

# ELIZABETH PUBLIC SCHOOLS

*Every Child, Achieving Excellence*

## SEVENTH GRADE SUMMER READING LIST



Students entering Grade Seven must complete a summer reading assignment that is **due to their Language Arts teachers on Friday, September 27, 2024.**

Students will select two fiction books. Students are responsible for acquiring a copy of each book on their own. They can be found online, at local bookstores, or the Elizabeth Public Library.

### Directions for Summer Reading Assignment:

Each student entering **Grade 7** must complete a Notice and Note Reading Log (See attached supporting materials) for a minimum of two books (one for each book) that he or she chooses. After completing the Notice and Note Reading Log, complete ONE of the writing assignments below (this should be based on one of the books you have read). **This assignment will be due on Friday, September 27, 2024. This assignment is REQUIRED and will be added as a grade.**

### List of Possible Books

*Booked* by Kwame Alexander  
*Wonder* by R. J. Palacio  
*Brown Girl Dreaming* by Jacqueline Woodson  
*Spinning* by Tillie Walden  
*Ms. Marvel* (series) by G. Willow Wilson  
*Fallen* (series) by Lauren Kate  
*American Born Chinese* by Gene Luen Yang  
*Out of my Mind* by Sharon Draper  
*Mockingbird* by Erskine, Kathryn  
*Unstoppable* by Tim Green  
*Sure Signs of Crazy* by Karen Harrington  
*Rules* by Cynthia Lord  
*Liar & Spy* by Rebecca Stead  
*Bystander* by James Preller  
*The Honest Truth* by Dan Gemeinhart  
*Ghost* by Jason Reynolds  
*The Lions of Little Rock* by Kristin Levine  
*The Great Trouble: A Mystery of London, the Blue Death, & a Boy Called Eel* by Deborah Hopkinson  
*City of Orphans* by Avi  
*Curiosity* by Gary L. Blackwood  
*Dead End in Norvelt* by Jack Gantos  
*Chains* (series) by Laurie Halse Anderson  
*Raymie Nightingale* by Kate DiCamillo  
*A Night Divided* by Jennifer Nielsen  
*Ruby Redfort Look into My Eyes* (series) by Lauren Child  
*The School for Good & Evil* by Soman Chainani



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*Powerless* by Matthew Cody  
*House of Secrets* by Chris Columbus  
*The Graveyard Book* by Neil Gaiman  
*The Night Gardener* by Jonathan Auxier  
*Pax* by Sara Pennypacker  
*Doll Bones* by Holly Black  
*Serafina & the Black Cloak* by Robert Beatty  
*Breakaway* by Alex Morgan  
*Witches: The Absolutely True Tale of Disaster in Salem* by Rosalyn Schanzer  
*Chasing Lincoln's Killer* by James Swanson  
*Samurai Rising* by Pamela Turner  
*Guts & Glory* by Ben Thompson  
*The Boys in the Boat* by Daniel Brown  
*Amulet: The Stonekeeper* (series) by Kazu Kibuishi  
*Drowned City: Hurricane Katrina & New Orleans* by Don Brown  
*The Dumbest Idea Ever!* By Jimmy Gownley  
*Awkward* by Svetlana Chmakova  
*Journey to the Center of the Earth* by Jules Verne  
*The Swiss Family Robinson* by Johann David Wyss  
*Trapped* by Michael Northrup  
*Surrounded by Sharks* by Michael Northrup  
*Refugee* by Alan Gratz  
*In the Shadow of the Sun* by Anne Sibley O'Brien  
*Lost in the Sun* by Lisa Graff  
*I am Drums* by Mike Grosso  
*Amina's Voice* by Hena Khan  
*Restart* by Gordon Korman  
*All the Broken Pieces* by Ann E. Burg  
*Scar Island* by Dan Gemeinhart  
*Artemis Fowl* (series) by Eoin Colfer  
*Texting the Underworld* by Ellen Booraem  
*The Barn* by Avi  
*Gilda Joyce, Psychic Investigator* by Jennifer Allison  
*Pedro's Journal* by Pam Conrad  
*Skybreaker* by Kenneth Oppel  
*Black Storm Comin'* by Diana Lee Wilson  
*Let Me Play: The Story of Title IX, The Law that Changed the Future* by Karen Blumenthal  
*Shark Girl* by Kelly Bingham  
*The Astonishing Life of Octavian Nothing, Traitor of Nation* (series) by M.T. Anderson  
*Keeper* by Mal Peet  
*Peak* by Roland Smith  
*Revolution is Not a Dinner Party* by Ying Chang Compestine  
*Firestorm* by David Klass  
*Skullduggery Pleasant* by Derek Landy



## SEVENTH GRADE SUMMER READING LIST

*The Wednesday Wars* by Gary D. Schmidt

*One Crazy Summer* by Rita Williams-Garcia

*The Invention of Hugo Cabret: A Novel* by Brian Selznick

*Antes de ser libres (Before We Were Free)* by Julia Alvarez

**\*\*You may choose books that are not on this list as long as they are grade appropriate. For example, *Junie B. Jones*, *Diary of a Wimpy Kid*, and *Dog Man* are not considered on level for 6<sup>th</sup> or 7<sup>th</sup> Grade.**

