

Welcome to the Paulo Freire School 9th Grade Summer Reading Exploration Project!

Attached, you will find information regarding the summer reading selections, project options, and grading rubrics (so you know exactly how you will be graded), for the Paulo Freire School Summer Reading Exploration Project.

To begin the project, review the books on the list, and investigate those books that you believe are interesting. Select and read at least **one** new and challenging book from either the non-fiction or fiction lists below. You must purchase these books on your own, so choose wisely!

For your selected reading, you **must** complete the double entry journal assessment. Be certain to use the proper double-entry guidelines based on the types of works you are reading (fiction or non-fiction). **In addition**, you **must** also select **one** of the arts integration assessments to complete on your selected book.

The assessment presentations for your summer project will begin during our Summer Bridge Program. The assessment presentations will give you, your teachers, and your fellow classmates an opportunity to know each other and practice the Inquiry Based Discussion Model.

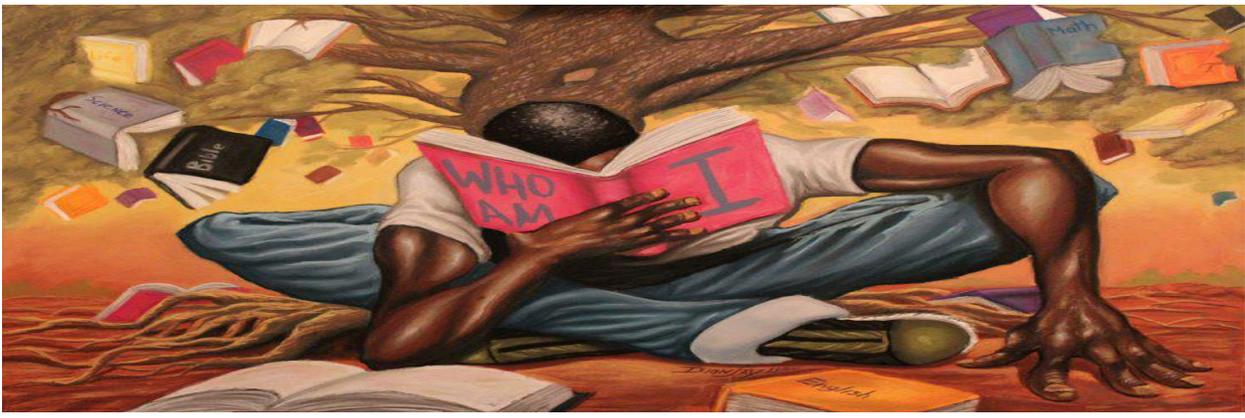
Please also show the letter on the last page of this packet to your parents. There is a form at the end of that letter that they have to sign verifying that you completed your summer reading and assessments to the best of your ability.

It is my sincerest hope that you find a book that leaves you in awe, asking questions, wanting to know more...to read more. This summer, we want you to begin your reading journey. Maybe you will read more than one book. Maybe you will read many. The most important thing a learner and scholar can do is fall in love with reading simply to inquire and know, and we will teach you the details.

Please email me with any questions or concerns at tbaker-jones@thefreireschool.org . Have a happy, well rested summer full of reading, and I look forward to seeing you this August.

Sincerely,

Tauheedah Baker-Jones
Executive Director of Academics



Book Selection List Non – Fiction

*An asterisk is placed by a book containing mature subjects, such as violence or sexual material, as well as adult language. Do not choose these books without permission from your parents.

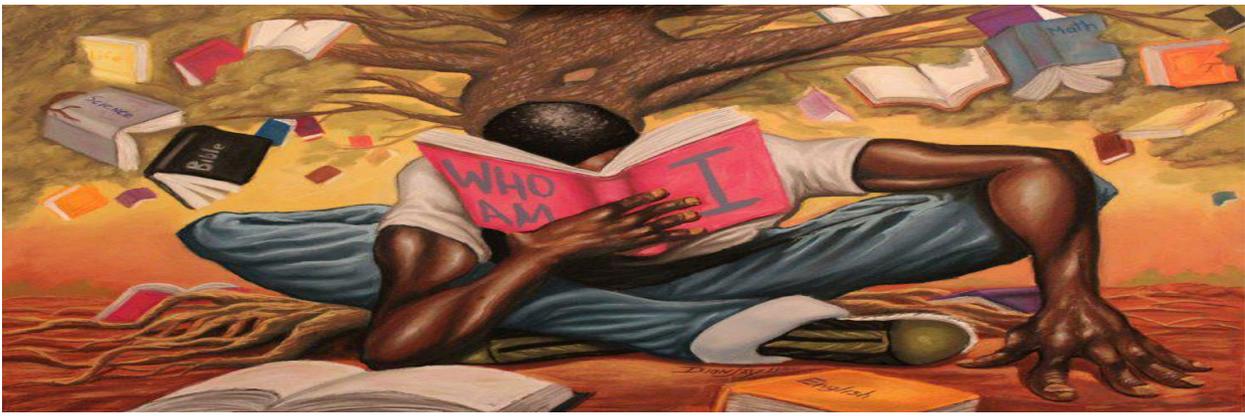
*Our America: Life and Death on the South Side of Chicago** by LeAlan Jones and Lloyd Newman

