

Name: _____

Grade: _____

Date: _____

Freedom is not free.

Reading

7th Grade Reading, 2015-2016

Mr. Exley

dexley@cathedral-or.org



Student Signature: _____

Parent/Guardian Signature: _____

Hi 7th Graders,

Congratulations on completing 6th grade. I am really proud of you all and can't wait to begin our journey in 7th grade. This packet **is due on the first day of school in September.**

For this break, you will have a few assignments you need to complete for Reading Class. Remember how important it is to read every day to keep growing as strong 7th grade readers. In order for us to be fully prepared, though, we need to be practicing our reading skills over the summer – both our *independent* as well as our *assigned* reading skills. Below you will see the list of items that must be completed by the day we come back together in September:

Your assignments are as follows:

1. Complete **three** different Independent Reading Books
 - a. I expect that you read **three** different independent books this summer. These books can be ones you have at home, or ones you picked up from the library.
 - b. You must complete the attached reading log for each time you read.
 - c. These books must be on your independent reading level.
2. Pick **one** of the three different books you completed and complete the cereal box project. The project assignment sheet is attached to this handout.
3. Pick a different text (not one of your above three) and complete the **five** (yes only five... lucky you ☺) best fiction-reading strategies you know on that text. (handout attached)

4. Read the non-fiction text "Man in the Water"
 - a. Complete the short story and show me what non-fiction reading strategies you learned in 6th grade. I have included a blank chart for you to fill out these strategies.
 - b. Answer the 10 quick comprehension questions on "Man in the Water."
5. Read the short story "The Appointment in Samarra"
 - a. Read the story and summarize what happens in the text
 - b. Answer the 5 quick multiple-choice questions from Appointment in Samarra.
 - c. Write a one-page point of view response.

That is it! Not so bad... I know.

I should be available by e-mail all summer so if you have any questions or need any clarity please be sure to ask. My e-mail is dexley@cathedral-or.org

Thanks,

Mr. Exley

Reading Log

[illegible]

[illegible]

Fiction Reading Strategies

Textual Evidence	Strategy	Inference

"Man in the Water"

As disasters go, this one was terrible, but not unique, certainly not among the worst on the roster of U.S. air crashes. There was the unusual element of the bridge, of course, and the fact that the plane clipped it at a moment of high traffic, one routine thus intersecting another and disrupting both. Then, too, there was the location of the event. Washington, the city of form and regulations, turned chaotic, deregulated, by a blast of real winter and a single slap of metal on metal. The jets from Washington National Airport that normally swoop around the presidential monuments like famished gulls are, for the moment, emblemized by the one that fell; so there is that detail. And there was the aesthetic clash as well—blue-and-green Air Florida, the name a flying garden, sunk down among gray chunks in a black river. All that was worth noticing, to be sure. Still, there was nothing very special in any of it, except death, which, while always special, does not necessarily bring millions to tears or to attention. Why, then, the shock here? Perhaps because the nation saw in this disaster something more than a mechanical failure. Perhaps because people saw in it no failure at all, but rather something successful about their makeup. Here, after all, were two forms of nature in collision: the elements and human character. Last Wednesday, the elements, indifferent as ever, brought down Flight 90. And on that same afternoon, human nature—groping and flailing in mysteries of its own—rose to the occasion.

Of the four acknowledged heroes of the event, three are able to account for their behavior. Donald Usher and Eugene Windsor, a park police helicopter team, risked their lives every time they dipped the skids into the water to pick up survivors. On television, side by side in bright blue jumpsuits, they described their courage as all in the line of duty. Lenny Skutnik, a 28-year-old employee of the Congressional Budget Office, said: "It's something I never thought I would do"—referring to his jumping into the water to drag an injured woman to shore. Skutnik added that "somebody had to go in the water," delivering every hero's line nobody is no less admirable for its repetitions. In fact, nobody had to go into the water. That somebody actually did so is part of the reason this particular tragedy sticks in the mind.

