being rebuilt. Some homes were not buildings at all, but deep holes dug in the ground with makeshift roofs laid over them to keep out inclement weather. Some of the homeless found shelter inside empty conduits and water mains.

Life in a Hooverville

- 4 No two Hoovervilles were quite alike, and the camps varied in population and size. Some were as small as a few

hundred people while others, in bigger metropolitan areas such as Washington, DC,



and New York City, boasted thousands of inhabitants. St. Louis, Missouri, and Seattle, Washington, were home to two of the country's largest and longest-standing Hoovervilles.

- 5 Whenever possible, Hoovervilles were built near rivers for the convenience of a water source. For example, in New York City, encampments sprang

up along the Hudson and East rivers. Some Hoovervilles were dotted with vegetable gardens, and some individual shacks contained furniture a family had managed to carry away upon eviction from their former home.

- 6 However, Hoovervilles were typically grim and unsanitary. They posed health risks to their inhabitants as well as to those living nearby, but there was little that local governments or health agencies could do. Hooverville residents had nowhere else to go, and public sympathy, for the most part, was with them.



Hoovervilles
History.com Editors

Hoovervilles

Hoover's Prodigal Children

Hungry Times on Mean Streets

by Errol Lincoln Uys



1 In October 1929, Oklahoman Edgar Bledsoe believed a newsboy's cry of "Stock Market Collapse" referred to a disaster at an Ardmore cattle auction barn. By 1932, Bledsoe had been riding the rails for two years picking cotton and doing menial work that rarely provided a living for the 18-year-old and two cousins. That summer the trio rode a freight to Comanche, Oklahoma heading back to his cousins' home on a drilled-out oil field. They had to walk the last 13 miles through the woods.

2 "We ran across a log cabin deep in the blackjack oaks. It had a well in the backyard with a rope and a pulley. A man who must have been close to ninety years came out of the cabin. We asked if we could have a bucket of water," Bledsoe recalled.

3 "When did you boys last eat?' the man asked.

4 "When we told him, he told his wife to bring us food.

5 "She set out a gallon crock that was half full of milk, a pone of cornbread and a bucket of sorghum molasses. The milk was beginning to turn sour — — 'blinky' we called it — — and the molasses was full of tiny ants. We were hungry beyond being picky, and we lit on the food. I still remember we couldn't fault the old lady's cornbread."

6 At the height of the Great Depression, a quarter of a million teenagers joined the ranks of the army of migratory idle roaming across America riding freight trains or hitchhiking. In 1933, when the

economy hit rock bottom, about 9,000 banks failed, \$2.5 billion in deposits was lost, unemployment soared to nearly 13 million or about one in four of the



labor force. Not since the civil war had the American nation stared so deeply into the abyss.

- 7 Some youths ran from home believing they were burdens on their families; some fled, broken by the shame of unemployment and poverty; others left eager for what seemed to be a great adventure. Romantic ideas of life on the road vanished when a young hobo felt the first pangs of hunger.
- 8 The majority of homeowners and shopkeepers were sympathetic toward the hard luck kids. Sixty years later, the simplest acts of kindness were remembered by those who'd been half-starved and utterly dejected when they knocked at a stranger's door. Other kids, too, recalled seeing their mothers and fathers help hobos who came to ask for food. It was a lesson in giving that was never forgotten.



What a Cruel Thing to Do on Mother's Day

CLAUDE FRANKLIN

1 **W**anderlust drove Claude Franklin, 13, his brother, Charles, 16, and their buddy, Robert Brookshire, also 13, to run away from their Fort Worth, Texas homes on Sunday, May 8, 1938.

2 “The Great Depression still plagued the entire United States. My family was having a hard time making ends meet, but I wasn’t unhappy with my home life. I’d developed a wanderlust, hearing my two oldest brothers talk about riding freight trains to other states.

3 “The night before our departure, we put our extra clothes in paper sacks, sneaked them out of the house and buried them under bushes. We didn’t want to carry a bundle or bag. That would be a dead giveaway.

4 “We set out after church on Sunday, and headed for the Texas and Pacific Railroad yards on the west side of Fort Worth.





5 “We knew our mothers would be worried sick, but we didn’t leave a note. We didn’t want them to stop us. What a cruel thing to do on Mother’s Day!”

6 “My father had raised cotton in Mississippi. We decided we would go down to the Mississippi Delta, where we’d heard the cotton was tall and easy to pick. We saw ourselves making a pile of money. We took the Cotton Belt Line through East Texas and Arkansas. At Brinkley we switched to the Frisco Line and continued on to Memphis, Tennessee; then down to Mississippi.

7 “We got to Cleveland in the Mississippi Delta. Mama’s younger brother, Tom, lived near the town of Pace, where people knew him as ‘Bill Butler.’ The law was after him for bootlegging. We had supper with Uncle Tom and his wife, Agnes. They knew we were just bumming around and didn’t give us a warm reception. They weren’t anxious to have three dirty boys, who’d been riding freight trains stay with them. We left as soon as we’d eaten dinner.

8 “We found a farm a few miles from Cleveland, where they needed cotton

pickers. We asked for jobs and they said, ‘OK, 75 cents a 100 pounds.’ They’d a room where we could sleep and a lady who would feed us. We’d pay \$10 a week, which would be taken out of our earnings.

- 9 “The next morning we went out to pick cotton. My back began to ache in 30 minutes. It didn’t take much longer before my fingers became sore, with pricks and scratches from the cotton burrs.
- 10 “Cotton picking was hard work! When you get a good quantity of cotton in your bag, you take it down to the end of row where they have a scale and a wagon. You go back and start again. Your back gets stiff and sore. You have to stand up and stretch and all this time you aren’t picking. If you aren’t picking, you aren’t making any money.
- 11 “A good picker would weigh up 40 or 50 pounds; my bag would be about 30 to 35 pounds. It took several weigh-ins for me to reach 100 pounds. At the end of the day, I had 150 or 160 pounds.
- “Mid-morning on Friday, we’d had enough. We didn’t know how many

pounds we’d picked because we hadn’t kept track ourselves. We thought that at noon we’d weigh up and ask them to pay us off. They paid on Saturday, but we figured that if we got them to give us our money on Friday, we’d take it and leave without paying for our room and board.

- 12 “They weren’t dumb enough to let us get away with anything like that. When we told them we were quitting, the man said OK. He added up our weigh-ins and multiplied them by 75 cents per hundred. Then he hit us with a bombshell: ‘Now, boys, we have to take out for your room and board.’
- 13 “Charles had 55 cents coming, I had 35 cents, and Robert was a nickel in the hole.
- 14 “We made our way back to Cleveland, Mississippi and caught a train for Memphis. By now it was late October, the nights were getting cold; we were growing weary of sleeping in boxcars, cotton gins and under bridges. We decided to head home.”





Sundown Town

Sundown town, also called sunset town, in US history, a town that excluded nonwhite people—most frequently African Americans—from remaining in town after sunset.

The methods for enforcing racial segregation ranged from episodes of collective violence such as public lynchings to ongoing housing discrimination ... Most sundown towns arose between about 1890, after the Reconstruction era ended, and 1968, when the Fair Housing Act prohibited racial discrimination in the sale, rental, financing, or advertising of housing. Sundown towns coincided with a period in which Black Americans lost rights that had been gained immediately following the American Civil War (1861–65). The term sundown town originated in the numerous signs that were posted at the limits of such towns warning African Americans: “Don’t Let the Sun Go Down on You in _____.”





Pre–Civil Rights Movement

Pullman Porters

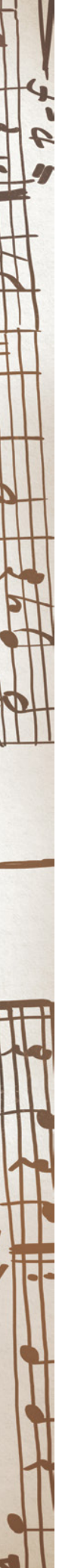
A few years after the Civil War, the Chicago businessman George M. Pullman began hiring thousands of African American men—including formerly enslaved people—to serve White passengers traveling across the country on his company’s luxury railroad sleeping cars.

While they were underpaid and overworked and endured constant racism on the job, the Pullman porters would eventually help to fuel the Great Migration, shape a new African American middle class, and launch the civil rights movement.



Pre–Civil Rights Movement

Pullman Porters





L24 | Lefty Lewis's Statements

Bud, Not Buddy | In the first column, paraphrase Lefty Lewis's statements, noting the page numbers in parentheses. In the second column, paraphrase Bud's reactions, noting the page numbers in parentheses.

| Lefty Lewis's Statements | Bud's Reactions |
|--|--|
| <p>Lefty Lewis tells Bud that he got in touch with Bud's dad to let him know that Bud was all right. (130–131)</p> | <p>Bud reacts to this news with concern. (131)</p> |



L25 | Supporting Character Organizer 2

Bud, Not Buddy | In the Character's Actions column, write a brief description of how each supporting character treats Bud in chapters 13–14. In the Evidence column, provide paraphrased textual evidence, noting the page numbers in parentheses.

| Supporting Character | Character's Actions | Evidence | Readers' Theater Notes |
|----------------------|--|--|------------------------|
| Herman E. Calloway | Herman E. Calloway treats Bud coldly and seems a little distant. | Herman E. Calloway says he's sorry Bud's mother is dead, but he calls him "disturbed" and tells him they're going to send him back where he belongs (150). | |
| Mr. Jimmy | | | |
| Dirty Deed | | | |

| Supporting Character | Character's Actions | Evidence | Readers' Theater Notes |
|----------------------|---------------------|----------|------------------------|
| Doo-Doo Bug | | | |
| The Thug | | | |
| Steady Eddie | | | |
| Miss Thomas | | | |



L26 | Notice and Wonder Chart

“I Got Rhythm” | Write what you notice and wonder about the song.

| Notice | Wonder |
|--------|--------|
| | |



George Gershwin

George Gershwin, original name Jacob Gershwin (born September 26, 1898, Brooklyn, New York, US—died July 11, 1937, Hollywood, California), one of the most significant and popular American composers of all time. He wrote primarily for the Broadway musical theatre, but important as well are his orchestral and piano compositions in which he blended, in varying degrees, the techniques and forms of classical music with the stylistic nuances and techniques of popular music and jazz.

Gershwin devoted himself to both popular songs and orchestral compositions. His lyricist for nearly all of these tunes was his older brother, Ira.

One of the Gershwins' best-known collaborations, "I Got Rhythm," was introduced by Ethel Merman in the musical *Girl Crazy* (1930). The 32-bar structure of "I Got Rhythm" has become the second-most frequently used harmonic progression in jazz improvisation, next to that of the traditional 12-bar blues.



Ethel Waters

American actress and blues and jazz singer Ethel Waters broke the race barrier in the entertainment industry, becoming one of the highest paid African American entertainers in the 1930s and '40s. Waters worked in a variety of venues including nightclubs, radio, stage, and screen. Her singing—based in the blues tradition—featured her full-bodied voice, wide range, and slow vibrato.





L26 | Musician Background Information

“I Got Rhythm” | Read the background information about your assigned musician. Answer each question in the relevant column. Explain your answers to your partner. Then, listen as they explain their answers. Write their answers in the relevant column.