A Narrative of the Life of Frederick Douglass by Frederick Douglass

I Know Why the Cage Bird Sings by Maya Angelou

A Hope in the Unseen: An American Odyssey from the Inner City to the Ivy League by Ron Suskind

The Color of Water by James McBride



Book Selection List Fiction

*An asterisk is placed by a book containing mature subjects, such as violence or sexual material, as well as adult language. Do not choose these books without permission from your parents

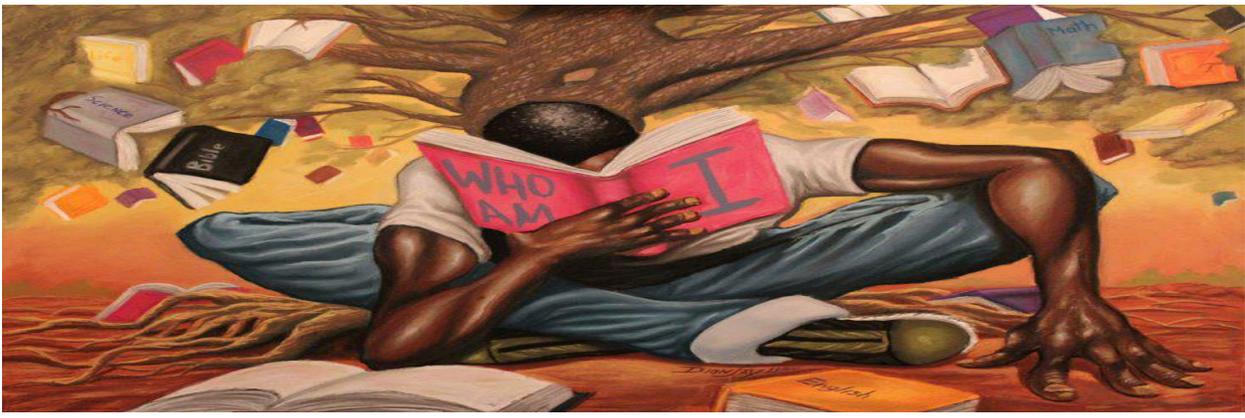
Coming of Age in Mississippi by Anne Moody

The Bluest Eye by Toni Morrison

To Kill a Mockingbird by Harper Lee

The Secret Life of Bees by Sue Monk Kidd

Things Fall Apart by Chinua Achebe



Double-Entry Journal Requirements

Overview: A double-entry journal is a way to closely read passages from a text in order to discover what individual words and sentences reveal about the author's argument/position, supporting research and evidence as well as making text-to-text, text-to-self, and text-to-world connections. The journal serves as an ongoing record of your responses to the text.

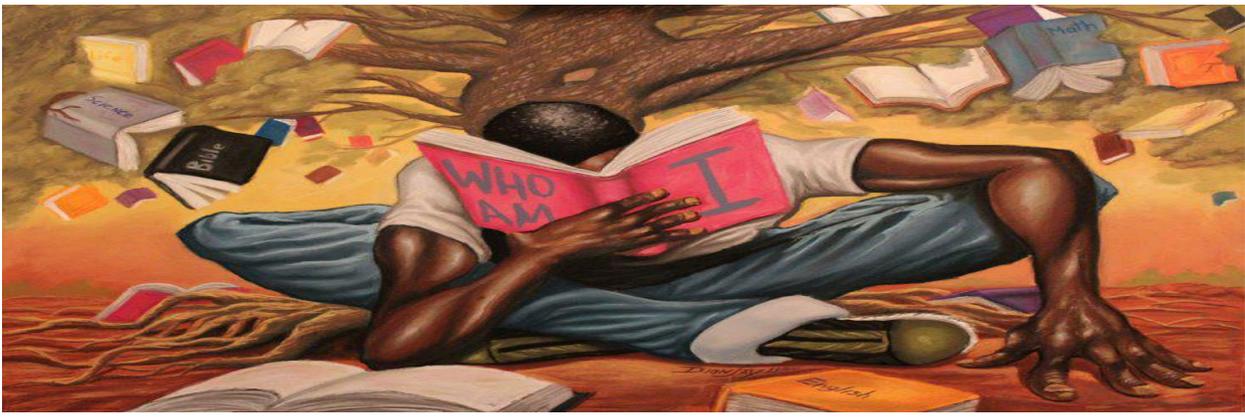
Due Date: The completed journal is due on the first day of the Summer Bridge Program in August, along with the arts-integration assessment you completed. All journals will be collected that day.

