

*William and Mary*

Gr. 4-5

# *Navigator*

*A novel study guide for*

## *Bud, Not Buddy*

*by Christopher Paul Curtis*

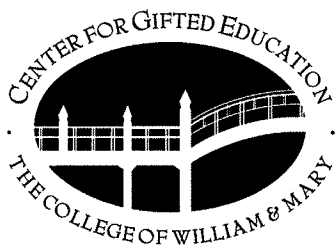


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***School of Education***

***The College of William and Mary***



Center for Gifted Education

The College of William & Mary

## Acknowledgement

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**William and Mary Navigator: Bud, Not Buddy**  
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## ***Introduction***

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This Navigator is a collection of questions and activities intended to support group or independent study of the Newbery Medal and Coretta Scott King Award winning novel *Bud, Not Buddy*, by Christopher Paul Curtis. It is one of a series of Navigators developed by the Center for Gifted Education at The College of William and Mary as a language arts resource for teachers and students.

Novel studies should encourage advanced readers to develop their skills at analyzing and interpreting literature through structured questions and activities that highlight themes and concepts, literary elements, and real world connections contained within the books. In addition, novel studies are opportunities for students to develop their own vocabulary and writing skills by exploring and emulating the language and style used by authors.

### ***What are the goals of the Navigator?***

The Navigator addresses the following learning goals:

- To develop analytical and interpretive skills in literature.
- To develop understanding of selected literary themes.
- To develop linguistic competency through vocabulary and language study.
- To develop skills in written and oral communication.
- To develop higher level thinking and reasoning skills in language arts.
- To develop research skills.

### ***Who is the audience for the Navigator?***

This Navigator is intended for readers of *Bud, Not Buddy*, a novel appropriate for strong readers in the middle elementary grades. This novel meets many of the criteria identified by Baskin and Harris (1980) for books for gifted readers, including *rich, varied language; open-endedness; complexity; and capacity to inspire contemplative behavior*. The novel also meets criteria identified by Miller-Lachman (1992) as considerations for multicultural literature, including *avoidance of stereotypes; authenticity; age-appropriate language; attention to author's perspective; integration of cultural information; and balance and multidimensionality*.

### ***How should the Navigator be used?***

The Navigator may be used as an instructional tool by a teacher or as an independent study guide by a student or group of students. The central intent is for teachers to use the Navigator to support a novel study with a group of students, selecting questions and activities to assign as desired, given the context. However, teachers may also choose to make the Navigator available to students at a learning center, with expectations specified for students as to which items they should complete.

The Navigator incorporates several types of questions related to the novel. Some of these, identified as “while you read” questions, are specifically intended to be used for reflection and prediction as students progress through the novel. Other questions are intended for response after the reader has completed the novel, while still others may be answered either during or after reading. All of the questions on pages 13-23 of the Navigator may be used for writing and/or discussion.

Additional activities beyond the discussion and reflection questions appear on pages 24-35 of the Navigator. Some of these activities support further development of the language arts skills identified in the goals, while others provide interdisciplinary connections and research applications.

Most Navigator questions and activities are presented with space for students to write responses if desired. Some activities will require students to use additional paper. Navigator questions and activities may be copied for classroom use by groups of students.

***What are the prerequisites for students using the Navigator?***

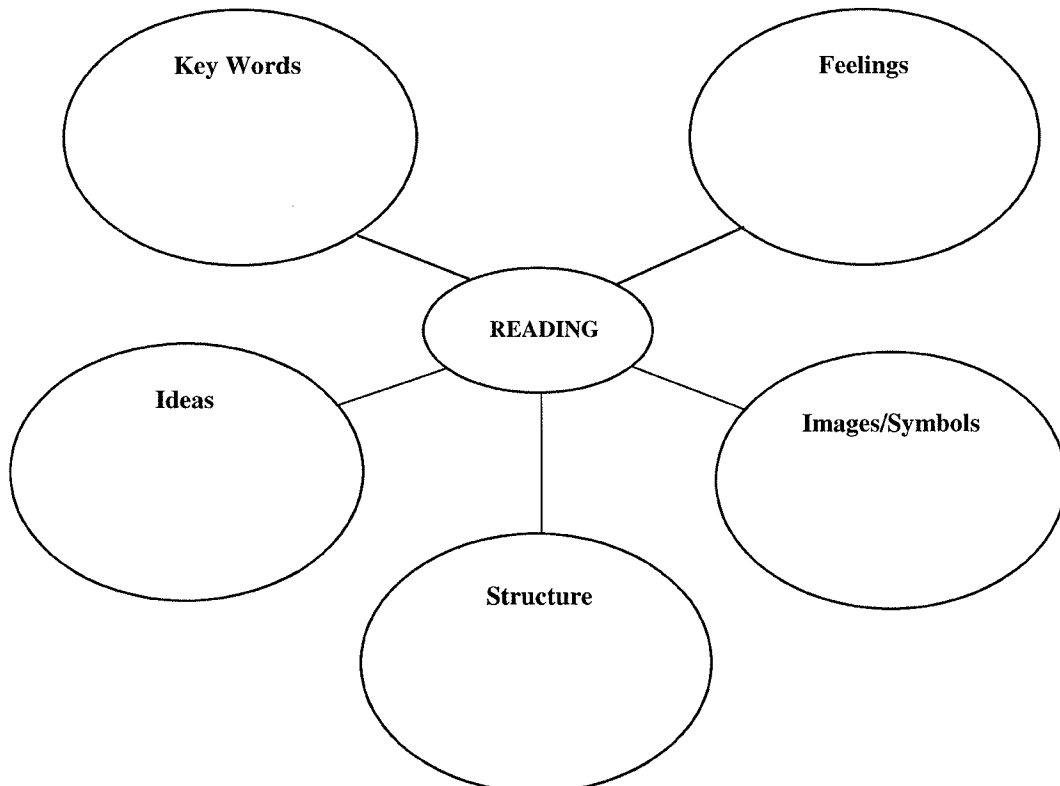
Students using the Navigator should be able to complete the novel itself independently and should be familiar with the literary and reasoning terms utilized in questions. In addition, students will be asked to complete activities that utilize several specific teaching/learning models: the **Literature Web**, the **Hamburger Model for Persuasive Writing**, and the **Vocabulary Web**. If these terms and models are new to students, teachers may wish to conduct mini-lessons on them either prior to or during use of the Navigator. Some guidance for using the teaching models is provided on the following pages.