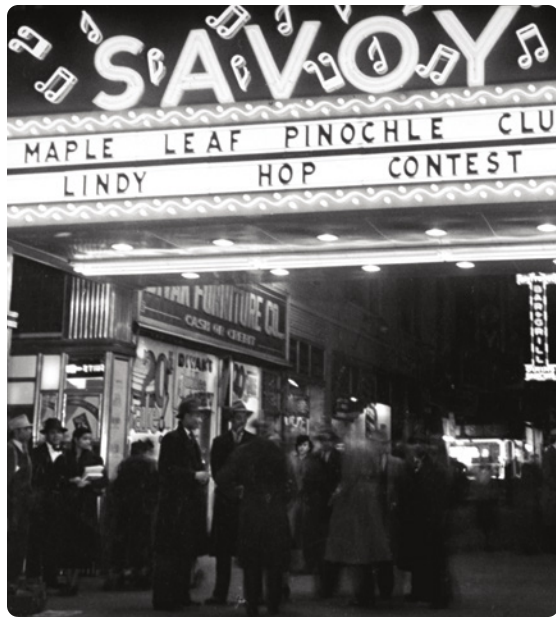
| George Gershwin | Ethel Waters |
|---|--|
| 1. Who was George Gershwin? | 1. How did Ethel Waters distinguish herself as a singer? |
| 2. Who wrote “I Got Rhythm?” | 2. What type of music did Ethel Waters sing? |
| 3. Why is “I Got Rhythm” an important song? | 3. Where did Ethel Waters sing? |





L26 | Gallery

“Jazz”



The Savoy Ballroom, a famous dance hall in Harlem, New York City



A jazz band performs on Bourbon Street in New Orleans



The King & Carter Jazzing Orchestra of Houston, Texas, 1921



Dancers perform the Lindy Hop



Jazz singer Ella Fitzgerald performs in Paris, France, 1977





L27 | Narrative Organizer for an Episode

Bud, Not Buddy | Organize the characters, setting, conflict, and events from pages 96–115 of the book.

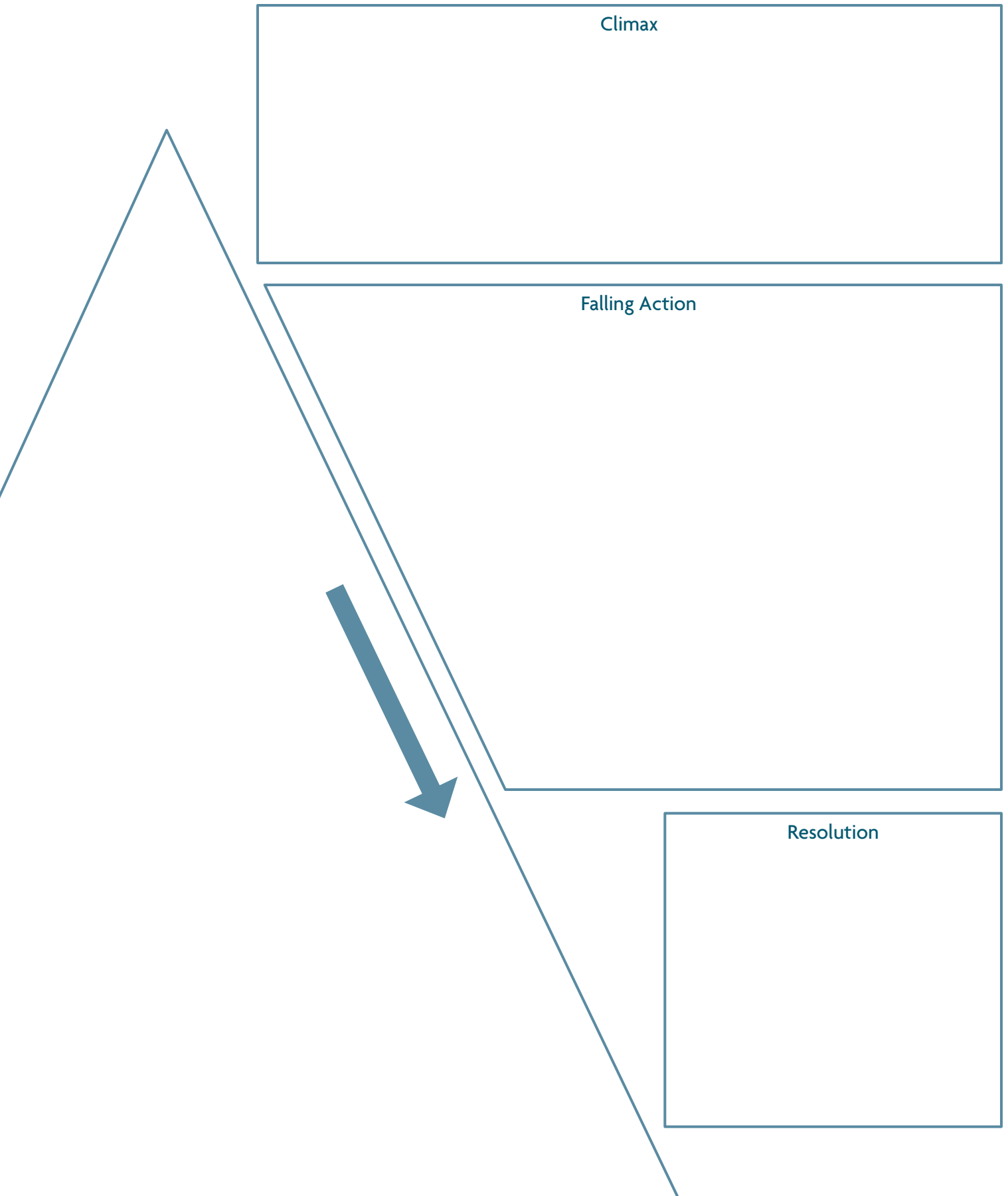
Exposition

Characters

Setting

Conflict

Rising Action





L28 | Timeline for Chapters 15–16

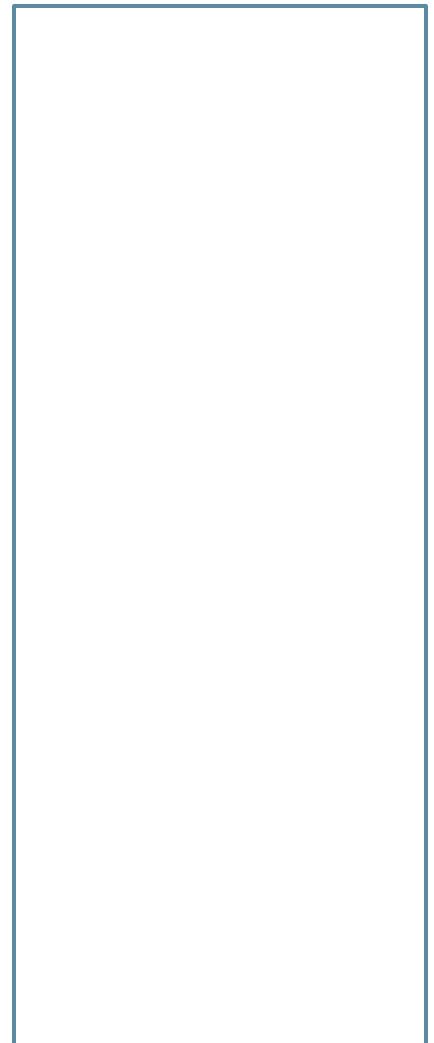
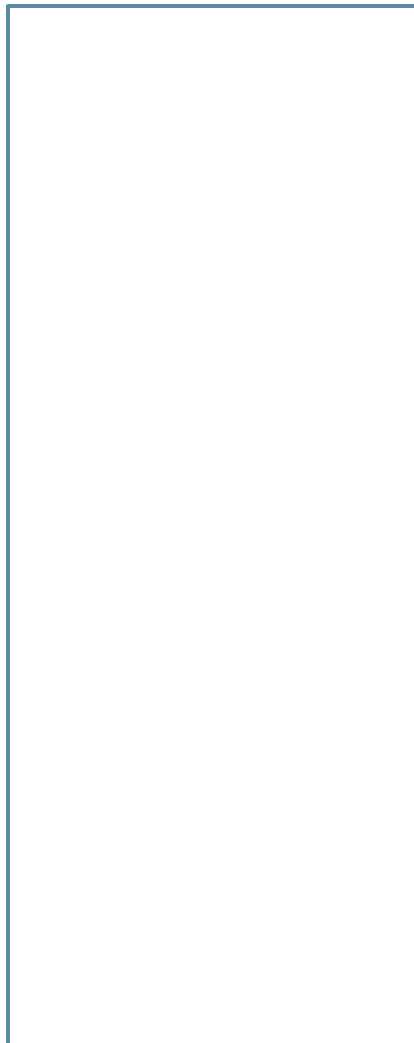
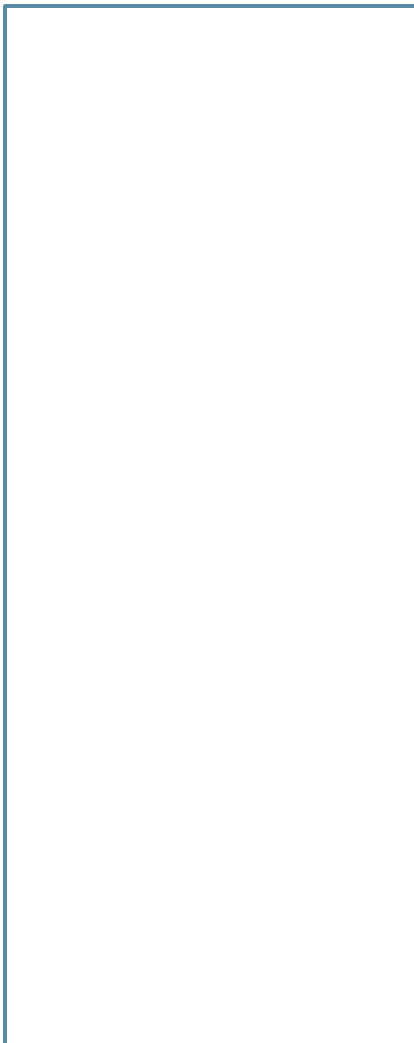
Bud, Not Buddy | Identify important events from chapters 15–16, noting page numbers in parentheses, and explain what you learned about plot or characters from each event.

Events

Chapter 15: Bud arrives at Grand Calloway Station with Miss Thomas (175).

What I Learned

This is the house where the Dusky Devastators live. The house is named after Grand Central Station in New York. This is Bud's first time visiting a house with a name, and it will be his first time sleeping there.





L29 | Narrative Organizer

Bud, Not Buddy | Organize the characters, setting, conflict, and events from the book.