Point Value: The journal is worth 100 Points and will count as your first grade for the 1st marking period. Ten points from the overall point total will be deducted for each day late.

Directions: Using a marble composition notebook, you are required to construct 6 journal entries, each consisting of two pages of writing. In addition, 1 of your journal entries should include a list of new or unfamiliar vocabulary words that you read from the text. Make sure that each entry covers multiple chapters so that you are able to write on the entire work of nonfiction.

Marble Composition Notebook

- To set up the journal, on the left page of the composition notebook write the concrete detail/idea, and on the right page write your commentary/analysis. Clearly label in the upper left-hand corner of the left page the number of the entry.
- On the left page write down CONCRETE DETAILS from the text. The concrete details should consist of quotations, descriptions, arguments, research, evidence etc. proposed by the author. After each concrete detail, be sure to include the chapter and page number. For longer passages, cite the beginning and end of the passage, using an ellipsis (...) to indicate that words were removed.
- For your vocabulary words double journal entry, record unfamiliar words, the page number, and the sentence you found it in on the left page. Then look up the word in the dictionary, record the definition on the right page, and use the word in a sentence of your own on the right page as well.



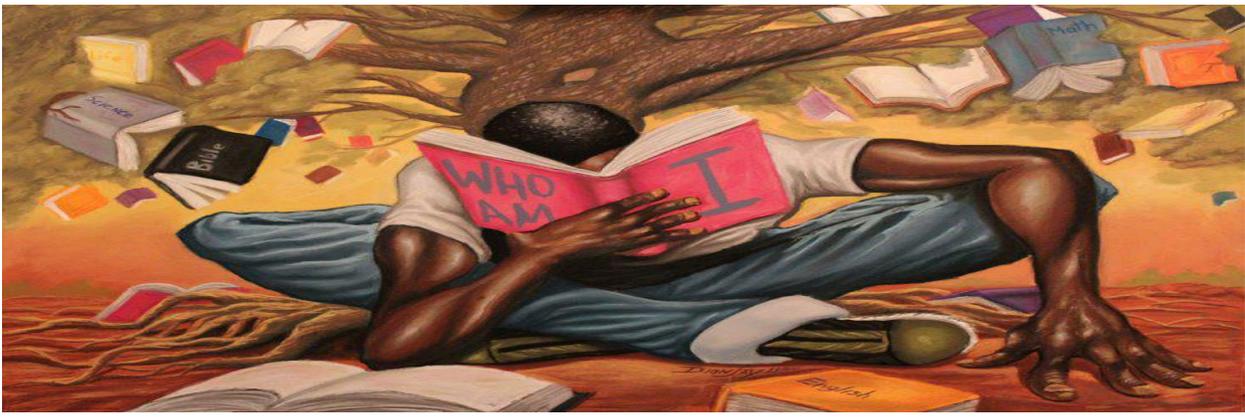
Double Entry Journal Non-Fiction Guidelines

Student Name: _____

Work of non-fiction chosen and author: _____

As you read the non-fiction text you selected, you will keep a double-entry journal. Attached are directions for keeping the journal. Listed below are some suggestions for engaging in a close reading of the text:

1. Watch for repetitive elements, or words. Make any necessary annotations in the margins of your book.
2. Make note of any references that might provide insight into the main arguments of the author. Do research on those references and write them down in your journal.
3. Continually question the author's arguments in the text. Write down any psychological insights into why the author is making the argument they are.
4. Make predictions on how the argument of the author may affect future events.
5. As you read, take note of any striking features. Remember a work of non-fiction is an artifact; it is the result of careful research done by the author.



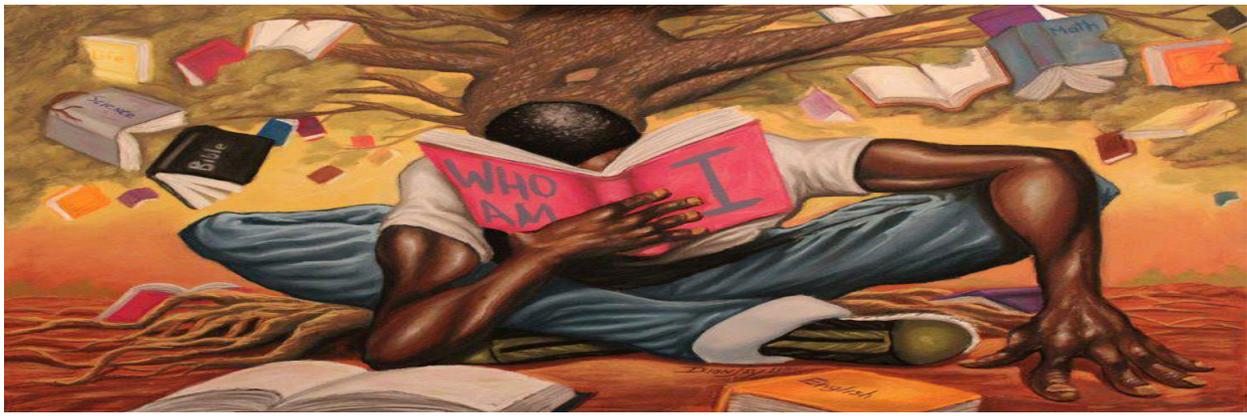
Double Entry Journal Fiction Guidelines

Student Name: _____

Work of fiction chosen and author: _____

As you read the fiction text you selected, you will keep a double-entry journal. Attached are directions for keeping the journal. Listed below are some suggestions for engaging in a close reading of the text:

1. Connect the quote to the author's view of the world, to a universal theme, or to the book as a whole.
2. Relate the text to the world around you (observing the similarities and differences between the character's view of the world and the world as you know it).
3. Relate the text to other things you have read.
4. Relate the text to yourself and your personal experience.
5. Make sure you get a minimum of two thoughtful pages of writing per response.



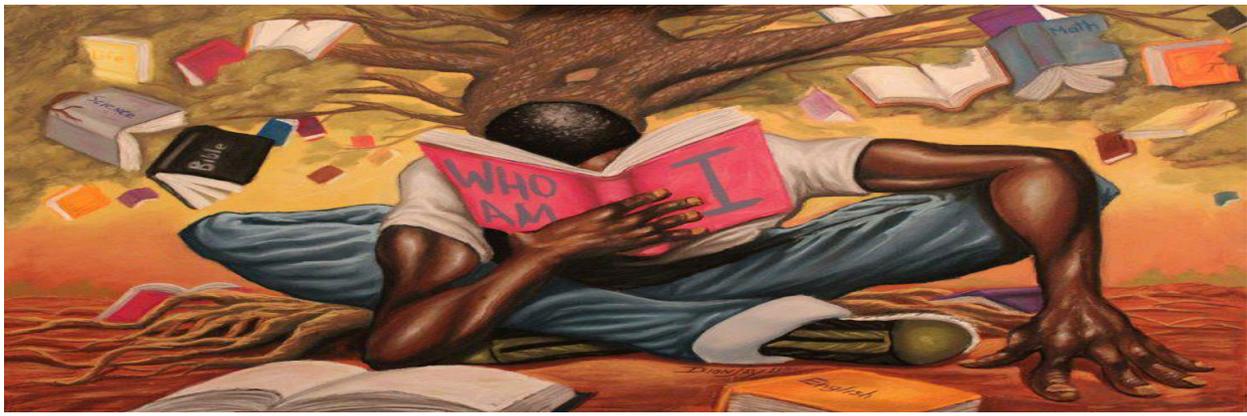
Double-Entry Journal Model

The right side of your entry should document your interaction with the work, showing the process you went through to understand the text. Each entry should contain the following:

- An explanation of what the passage you selected means and how it is significant to the work as a whole - why is this quote important? (Keep in mind that quotations rarely tell you why they are important; you must analyze and interpret to get at the deeper meaning.) Do not respond using mere paraphrasing of what you read.
- Connections to your own experience, to society, and/or to other texts that you have read.
- An analysis of author's tone, structure, style, argument, evidence, theme, literary elements (where applicable), narrative voice, argument analysis, etc.
- One thought-provoking question for further discussion, either in a future entry or in class.

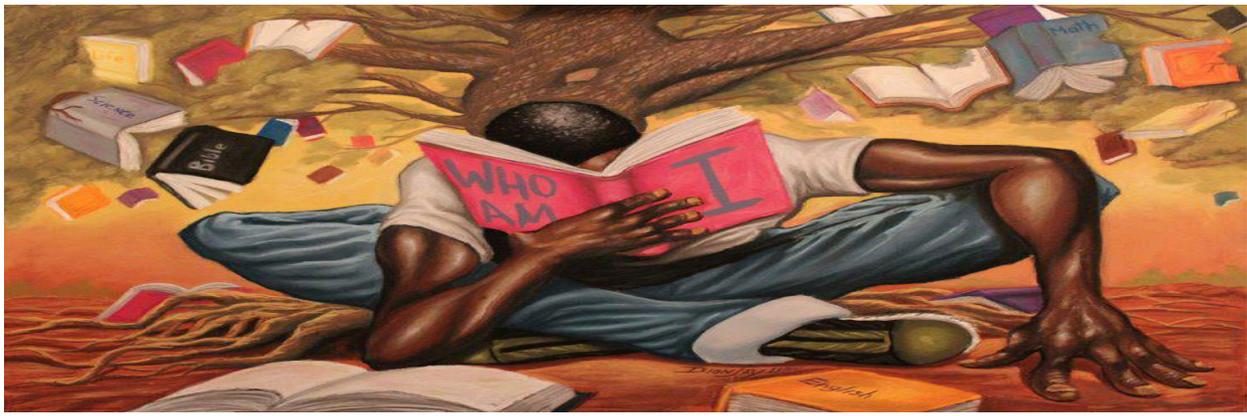
Below is an example of a double-journal entry for the non-fiction work *Walden* by Henry David-Thoreau:

Concrete Details (Left-Hand Side)	Reflections (Right-Hand Side)
"To be awake is to be alive." (from the chapter "Where I Lived and What I Lived For")	I think that you can go through your whole life asleep if you don't stop and think about what you're doing. It's important to make conscious choices, especially when you're my age.
"I should not talk so much about myself if there were anybody else whom I knew as well. Unfortunately, I am confined to this by the narrowness of my experience." (from the chapter "Economy")	I disagree with what Thoreau says here. I think that you can know another person as well as you know yourself. I know my best friend as well as I know myself. Sometimes, I don't think I know myself well at all.
"Say what you have to say, not what you ought. Any truth is better than make-believe." (from the conclusion)	Sometimes it is difficult to tell the truth because you don't want to hurt a person's feelings or because it's hard for you to admit something. It was hard for me to tell my dad that I didn't want to go to the same college he did, but I was glad that I told him afterwards.



An example of a double-journal entry for the fiction work *Huckleberry Finn* by Mark Twain might look like:

Concrete Details (Left-Hand Side of Notebook)	Reflections (Right-Hand Side of Notebook)
<p>"What you doin' with this gun?" I judged he didn't know nothing about what he had been doing, so I says: "Somebody tried to get in, so I was laying for him." "Why didn't you roust me out?" "Well, I tried to, but I couldn't; I couldn't budge you." Ch 7</p>	<p>Huck is "covering" for Pap. Many abuse victims cover for their abusers. Codependent families of alcoholics try to take up the slack for the alcoholic and make excuses for them to others. Also, most abuse victims tend to stay and tolerate the known evil rather than escape to unknown evils. So why does Huck decide to run away? Why is he different</p>
<p>"there was Jackson's Island, standing up out of the middle of the river, big and dark and solid, like a steamboat without any lights"-Ch 7</p>	<p>Simile-like This is similar to the metaphor used in <i>The Fog</i> by Carl Sanburg-"the fog comes on little cat feet."</p>
<p>"There was freckled places on the ground where the light sifted down through the leaves, and the freckled places swapped about a little, showing there was a little breeze up there."-Ch 8</p>	<p>This sounds like when my family and I go down south in July-it is so beautiful</p>



Double-Entry Journal Scoring Rubric*

*Note each entry is scored separately

Overall Grading

Each journal entry will be given a separate grade on a 1-9 scale, as specified below. For the complete journal grade, all entries will be added up and divided by six (total number of entries). The overall score will be out of 100 points. Ten points will be deducted for each day late.

Journal grade equivalencies are on a 0-100 scale:

9=100	7.5=88	6=80	4.5=68	3=60	1.5=30	0=0
8.5=95	7=85	5.5=75	4=65	2.5=50	1=20	
8=90	6.5=83	5=70	3.5=63	2=40	.5=10	

Grade A (8-9)

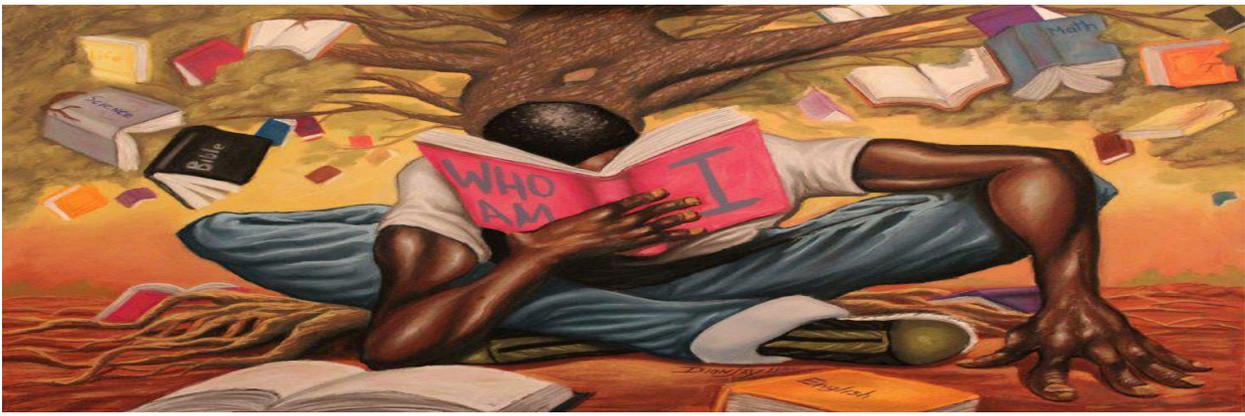
The entry is well written and constitutes evidence of thoughtful interaction with the text. That evidence is displayed through some or all of the following:

- ✓ All the requirements of a “B” journal entry (see below) are evident, but with a greater degree of effort, analytical insight, and writing sophistication.
- ✓ The entry balances generalizations with specific illustrative details with considerable skill, maintains coherence through thoughtful transitions from one point to another, goes beyond mere structural integrity to establish a voice through which the analysis is maintained, and is engaging and enjoyable to read.
- ✓ Furthermore, the entry is unusually insightful and shows an uncommon sensitivity to the language and ideas of the text, especially as language and ideas relate to each other.