## Teaching Models

### *The Literature Web*

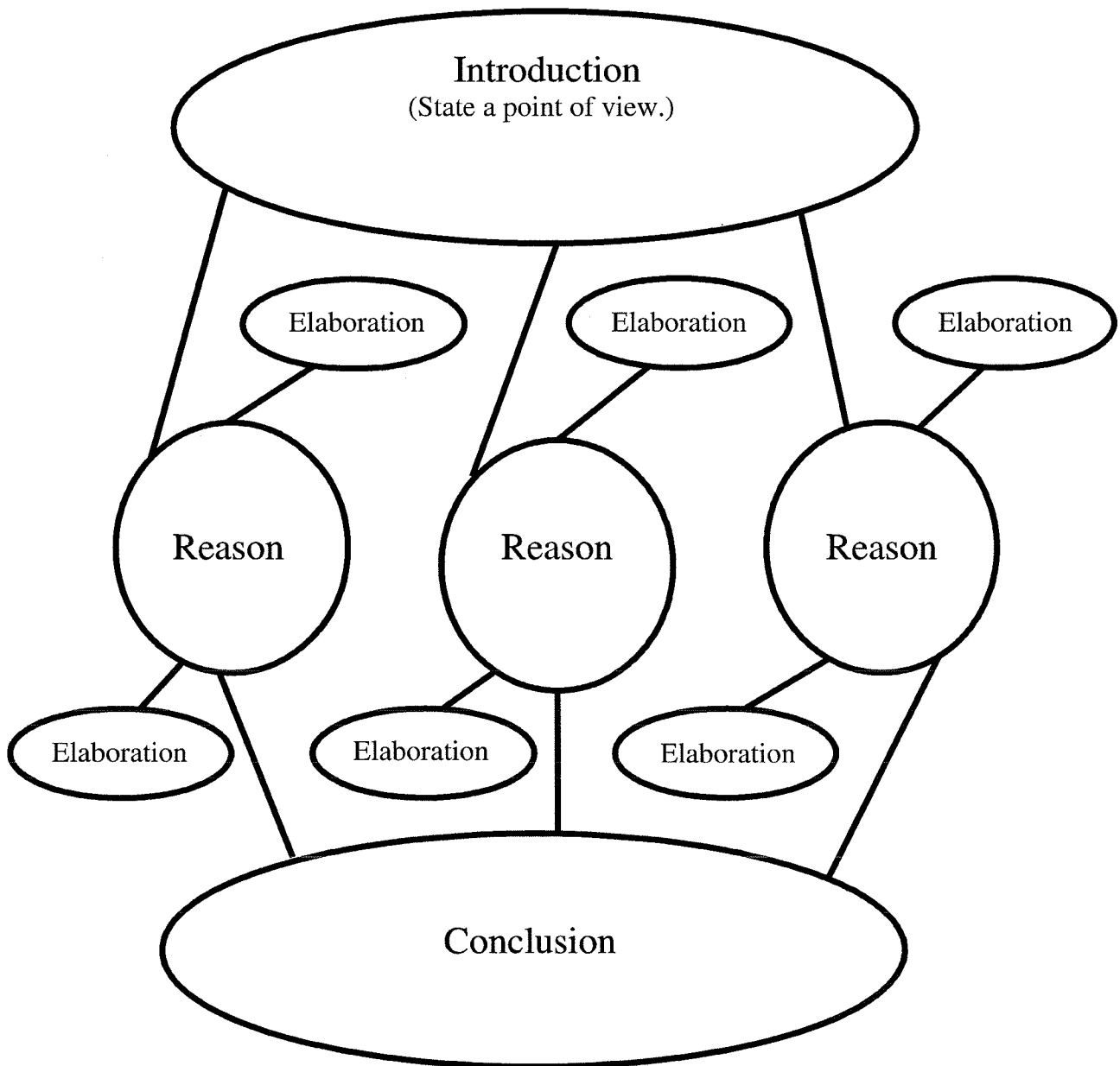
The Literature Web is a model designed to guide interpretation of a literature selection by encouraging a reader to connect personal response with particular elements of the text. The web may be completed independently and/or as a tool for discussion. The recommended use is to have students complete the web independently and then share ideas in a small group, followed by a teacher-facilitated debriefing. The web has five components:

- ✦ **Key Words:** interesting, unfamiliar, striking, or particularly important words and phrases contained within the text
- ✦ **Feelings:** the reader's feelings, with discussion of specific text details inspiring them; the characters' feelings; and the feelings the reader infers the author intended to evoke
- ✦ **Ideas:** major themes and main ideas of the text; key concepts
- ✦ **Images and Symbols:** notable sensory images in the text; "pictures" in the reader's mind and the text that inspired them; symbols for abstract ideas
- ✦ **Structure:** the form and structure of the writing and how they contribute to meaning; may identify such features as use of unusual time sequence in narrative, use of voice, use of figurative language, etc.; style of writing