Exposition

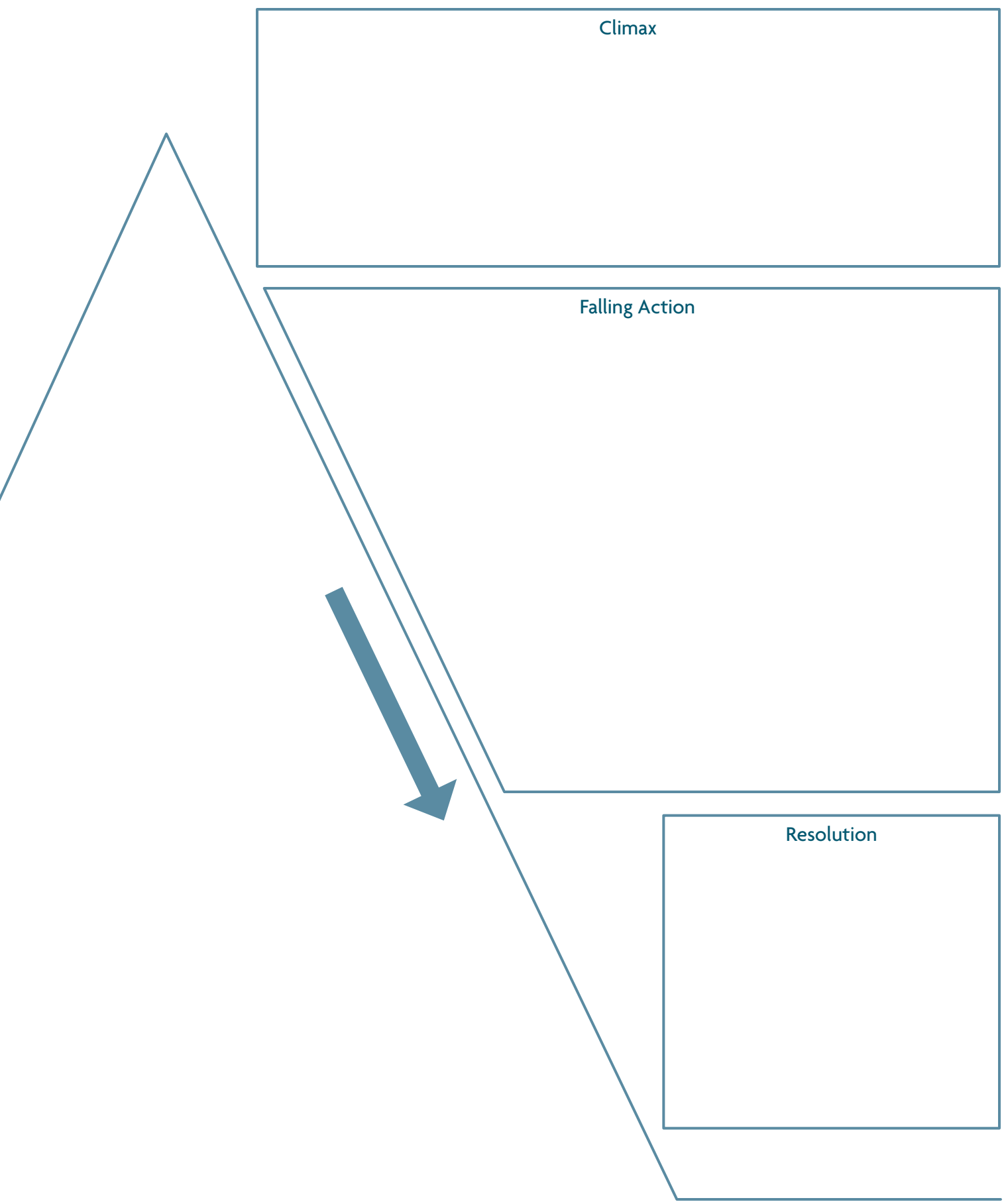
Characters

Setting

Conflict

Rising Action

A large, thick blue arrow points from the bottom left towards the top right, following the slope of the rising action section. The arrow has a simple, bold design with a triangular head.





L30 | Conflict Resolution Chart

Bud, Not Buddy | For each assigned column, record notes to answer this question: How does this object help resolve the main conflict of *Bud, Not Buddy*?

| Bud's suitcase | Bud's saxophone | Bud's picture of his mother |
|----------------|-----------------|-----------------------------|
| | | |



Negro Leagues



From the last years of the 1800s until 1946, African Americans were not allowed to play in what was then called “Organized Baseball” (the major and minor leagues). There was no actual rule against it, but racism at the time in general and among the owners of the major league teams meant that no Blacks were included on the teams. Instead, other baseball leagues, called Negro leagues, were formed for Black players. The main Negro leagues were the Negro National League (1920–31, 1933–48), the Eastern Colored League (1923–28), and the Negro American League (1937–60).

Early Negro Leagues



The first attempt to form a Black baseball league was in 1906. The International League of Independent Base Ball Clubs was started in the Philadelphia, Pennsylvania, area. There

were two white teams and four Black teams. The league lasted for one season.

NNL and ECL

The first successful Negro league was formed in 1920 under Rube Foster. Foster had been the best Black pitcher in the early 1900s

and then became the best-known African American manager and promoter. In February 1920 Foster organized a meeting in Kansas City, Missouri, where the Negro National League (NNL) was established. The 1920 NNL teams were Foster’s Chicago American Giants, the Indianapolis ABCs, Chicago Giants, Kansas City Monarchs, Detroit Stars, Saint Louis Giants, Dayton (Ohio) Marcos, and the Cuban Stars (who had no home city). Other teams joined and left the league during the NNL’s first life span.



In 1923 the Eastern Colored League (ECL) was established in eastern cities. Original members were the Brooklyn (New York) Royal Giants, Bacharach Giants of Atlantic City, Baltimore Black Sox, Hilldale Club of Philadelphia, and the Cuban Stars and Lincoln Giants of New York City. Other teams joined and left the league during the ECL's lifetime.



From 1924 through 1927 the NNL and the ECL champions met once a year in a Negro World Series. The Chicago American Giants won two championships, and the Kansas City Monarchs and the Hilldale Club each won one.

Money Problems

The finances of these early leagues were unstable for a number of reasons. It was difficult to make a schedule because few of the teams had ballparks. Many teams had to use major and minor league ballparks when those teams were playing out of town. There were also differences in the quality of the teams.

Two or three clubs would earn far more money than all the others.

The ECL was forced to fold because of money issues in the spring of 1928. The NNL managed to keep going until 1931, at which point the Great Depression had left most fans with little money to spend on baseball games.

Negro Leagues Gain Prominence

The NNL was reborn in 1933. It had teams in both the East and the Midwest. However, it became an eastern league in 1937 when the Negro American League (NAL) was formed. The NAL had teams in Chicago, Kansas City, Cincinnati, Detroit, Saint Louis, Indianapolis, Memphis, Tennessee; and Birmingham, Alabama. The NNL and NAL were more stable than the organizations in the 1920s.

During World War II Negro-league baseball became a \$2 million-a-year business. It was probably the most successful Black-dominated business in the United States at that time.

Teams competed against Black as well as white nonleague teams, in up to 150 games a season. In the winter, star players went to Mexico, Cuba, and other Latin American countries where baseball was popular. Satchel Paige, Cool Papa Bell, Josh Gibson, and Buck Leonard were some of the most famous players of the Negro leagues.

Decline of the Negro Leagues

The decline of the Negro leagues was caused by one factor: the inclusion of Black players into Organized Baseball. On October 23, 1945,



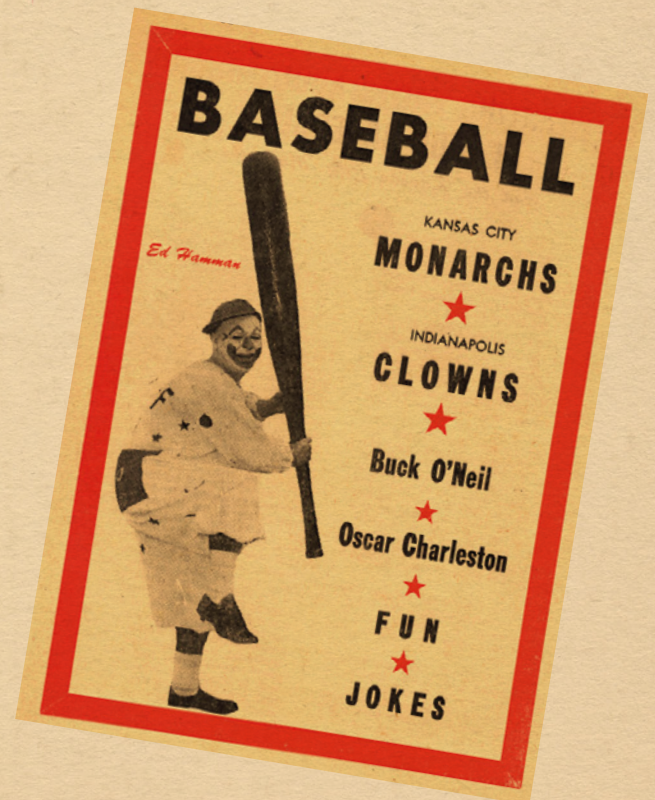
Jackie Robinson became the first African American player to sign a contract to play Organized Baseball in the modern era.

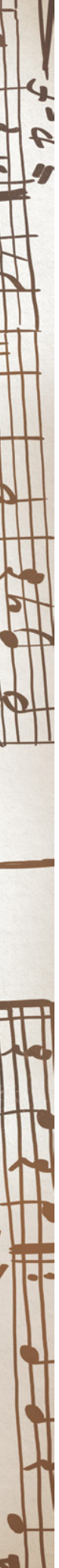
On April 15, 1947, he played his first game for the Brooklyn Dodgers. Soon after several other Black baseball players joined Organized Baseball teams.

The Negro leagues suffered as a result of these developments. Fans followed the Black players in Organized Baseball and increasingly ignored the Negro leagues. The talent pool was also shrinking. Stars such as Willie Mays, Hank Aaron, and Paige left to play in the major leagues. The Negro leagues tried to attract more fans. A few teams signed some white players, and during the 1950s two teams had female players. However, this was not enough to save the leagues. The NNL ended in 1948, and the NAL disbanded in 1960. The Indianapolis Clowns continued touring and



playing games until 1973, when the Negro leagues officially ended. In 1990 the Negro Leagues Baseball Museum opened in Kansas City, Missouri.