Grade B (6-7)

The entry is well-written and constitutes evidence of thoughtful interaction with the text. That evidence is displayed through some or all of the following:

- ✓ Characters and events are analyzed and meaningfully compared to other characters and events in the text, different text(s), and/or personal or “real world” experience.



- ✓ Argument, structure, and/or style are analyzed in relation to meaning, especially regarding author's voice and point of view.
- ✓ The author's tone is analyzed and connected to the theme/implications for past/present/future, with textual substantiation.
- ✓ Excerpts from the text are cited and though explicated, meaningful questions are asked, difficulties with the author's arguments are explored with sensitivity and intelligence. Creative tangents with clear connections to the text may be present.

Grade C

(5)

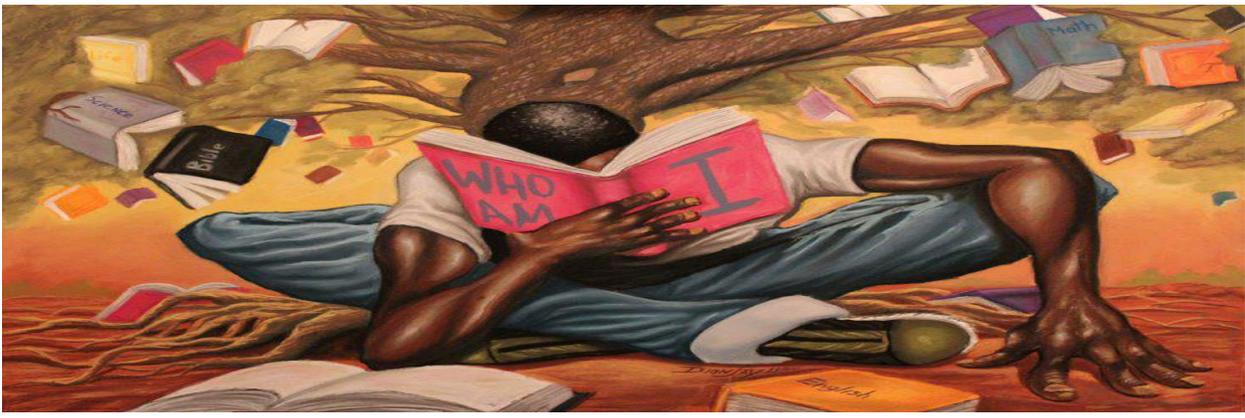
The entry aspires to reach all of the requirements of the "B" level entry (see above), but falls short by no more than two of the following:

- ✓ Writing about the text superficially, without meaningful exploration of the author's ideas, arguments, evidence, research, etc.
- ✓ Not providing enough textual substantiation for your assertions;
- ✓ Not clearly connecting the evidence to the assertions in a meaningful way, thus causing confusion;
- ✓ Writing about the literal meaning of what the author is saying without careful consideration for the significance of the author's arguments and implications for the past/present/future
- ✓ Writing sloppily and poorly.

Grade D-F

(4-0)

The entry falls short of the requirements of the "B" level entry (see above) by more than two of the deficiencies explained above for the "C" level entry (see above), or with one or more of those deficiencies with an unusual degree of severity.



Arts Integration Assessment

Arts Integration Project: Creation of a Scene

For this particular assignment you will be charged with constructing a visual image of a scene from the book that you chose to read. This scene should be a facet of the story and have at least one significant event happen during it. You can use any materials you like to construct your visual image, but keep in mind that it will be graded on appearance. **For this particular assignment you will be critiqued on two different aspects of the project:**

1. The artistic abilities displayed through your creation
2. The completion of the writing portion

The Visual Representation:

1. Select a scene from one of the chapters of your book that you think lends itself well to illustration.
2. Create a drawing or collage of words, pictures, or symbols on large poster board (18" x 24") to illustrate the scene.
3. Make certain to place the title and author of the book in large font as a focal point someplace on your poster board.

