EXPEDITIONARY LEARNING

Grade 6: Module 2A: Unit 1: Lesson 2
Figurative Language and Word Choice:
A Closer Look at Bud, Not Buddy (Chapter 2)

BY-NC-SA
This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4) I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)	
Supporting Learning Targets	**Ongoing Assessment**
• I can determine the meaning of figurative language in *Bud, Not Buddy*. • I can explain how the author's word choice affects tone and meaning in the novel.	• Tracking Bud's Rules graphic organizer • Figurative Language in *Bud, Not Buddy* graphic organizer • Selected Response Questions: Word Choice in Chapter 2 • Exit ticket: Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy*

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Tracking Bud's Rules: Rule 118 (8 minutes) B. Unpacking Learning Targets (4 minutes) 2. Work Time A. Introducing Figurative Language in Bud, Not Buddy (10 minutes) B. Explaining How Word Choice Affects Tone: Strategies for Answering Selected Response Questions (18 minutes) 3. Closing and Assessment A. Exit Ticket: Interpreting Figurative Language in Chapter 2 of Bud, Not Buddy (5 minutes) 4. Homework A. Read Chapter 3. Add to the Tracking Bud's Rules graphic organizer.	• In the opening of this lesson, students look closely at the new routine in which they examine "Bud's Rules and Things." Bud's rules show up throughout the novel and offer students another insight into him as a character. • Students are asked to consider what the rule means, how he uses it, and where it may have originated. Bud's rules will provide a bridge connecting the novel to texts students will be reading in the second half of Unit 1 and in Unit 2. • During Work Time, students begin to think, talk, and write about how word choice affects tone and meaning in the novel. They do this primarily in the context of identifying and interpreting the use of figurative language in a passage of Chapter 2. • They also work with their triads to answer selected response questions about an excerpt from Chapter 2. • In advance: Prepare the Strategies for Answering Selected Response Questions anchor chart. • Post: Learning targets.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Lesson Vocabulary	Materials
figurative language, tone, meaning; slug, swat, tap, ilk, race, vermin, survive, thrive	• *Bud, Not Buddy* (book; one per student) • Word-catcher (from Lesson 1) • Tracking Bud's Rules graphic organizer (from Lesson 1) • Figurative Language in *Bud, Not Buddy* graphic organizer (one per student) • Strategies for Answering Selected Response Questions anchor chart (new; co-created with students in Work Time B; see supporting materials) • Selected Response Questions: Word Choice in Chapter 2 (one per student) • Selected Response Questions: Word Choice in Chapter 2 (Suggested Answers, for Teacher Reference) • Exit Ticket: Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy* (one per student) • Exit Ticket: Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy* (Sample Response for Teacher Reference)

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Opening	Meeting Students' Needs

A. Engaging the Reader: Tracking Bud's Rules: Rule Number 118 (8 minutes)
• Tell students that an important component of this novel introduced in Chapter 2 are "Bud Caldwell's Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself." These rules are another way the reader gets to know Bud.
• Pair students up. Ask them to Think-Pair-Share:
  * "According to their name, what are the two purposes for Bud's rules?"
• Listen for students to explain that for him, the rules are for having a funner ("more fun") life and for making a better liar out of himself. Explain that the word "funner" is not an actual word. The use of this word a use of language that signifies more about the narrator: his young age and lack of consistent education.
• Ask students to Think-Pair-Share:
  * "Why might Bud need to learn to be a better liar?"
  * "How is the purpose of becoming a better liar different from the purpose of having a 'funner' life?"
• In this question, you are guiding students toward the idea that Bud probably had to learn to lie to survive difficult and changing circumstances, and he needs a 'funner' life because his life is difficult and challenging.
• Explain that all the "Rules to Live By" students will be studying in the coming weeks (in this text and in others) fall into two broad categories: rules to *survive* and rules to *thrive*. Ask students to Think-Pair-Share:
  * "What does it mean to *survive*?"
  * "What does it mean to *thrive*?"
• If students do not know these words, define the difference between them: survive, meaning to "remain alive," and thrive, meaning to "grow, develop, and be successful."
• Write two examples on the board:
  * "Look both ways and listen before crossing the road."
  * "Don't settle until you have found what you love in work and in personal relationships."
• Ask students to discuss in their pairs:
  * "Which rule is a survive rule? Which rule is a thrive rule? How do you know?"
• Cold call students to share their answers. Confirm that the first rule is a *survive* rule and the second is a *thrive* rule.
	• Consider posting new vocabulary words where all students can see them.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before you begin asking questions.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Opening (continued)	Meeting Students' Needs

