

# Hamilton Township School District

## William Davies Middle School

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### Davies' Summer Reading 2017-2018 Upcoming 8<sup>th</sup> Grade Accelerated Students

Dear Parents and Guardians,

The 8<sup>th</sup> grade ELA teachers wanted to take this opportunity to welcome you and your child to 8<sup>th</sup> grade accelerated English Language Arts. To help our students cultivate a love of reading and to support their learning over the summer, we require each accelerated student to complete a summer reading assignment, which is divided into two parts.

**Part I:** Students will select a fiction or nonfiction narrative in their Lexile range and complete a summer reading log about the text. Students have several options for acquiring their summer reading book: students may purchase a text, borrow a text from the Atlantic County Library, or select an online free text with your permission. The reading log indicates skills students are expected to master at the end of 7<sup>th</sup> grade and it will provide valuable feedback to both students and teachers next year. The reading log is due September 15, 2017 and is worth 50 class participation points. Students may complete this reading guide by hand or digitally. Please note if the text selected has a *Reading Counts (RC)* quiz, students may take this exam when they return in September. This is not a requirement, but is greatly encouraged since students are required to earn *RC* points throughout the school year

**Part II:** In addition to a text of their choice, students are required to read *The Boy in the Striped Pajamas* and to complete a project (worth 1 test grade) due September 15, 2017. We selected this text because of its independent reading level, its high interest with previous students, and because it will provide context for students when they begin Unit I. Students will access this text online for free by Googling the title "*The Boy in the Striped Pajamas* Online Free Text" or by using the direct link, which is noted on the Davies' homepage under "Summer Reading Assignment." Additionally, we are giving each student an optional study guide, which will **not** be collected, assessed, or used in the grade book. The purpose of this study guide is for students to take ownership of their learning and monitor their own comprehension throughout the text.

Attached you will find the documents for Part I and II of the accelerated summer reading assignment. For your convenience we also placed these documents on the Davies' homepage under "Summer Reading Assignment." In addition to reviewing these documents, we ask that you complete and submit the form below no later than June 7, 2017. Please contact your child's current ELA teacher if more information is needed about Lexile ranges or the summer reading assignment.

On behalf of the English Language Arts Department, we hope you have a relaxing and enjoyable summer. We look forward to the start of a great year!

Respectfully,  
The 8<sup>th</sup> Grade Accelerated ELA Teachers

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**Summer Davies' Summer Reading Assignment 2017-2018**  
**Please complete and submit this form prior to June 7, 2017**

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Summer Reading Text: \_\_\_\_\_

Author: \_\_\_\_\_

Student's Current Lexile Score: \_\_\_\_\_ Lexile Score of Selected Text: \_\_\_\_\_

*By signing this form, you are agreeing to your child's selected text and the requirements of the accelerated summer reading assignment for the 2017-2018 school year.*

Parent/Guardian Signature: \_\_\_\_\_



All Children Can Learn! All Children Can Succeed!

Recipient of the National Green Ribbon Award and New Jersey Department of Education Best Practice Awards