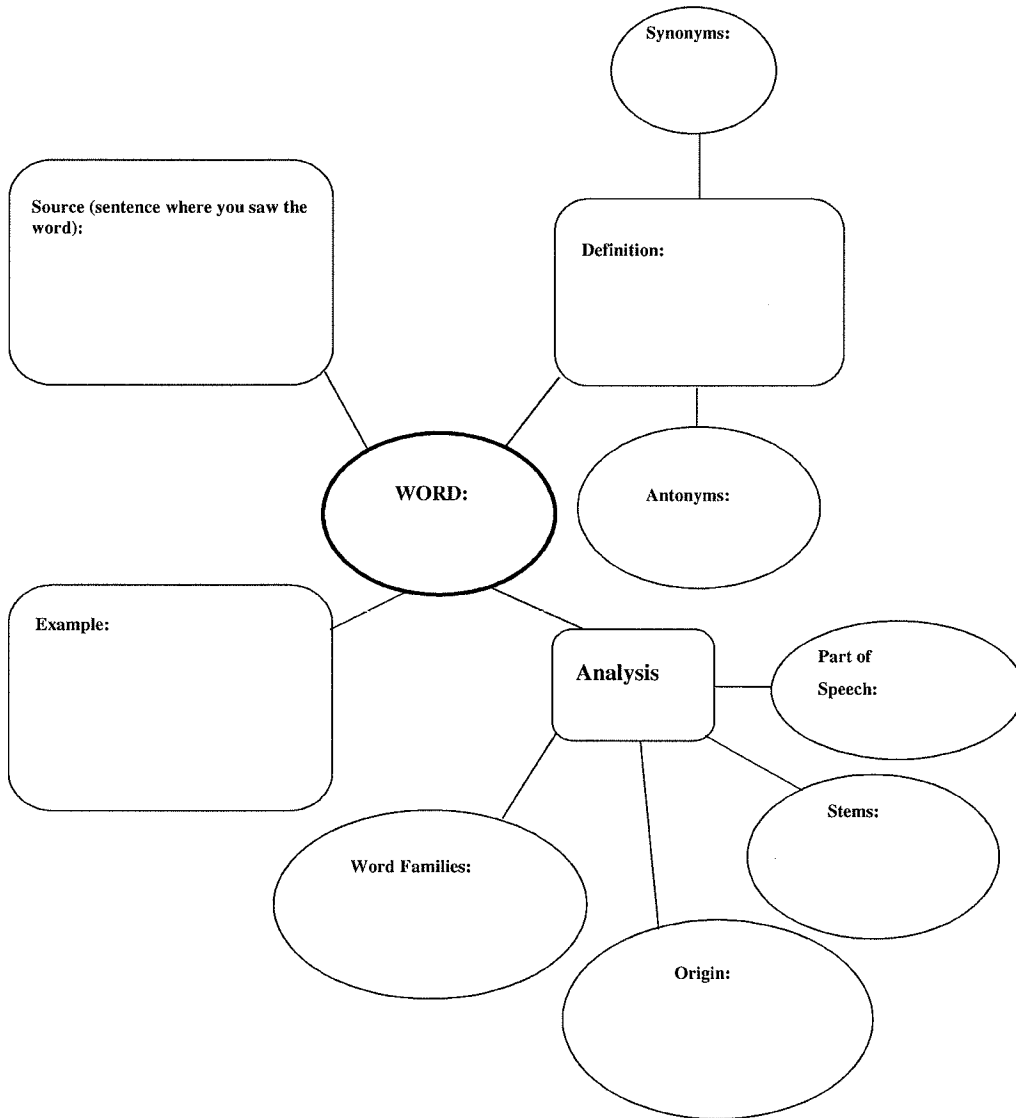
***The Hamburger Model for Persuasive Writing***

The Hamburger Model uses the familiar metaphor of a sandwich to help students construct a paragraph or essay. Students begin by stating their point of view on the issue in question (the top bun). They then provide reasons, or evidence, to support their claim; they should try to incorporate at least three supportive reasons (the “patties”). Elaboration on the reasons provides additional detail (the “fixings”). A concluding sentence or paragraph wraps up the sandwich (the bottom bun).



### ***The Vocabulary Web***

The Vocabulary Web is a tool for exploring words in depth. It asks students to investigate a single word in detail, finding its definition, synonyms and antonyms, and etymological information. With this information, students then identify “word families,” or other words using the same meaning-based stems as the original word; and they provide an example of the word, which may be a sentence or analogy using the word, a visual or dramatic representation, or another creative form.



In addition to the models discussed here, Navigator developers also used Paul's (1992) Elements of Reasoning in preparing questions and activities. This model for critical thinking emphasizes the following eight elements: *issue, purpose, point of view, assumptions, concepts, evidence, inferences, and implications or consequences*. Teachers may wish to introduce these terms to students, using a familiar issue such as something being discussed in the school or community; teachers should then encourage the use of the terms and the model in approaching problems and issues.

The Navigator also contains research assignments that are issue-based and connected to the novel. Students should be encouraged to explore multiple points of view and use human and organizational as well as print resources in their investigations of these real-world issues.

Several resources are listed at the end of the Navigator that may be useful to students and teachers in exploring these models further.



## *Implementing the Navigator*

### *How long does the Navigator take?*

Duration of study depends on teacher preference and number of activities and questions assigned.

### *How does the Navigator address standards for language arts?*

The Navigator was designed with an eye to addressing key standards for language arts identified by the National Council of Teachers of English and the International Reading Association (1996) as well as standards from several state-level education departments. Specifically, the Navigator reflects standards in the following areas:

<b>Standards Emphases</b>	<b>Navigator</b>
- Use of strategies to understand, interpret and evaluate text	- Provides the student with an organizer for interpreting text (the Literature Web) and guiding questions to support understanding and critical analysis
- Use of writing strategies and writing process elements	- Provides writing prompts, a writing model, and emphasis on steps of the writing process
- Use of spoken and written language for particular audiences and to accomplish particular purposes	- Incorporates activities for writing and speaking that emphasize persuasive, reflective, informative, and narrative communication
- Knowledge of vocabulary, language structure, and language conventions and analysis of how they are demonstrated in text	- Encourages in-depth word study of advanced vocabulary, including emphasis on etymology and usage of words
- Research on issues and areas of interest, with emphasis on utilizing a variety of technological and informational resources to gather data, interpret results, and communicate findings	- Provides several issue-based research assignments for students, emphasizing data collection from print, non-print, and human resources; analysis and synthesis of data; and written and oral communication of findings
- Participation as members of literacy communities	- Encourages discussion within and beyond the classroom about the specified text and invites similar exploration of other texts
- Emphasis on reading a wide range of literature selections to build understanding of the human experience	- Encourages in-depth study of the specified text as well as comparisons to other selected works; suggests specific titles for further reading

### ***How should the Navigator activities be assigned?***

Teachers should specify expectations for students about the number and type of activities and questions to be completed, as well as expectations for quality of work. Teachers may choose to assign Navigator questions and activities using a combination of required and optional items. Several sample organizations of assignments follow.

#### **Sample 1 (Teacher-led emphasis):**

- Teacher-led discussion of higher-level questions; 1 to 3 questions assigned for journal response
- Required assignments: Literature Web, book review, one Vocabulary Web, one research assignment
- Choice assignments: Student choice of **THREE** remaining activities
- Oral presentation of one completed piece

#### **Sample 2 (Small-group emphasis):**

- Small-group discussion of higher-level questions, with 4 to 5 questions completed in writing for teacher review
- *Group* assignments: Journey mural OR concept map, two Vocabulary Webs, one research assignment with group presentation
- *Individual* assignments: Literature Web, book review, student choice of **TWO** remaining activities

#### **Sample 3 (Individual emphasis):**

- Written responses to student choice of 2 to 3 discussion questions per category
- Required assignments: One research assignment; student choice of **THREE** additional activities, of which one must be a completed writing piece; oral presentation of one assignment

***How should the Navigator activities be assessed?***

Teachers should assess student progress based on the quality of individual products and achievement toward the goals of the Navigator. Decisions about which activities to require students to complete should be based on how the selected activities support multiple learning goals.