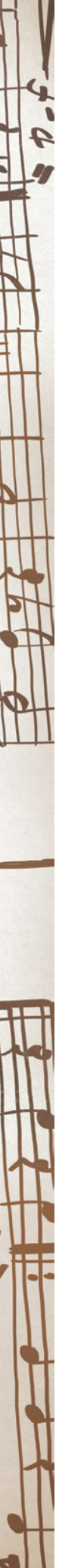
Radio 1929–1941



The stock market crash and following Great Depression brought economic hard times to many Americans. By 1933, 25 percent of the workforce, or over 12 million people, were out of work. Millions of others saw their paychecks reduced or lived in constant fear that they, too, would finally be hit with economic hardship. Many had more leisure time on their hands, but less money to spend. As the Great Depression deepened in the United States and around the world in the early 1930s, reliance on radio increased. More people owned radios, were listening to radio in increasing numbers, and were listening to radios for an increasing

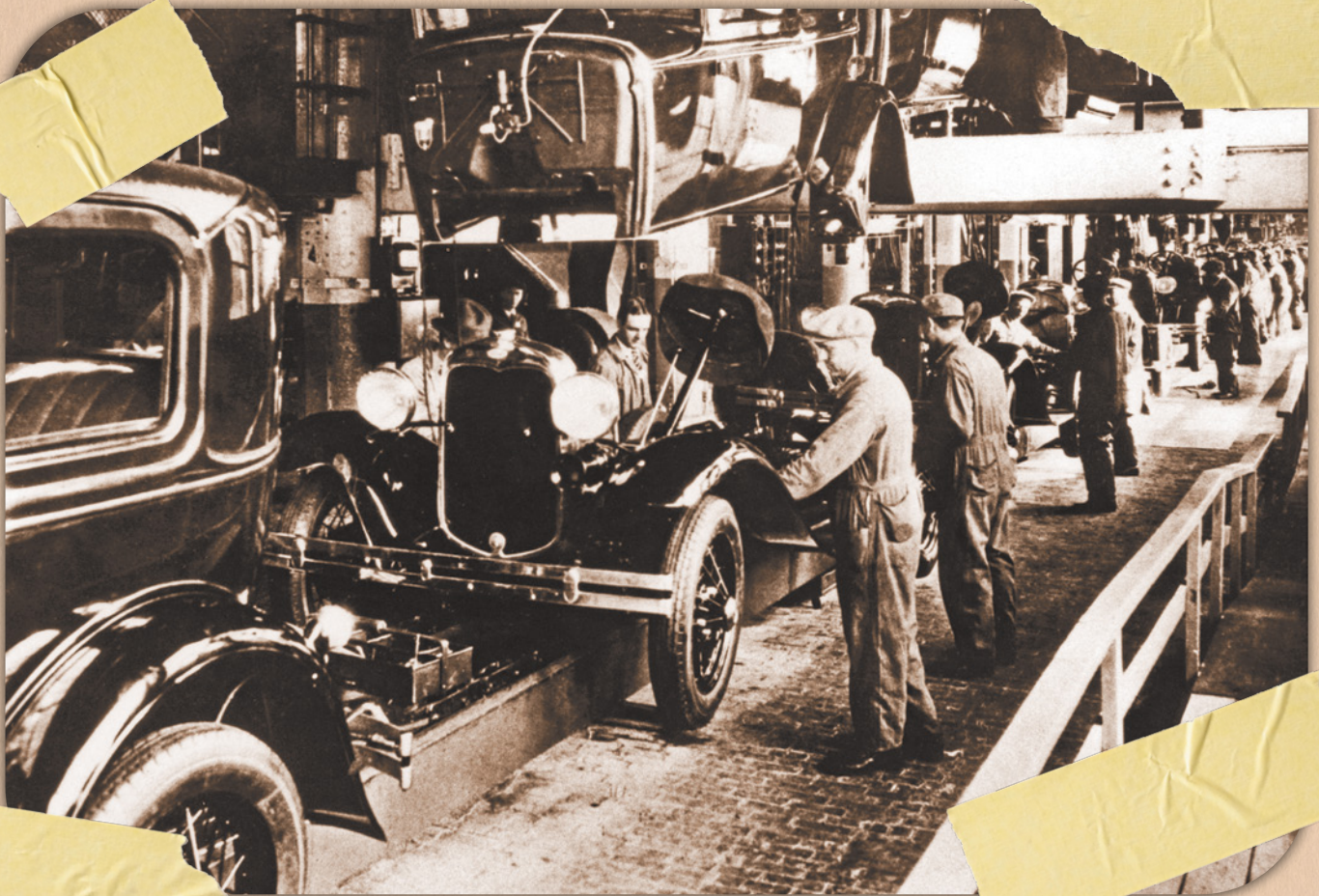
amount of time each day. Radio was an inexpensive way to keep up with news events of the Great Depression and farming news, and provided a ready means for escape from the economic hard times through sports broadcasts and entertainment programs.



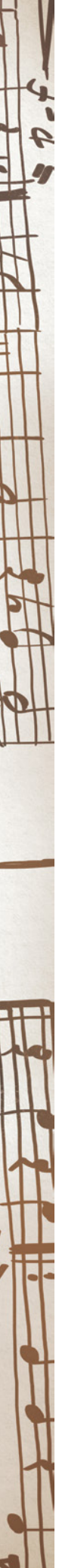


The Great Depression in Michigan

by Jim Lunday



The stock market crash of 1929 defined the decade of the 1930s for Michigan and the whole nation. Between 1930 and 1933 the unemployment rate [in Michigan] was 34 percent while it was 26 percent for the nation as a whole. Employment in the auto industry, which had become a key industry in Michigan's economy, declined precipitously in only a few years – between 1928 and 1932 employment at GM was cut in half.





L31 | Imagery and Metaphor Chart

Bud, Not Buddy | Using the imagery in the text and your own knowledge, list characteristics of your assigned image in the Characteristics column. In the Metaphor column, explain how Bud's idea shares the characteristics of the image.

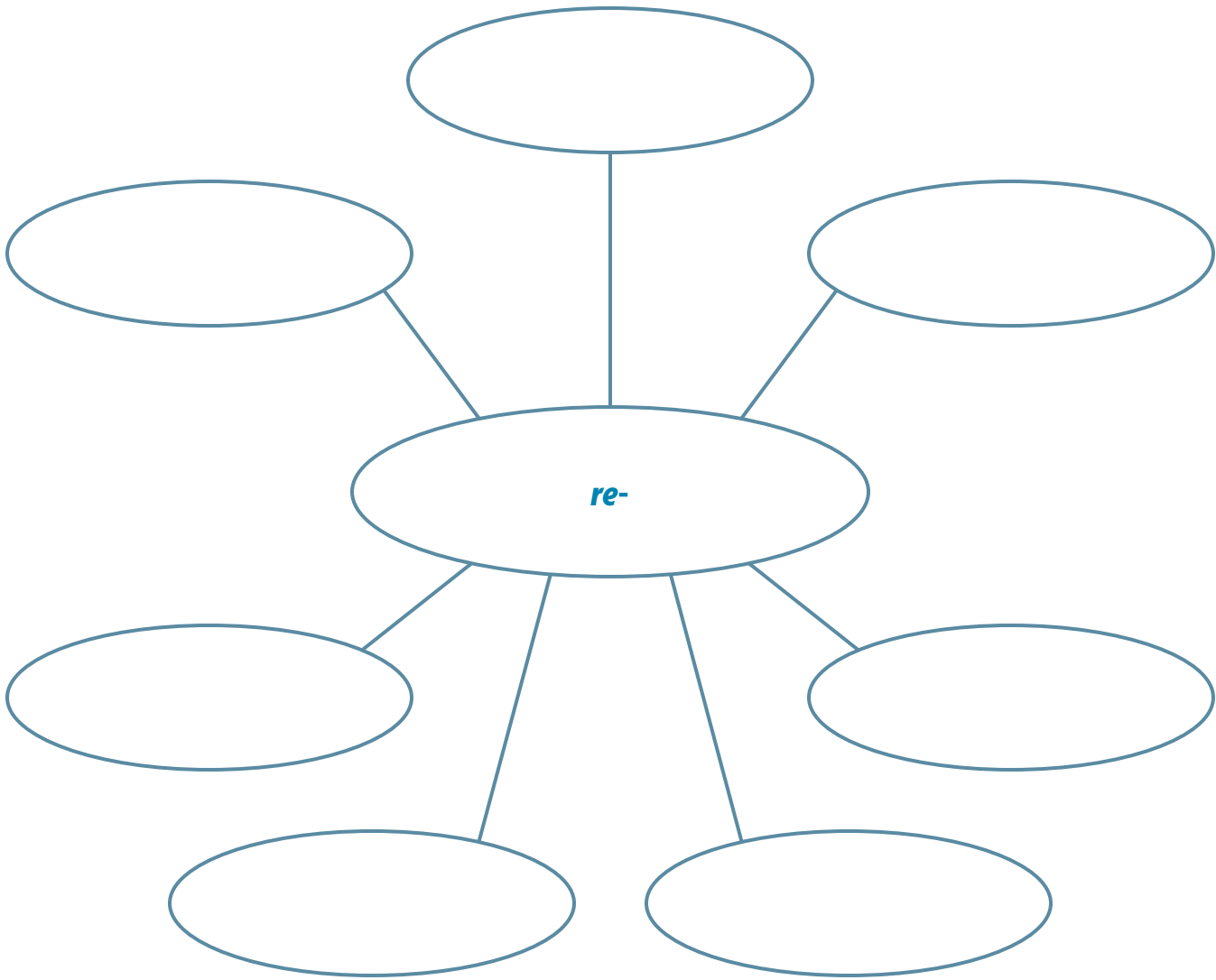
| Image | Characteristics | Metaphor (Bud's Idea) |
|-------|---|--|
| buds | <ul style="list-style-type: none">• closed• capable of opening• turn into flowers | Like a flower bud, Bud is closed off because of grief about his parents. But he can also grow, change, and become something even more beautiful. |
| seeds | | |
| trees | | |
| roots | | |





L35 | Word Parts Web

re- | In the ovals, write words that contain the prefix *re-*.



Inferred definition:

STOCK MARKET TON... PANIC

Talking Tool

STO

MARKET TON... PANIC CRIPS WALL

STOCK MARKET
PANIC GRIPS WALL



Listen Closely

Can you elaborate on _____?
What evidence supports your idea?
How does your idea relate to _____?



Share What You Think

Overall, _____.
For example, _____.
Additionally, _____.

I hear my classmates say that _____. This is different from the idea that _____.

I hear my classmates say that _____. These ideas are similar because _____.

I hear you say that _____. To build on that idea, _____.

I hear you say that _____. A different perspective is _____.



Support What You Say

In the text, _____.
According to the author, _____.
The author states that _____.

This evidence illustrates _____.
This evidence proves _____.

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Writing

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On-Target Writing Model

Prompt: Write a third-person narrative about a stubborn character who lives during the Great Depression. Use the photograph *Parade at the Fair, Albany, Vermont* from *Picturing a Nation* (page 127) as inspiration for your narrative.

Notes

Violet stood at the sink in her family's small kitchen, scrubbing dirty dishes. She pushed her curly brown hair out of her eyes and tried to work faster. It was important to hurry. Soon, she would need to get her twin brothers, Ray and Henry, ready for the parade in Albany, Vermont. People in the parade would march down the long black road that ran through the mountains surrounding their tiny village.

Ray and Henry sat on the bare wood floor playing with wooden blocks. It was a bright, sunny fall day and light came through the windows. Outside, the trees were beginning to change color. All summer they had been as green as the twins' eyes. Now they were flashing red and orange. The air smelled like falling leaves and apples.

"It's almost time to get ready," Violet told her brothers. She tried to ignore the clacking sound the

Notes

blocks made as they fell. She didn't want to lose her temper.

Ray and Henry stuck out their tongues.

“We're not getting dressed for the parade!”

Henry said.

“Yeah, we don't like those fancy clothes!” Ray added, stamping his small feet.

Violet finished scrubbing the last dish and sighed. Her mother had carefully prepared for each boy a nice outfit to wear during the parade. Most of the family's clothes were mended in many places and hard to keep clean because they had to be worn so often. But somehow Mama had kept the parade outfits looking crisp and new.

“Listen,” Violet said, trying to stay calm. “Mama worked hard to clean them for you. You have to wear them.”