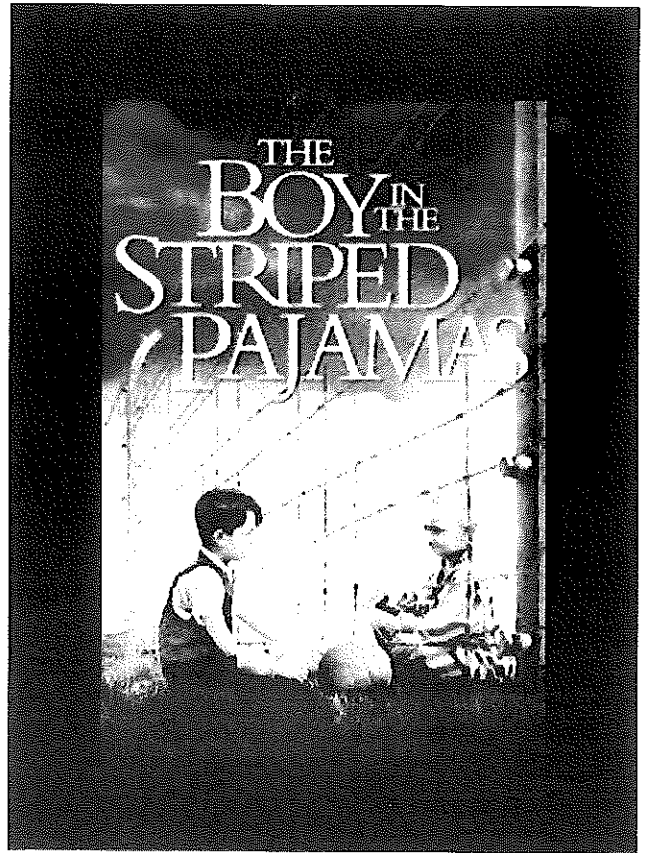
# *The Boy in the Striped Pajamas*

## Accelerated Project Options

**Directions:** Review each project option below and select one to complete for *The Boy in the Striped Pajamas*. **Each project requires a visual and written component.** All projects will be assessed with the provided rubric (worth 1 test grade).

**Option 1:** Identify a critical moment in the story to recreate. A critical moment is a point in the story that is pivotal to the plot; thus, the plot could not function without this portion of the text. Select a critical moment from the story with two characters (Bruno cannot be one of the characters).

- ❶ Rewrite the scene a minimum of 300-350 words from a character's perspective.
- ❷ In addition to your scene rewrite, explain why you selected this moment and its significance to the plot in a short reflection (100-150 words) at the end of your narrative.
- ❸ Include a visual component that represents the character's perspective. Visuals should be relevant, insightful, colorful, and neat. Please see visual examples.



**Option 2:** Design a detailed billboard-like poster advertising the book

- ❶ Include three or more characters, quotations, scenes, or moments that would make other students interested in reading this book.
- ❷ On the back, write a reflection that explains why you selected each component for the poster and its significance. Your reflection should be a minimum of 400-550 words and demonstrate your understanding of the content.
- ❸ Visuals should be relevant, insightful, colorful, and neat. Please see visual examples.

**Option 3:** Create a map of Bruno's world.

- ❶ Include a detailed legend with at least 20 items included. Legend items should help us understand Bruno's view of reality.
- ❷ Your map should be insightful, accurate, detailed, neat, and colorful. Please see visual examples.
- ❸ Provide a written explanation explaining why you included the items and their significance to the plot in a reflection on the back. Your reflection should be a 400-550 words.