Question responses should be assessed based on demonstration of insight and ability to use text to support inferences. Writing activities should be assessed based on clarity and insight, and may also be assessed for writing style and mechanics as desired. Oral presentations of completed work should be assessed based on coherence, content, and clarity of the presentation. Teachers may provide rubrics for students related to the required assignments or work with students to develop rubrics for assessment.

Completed Navigator activities should be collected into a folder for assessment, and final assessment may include self-evaluation by the student.

The following chart demonstrates how the Navigator activities support the identified goals:

**Alignment of Assignments and Activities to Navigator Goals**

	Anal./ Interp. Skills	Literary Themes	Ling. Comp.	Writing/ Oral Comm.	Thinking/ Reas. Skills	Research
Discussion/Writing Questions	X	X		X	X	
Literature Web	X	X			X	
Book Review	X	X		X	X	
Concept Map	X	X			X	
Journey Mural	X	X		X	X	
Study of Slang			X		X	X
Rules Activity	X	X		X	X	
Vocabulary Web			X	X		
Historical Fiction	X			X	X	X
Pullman Porters Research				X	X	X
Author Study	X	X		X	X	
Depression Interview		X		X	X	X
Shelter Visit						X
Jazz Research				X	X	X

***What additional resources are required to use the Navigator?***

Most of the activities in the Navigator require only the novel itself and regular classroom supplies. Vocabulary activities will require the use of a good dictionary, including etymological information on words. Recommended dictionaries include *The American Heritage Dictionary of the English Language* and the *Merriam-Webster Collegiate Dictionary*. Interdisciplinary and research activities may require additional supplies and access to library and Internet resources. The *Guide to Teaching a Language Arts Curriculum for High-Ability Learners* (Center for Gifted Education, 1998) provides guidance in the use of the literature, persuasive writing, and vocabulary study models used in the Navigator as well as other guidelines for language arts with high-ability populations.

A listing of additional resources and suggestions for further reading appears at the end of the Navigator.

***NOTE: Page numbers used in the Navigator refer to the Yearling Newbery edition of the text, ISBN: 0-440-41328-1.***

## *Technology Integration*

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Several opportunities for technology integration and development of technical skills are incorporated in the Navigator. Based on the resources available in your classroom or media center, consider the following uses of technology:

- Access to the Internet for research projects. Key websites are listed in the resources section.
- Use of word processing and/or publishing software for writing assignments.
- Use of presentation software for presenting research findings and completed activities.
- Use of *Inspiration* or similar software for creation of concept maps.

## *Synopsis*

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*Bud, Not Buddy*, a Newberry Medal Winner, is a dynamic story about the experiences of a young African American boy growing up in Michigan during the Great Depression. Bud's mother has been dead for several years, and he has been living in orphanages and foster homes since her death. Now ten years old, Bud runs away to try to find the man he believes to be his father, a bandleader whose name appeared on some flyers Bud's mother left him. On his journey, Bud shares his insights on life and learning as he meets and interacts with many different people suffering the effects of the Depression.

## *Higher-Level Questions for Discussion and Writing*

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### *While You Read...*



What conclusions can you draw about Bud's past from reading chapter 1? What predictions can you make about what might happen later in the book?



What do you predict Bud will do after he gets out of the Amoses' shed at the end of chapter 3? What evidence supports your prediction?



What do you think the writing on Bud's rocks means? (pp. 78-79) What evidence supports your answer?

How do you think Bud feels when the train pulls away without him? (p. 84) What are the possible implications for Bud of missing the train? List some possible positive and negative consequences.

Why did Lefty Lewis hide his box under Bud's seat in the car? (p. 134) Why did he think it was so important to hide what he was carrying from the police?

What do you think is going through Bud's mind when he first meets Herman E. Calloway? What evidence from the scene and from earlier in the story supports your response?



What evidence does Bud use to support his conclusion that Herman E. Calloway is his father? How convincing is his evidence? What might be other interpretations or explanations of the evidence?

What part do the rocks play at the end of the story? Were you surprised by the truth about the rocks? Why or why not?

## *Exploring the Story*

How does the author create Bud's "voice" for the reader? Give several examples of how he uses words and sentence structures to give the novel its specific tone. In what ways would the book have been different if it had been told in the third person instead of in the first person?

Why do you think the author included the scene in the breakfast line in chapter 6? What does the scene demonstrate about the main ideas of the book?

Compare and contrast how different people throughout the story behave toward Bud. Who is kind to him, and who is not? How do *most* people act? What point of view do you think the author is showing about people in general?

Choose one of Bud's "rules" and analyze the situation in which he shares it. Does the rule apply to the situation? Why or why not? Do you agree with the rule?

Explain the title of the novel. Why do you think the author chose this title for the book? Why is Bud's name so important to him?

How is the setting important to the story? Could the same story have happened at any time in history? Support your answer with specific reasons.

What do you predict will happen to Bud after the end of the story?

## *Meeting the Characters*

Why is Bud's suitcase so important to him?

Bud says in the first chapter that "you start to be a real adult" at about age six, and on page 43 he comments that he is "almost grown." Do you agree with him? Why or why not? In what ways is Bud like an adult, and in what ways is he still a child? Give specific examples to support your answer.

What can you tell about Bud's mother based on his memories in chapter 5? What words would you use to describe her? In what ways do you think she was similar to Herman E. Calloway, and in what ways was she different? Use specific evidence to support your answers.

What does Bud's description of the library tell you about him and about his interests and personality? (pp. 53-55)

Compare and contrast the different ways the Dusky Devastators of the Depression react to Bud (chapters 13-14). Who are Bud's "favorites" among the band members, and why?

Describe the character of Herman E. Calloway. What can you tell about the character from how he acts? What can you tell from the way the other people in the band react to him?

How would you describe Miss Thomas' role in the story?

### *Understanding the Ideas*

✦ Explain what Bud's mother meant by the comment, "when one door closes, don't worry, because another door opens." (p. 43) Give at least three examples from the book when one door closes and another opens for Bud.

✦ Why did the white family with the baby choose not to join the larger group at the Hooverville? (p. 77) What does the story demonstrate about the concept of *prejudice*?