• Ask students to add *survive* and *thrive* to their **word-catcher.**
• Tell students that Chapter 2 contains two of Bud's rules. Today they will focus on one of them.
• Ask students to look at page 18 in their copies of **Bud, Not Buddy**. Read aloud as students read along: "Rules and Things Number 118: You Have to Give Adults Something That They Think They Can Use to Hurt You by Taking It Away. That Way They Might Not Take Something Away That You Really Do Want. Unless They're Crazy or Real Stupid They Won't Take Everything Because if They Did They Wouldn't Have Anything to Hold Over Your Head to Hurt You with Later."
• Have students work through each of the three columns on their **Tracking Bud's Rules graphic organizer** with their partner, pausing to check for understanding between each column. Think-Pair Share:
  * "What does rule number 118 mean in your own words?"
  * "How does Bud use rule number 118? To survive or to thrive?"
• Students' answers will vary on this question, as it asks them to take a side; what is important is that they can use evidence to support their answer.
• Think- Pair-Share:
  * "Where do you think this rule came from? What does it tell us about Bud?"
• Guide students toward the idea that this rule most likely means that Bud has had many things taken away from him by adults in his life already, and he has learned how to protect the things that are important to him.
• Give students 1 to 2 minutes to record any new thinking about Bud's rule number 118 on their Tracking Bud's Rules graphic organizer.	

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (4 minutes)
• Invite students to read the learning targets with you:
  * "I can determine the meaning of figurative language in *Bud, Not Buddy*."
  * "I can explain how the author's word choice affects tone and meaning in the novel."
• Ask:
  * "What is *figurative language*?"
  * "How will determining the meaning of *figurative language* help us understand a text?"
• If students have not encountered the phrase figurative language, explain that it is language that uses figures of speech to create images of what something looks, sounds, or feels like. It is different from *literal* language because literal language means exactly what it says. One common form of figurative language is when you describe something by comparing it to something else.
• Assure students that they will be learning more about this later in the lesson.	

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Work Time	Meeting Students' Needs

A. Introducing Figurative Language in Bud, Not Buddy (10 minutes)
• Remind students that the *narrator* of a story is the one who tells the story. This can be an omniscient narrator, also known as "eye in the sky," or a character who tells the story from his or her own perspective, with his or her own voice, like Percy in *The Lightning Thief*. Ask:
  * "Who is the *narrator* of this story?"
• After students identify Bud as the narrator, invite them to Think-Pair-Share:
  * "How might having Bud tell the story affect the language of the novel?"
  * "How might having Bud tell the story affect a reader?"
• Guide students toward the idea that having a character, like Bud, as narrator means we, as readers, hear the story in the particular way that character talks. In this story, we hear the voice of a ten-year-old boy in a particular time period, and in a particular region of the country. His age, his experiences, his personality, and his setting all affect the way he speaks, the way he tells a story, and the words he chooses.
• Explain that all of this adds to the concept of a story's *tone*. Ask:
  * "Where have you heard the word *tone*?"
• Students have probably encountered this word in music, or in the phrase "tone of voice." Explain that the use of the word *tone* when discussing literature is more like "tone of voice" because, as with our voices, *tone* in writing conveys feelings. In the absence of an actual voice, authors use words to create a *tone* and convey feeling.
• Define *tone* as "the feelings a narrator has toward a character or subject in the story." Ask students to add the word *tone* to their word-catcher.
• Tell them that, because Bud is the narrator, over the next few lessons they will be looking closely at Bud's language and the impact that his language has on the story.
• Invite students to open their books to page 1. Read aloud this sentence: "All the kids watched the woman as she moved along the line, her high-heeled shoes sounding like little firecrackers going off on the wooden floor." Ask:
  * "How does Buddy describe the woman's walk in this excerpt?"
	• Consider providing select students a partially completed graphic organizer. This will allow them to focus their time and attention on the most important thinking columns.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Work Time (continued)	Meeting Students' Needs