# *The Boy in the Striped Pajamas*

## Accelerated Project Rubric

Name: -----

Final Project Score: \_\_\_\_\_/100 points

Project turned in on time: Yes No (-5) Did not submit

	<b>30-37 oints</b>	<b>38-44 oints</b>	<b>45-50 oints</b>
<p><b>Content</b>  <i>Information as outlined in task; demonstration of text knowledge;</i>  <i>Ability to provide insight and demonstrate ownership of content; application of the 6 writing traits (ideas, organization, voice, word choice, sentence fluency, conventions)</i></p>	<p><input type="checkbox"/> Project demonstrates a basic understanding of the material.</p> <p><input type="checkbox"/> Project may not address all the task requirements.</p> <p><input type="checkbox"/> Some information present may be inaccurate.</p> <p><input type="checkbox"/> Writer demonstrates a basic use of writing traits- 2 or lower on the ZB writing rubric.</p>	<p><input type="checkbox"/> Project demonstrates a proficient understanding of the material.</p> <p><input type="checkbox"/> Project addresses the task requirements.</p> <p><input type="checkbox"/> Information is accurate.</p> <p><input type="checkbox"/> More detailed analysis would enhance the project.</p> <p><input type="checkbox"/> Writer demonstrates a proficient use of writing traits- 3 on the ZB writing rubric.</p>	<p><input type="checkbox"/> Project demonstrates an advance proficient understanding of the material.</p> <p><input type="checkbox"/> In addition to the task requirements, new and insightful content is presented.</p> <p><input type="checkbox"/> Information is accurate, detailed, and insightful.</p> <p><input type="checkbox"/> Writer demonstrates an advance proficient use of writing traits- 4 on the ZB writing rubric.</p>
<p><b>Visual Component</b>  <i>Visual component to enhance understanding of content.</i></p>	<p><input type="checkbox"/> Project may not be colorful or neat.</p> <p><input type="checkbox"/> Format does not enhance content.</p> <p><input type="checkbox"/> Color does not enhance content.</p> <p><input type="checkbox"/> Visual component may be missing or not relevant to the content.</p> <p><input type="checkbox"/> Final product does not reflect planning.</p>	<p><input type="checkbox"/> Project is neat, and colorful.</p> <p><input type="checkbox"/> Format is appropriate to content.</p> <p><input type="checkbox"/> Color is appropriate to content.</p> <p><input type="checkbox"/> Visual component correlates to the content.</p> <p><input type="checkbox"/> Final product reflects careful thought and planning.</p>	<p><input type="checkbox"/> Project is eye-catching, neat, and colorful.</p> <p><input type="checkbox"/> Format selected enhances content.</p> <p><input type="checkbox"/> Creative and effective use of colors.</p> <p><input type="checkbox"/> Visual component adds to the understanding of the content.</p> <p><input type="checkbox"/> Final product demonstrates careful thought, planning, and creativity.</p>

# Informational/Explanatory Writing Rubric

	4	3	2
<b>Ideas</b>	<p>The topic is introduced clearly. It is developed and supported with relevant facts and concrete details. If included, quotations are relevant, accurate, and insightful. Carefully selected ideas completely answer the reader's main questions. Cited textual evidence enhances the content.</p> <p style="text-align: right;">● 18 points</p>	<p>The topic is introduced adequately. Some facts, details, and quotations (if included) support the topic adequately. The reader's main questions are frequently answered. Cited textual evidence is consistent with the content.</p> <p style="text-align: right;">● 16 points</p>	<p>The topic is introduced. Facts, and quotations (if included) do not develop and support the topic effectively. A few of the reader's questions are answered. More textual evidence or stronger textual evidence may be needed.</p> <p style="text-align: right;">●</p>
<b>Organization</b>	<p>The ideas, concepts, and information are organized into a strong introduction, body, and conclusion. Varied, appropriate, and unique transitions connect and clarify relationships among ideas.</p> <p style="text-align: right;">● 18 points</p>	<p>The ideas, concepts, and information are organized into an introduction, body, and conclusion. More or better transitions may be needed.</p> <p style="text-align: right;">● 16 points</p>	<p>An introduction, body, and conclusion are present. Some transitions may be inappropriate or incorrect.</p> <p style="text-align: right;">●</p>
<b>Voice</b>	<p>The writer's voice is appropriate for the purpose and audience. The tone is informative, respectful, and consistent.</p> <p style="text-align: right;">● 16 points</p>	<p>The writer's voice is mostly appropriate for the purpose and audience. The tone is mostly informative and respectful, but may be too informal in some places.</p> <p style="text-align: right;">● 14 points</p>	<p>The writer's voice is not very appropriate for the purpose or audience. The tone is inconsistent.</p> <p style="text-align: right;">●</p>
<b>Word Choice</b>	<p>The language is exact and concise. Domain-specific vocabulary is used correctly and explained, as needed. Nouns, and verbs are clear and precise, supported by a few carefully selected modifiers.</p> <p style="text-align: right;">● 16 points</p>	<p>Some of the language is exact, but some is too general or vague. Some domain-specific vocabulary is not used but not explained. Some nouns and verbs are weak, requiring too much help from modifiers. Modifiers are satisfactory.</p> <p style="text-align: right;">● 14 points</p>	<p>Some language is confusing. Domain-specific vocabulary may be used incorrectly. Nouns and verbs lack clarity and precision. Too many few modifiers are used, and many are weak.</p> <p style="text-align: right;">●</p>
<b>Sentence Fluency</b>	<p>The sentences vary greatly in length and structure, adding style and interest. Almost all sentences begin differently. The text flows smoothly and is effortlessly read aloud with inflection.</p> <p style="text-align: right;">● 16 points</p>	<p>Sentence length and structure vary somewhat, with some sentences adding style or interest. Some sentence beginnings are repeated. Parts of the text flow smoothly. The paper can be read aloud with inflection.</p> <p style="text-align: right;">● 14 points</p>	<p>In many places, the writing does not flow smoothly because sentences are the same length or begin the same way. The paper is difficult to read aloud with inflection.</p> <p style="text-align: right;">●</p>
<b>Conventions</b>	<p>The text has been carefully edited. Grammar, usage, and mechanics are correct.</p> <p style="text-align: right;">● 16 points</p>	<p>The text contains some minor errors that may distract the reader, but meaning remains clear.</p> <p style="text-align: right;">● 14 points</p>	<p>Many errors are repeated. Line editing in specific places is needed. Errors interfere with meaning in places.</p> <p style="text-align: right;">●</p>