✦ How is the concept of *family* important in this novel?

What are some of Bud's fears? What are some things that might seem scary to you but do not scare Bud?

At several moments in the book, characters show their emotions through tears. Bud offers several comments related to crying, including how his "eyes don't cry no more," and his rule about crying that appears on page 219. Find several examples of characters crying in the book, and describe the emotions that caused their tears. Are all of the examples sad moments? Explain your answer. How do these examples relate to Bud's feelings and his rule about crying?

How is the concept of *loss* important in the novel?

## *Connecting to You*

Bud has several important possessions that he carries everywhere with him as reminders of his mother and, he hopes, his father. What are some things you have that remind you of your family members or someone special in your life? Do you carry these things with you, or keep them in a special place? Describe some of your special possessions and why they are important to you.

In chapters 7 and 9, Bud describes trips to the library and some of the things he likes about the library. What is one of your favorite places to go? What do you love about that place? Describe it, using as many different senses as you can to give your reader a strong image of your favorite place.



On pages 90-91, Bud describes how “time flies” when he is in the library and absorbed in a book. Do you ever have the same feeling when reading a good book? Describe a time when that has happened to you. What other activities give you the feeling that time “flies” away while you are concentrating?

If you could spend one day from the story with Bud, which day would it be? Explain why, using specific details from the story.

In chapter 16, the band has a serious meeting to choose a nickname for Bud. Re-read how they choose Bud’s name, and look at the nicknames for the rest of the band members. Then think of a nickname you would like to have if you were to be in the band. Explain why your nickname is a good choice to describe you.

## *Differentiated Activities for Gifted Learners*

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Complete a Literature Web about the novel, or a specific chapter in the novel. Fill in responses to each of the bubbles, using the questions below as a guide.

**Key Words:** What were some words and phrases in the novel that were especially interesting or important? What words were new to you?

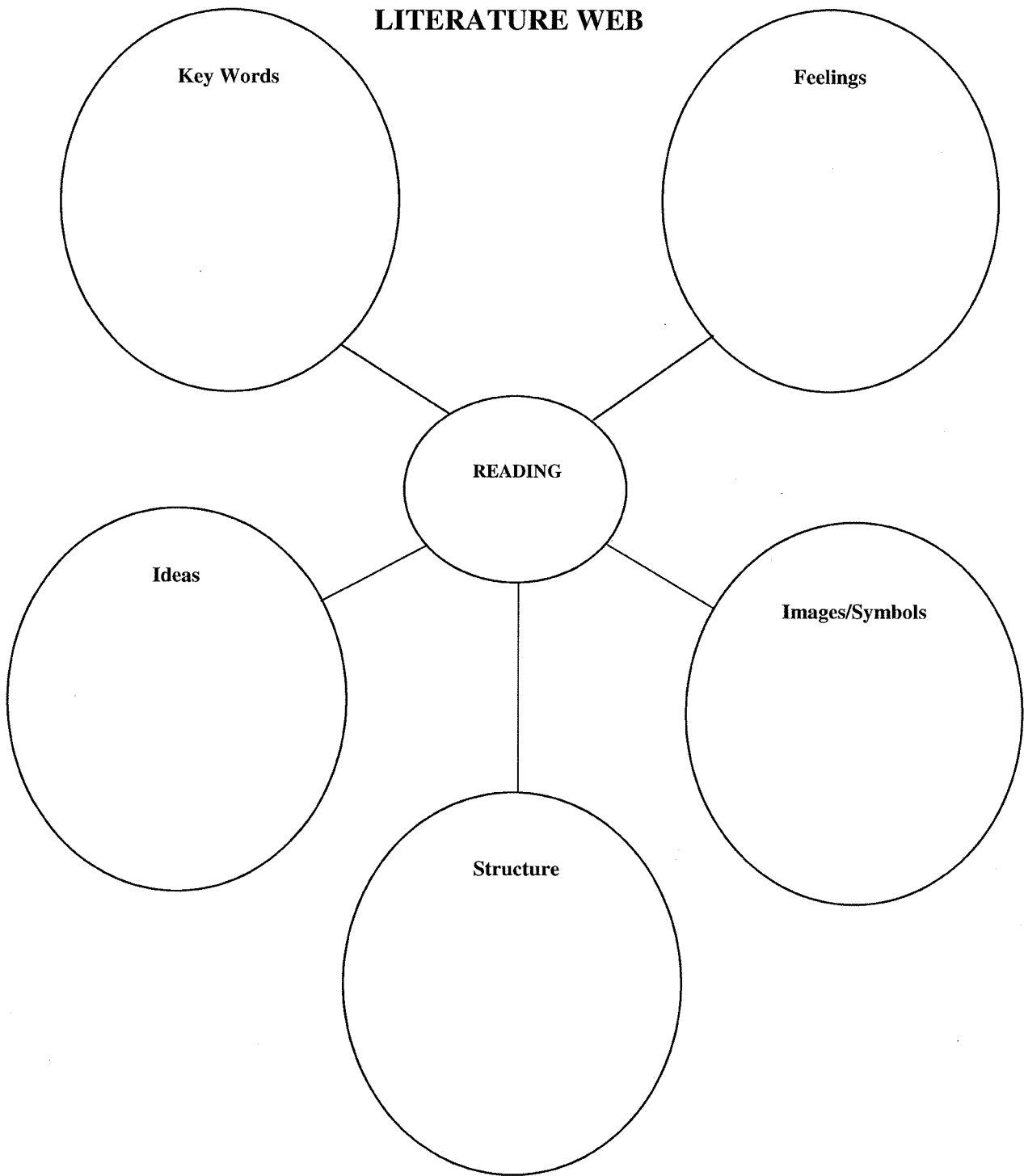
**Feelings:** What feelings did you have while reading this novel? What feelings did the characters have? How were those feelings expressed?

**Ideas:** What was the main idea or theme of the novel? What other major ideas and concepts were important? What message was the author trying to give about those ideas?

**Images/Symbols:** How did the author use description and imagery in the novel? What sensory images came to your mind? How did the author use symbols?