“Mama's not here!” Ray cried.

“You know she has to set up the parade,” Violet said, getting angry now. Their father had always been the one to help neighbors with that task. They gathered in front of the general store,

stringing banners and showing the marching band members where to stand. But since Papa lost his job and left town for the season to pick cranberries in New Jersey, Mama had to go in his place.

“You can’t tell us what to do!” Henry yelled.

“You’re not Mama!”

Violet looked outside their kitchen window, past the garden to the tall green mountains beyond. She took a deep breath. Usually, the mountains made her feel peaceful. But they couldn’t help her with this impossible job. Violet was all alone, and angry.

“Stop being so stubborn,” she told her brothers.

“Mama herself said I was in charge while she was gone. You need to put these outfits on right now.”

She held the outfits in her hand and shook them at both of the boys.

As soon as Violet walked toward the twins, they took off running as fast as they could. If they made it outside, they would certainly get dirty. Mama had given them baths just last night.

“Come back here right now!” Violet yelled as she raced after them. But just as the boys were about

Notes

to push the screen door open, Violet tripped and knocked her elbow against the kitchen table.

The sound of glass breaking worried Violet more than her elbow. Even Ray and Henry froze in their spots.

On the floor lay pieces of the frame that held the only photo they had of their father. In the photo, he was smiling, with his arms stretched around his wife and children.

Papa was their rock: solid, steady, and smelling like clean air and earth. Without his strong presence to lean on, Violet felt she might flutter away. She wished she could feel his arms around her shoulders again. Violet was old enough to pick cranberries. She could have gone with him. But she knew that Mama needed her help here, since Ray and Henry were so little.

“Did you hurt yourself?” Ray asked, sounding frightened.

Violet looked at her brothers and saw that their eyes were filled with tears. Her anger went away. Maybe she had been stubborn too. There must

be another way to get the boys to do what she wanted.

“No,” she said, stretching out her arms. “Come here. I’m okay.”

The twins didn’t move.

Papa always used to be able to make Ray and Henry laugh. He liked pretending to pull quarters out of their ears. Violet hadn’t seen a quarter in a long time. But just then, she had an idea.

She walked quickly to the kitchen cupboard by the sink and opened it. In the very back, Mama kept pennies in a small jar. There were barely any left, but Violet took two and hid them in her palm.

“I have a surprise for you,” she told her brothers.

Slowly, Ray and Henry came close enough for Violet to reach behind their ears and magically produce the pennies. They laughed and clapped their hands.

“Think about how proud Papa would be to see you in your nice outfits,” Violet said.

Ray and Henry looked at each other. Without a word, they picked up their pants, coats, and top

Notes

hats and began to dress. Violet helped them with the shiny brass buttons.

Together, they swept up the broken glass and propped the picture back up on the table. As Violet closed the door behind her and stepped into the September afternoon, she could still see her father smiling.

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Advanced Writing Model

Prompt: Write a third-person narrative about a stubborn character who lives during the Great Depression. Use the photograph *Parade at the Fair, Albany, Vermont* from *Picturing a Nation* (page 127) as inspiration for your narrative.

Violet stood at the sink in her family's small kitchen, scrubbing dirty dishes. She pushed her curly brown hair out of her eyes and tried to work faster. It was important to hurry. Soon, she would need to get her twin brothers, Ray and Henry, ready for the parade in their town of Albany, Vermont. People in the parade would march down the long black road that ran through the mountains surrounding their tiny village.

Ray and Henry sat on the bare wood floor playing with wooden blocks.

It was a bright, sunny fall day and light streamed through the windows. Outside, the trees were beginning to change color. All summer they had been as green as the twins' eyes. Now they were flashing red and orange. The air smelled like falling leaves and apples.

"It's almost time to get ready," Violet told her brothers. She tried to ignore the clacking sound the

Notes

blocks made as they fell. She didn't want to lose her temper.

Ray and Henry stuck out their tongues.

“We're not getting dressed for the parade!”

Henry said. He crossed his arms over his chest.

“Yeah, we don't like those fancy clothes!” Ray pouted, stamping his small feet.

Violet finished scrubbing the last dish and sighed. Her mother had carefully prepared for each boy a nice outfit to wear during the parade. Most of the family's clothes were mended in many places and hard to keep clean because they had to be worn so often, but somehow Mama had kept the parade outfits looking crisp and new.

“Listen,” Violet said, trying to stay calm. “Mama worked hard to clean these outfits for you. You have to wear them.”

“Mama's not here!” Ray cried.

“You know she has to set up the parade,” Violet said, getting angry now. Their father had always been the one to help neighbors with that task. They gathered in front of the general store,

Notes

stringing banners and flags and showing the marching band members where to stand. But since Papa lost his job and left town for the season to pick cranberries in New Jersey, Mama had to go in his place. Papa had promised he'd be home by Thanksgiving, but so many other people Violet knew had stayed away because they were trying to find work wherever they could. Violet worried that if more local jobs didn't come back, Papa would just have to leave again.

“You can't tell us what to do!” Henry yelled.

“You're not Mama!”

Violet looked outside their kitchen window, past the garden to the tall green mountains beyond. She took a deep breath. Usually, the mountains made her feel peaceful. But they couldn't help her with this impossible job. Violet was all alone, and angry.

“Stop being so stubborn,” she told her brothers, her voice hard as stone. “Mama herself said I was in charge while she was gone. You need to put these outfits on right now.” She clenched the outfits in her fist and shook them at the boys.

As soon as Violet walked toward the twins, they took off running as fast as they could. Violet moved faster, knowing that if her brothers made it outside, they would certainly get dirty and ruin Mama's careful efforts to bathe them just last night.

"Come back here right now!" Violet yelled as she raced after them. But just as the boys were about to push the screen door open, Violet tripped and knocked her elbow against the kitchen table.

The sudden sound of glass breaking worried Violet more than her stinging elbow. Even Ray and Henry froze in their spots.

On the floor lay shattered pieces of the frame that held the only photo they had of their father. In the photo, he was smiling, with his arms stretched around his wife and children.

Papa was their rock: solid, steady, and smelling like clean air and earth. Without his strong presence to lean on, Violet felt she might flutter away. She wished she could feel his arms around her shoulders again. Other children her age worked in the fields with their parents to help earn money.

Notes

Violet felt sure she was strong enough to join her father on the job. But she knew that Mama needed her help here, since Ray and Henry were so little.

“Did you hurt yourself?” Ray asked, sounding frightened.

Violet looked at her brothers and saw that their eyes shone with tears. At that moment, her anger went away. Maybe she had been stubborn too. There must be another way to get the boys to do what she wanted.

“No,” she said, stretching out her arms. “Come here. I’m okay.”

The twins didn’t move. Violet had never seen them stand so still. Usually, like Mama said, they tore around as loud and fast as firecrackers.

And they loved jokes. Papa always used to make Ray and Henry laugh by pretending to pull quarters out of their ears. Violet hadn’t seen a quarter in a long time. But just then, she had an idea.

She walked quickly to the kitchen cupboard by the sink and opened it. In the very back, Mama kept

pennies in a small jar. There were barely any left, but Violet took two and hid them in her palm.

“I have a surprise for you,” she told her brothers.

Slowly, Ray and Henry came close enough for Violet to reach behind their ears and magically produce the pennies. They laughed and clapped their hands.

“Think about how proud Papa would be to see you in your nice outfits,” Violet said.

Ray and Henry looked at each other. Without a word, they picked up their pants, coats, and top hats and began to dress. Violet helped them with the shiny brass buttons.

Together, they swept up the broken glass and propped the picture back up on the table. As Violet closed the door behind her and stepped into the sunny September afternoon, she could still see her father smiling.

Checklist

Writing Model | Write a third-person narrative about a stubborn character who lives during the Great Depression. Use the photograph *Parade at the Fair, Albany, Vermont* from *Picturing a Nation* (page 127) as inspiration for your narrative.

Knowledge

shows knowledge of the Northeast region during the Great Depression

Review 1

Review 2

shows knowledge of a hardship experienced during the Great Depression

shows knowledge of stubbornness as a character trait

Writing

uses all narrative elements to create a clear narrative structure

Review 1

Review 2

uses a third-person narrator

uses at least two narrative techniques including dialogue, pacing, and/or description to develop characters and events

uses details about historical events from module texts to enhance narrative

uses transition words, phrases, and clauses to sequence events and signal shifts in time and place

uses descriptive details including precise words and phrases and/or sensory language to convey events and experiences

Language

uses pronouns in their proper case

Review 1

Review 2

uses an intensive pronoun

spells grade-appropriate words correctly

STOCK MARKET
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STOCK MARKET
PANIC GRIPS WALL

STOCK MARKET | OVER
BASIC CRIPS WALL

Checklist

Module Task 1 | Write the exposition and rising action of a narrative that demonstrates how kindness and community in a Hooverville help Bud to persevere.

Knowledge

shows knowledge of Hoovervilles

Review 1

Review 2

shows knowledge of the connection between resilience and acts of kindness or community support

shows knowledge of *Bud, Not Buddy*

Writing

uses narrative elements, including setting, character, conflict, and rising action to start a narrative

Review 1

Review 2

uses a third-person narrator

uses dialogue to develop character and events

uses ideas about historical events from module texts to enhance narrative

uses dialogue and descriptive details including precise words and phrases and/or sensory language to convey events and experiences