**Holistic Scoring Guide:**

91-100=4

78-90=3

69-77=2

Name: \_\_\_\_\_

Optional Study Guide Questions

## *The Boy in the Striped Pajamas* Study Guide

**Directions:** This is an optional study guide for *The Boy in the Striped Pajamas*. It will not be graded, assessed, or put into the gradebook. Source: <http://www.brighthubeducation.com>

### Chapters One to Five

1. Why is Maria packing Bruno's things? (p 3)
2. Why must Bruno's father move away to do his job? (p 4)
3. What matters most to Bruno in Berlin? (p 9)
4. What did Bruno hope to see outside his bedroom window? (p 20)
5. Why do you think Bruno always tries to be honest with himself? (p 21)
6. Who first called the new home 'Out-With' and why did they do that? (p 24)
7. How could the house serve as a symbol for Bruno's family? (p 26) Why is it important to not pass judgment based on appearances?
8. Why is there no greenery in the distance after the fence? How could this be symbolic? (p 32)
9. In chapter four, Bruno states his age. How else do you know Bruno is young?
10. What is the tone of chapter four? What occurs in the chapter to set the tone? (p 38)
11. Why does Mother feel they should never have let the Fury come to dinner? (p 40)
12. Why was Mother so startled by Maria's sudden appearance? (p 40)
13. While Bruno is at the train station, he notices two trains separated by a platform. What is the author's purpose for including this description? How does Bruno feel about the trains? (p 41)
14. How does Father's office compare with the rest of the house? (p 45)
15. What is Bruno's relationship like with his Father? (p 46)
16. According to Bruno's reasoning, why was his father assigned to work at Out-With? (p 50)
17. How does Father explain the people in the huts in the distance to Bruno? (p 53)

### Chapters Six to Ten

18. How does Maria respond to Bruno's question about living at the new house? (p 58)
19. Why does Maria defend Father? (p 60)
20. Why was Bruno proud of his Father after hearing Maria's story? (p 62)
21. After talking to Maria, how has Bruno's opinion of her changed? (p 63)
22. What is Maria's advice to Bruno after their talk? (p 64)
23. How does Mother prove she is a decent person? (p 68)
24. What does Bruno decide to do for fun? (p 70)
25. What does Lieutenant Kotler do to make Gretel and Bruno uncomfortable? (p 75-76)
26. What happened to Bruno on the tire swing? Who rescues him? (p 78-79)
27. Before he became the family's waiter, what did Pavel do for a living? (p 82)
28. Why does Mother say she'll take credit for mending injury? (p 85)
29. What was the best part about acting with Grandmother? (p 88)
30. What happened after the last play's performance? (p 89)
31. How are appearances important? (p 91)
32. Why is it important to speak your mind? (p 91)
33. How is Bruno's costume similar to Father's uniform? What could this symbolize? (p 92)
34. What does Bruno want to do when he is older? How is this occupation meaningful to the story? (p 102)
35. According to Bruno, what are two categories of discovery? (p 105)
36. Why does Shmuel wish he had a name all his own? Why is this important? (p 109)
37. What do Bruno and Shmuel have in common? (p 109)
38. How does this novel support a theme of discovery?