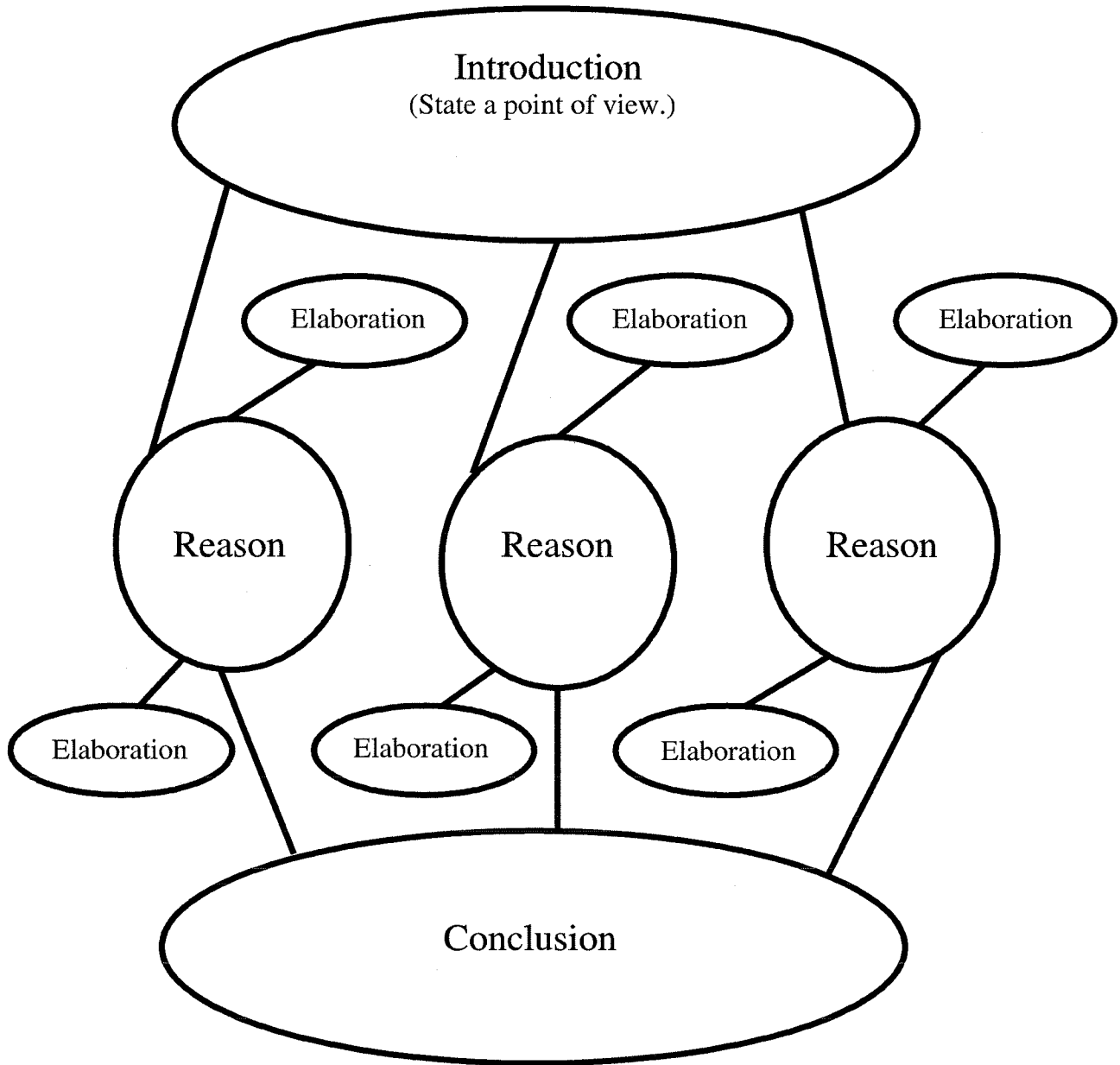
**Structure:** What type of writing was this? What literary and style elements did the author use? How did the structure of the writing contribute to the meaning of the novel?

# LITERATURE WEB



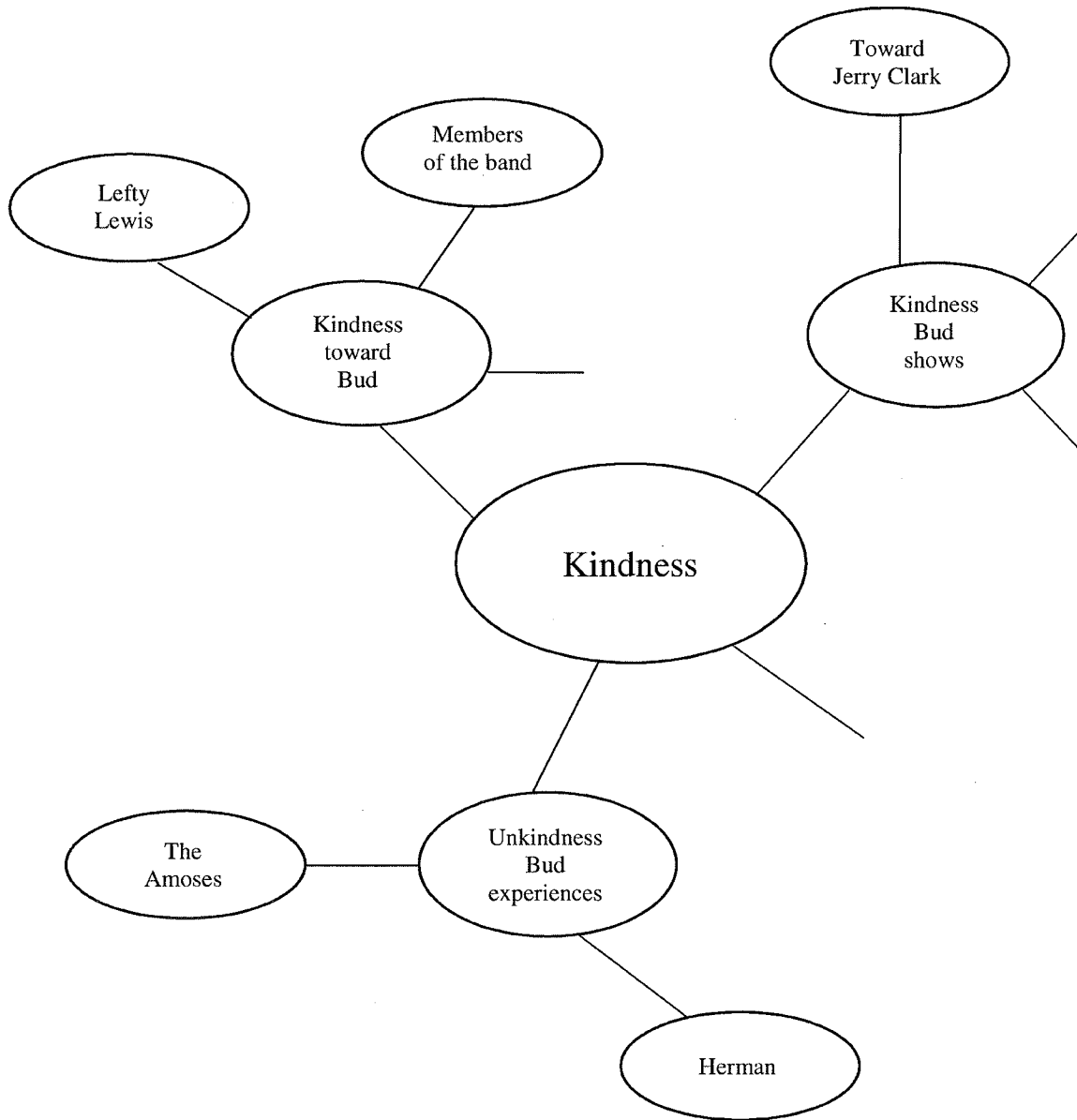
Use the Hamburger Model as a guide to help you organize your responses to the activities on the following pages.