Please inquire with the

*Elizabeth Public Library*

*Monday - Thursday: 9AM-6PM, Friday: 10AM-7PM, Saturday: 9AM-5PM*

*11 South Broad Street Elizabeth, NJ 07202*

*(908)-354-6060*



**Please complete one of the following narrative writing assignments below and return it with your completed Notice and Note Reading Logs to your Language Arts Teacher on Friday, September 27, 2024. This assignment is REQUIRED and will be added as a grade.**

- Write a narrative that continues the story you read from the point of view of a different character in the book. Use details from the story to support your narrative.
- Write a narrative that continues the story you read with a different ending of your choice. Use details from the story to support your narrative.
- Imagine that you are one of the characters from the story you read. Retell the story as if you were writing about it in your diary, presenting events and details from your particular point of view. You may invent other details such as feelings or memories as long as they are consistent with and connected to the story content.





## STOP Notice & Note

**STOP**



When a character says or does something that's opposite (contradicts) what you expect them to do...you should stop and ask yourself:

"Why is the character acting this way?"

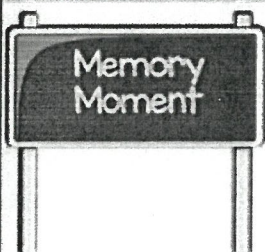
The answer could help you make a prediction or make an inference about the plot and conflict.

When you're reading and you notice a word, phrase, object, or situation mentioned over and over again...you should ask yourself:

Again  
&  
Again

"Why does this keep showing up again & again?"

The answers will tell you about the theme and conflict, or they might foreshadow what will happen later.



When you're reading and the author interrupts the action to flashback to the past and tell you a memory...you should ask yourself:

"Why might this memory be important?"

The answers will tell you about the theme, conflict, or might foreshadow what will happen later in the story.



## Reading Strategies for Close Reading

**STOP**



When you're reading and suddenly a character realizes, understands, or finally figures something out...you should stop and ask yourself:

"How might this change things?"

•If the character figured out a problem, you probably just learned the conflict.

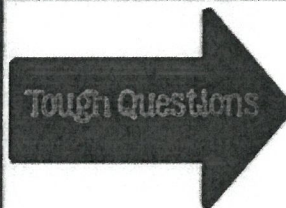
•If the character understood a life lesson, you probably just learned the theme.

When you're reading and a character (who's probably older and wiser) takes the main character aside and gives serious advice...you should stop and ask yourself:

Words of  
the  
Wiser

"What's the life lesson, and how might it affect the character?"

Whatever the lesson is, you've probably found a theme for the story.


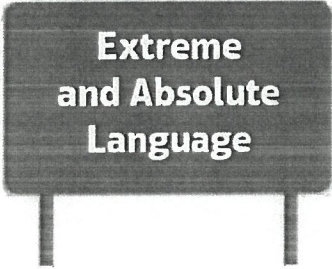
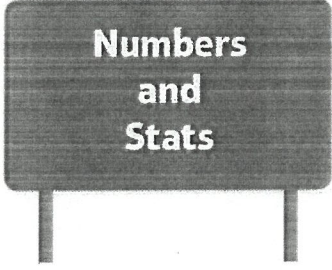
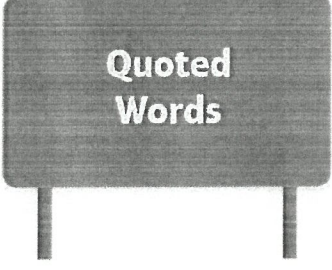
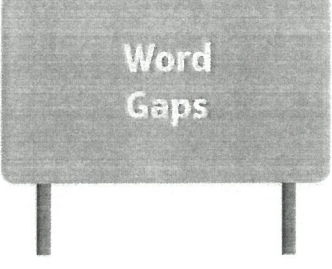


When you're reading and the character asks himself a really difficult question...you should stop and ask yourself:

"What does this question make me wonder about?"

The answer will tell you about the conflict and might give you ideas about what will happen later in the story.

# SIGNPOSTS FOR NONFICTION

SIGNPOSTS	DEFINITIONS
 <p><b>Contrasts and Contradictions</b></p>	A sharp contrast between what we would expect and what we observe happening. A difference between two or more elements in the text.
 <p><b>Extreme and Absolute Language</b></p>	Language that leaves no doubt about a situation or an event, allows no compromise, or seems to exaggerate or overstate a case.
 <p><b>Numbers and Stats</b></p>	Specific quantities or comparisons to depict the amount, size, or scale. Or the writer is vague and imprecise about the numbers when we would expect more precision.
 <p><b>Quoted Words</b></p>	Words that are quoted are quoted for a reason. They might offer evidence or a personal perspective.
 <p><b>Word Gaps</b></p>	Vocabulary that is unfamiliar to the reader. This might be because it is a word with multiple meanings, a rare or technical word, a discipline-specific word, or one with a far-removed antecedent.



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