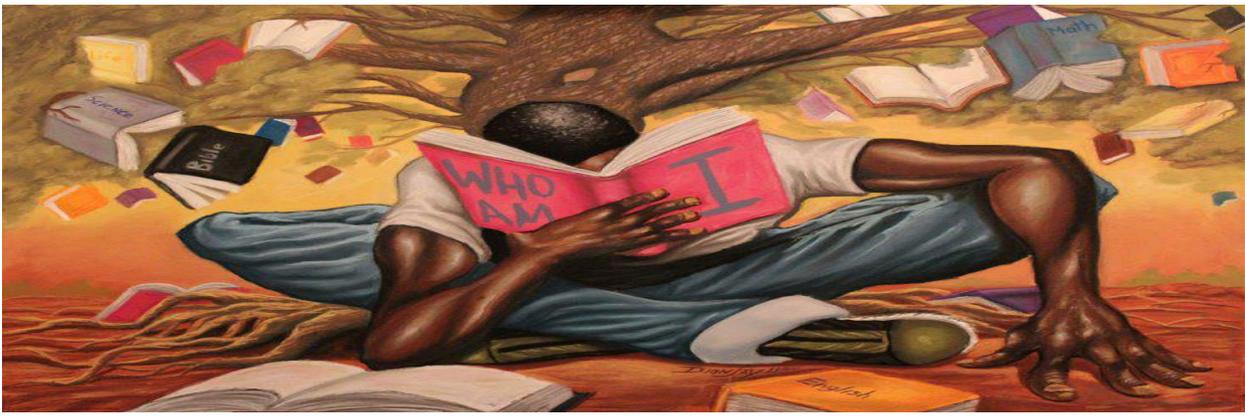
The Writing Description:

The writing portion of this assignment will have several sections to it, all of which will vary in their length. Must be typed in 12-sized, Times Roman font, double-spaced, with 1.25 inch margins.

Explanation of the Scene- In this section you will explain what is occurring in this scene in the story. You must relate it to the bigger picture (or the problem being endured throughout the novel) in order to receive full credit. In addition, you will be responsible for identifying the significance of the scene and explaining why you found this scene to be so important. To receive full credit, this section must be at least 1 page.

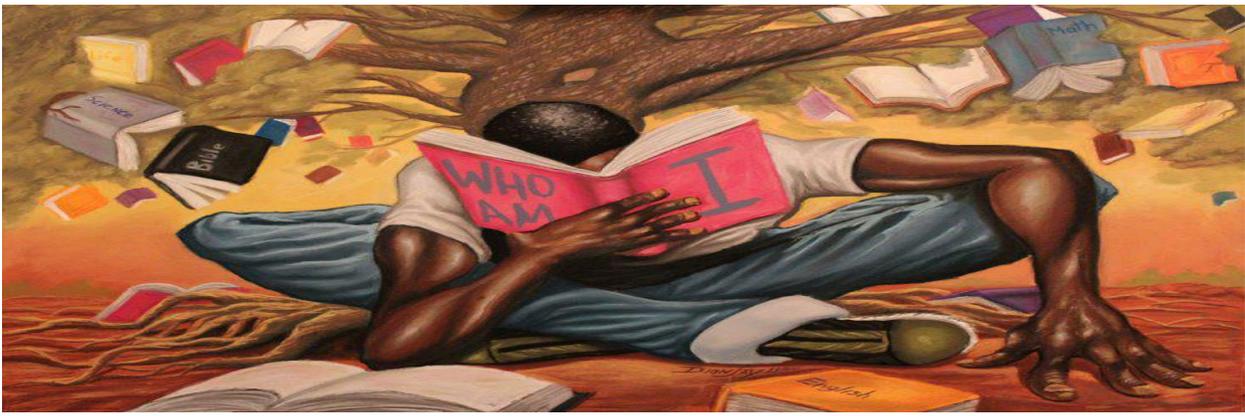
Reaction to the Scene- Student will write about his/her thoughts, opinions, and reactions to the scene. To receive full credit, this section must be at least 1 page.

Some questions to keep in mind when answering this section:



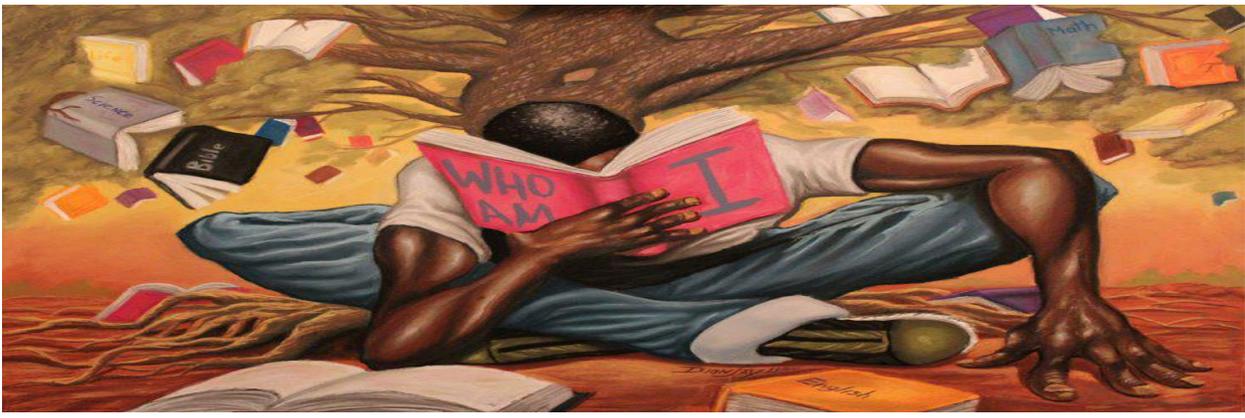
1. **What emotions were you feeling while reading this scene?**
2. **Was there a particular ending you wanted to happen in this scene?**
3. **If you could rewrite this scene would you change anything?**
4. **Did your opinion about either the book or a character change after this scene ended?**