### THE HAMBURGER MODEL FOR PERSUASIVE WRITING



Write a book review about the novel. In your review, state and explain your point of view about the quality of the novel and provide specific details about why you would or would not recommend this book to other students your age. Use the Hamburger Model as a guide, and follow the steps of the writing process to review and revise.

Create a concept map to show how one of these ideas is explored in the novel: *home, loss, fear, kindness, family, caring*. Use specific characters and events from the novel to demonstrate how the concept is developed. Then write at least two generalizations you can make about the concept. A sample concept map is started for you below.



Bud takes two types of journeys in the book. He journeys physically by traveling from Flint to Grand Rapids with some stops on the way, and he also “journeys” by growing and changing because of what he learns and experiences. Make a list of the major steps Bud takes on his journeys and what he learns. Then, on a long sheet of paper, create a mural showing these two linked “journeys” that Bud takes. Draw pictures or symbols to represent what happens at each key place in his journey from the Home to his new home with the band. Make sure that your pictures or symbols capture what actually happens as well as how Bud’s experiences and relationships help him to grow and change. You may add written explanations to your pictures as needed.

The characters in the novel use a lot of slang in their conversations, and Bud also uses a lot in his narrative. Make a list of 3-5 slang words or phrases from the book that were *already familiar* to you before you read the novel, and a list of 3-5 slang words or phrases that you learned from reading the novel. Using a dictionary, Internet resources, and other resources about language and/or about the Depression, find out about the origins of the slang terms. Then survey some of your friends and family members to discover if the terms are familiar to other people you know. Make a chart to display your findings about the origins of the slang terms and their familiarity to people today.



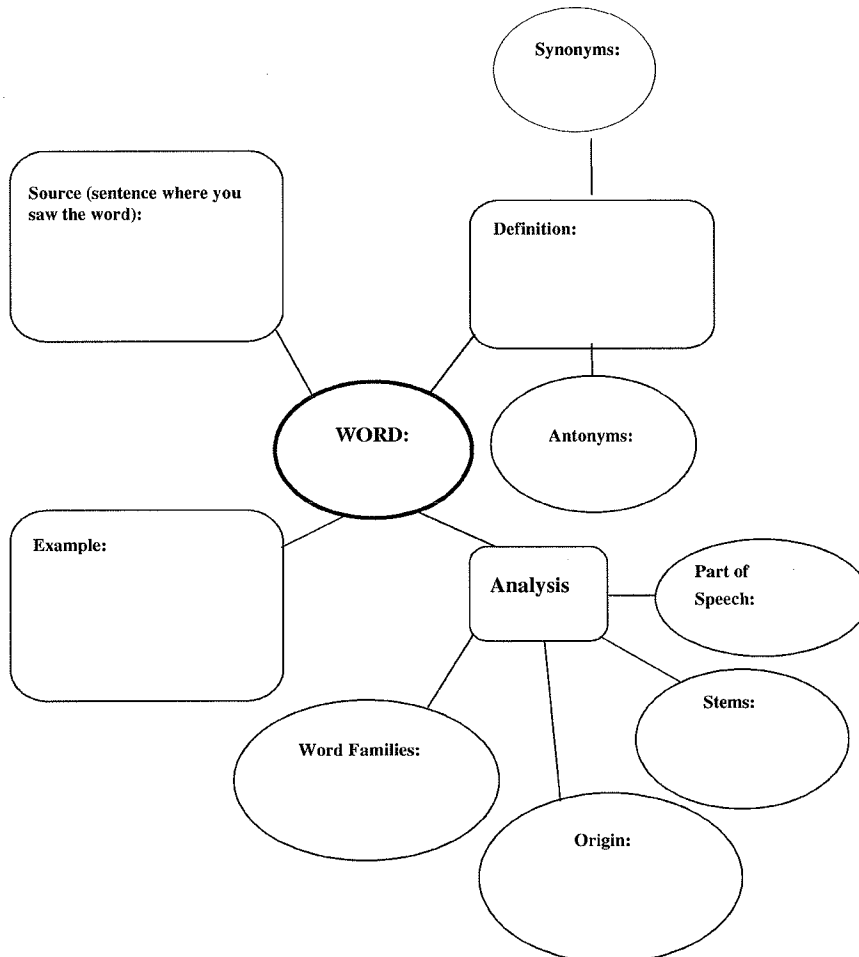
Throughout the book, Bud shares his “Rules and Things for Having a Funner Life and Making a Better Liar Out of Yourself.” Skim through the book to review Bud’s “rules,” then complete one of the following options to present to the class:

- Create a list of 8-10 “rules” of your own that you think are important. For each rule, provide an example of a situation in which the rule might apply. Also provide a rationale for each rule.
- Write a short story about Bud that takes place either *before* or *after* the events of the novel. In your story, give Bud opportunities to share 2-3 additional “rules” that you invent, based on your understanding of the character.
- Choose one of Bud’s many rules. Write a persuasive essay in which you either defend or refute this rule. Use Bud’s and your own experiences as support for your arguments. Use the Hamburger Model as a guide, and follow the steps of the writing process to review and revise.