But the person most responsible for the emotional impact of the disaster is the one known at first simply as "the man in the water." (Balding, probably in his 50s, an extravagant mustache.) He was seen clinging with five other survivors to the tail section of the airplane. This man was described by Usher and Windsor as appearing alert and in control. Every time they lowered a lifeline and flotation ring to him, he passed it on to another of the passengers. In a mass casualty, you'll find people like him," said Windsor. "But I've never seen one with that commitment." When the helicopter came back for him, the man had gone under. His selflessness was one reason the story held national attention; his anonymity another. The fact that he went unidentified invested him with a universal character. For a while he was Everyman, and with a universal character. For a while he was Everyman, and thus proof (as if one needed it) that no man is ordinary.

Still, he could never have imagined such a capacity in himself. Only minutes before his character was tested, he was sitting in the ordinary plane among the ordinary passengers, dutifully listening to the stewardess telling him to fasten his seat belt and saying something about the "no smoking sign." So our man relaxed with the others, some of whom would owe their lives to him. Perhaps he started to read, or to doze, or to regret some harsh remark made in the office that morning. Then suddenly he knew that the trip would not be ordinary. Like every other person on that flight, he was desperate to live, which makes his final act so stunning.

For at some moment in the water he must have realized that he would not live if he continued to hand over the rope and ring to others. He had to know it, no matter how gradual the effect of the cold. In his judgment he had no choice. When the helicopter took off with what was to be the last survivor, he watched everything in the world move away from him, and he deliberately let it happen. Yet there was something else about the man that kept our thoughts on him, and which keeps our thoughts on him still. He was there, in the essential, classic circumstance. Man in nature. The man in the water. For its part, nature cared nothing about the five passengers. Our man, on the other hand, cared totally. So the timeless battle commenced in the Potomac. For as long as that man could last, they went at each other, nature and man; the one making no distinctions of good and evil, acting on no principles, offering no lifelines; the other acting wholly on distinctions, principles and, one supposes, on faith.

Since it was he who lost the fight, we ought to come again to the conclusion that people are powerless in the world. In reality, we believe the reverse, and it takes the act of the man in the water to remind us of our true feelings in this matter. It is not to say that everyone would have acted as he did, or as Usher, Windsor and Skutnik. Yet whatever moved these men to challenge death on behalf of their fellows is not peculiar to them. Everyone feels the possibility in himself. That is the abiding wonder of the story. That is why we would not let go of it. If the man in the water gave a lifeline to the people gasping for survival, he was likewise giving a lifeline to those who observed him.

The odd thing is that we do not even really believe that the man in the water lost his fight. "Everything in Nature contains all the powers of Nature," said Emerson. Exactly. So the man in the water had his own natural powers. He could not make ice storms, or freeze the water until it froze the blood. But he could hand life over to a

stranger, and that is a power of nature too. The man in the water pitted himself against an implacable, impersonal enemy; he fought it with charity; and he held it to a standoff. He was the best we can do. —By Roger Rosenblatt

1. What was the incident that occurred?

2. What were the "two forms of nature" that impacted the collision?

3. What did the public not know about the man in the water that added to his mystique and bravery?

4. What happened to the man in the water?

5. How did the man in the water have his own "power of nature"?

6. How is the nonfiction piece different than the fictional short stories we've read? Does it have a different emotional appeal?

7. How does this story demonstrate a tragedy, a victory, or both? Why do you think the author suggests that it is so riveting a disaster?

8. How does the man in the water fulfill the role of "hero"? What qualities make him so fascinating?

9. What two forces are contrasted in the essay?

10. What real-life events that you have lived through does this remind you of? How have fictional or loose representations of non-fictional events in movies and literature changed your perception of the event?

“Man in the Water” Non-Fiction Main Idea Chart

Name: _____

Date: _____

[illegible]

"The Appointment in Samarra"

(as retold by W. Somerset Maugham [1933])

The speaker is _____

There was a merchant in Bagdad who sent his servant to the market to buy provisions and in a little while the servant came back, white and trembling, and said, Master, just now when I was in the marketplace I was jostled by a woman in the crowd and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture, now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me. The merchant lent him his horse, and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and he saw me standing in the crowd and he came to me and said, Why did you make a threatening gesture to my servant when you saw him this morning? That was not a threatening gesture, I said, it was only a start of surprise. I was astonished to see him in Bagdad, for I had an appointment with him tonight in Samarra.