Language

uses pronouns in their proper case

Review 1

Review 2

uses an intensive pronoun

spells grade-appropriate words correctly

Review 1 Comments

Review 2 Comments

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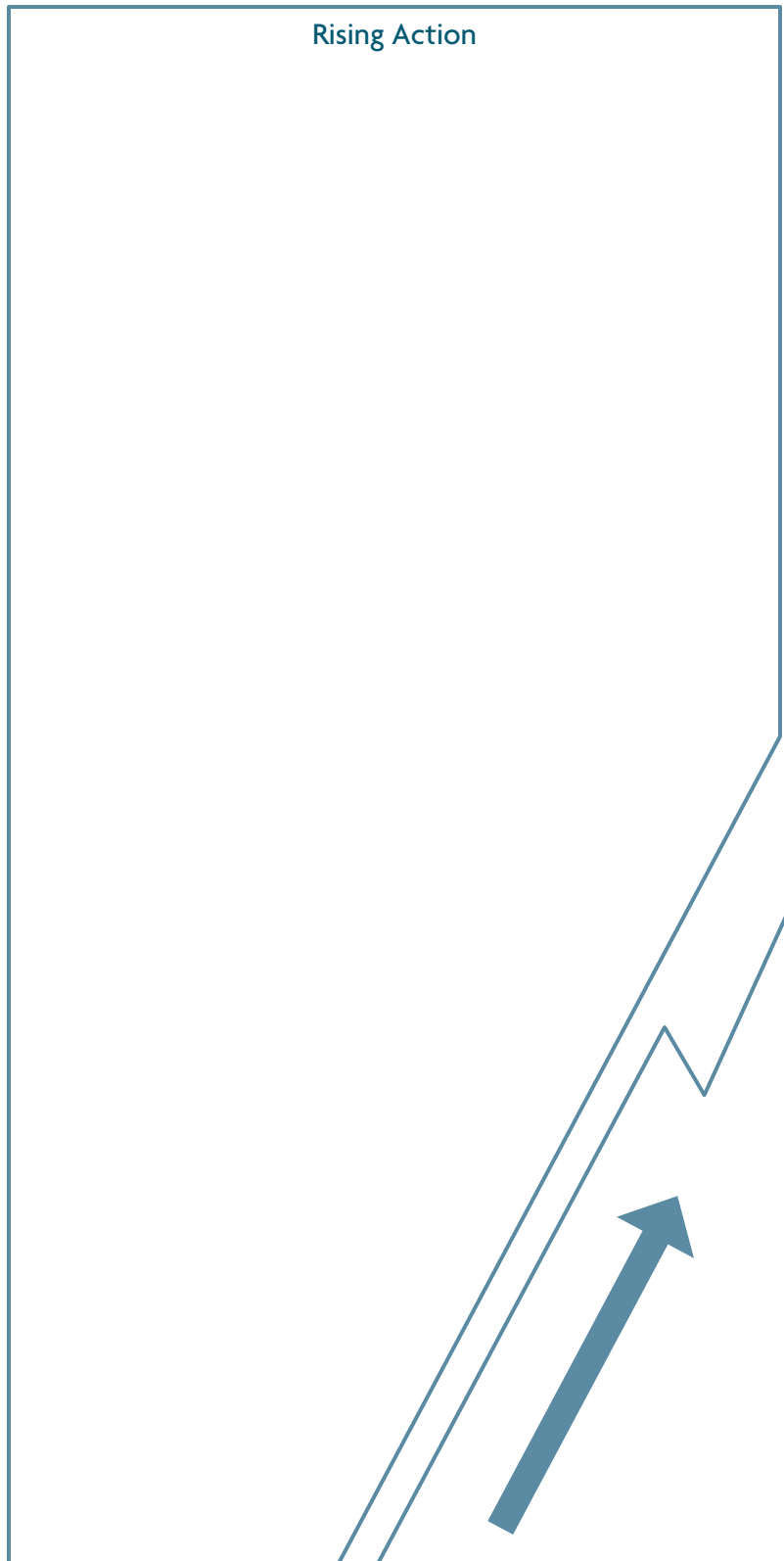
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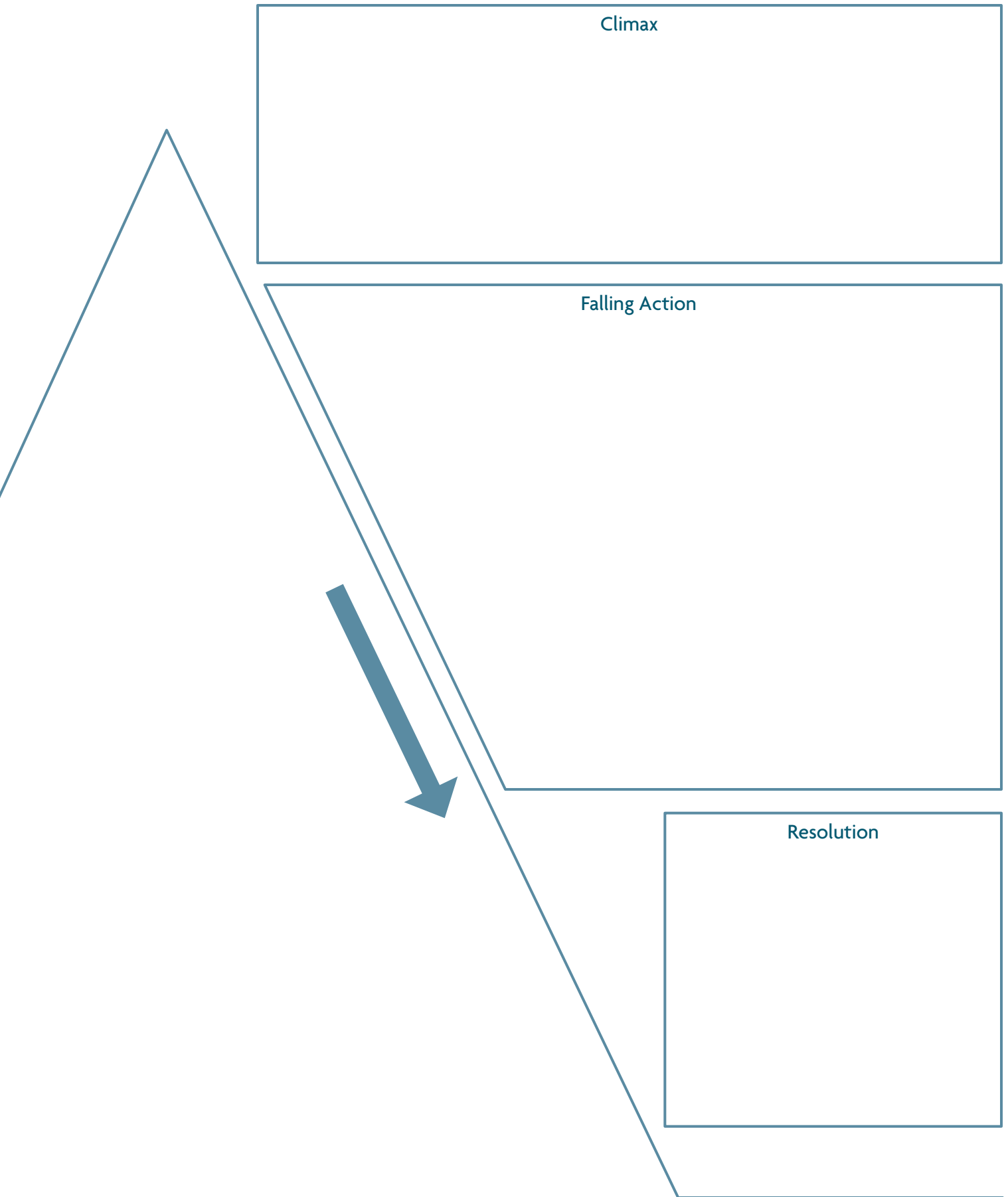
Narrative Writing Planner

Module Task 1 | Generate ideas for the exposition, rising action, climax, falling action, and resolution for Module Task 1.

| Exposition |
|------------|
| Characters |
| Setting |
| Conflict |

Rising Action





STOCK MARKET | CIVIC CRISIS WALL

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PANIC GRIPS WALL

STOCK MARKET
PANIC GRIPS WALL

STOCK MARKET | OVER
BASIC CRIPS WALL

Checklist

Module Task 2 | Write the climax, falling action, and resolution of a narrative that describes how music offers a character levity or hope. Choose a character from Herman E. Calloway and the Dusky Devastators to lead the narrative.

Knowledge

- shows knowledge of music clubs during the Great Depression
- shows knowledge of the connection between music and levity or hope
- shows knowledge of *Bud, Not Buddy*

Review 1

Review 2

Writing

- uses narrative elements, including climax, falling action, and resolution to end a narrative
- uses a third-person narrator
- uses pacing to develop character and events
- uses ideas about historical events from module texts to enhance narrative
- uses transition words, phrases, and clauses to sequence events and signal shifts in time and place

Review 1

Review 2

Language

- spells grade-appropriate words correctly

Review 1

Review 2

Review 1 Comments

Review 2 Comments

STOCK MARKET
PANIC GRIPS WALL

Character Profile

Module Task 2 | Write your chosen character's name here: _____ Next, based on information from the text and your own inferences and imagination, add information about your chosen character's physical appearance and personality. Finally, brainstorm ideas for how your chosen character could lead the narrative for Module Task 2.

| Physical Appearance | Personality Traits | Ideas for Module Task 2 |
|---------------------|--------------------|-------------------------|
| | | |