• Listen for responses such as: "He compares her shoes to firecrackers going off on the wooden floor." Tell the class that comparing two things in order to describe is a form of *figurative language* called *simile*. A *simile* compares two things that are not alike using the words "like" or "as." For example: "Her eyes are as blue as the sky."
• Distribute the **Figurative Language in *Bud, Not Buddy* graphic organizer**. Review each column of the form with students. Ask them to fill in the first column, Example of Figurative Language, with the quote from the book on page 1.
• Ask students to discuss in their triads:
  * "What is the *literal* meaning of this description? What is Bud trying to describe using this figurative language?"
• After students have discussed, invite a whole class share. Listen for responses like: "Her shoes were making a loud pop/tap on the floor as she walked."
• Invite students to fill in the second column of the graphic organizer.
• Finally, tell them that Bud's use of figurative language is a deliberate choice on the part of the author, and therefore worth reading closely. The use of figurative language is helpful because it helps reveal the tone of a scene; because Bud is the narrator, his word choice can be used to detect his tone in a particular scene.
• Ask students to discuss in triads:
  * "How does figurative language affect the tone of the excerpt in which the woman is walking down the hall? What inference can we make about Bud's feelings, based on his use of figurative language in this excerpt?"
• Guide students toward the idea that we can infer that Bud sees the woman in a negative way. Her walk is not soft; it is forceful and loud. This shows that Bud sees her as official and intimidating, not caring and gentle. Invite students to fill in the third column of the graphic organizer.
• Ask them to place their work in their folder or binder, where they can easily access it in future lessons.	

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Work Time	Meeting Students' Needs

B. Explaining How Word Choice Affects Tone: Strategies for Answering Selected Response Questions (18 minutes)
• Tell students that figurative language is just one way in which authors affect the tone of a scene in a novel. Another way is through character word choices.
• Invite students to open their book to page 4. As they follow along, read aloud the passage from "It's at six that grown folk don't think you're cute" to "The first foster home I was in taught me that real quick." Ask:
  * "What is Bud explaining in this excerpt?" Listen for responses like: "Bud is explaining how things change when you turn six."
• Now ask students to zoom in on the part of the sentence that reads, "... 'cause it's around six that grown folks stop giving you little swats and taps and jump clean up to giving you slugs that'll knock you right down." Ask triads to discuss:
  * "What do *swat* and *tap* mean?"
  * "What is the meaning of the word *slug*?"
  * "What is the difference between a *swat* and a *tap* and a *slug*?"
• Guide students toward the idea that *swat* and *tap* imply light hits, without malicious or bad intent. *Slug* implies a hard hit with the intent to hurt.
• Tell the class that the use of these specific words was a deliberate choice on the part of the author, and they affect the tone and meaning of the text. Ask the triads to discuss:
  * "How does the use of these three words affect the tone? What does this show about Bud?"
• Students should begin to recognize that the tone becomes more serious and malicious with the word *slug*. The meaning changes because the force and severity of the hit changes. The meaning also changes because Bud's mom died when he was six; therefore, his mom would have been the one *tapping* him, and strangers were the people *slugging* him.
• Tell students they will work with their triads to answer a series of selected response questions about word choice and tone. Explain that selected response questions are also called multiple-choice questions, so they are given a question and have to choose the correct answer from a list. Ask:
  * "What do you already know about strategies to answer selected response questions?"
	• Inviting students to think about and paraphrase the content of an excerpt before digging into the precise language helps those who may struggle with comprehension of the novel.
	• Anchor charts, such as the Strategies for Answering Selected Response Questions anchor chart, provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Work Time (continued)	Meeting Students' Needs

• Call on volunteers. Record appropriate student responses on the **Strategies for Answering Selected Response Questions anchor chart** and be sure these bullets are included:
  * Underline or circle key words or phrases when reading the questions.
  * Closely read the text/passages, keeping the questions in mind.
  * Eliminate any answers that you know are not correct.
  * Determine which of the remaining choices best answers the question.
  * Reread the questions and passages to double-check your answer.
• Distribute **Selected Response Questions: Word Choice in Chapter 2** to each student. Tell the class that all the questions are from an excerpt of the novel on pages 14 and 15. Review the questions with students. Point out that each question has multiple parts. The first part of the question asks them to identify the meaning of a word. The second part asks them to consider how that word choice affects the tone or meaning of the text.
• Invite students to open their book to page 14. Read aloud, as students read along, from "'Boy,' Mrs. Amos said" to "'... attack my poor baby in his own house.'"
• Give students the next 10 minutes to work with their triads on the selected response questions. Circulate and support students as they work. One way to support students in thinking about a word's effect on meaning or tone is to have them consider how the sentence would be different without that single word, or with another word in its place.
• Refocus the whole group and select volunteers to share their answers. Confirm which answers are correct and why the other answers are not correct. Refer to the **Selected Response Questions: Word Choice in Chapter 2 (Suggested Answers, for Teacher Reference).**	