Selection of the Scene- You will explain why you chose this particular scene. What about this part in the novel either made you relate to the events that were occurring or held your attention more than any other part? To receive full credit, this portion must be at least 1 page.



Rubric for Arts Integration Assessment

Item	Points Possible	Your Score
Visual Representation:		
Book Title and Author are clearly visible.	2	
The graphics used on the poster reflect the book that was read, and accurately represent the theme/main idea of the scene/book	4	
Poster is visually appealing, and exceptionally attractive in terms of design, layout, and neatness.	4	
Written Description:		
Contains all of the required elements	8	
Each section meets all of the required page lengths	8	
Uses proper mechanics: font, margins, capitalization, and punctuation are correct	8	
Uses appropriate grammar: there are no grammatical mistakes	8	
Poster Size (Minimum 18" x 24")	2	
Turned in on Time: First Full Day in Literature Class (Every day late costs an additional 1 point)	6	
Total Possible Points	50	



Dear Freire School Parent:

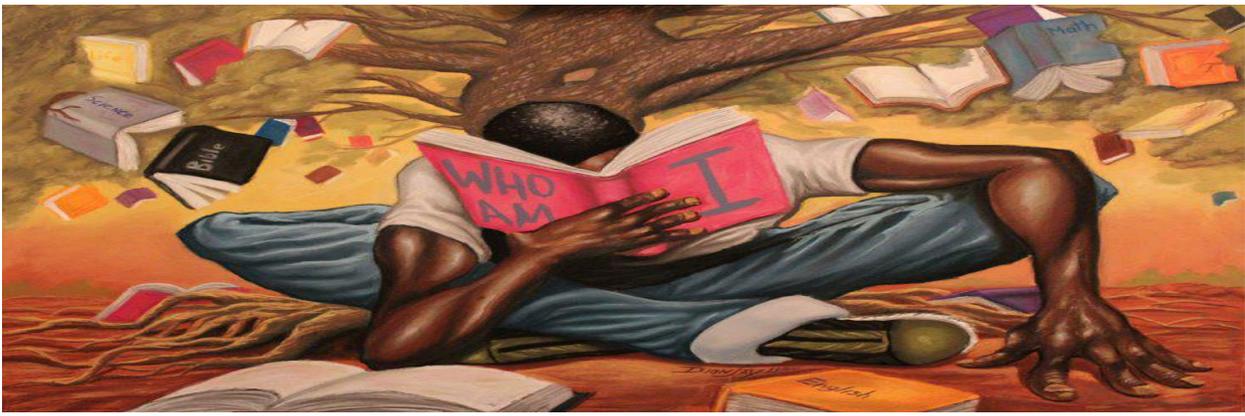
You are our partners in your child's success!

Thank you for taking the time to review your student's summer reading packet. Your child has to pick **one** book from one of the lists above (non-fiction or fiction), and read the book over the summer. After they have finished reading the book they have to complete the double entry journal for the reading, **and** the arts integration assessment for the book they have read. Each assessment includes a rubric so students know how each project is being graded. Additionally, for one of the assessments your student will have to give an oral presentation to their class, during the first full week of school, based on their selected reading. Both projects are a part of the first semester grade.

These projects are intended to be enjoyable for your students and allow them to make meaning and analyze their reading in a way that keeps learning authentic. Please complete the verification form below when your student has completed their summer reading and assessments. They will give this to their teacher, with their projects during the Summer Bridge Program. Please, if you have any questions or concerns do not hesitate to reach out and call at (973) 736-1470 or email at tbaker-jones@thefreireschool.org. I look forward to working with each of you to cultivate a love for reading in our students that will last them a lifetime.

Sincerely,

Tauheedah Baker-Jones
Executive Director of Academics



Parent Verification Form
2012 Summer Exploration Reading Project

I, _____, the parent of _____ verify that my
(Parent Name) (Student Name)

student read _____
(Name of Book)

and completed the following assessments over the summer:

1. _____
(Chapters that the 6 Double Journal Entries Came From)

Arts Integration Poster Arts Integration Writing Assignment (3 typed pages)

X _____
Parent Signature and Date

X _____
Student Signature and Date

****Please return this form to your English teacher on the first day of school.****