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PANIC GRIPS WALL

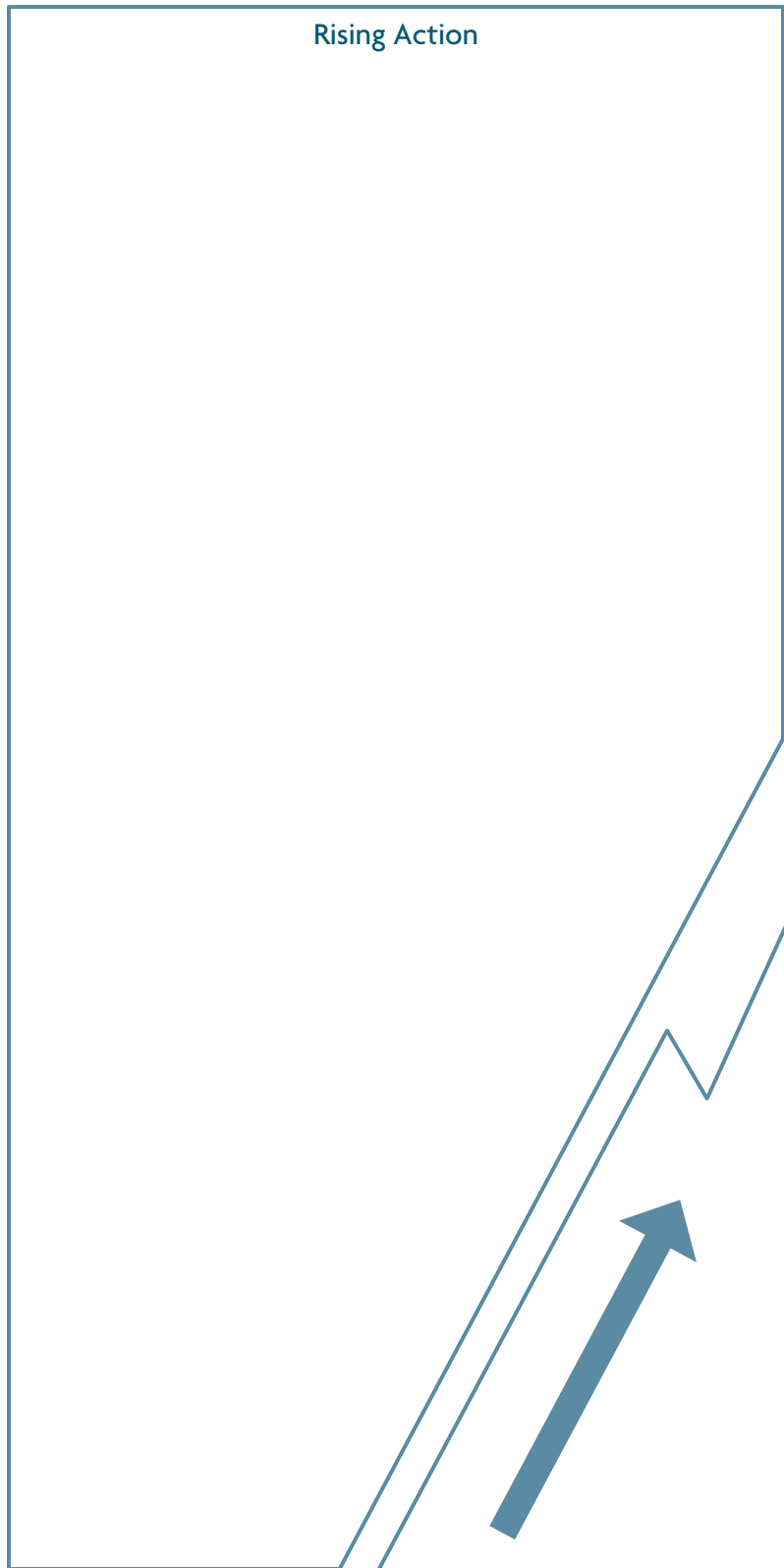
STOCK MARKET | OVER
BASIC CRIPS WALL

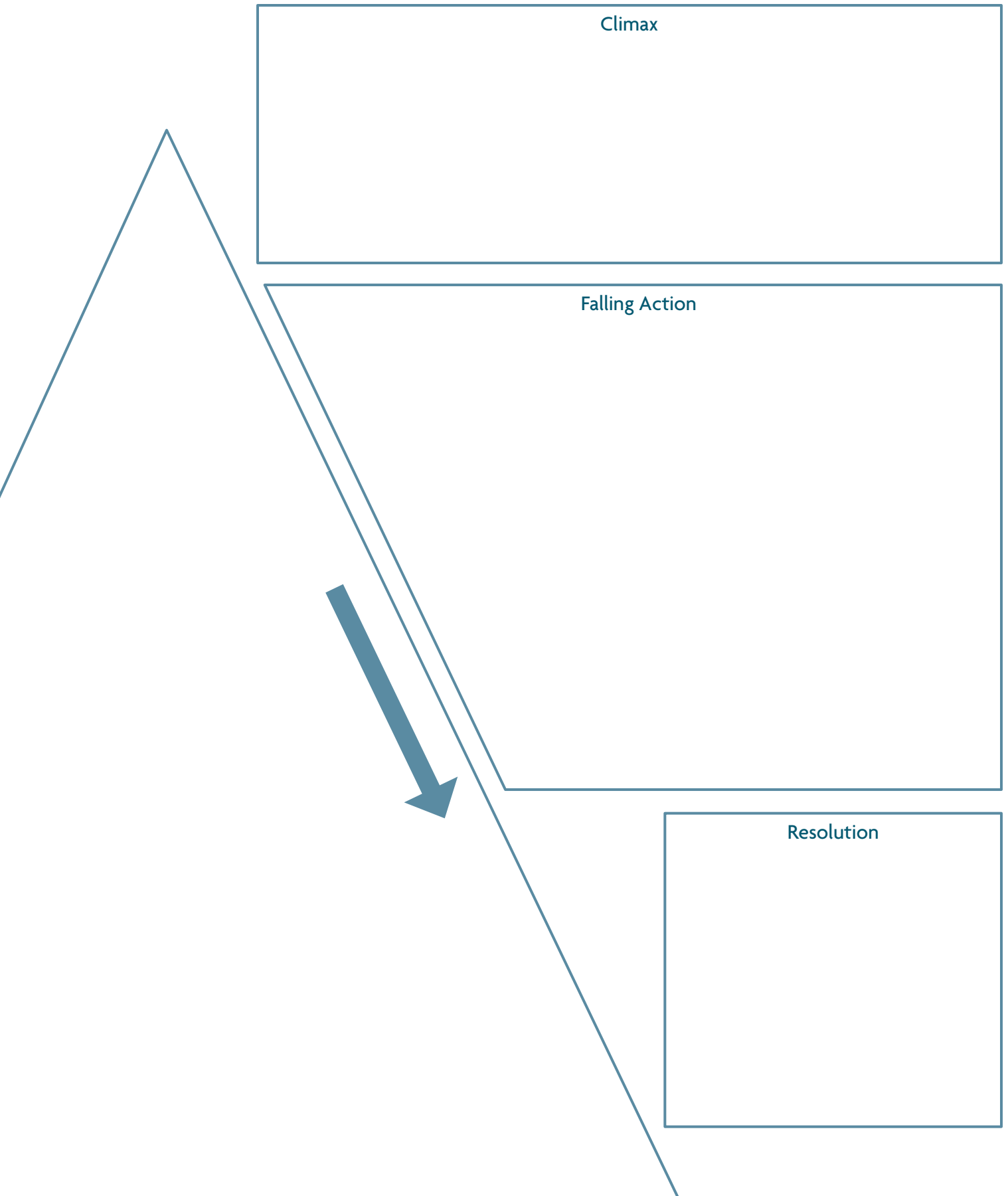
Narrative Writing Planner

Module Task 2 | Generate ideas for the exposition, rising action, climax, falling action, and resolution for Module Task 2.

| Exposition |
|------------|
| Characters |
| Setting |
| Conflict |

Rising Action





STOCK MARKET | OVER THE COUNTER MARKET | BASIC CRIPS WALL

STOCK MARKET
PANIC GRIPS WALL

STOCK MARKET
PANIC GRIPS WALL

Checklist

End-of-Module Task | Write a third-person narrative about a resilient character who lives during the Great Depression. Choose one of the following locations as the setting for your story narrative:

- the Dust Bowl
- a Hooverville
- a music club

Knowledge

shows knowledge of the chosen setting

Review 1

Review 2

shows knowledge of a hardship experienced during the Great Depression

shows knowledge of the connection between resilience and acts of kindness, community support, or music as a form of levity

Writing

uses all narrative elements to create a clear narrative structure

Review 1

Review 2

uses a third-person narrator

uses at least two narrative techniques including dialogue, pacing, and/or description to develop characters and events

uses transition words, phrases, and clauses to sequence events and signal shifts in time and place

uses descriptive details including precise words and phrases and/or sensory language to convey events and experiences