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: Interpreting Figurative Language in Chapter 2 of Bud, Not Buddy (5 minutes) • Distribute the **Exit Ticket: Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy*** to each student. • Tell students that this exit ticket is just like the Figurative Language in *Bud, Not Buddy* graphic organizer they started working on earlier in the lesson and should be completed in the same way. Tell them the page numbers are indicated in case they want to read more of the context around the quote, but that it can be done without the novel as well. • Collect students' exit tickets. These can be used to determine students who will need greater levels of support in Lessons 3 and 4 as they continue to work with figurative language.	• Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs before the next lesson.
Homework	**Meeting Students' Needs**
A. Read Chapter 3 of *Bud, Not Buddy*. Identify the rules Bud refers to in the chapter and complete your Tracking Bud's Rules graphic organizer. *Note: Lesson 3 has a Carousel of Quotes: Figurative Language for Chapter 3. Glance at students' exit tickets from this lesson to determine if there is a group of students who will need a greater amount of support or an additional mini lesson on figurative language before they engage in this activity.*	

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

EXPEDITIONARY LEARNING

Grade 6: Module 2A: Unit 1: Lesson 2
Supporting Materials

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.

Name:

Date:

Example of figurative language... (from the text)	What this means literally	What this example shows me about Bud (tone)

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

- Underline or circle key words or phrases when reading the questions.
- Closely read the text/passages, keeping the questions in mind.
- Eliminate any answers that easily don't apply.
- Determine which of the remaining choices best answers the question.
- Reread the questions and passages to double-check your answer.

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Name:

Date:

Read each question and choose the best answer from the answer choices. Remember, you may need to return to the text to read the section around the provided passage in order to choose the best answer.

1. On page 15, Mrs. Amos says, "But take a good look at me because I am one person who is totally fed up with you and your *ilk*." In this context, what is the meaning of the word *ilk*?

   A. old suitcase

   B. poor manners

   C. kind of people

   D. type of fun

   What kind of tone does Mrs. Amos use when she says this?

   How does that affect the meaning of this excerpt?

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

2. On page 15, Mrs. Amos says, "I do know I shall not allow *vermin* to attack my poor baby in his own house." What are *vermin*?

   A. disease-carrying animals
   B. orphaned children
   C. dishonest person
   D. man-eating beasts

   Why does the author choose to use the word *vermin*?

   E. It shows that Mrs. Amos will not let animals attack Todd.
   F. It shows that Mrs. Amos considers Bud to be less than human.
   G. It shows Mrs. Amos thinks Bud will make Todd sick.
   H. It shows that Mrs. Amos does not want to put Bud in the shed

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

1. On page 15, Mrs. Amos says, "But take a good look at me because I am one person who is totally fed up with you and your *ilk*." In this context, what is the meaning of the word *ilk*?

   A. old suitcase

   B. poor manners

   C. **kind of people**

   D. type of fun

   What kind of tone does Mrs. Amos use when she says this? *Suggestions include mean, impatient or angry.*

   How does that affect the meaning of this excerpt? *It makes Mrs. Amos sound mean, hard and cruel.*

2. On page 15, Mrs. Amos says, "I do know I shall not allow *vermin* to attack my poor baby in his own house." What are *vermin*?

   A. **disease-carrying animals**

   B. orphaned children

   C. dishonest person

   D. man-eating beasts

   Why does the author choose to use the word *vermin*?

   E. It shows that Mrs. Amos will not let animals attack Todd.

   F. **It shows that Mrs. Amos considers Bud to be less than human.**

   G. It shows Mrs. Amos thinks Bud will make Todd sick.

   H. It shows that Mrs. Amos does not want to put Bud in the shed

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Exit Ticket:
Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy*

Name:

Date:

Read each excerpt from the novel. Think about what the figurative language literally means, and how it affects the tone
(how it reveals Bud's feelings).

Example of figurative language (from the text)	**What this means literally**	**How this language reveals Bud's feelings? (tone)**
"He started huffing and puffing with his eyes bucking out of his head and his chest going up and down so hard that it looked some kind of big animal was inside of him trying to bust out." (p. 10)		

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.

Exit Ticket:
Interpreting Figurative Language in Chapter 2 of *Bud, Not Buddy*
(For Teacher Reference)

Example of figurative language (from the text)	**What this means literally**	**How this language reveals Bud's feelings? (tone)**
"He started huffing and puffing with his eyes bucking out of his head and his chest going up and down so hard that it looked some kind of big animal was inside of him trying to bust out." (p. 10)	*Bud is describing how Todd looks when he has lost his temper—breathing hard, chest heaving, eyes wide, etc.*	*Even in an intimidating and scary situation, Bud's tone remains humorous.*

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.
© Public Consulting Group, Inc., with a perpetual license granted to Expeditionary Learning Outward Bound, Inc.