Summarize what just happened in this short story below:

"The Appointment in Samarra" Reading Quiz

1. _____ Which character was threatened by Death?
 - A. The merchant
 - B. The servant
 - C. The woman in the market
 - D. The horse

2. _____ What did the servant take from the merchant?
 - A. Money
 - B. Food
 - C. A horse
 - D. Life

3. _____ Who confronted Death at the end of the story?
 - A. The merchant
 - B. The servant
 - C. The woman in the market
 - D. God

4. _____ What was the implied resolution?
 - A. The servant successfully escaped.
 - B. The servant tricked Death
 - C. Death will kill the merchant instead
 - D. The servant will not be able to escape Death

5. _____ Which is the most appropriate theme of the story?
 - A. Everyone dies eventually.
 - B. One should not try to circumvent or avoid fate.
 - C. Intelligence can beat death.
 - D. People are in charge of their own destinies.

Point of View Writing Assignment

Directions: Choose **ONE** of the following writing prompts from which to respond. Put yourself in the shoes of the character that you have chosen. Write your response in the **1st PERSON**, from the point of view of the selected character. Your response should be at about a page.

Option 1 – Point of View: Death

- Pretend you are Death, the character. Your day is over. You have attended all of your appointments for the day. Write a journal entry discussing your day's work. What did you accomplish? How did it make you feel? What repercussions will your actions have on others?

Option 2 – Point of View: Merchant

- Pretend you are the merchant. You have just finished your interaction with Death in the market. Death explains to you how his job works and his upcoming plans for the near future. You feel that you should report what you have learned to the local news so that word can be spread around town. Write an article explaining your "near Death" experience.

Option 3 – Point of View: Servant

- Pretend that you are the servant. You have just left your home and family in order to escape Death. Before you leave, you write a letter to your family, explaining your sudden departure. What do you want them to know in order to understand the escape? What is your confidence that you will be able to return to them? Map out your "plan of action" to defeat Death.

[illegible]

Summer Reading Cereal Box Project

What is a cereal box project?

A cereal box project is an alternative form of a book review. You will need to have thorough knowledge about your novel, including information about plot, setting, characters, and theme. Rather than writing in essay format, you will express information in summary format and through illustration.

How do you make a cereal box project?

You need to find an old, empty cereal box and completely cover it with construction paper. Each side of the cereal box will provide specific information about your novel. You should use art supplies to decorate your box and make it as creative and aesthetically pleasing as possible. You may type or hand write the content information, but handwriting must be legible and in ink.

What goes where?

Front Cover - You should illustrate an appropriate cover for your novel. This should be done by hand, not printed from a computer image. You may use the actual book cover illustration as your model or create your own. You **MUST** include the title and author of the novel on the front cover.

Side Panel One - This panel will provide an analysis of the main character. Provide a summary of the background information about the character. Provide a description of the character's physical appearance. Choose three personality traits that apply to the character and find one quote (three in total) to support or exemplify each trait. Finally explain how the character develops and changes from the beginning of the novel to the end.

Side Panel Two - This panel will describe the elements of literature. Describe the primary setting of the novel. Describe the genre and/or historical period of the novel. Tell from which point of view (first person, second person, third person) this book is written and whom the main speaker is. Describe the overarching theme of the work.

Back Cover - The first half of the back cover should include a brief summary of the plot, much like the back cover of an actual novel provides. Write it as if you are trying to convince potential readers that this is a must-read. In other words, DO NOT give away the conclusion of the book. Choose one significant quote from the novel that would pique the interest of readers to illustrate on the back. The second half of the back cover should provide your own personal assessment of the book. Here, you do not need to convince readers that your book is a must-read. You can provide a thoughtful, honest opinion of the book.

How will the cereal box project be graded?

You will receive a test grade for this assignment. 80% will be based on the box itself, including required components, content accuracy, design (how it looks), and grammar. 20% will be based on a brief oral presentation summarizing the information on your box for the class.