Language

uses pronouns in their proper case

Review 1

Review 2

uses an intensive pronoun

spells grade-appropriate words correctly

Review 1 Comments

Review 2 Comments

STOCK MARKET
PANIC GRIPS WALL

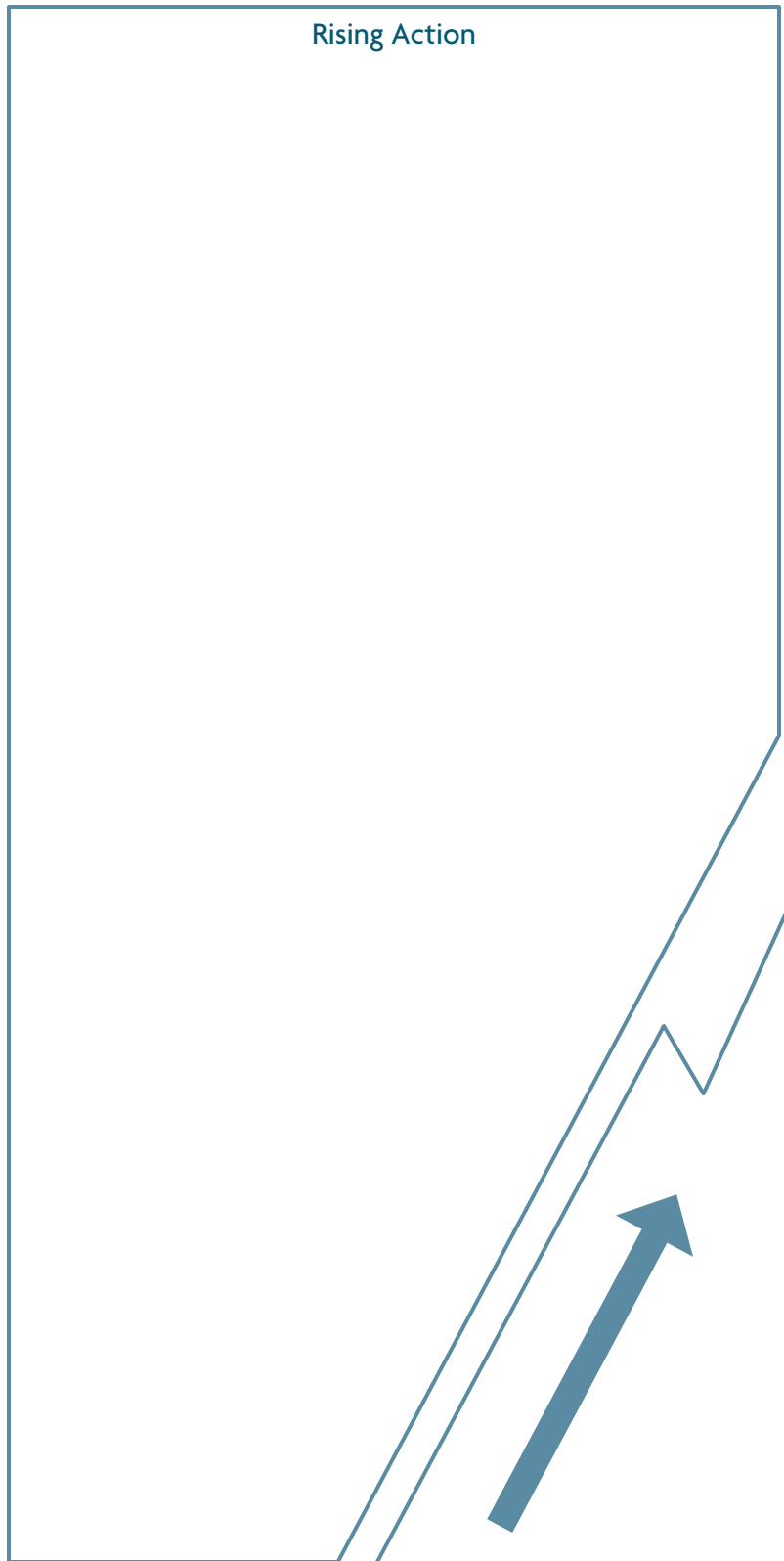
STOCK MARKET | OVER
BASIC CRIPS WALL

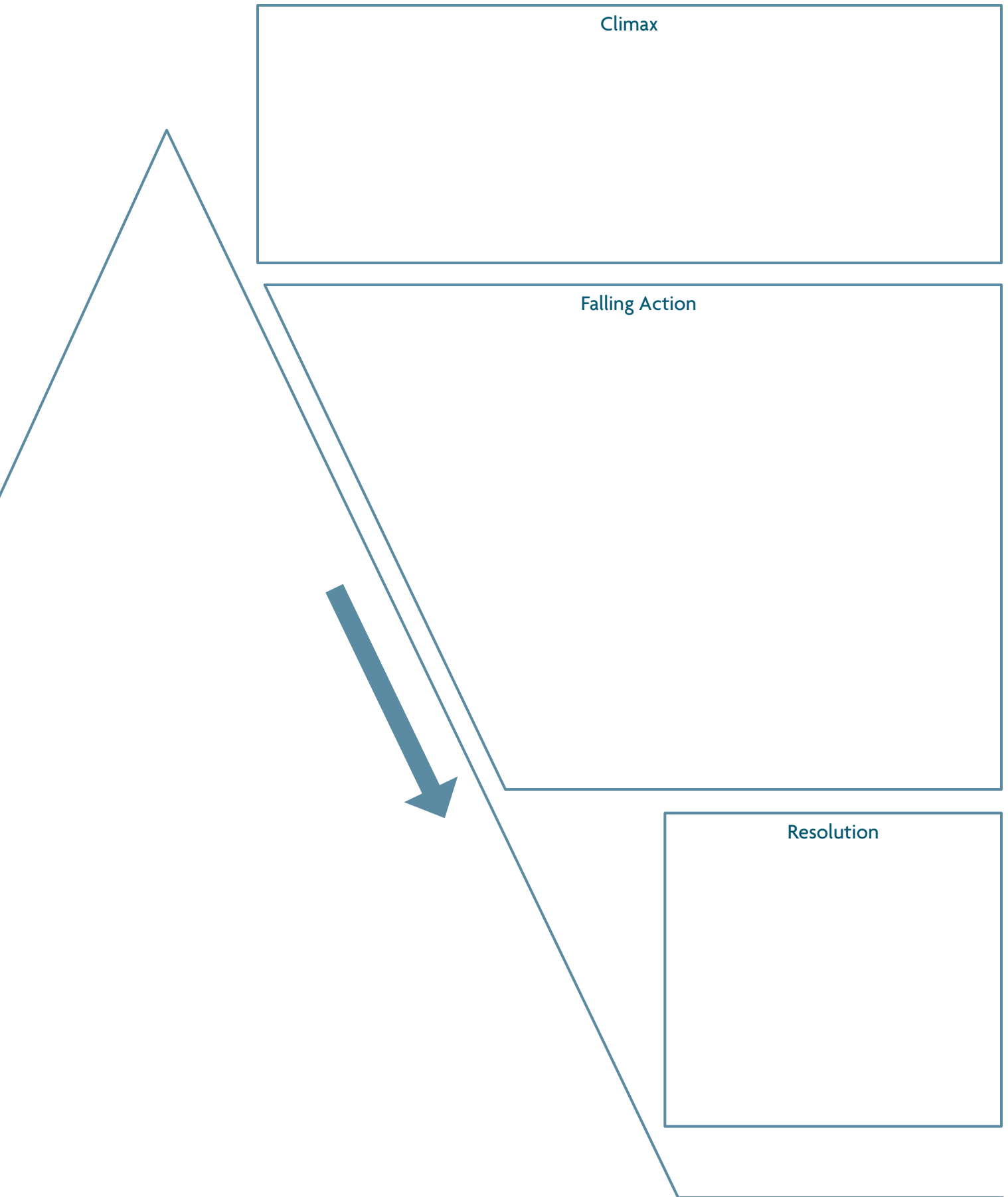
Narrative Writing Planner

End-of-Module Task | Generate ideas for the exposition, rising action, climax, falling action, and resolution for the End-of-Module Task.

| Exposition |
|------------|
| Characters |
| Setting |
| Conflict |

Rising Action





STOCK MARKET | CIVIL RIGHTS WALL

STOCK MARKET
PANIC GRIPS WALL

STOCK MARKET | OVER
BASIC CRIPS WALL

Sentence Strategies

Module 1

Strategy 1: Add descriptive information as a parenthetical element.

Sample Sentence: Children did not have many toys, **like stuffed animals**, during the Great Depression.

Your Turn

Strategy 2: Use subordinating conjunctions.

Examples: although, since

Sample Sentence: **Although** a mean man did not want Bud to join the food line, a nice man pretended to be Bud's father so that Bud could join the line.

Your Turn

Strategy 3: Add intensive pronouns for emphasis.

Examples: herself, himself, themselves, myself, ourselves, itself

Sample Sentence: Mama **herself** said I was in charge while she was gone.

Your Turn

STOCK MARKET
PANIC GRIPS WALL

Fluency

STO

STOCK MARKET
PANIC GRIPS WALL



Fluency Practice

Picturing a Nation

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Performance | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

“An Extraordinary Time” (*Picturing a Nation*, page 1)

by Martin W. Sandler

Part 1

All: The year was 1935,

Reader 1: and the United States was in the midst of the greatest economic depression it had ever experienced.

Reader 2: The nation had weathered other economic crises in the past,

Reader 3: but none had brought the country down as low as this one, known as

All: the Great Depression.

Part 2

Reader 1: There were several causes for the financial disaster, a number of which are still debated today.

Reader 2: What is certain is that the crisis began in 1929 when the American stock market collapsed, brought about by huge investments in stocks that were highly overvalued. The stock market crash had a devastating spiral effect. One after another, banks that had invested heavily in stocks failed.

Reader 3: By 1933, more than six thousand banks had closed down, leaving millions of Americans without their life savings. More than ninety thousand businesses throughout the country also failed, resulting in millions of people becoming unemployed.

Part 3

Reader 1: The Great Depression would have been devastating enough had it been confined to the industrial and urban cities of America.

Reader 2: But the nation's farmers, the backbone of the country, were particularly hard-hit by the financial crisis.

Reader 3: The year was 1935 ...

All: the Great Depression.



Fluency Practice

Bud, Not Buddy, passage 1

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Performance | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Bud, Not Buddy, passage 1, page 3

by Christopher Paul Curtis

Here we go again. 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. This was the third foster home I was going to and I'm used to packing up and leaving, but it still surprises me that there are always a few seconds, right after they tell you you've got to go, when my nose gets all runny and my throat gets all choky and my eyes get all sting-y. 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.



Fluency Practice

“Mother to Son”

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day’s fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Performance | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

“Mother to Son”

by Langston Hughes

- 1 Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
- 5 And boards torn up,
And places with no carpet on the floor—
Bare.



Fluency Practice

Bud, Not Buddy, passage 2

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Performance | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Bud, Not Buddy, passage 2, page 119

by Christopher Paul Curtis

He acted like he was whispering just to me when he said, “The food in this joint ain’t the best, but I guarantee after you eat here you won’t be hungry for days, this meal’s going to be sitting on your stomach like a rock for a good long time.”

The woman said, “Ignore him, Bud. My father doesn’t mean anything, he just can’t stop teasing.”



Fluency Practice

Bud, Not Buddy, passage 3

1. Ask a friend or adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Performance | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

Bud, Not Buddy, passage 3, page 202

by Christopher Paul Curtis

You'd have a real hard time trying to figure out which instrument was your favorite. Until Miss Thomas opened her mouth. While the rest of the band was being a storm, she was the sun busting through thick, gray clouds. With the first thing she sang, you had to wonder why this band was called Herman E. Calloway and the Dusky Devastators of the Depression, or Herman E. Calloway and the Nubian Knights, it should be called Miss Thomas and the Dusky Devastators of the Depression and a Mean Old Guy on the Giant Fiddle.

She was so good she didn't even have to sing real words, mostly she was saying things like "La da de da de da da, ha whee a ho, ha whee a ho, ha whee a day," then Steady Eddie would answer on the saxophone and before you knew it, the two of them were having a regular conversation.

STOCK MARKET TON... PANIC

Volume of Reading

STO

MARKET TON... PANIC CRIPS WALL



Volume of Reading Questions

Module 1 | After reading or listening to a text, add to your Reading Log for module 1. Then follow your teacher's instructions for which questions to answer in your journal.

| | |
|---------------------------|--|
| Wonder | What do I notice and wonder about this text? |
| Organize | What is happening in this text? |
| Reveal | What does a deeper look at language reveal? What does a deeper look at dialogue reveal? |
| Distill | What is a central idea in this text? |
| Know | How does this text build my knowledge? |
| Essential Question | How do people persevere through hardship? |
| Your Knowledge | What was life like in the Great Depression? What do you know about perseverance? |

Glossary

STO



Glossary

Module 1 | Parts of Speech Key: (n.) noun, (v.) verb, (adj.) adjective

Definition

Notes

achievement (n.)

something that has been done or achieved through effort; a result of hard work

action beat

a phrase that tells what a character is doing before, during, or after they speak

adversity (n.)

a difficult situation or condition; misfortune or tragedy



articulation (n.)

careful emphasis on particular words to emphasize meaning, all words pronounced correctly and audibly

community (n.)

1. a feeling of wanting to be with other people or of caring about the other people in a group
2. a group of people who live in the same area, such as a city, town, or neighborhood

composition (n.)

in a work of art, how an artist organizes all the elements of art

Definition**Notes****connect (v.)**

to join (two or more things) together

demeanor (n.)

the way one presents themselves while reading
(tone, facial expressions, eye contact, posture, etc.)

depression (n.)

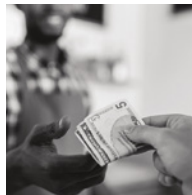
a period of time in which there is little economic activity and many people do not have jobs

**devastating (adj.)**

causing great damage or harm

**economy (n.)**

the process or system by which people produce, sell, and buy goods and services in a country or region

**elation (n.)**

a feeling of happiness or excitement

Definition

Notes

extended metaphor

a metaphor that is developed in detail over multiple sections of a literary work

hardship (n.)

pain and suffering



imagery (n.)

language that causes people to imagine pictures in their mind

intensive pronoun

a pronoun in the reflexive form used for emphasis

jitterbug (n.)

a very lively type of dance from the 1940s

juke joint

a cheap bar or club that has a jukebox

juxtapose (v.)

to place different things together in order to create an interesting effect or to show how they are the same or different

Definition**Notes****levity (n.)**

a lack of seriousness; an amusing quality

**metaphor (n.)**

a phrase that shows how two things are similar by saying one thing is the other

migrate (n.)

to move from one country or place to live or work in another

**misery (n.)**

extreme suffering or unhappiness

motivation (n.)

a force or influence that causes someone to do something

perseverance (n.)

the quality that allows someone to continue trying to do something even though it is difficult

**pronoun (n.)**

a word that is used instead of a noun or noun phrase

Definition

Notes

resilience (n.)

the ability to become strong, healthy, or successful again after something bad happens



style (n.)

a particular way in which something is done, created, or performed

theme (n.)

a universal idea or message conveyed by a literary text

tone (n.)

the author's attitude toward the subject, as conveyed by the words the author chooses

transient (adj.)

staying somewhere only a short time



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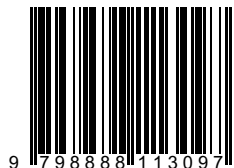
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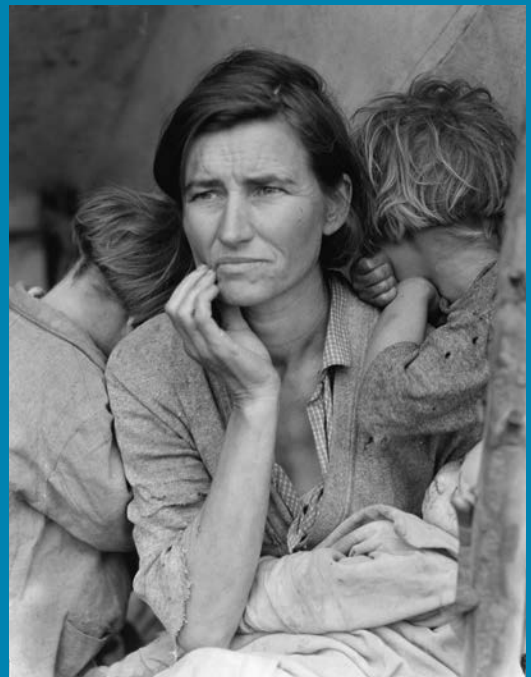
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Module 4 | Epic Journeys

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ON THE COVER

Migrant Mother, 1936

Dorothea Lange (1895–1965)

Photograph, 4 × 5 in

Courtesy of Library of Congress, Prints & Photographs Division,
Washington, DC

GREAT
MINDS

every child
is capable of
greatness