### **Chapters Eleven to Fifteen**

39. According to Bruno, why was the Fury rude? (p 122)
40. Why did Bruno's parents argue after their dinner guests left? (p 124)
41. How does Bruno's arrival at Out-With differ from Shmuel's arrival? (p 130)
42. Why does Bruno decide not to share the news about his new friend with his family? (p 133)
43. What is Maria's religion? How do you know? (p 137)
44. Describe Bruno's personality? How does he change from the beginning of the story to this point?
45. What does Shmuel want to do when he grows up? (p 139)
46. Bruno claims his father is one of the good soldiers. Why is his statement ironic? (p 140)
47. How does Shmuel know Lieutenant Kotler? (p 141)
48. How does Bruno prove he is naïve about Out-With? (p 141)
49. Why does Mother ask Bruno to not use the word 'hate'? (p 143)
50. Why did Lieutenant Kotler's father leave Germany? Why is this news shocking to Father? (p 145)
51. What did Lieutenant Kotler do to Pavel? Why didn't anyone help Pavel?
52. Why does Bruno want Shmuel to crawl under the fence? (p 150)
53. Why does Bruno try to conceal mentioning Shmuel to his sister? (p 154)
54. How did Bruno deceive his sister about Shmuel? (p 156)
55. How does talking about Shmuel affect Bruno? (p 158)
56. Why does Gretel make fun of Bruno? How is her jest ironic? (p 159)
57. What were some of Bruno's reasons for not liking Lieutenant Kotler? (p 162-163)
58. Why is Shmuel in the kitchen? How did he get there? (p 166)
59. How are Bruno's hands and Shmuel's hands different? Why is this significant? (p 167)
60. Why is Shmuel afraid to eat the food Bruno has offered? (p 170)
61. Why didn't Bruno speak up to defend Shmuel? (p 171)
62. What does Bruno say that finally wins Shmuel's acceptance? How does Shmuel show he forgives his friend? (p175)

### **Chapters Sixteen to Twenty**

63. Why does Bruno return to Berlin? (p 176)
64. Why was Father sad? (p 177)
65. Why would Grandmother be upset about the wreath from the Fury? (p 177)
66. For Bruno, what is the best thing about life at Out-With? (p 178)
67. How did Gretel's room change? (p 180)
68. What was wrong with Gretel and Bruno's hair? (p 184)
69. Why are Mother and Father shouting again? (p 187)
70. What does Gretel miss about life in Berlin? (p 189)
71. Why are Father and Gretel silent after Bruno's remark about the children behind the fence? (p 191)
72. What news does Bruno have for Shmuel? (p 194)
73. Why did Shmuel stay away for so many days? (p 194)
74. How do Bruno and Shmuel plan to play together? (p 199)
75. How does the uniform Shmuel provides remind Bruno of his Grandmother? (p 205)
76. What did Bruno expect to find behind the fence? What did Bruno discover instead? (p 207)
77. What kept Bruno from going straight home? (p 208)
78. What does Bruno do and say to comfort Shmuel? (p 212)
79. Why did Mother stay at Out-With longer than expected? (p 214)
80. What clues were discovered after Bruno's disappearance? (p 215)
81. What realization did Father piece together at the fence? (p 215)
82. Why does the author state at the end of the story "Of course all of this happened a long time ago and nothing like that could ever happen again. Not in this day and age"? (p 216)