

## **Incoming Seventh Grade Summer Reading List and Requirements 2024**

*All incoming seventh graders must read **The Shakespeare Stealer** by Gary Blackwood.*

*In addition, they must choose and read one book from each of the two following categories (3 books in total):*

### Category 1: Contemporary / Fantasy

<i>Airborn</i>	Kenneth Oppel
<i>Counting by Sevens</i>	Holly Goldberg Sloan
<i>Gathering Blue</i>	Lois Lowry
<i>Ghost</i>	Jason Reynolds
<i>Mockingbird</i>	Kathryn Erskine
<i>Tangerine</i>	Edward Bloor
<i>The Thing About Jellyfish</i>	Ali Benjamin
<i>The Underneath</i>	Kathi Appelt
<i>Walk Two Moons</i>	Sharon Creech

### Category 2: Historical / Classics

<i>Around the World in Eighty Days</i>	Jules Verne
<i>Elijah of Buxton</i>	Christopher Paul Curtis
<i>The Evolution of Calpurnia Tate</i>	Jacqueline Kelly
<i>Little Women</i>	Louisa May Alcott
<i>The Outsiders</i>	S. E. Hinton
<i>Paperboy</i>	Vince Vawter
<i>The Prince and the Pauper</i>	Mark Twain
<i>Ties That Bind, Ties that Break</i>	Lensey Namioka
<i>Warriors Don't Cry</i>	Melba Patillo Beals
<i>Zazoo</i>	Richard Mosher

## St. Michael's Summer Book Report Requirements for Seventh Grade

Students entering Seventh Grade must read a total of three books over the summer. All students must read *The Shakespeare Stealer* by Gary Blackwood (which provides context for when seventh graders tackle *A Midsummer Night's Dream* later in the year).

In addition, incoming seventh grade students must choose one book from **each** of the two stated categories (Contemporary/Fantasy and Historical/Classics) and complete the attached summer reading project. **Parent signatures** are required and need to be turned in with the summer reading project to receive credit. Lastly, students should be prepared to answer questions about all three of their summer reading books during class the first week we return to school. This report is due in class the first day of school: **Friday, August 9**. Guidelines for the report are as follows:

Students must create a book jacket with a front cover, interior two-page spread, and back cover. The front and back cover pages are based on ONE of the two selected books they read (but NOT about *The Shakespeare Stealer*). The text written in the interior two-page spread compares and contrasts *The Shakespeare Stealer* to the OTHER book read by the student. The entire book jacket should be created from a single sheet of folded, white 8 1/2 x 11" paper (but elements may be pasted to this paper).

**FRONT COVER:** The front cover must include the book title, author, and student's name, as well as one original color drawing of a significant scene in the book and one significant quote from the book. Again, this front cover is not based on *The Shakespeare Stealer*; it is based on one of the two other chosen books.

**BACK COVER:** The back cover must include a 10-15 sentence personal response to the same book as illustrated on the front cover (again, not *The Shakespeare Stealer*). This response can address some of the following questions: How does this book compare to other books you've read in the same genre? How did the characters appeal to you? Did you relate personally to any of the characters or events? Why did or didn't you enjoy the book? This back cover **MUST** be hand-written in ink and, of course, original!

**INTERIOR:** The interior of the book jacket is designed as a three-paragraph essay totaling 400-800 words. Students should use complete sentences, indent all paragraphs, and proofread their work well. The report must be typed so it can be attached into the interior of the book jacket. The purpose of this interior text is to allow the student to compare and contrast one of the two chosen books with *The Shakespeare Stealer*. The specific requirements for each paragraph are as follows:

**Paragraph One:** Compare and contrast the key events of the two books, focusing on how the authors built suspense and tension, and how they designed creative resolutions (endings) to their respective novels.

**Paragraph Two:** Compare and contrast one or more protagonists (main characters) in each book. For example, how does the personality of the main character in *The Shakespeare Stealer* compare to the protagonist of the other book? How do their personalities shape the way the plots unfold in each book?

**Paragraph Three:** Discuss a theme (such as courage, friendship, prejudice, or compassion) that both books have in common, and how specific moments in each book helped develop that theme. See the last page of this document for a sample layout of the project. Still confused? Please don't hesitate to contact Mrs. Hawes (rhawes@stmichael.net) at any time!

*Please include this form completed when you turn in your book report at the start of school.*

Student's Name \_\_\_\_\_

Book One (Title and Author): ***The Shakespeare Stealer* by Gary Blackwood**

Book Two (Title and Author): \_\_\_\_\_

Book Three (Title and Author): \_\_\_\_\_

**PARENT VERIFICATION**

I verify that my child has read all three of these books and that this report represents the original work of my child. (Evidence of plagiarism will result in a zero on the report.)

Parent Signature: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## BOOK JACKET SAMPLE: Middle School Summer Report

### FRONT COVER:



### BACK COVER:

Eragon finds a beautiful blue stone in the Spine that soon hatches into a dragon. From the very beginning he is puzzled by Saphira's (the dragon) appearance and by the stories that are spreading. It takes time, but Eragon comes to trust Saphira and his own abilities. This developing friendship that requires a great deal of trust, communication, and willingness to believe in one's ability is the main reason I liked the book. Evil creatures constantly harass them, but their friendship and the support of good people (or creatures) never waiver in their dedication to stopping evil. I will always want to believe that goodness will prevail.

I also enjoyed the book because of the description of the landscape and places. Paolini obviously loves the big open spaces of his home, and I could easily envision the mountains and valleys Eragon had to traverse while being chased by Urghals. Any book that includes a map in the opening pages is intriguing.

### INTERIOR TWO-PAGE SPREAD:

*Holes* by Louis Sachar and McElliott's *Pool* by Dr. Seuss appear on the surface to discuss very different sorts of events. In *Holes*, the main character, Stanley Yelnats, has been sent to a juvenile-detention facility, Camp Green Lake, as punishment for supposedly stealing a pair of sneakers. In Dr. Seuss's picture book, a young boy is warned by a passing farmer that his attempts at hooking a fish from a small pond are foolhardy. Nonetheless, both authors develop a sense of mystery by offering readers hidden treasures: in the case of *Holes*, a literal treasure box buried by Kissin' Kate Barlow, and in the case of *McElliott's Pool*, the promise of an exotic, aquatic prize, such as a kangaroo fish, a checkerboard fish, or even a Thing-a-Ma-Jigger.

The unnamed hero of *McElliott's Pool* and young Stanley Yelnats both demonstrate fearlessness at times, although the young fisherman approaches life with far more optimism than Stanley, who begins the book despairing over a decades-old curse that, his family believes, dooms their dreams and clouds their consciences. Dr. Seuss's perky hero exudes sunny optimism when he proclaims, "And that's why I think / That I'm

not such a fool / When I sit here and fish / In McElliott's Pool!" Meanwhile, Stanley wallows in self-doubt, especially when he first arrives at Camp Green Lake and discovers it is not the idyllic destination he has been promised: "This isn't a Girl Scout camp," said Mr. Sir.

Perseverance, the personal quality of grit and determination, stands at the core of each book. Stanley and Zero face desperate odds when fleeing camp and climbing up God's Thumb. The protagonist of *McElliott's Pool* is teased for even considering that he might catch a fish. Yet he perseveres, allowing his book the opportunity to follow an underground channel under State Highway Two-Hundred-and-Three and Sneed's Hotel on its journey to the ocean. The symbolism of holes permeates both works. A hole can represent failure or emptiness—the opposite of success and fulfillment. The campers continue to dig holes despite the likelihood they will never discover the hidden treasure, and the boy continues to sit patiently by the fishing hole.