Do a "word study" of one or more of the vocabulary words (listed below) from the novel. Find out the definition of the word, synonyms and antonyms, and word stems and origin. Then find at least three other words that use one or more of your word's stems, and create an example to explain your word (a sentence, an analogy, a visual representation, etc.) Use the Vocabulary Web to organize your responses.

- |                     |                     |
|---------------------|---------------------|
| alias (p. 86)       | matrimonial (p. 56) |
| Depression (p. 7)   | orphanage (p. 74)   |
| devastator (p. 7)   | privilege (p. 46)   |
| embarrassed (p. 94) | radiating (p. 57)   |
| genuine (p. 109)    | stampede (p. 166)   |
| ingratitude (p. 14) | telegraph (p. 39)   |
| knickers (p. 117)   | terminally (p. 95)  |
| lavatory (p.11)     | union (p. 136)      |
| luxurious (p. 7)    |                     |

### VOCABULARY WEB



## *Interdisciplinary and Research Connections*



Read another historical fiction selection that takes place during the Depression and create a Venn diagram or a chart to compare and contrast the way the period is described in the book you chose to the way it is described in *Bud, Not Buddy*. Then choose *one* aspect of life in the Depression that was included in both books and read about that aspect of life in at least two *nonfiction* sources. (For example, you might read about Hoovervilles or bread lines or jazz bands.) Evaluate how accurate the descriptions in your novel were, based on what you find in your other sources. Write a paragraph or essay to explain what you found out.

The Pullman Porter Museum Gallery in Chicago displays historical artifacts, photographs, and stories of the lives of men who worked as railroad porters. Find out more about the history of the Pullman Porters. Prepare a presentation for the class, including visuals, a timeline, and an essay explaining why the Pullman Porters were so important to the history of African Americans.

Read Christopher Paul Curtis' novel *The Watsons Go to Birmingham – 1963*. Make a list of ways in which you see similarities between the books based on the author's style of writing. Then find out more about the author by reading the afterword to *Bud, Not Buddy* and by looking for biographical information on the Internet. Some sites are listed in the resource section to help you. Write a letter to the author in which you share your responses to his books and ask him some questions. Edit your letter carefully, then send it to him care of his publisher.

Interview someone who lived during the Great Depression. Work with your teacher or family to find someone you would like to interview. Prepare a list of interview questions to find out about what life was like during that time, how it was different from life today, and how the Depression influenced the rest of the person's life. Use quotations from the person you interview, visuals, and other information you can find about the Depression to prepare a presentation for your class. Make sure to write a thank-you note to the person you interviewed!

Plan a visit to a shelter or mission for the homeless with your class or with members of your family or community. Contact the shelter first to find out how you and your classmates or family can help, and then make a plan to spend a day or part of a day helping. Lead a discussion *before* you go about what you expect and why you are going, and then have another discussion *after* you go to reflect on what you learned and how you felt about helping.

Find out more about jazz bands in the 1920s and 1930s. Research the types of instruments played, the characteristics of the music, and some of the famous performers. Make sure you *listen* to some recordings of jazz music as well as reading about them! Then complete one of the following options:

- Write a persuasive essay to convince other students your age to listen to jazz music from this period.
- Create a mini-museum about jazz music for your classroom. Include a listening station with some recordings and a set of visuals and reading materials to help your classmates learn more about jazz music.
- Prepare a recital of jazz music selections from the 1920s and 1930s. You may choose to use instrumental music if you play an instrument or to sing if you prefer. Create a program for your recital, including background information about the selections you chose.

## Resources



### Teacher Resources

- Baskin, B. H., & Harris, K. H. (1980). *Books for the gifted child*. New York: Bowker.
- Boyce, L. N. (1997). *A guide to teaching research skills and strategies in grades 4-12*. Williamsburg, VA: Center for Gifted Education.
- Center for Gifted Education. (1998). *Guide to teaching a language arts curriculum for high-ability learners*. Dubuque, IA: Kendall/Hunt.
- Miller-Lachmann, L. (1992). *Our family, our friends, our world: An annotated guide to significant multicultural books for children and teenagers*. New Providence, NJ: R. R. Bowker.
- National Council of Teachers of English & International Reading Association. (1996). *Standards of learning for the English language arts*. Urbana, IL: Author.
- Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world*. Rohnert Park, CA: Foundation for Critical Thinking.
- VanTassel-Baska, J., & Little, C.A. (Eds.). (2003). *Content-based curriculum for high-ability learners*. Waco, TX: Prufrock Press.

### For further reading – some other books you might enjoy

- The Watsons Go to Birmingham – 1963* by Christopher Paul Curtis
- Nowhere to Call Home* by Cynthia Defelice
- The Amazing Thinking Machine* by Dennis Haseley
- Out of the Dust* by Karen Hesse
- No Promises in the Wind* by Irene Hunt
- Nothing to Fear* by Jackie French Koller
- A Long Way from Chicago* by Richard Peck
- A Year Down Yonder* by Richard Peck
- The Gardener* by Sarah Stewart
- Roll of Thunder, Hear My Cry* by Mildred Taylor

### Useful websites

<http://www.aphiliprandolphmuseum.com/> (Pullman Porter Museum site)

[http://www.si.edu/Encyclopedia\\_SI/History\\_and\\_Culture/Music\\_History.htm](http://www.si.edu/Encyclopedia_SI/History_and_Culture/Music_History.htm) (Smithsonian Institution Music and Musical Instruments site)

<http://www.si.edu/ajazzh/> (Smithsonian site on jazz)

<http://lcweb2.loc.gov/ammem/aahtml/exhibit/aopart8b.html> (Library of Congress resource on African American cultural history)

<http://mtungsten.freesevers.com/> (site on African Americans during the Great Depression)

<http://www.bartleby.com> (resource for quotes and proverbs)

<http://www.wm.edu/hope/homeless.php> (Project HOPE - Virginia Education Program for Homeless Children and Youth)

<http://www.fostercare.com/about.htm> (KidsPeace, National Organization devoted to serving critical needs of children and teens in crisis)

[http://www.randomhouse.com/author/results.pperl?authorid=6203&view=full\\_splight](http://www.randomhouse.com/author/results.pperl?authorid=6203&view=full_splight) (publisher web site on the author)

<http://www.powells.com/authors/curtis.html> (interview with the author about his writing)

<http://www.virtualsalt.com/litterms.htm> (a glossary of literary terms)

<http://www.m-w.com> (Merriam-Webster Dictionary site)