

English III IB Literature: Summer 2025 Reading Assignment

The following is your summer reading assignment for English III next year with me, Mrs. Trebert. Please feel free to contact me this summer if you have any questions or concerns. I can be reached by e-mail at ltrebert@uplifteducation.org.

Please also join the Class Schoology Course. **The Access Code is: S3Z4-JTXG-T3VFP**
You can contact me directly through Schoology as well.

Reading Assignments – explore & annotate BOTH texts below:

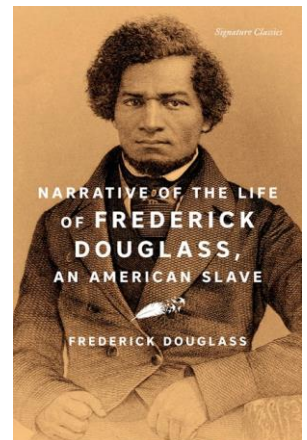
At the start of next year there will be an essay analyzing major themes and elements in the two works you've investigated.

- Read and annotate carefully, because we will be discussing the texts all of Quarter 1. ***You will be able to use your annotation notes for any graded work first quarter.***
 - Marking and annotating a text is like having a conversation—it allows the reader to ask questions, comment on meaning, and mark excerpts to revisit.
 - Make brief notes marking important plot events, narrative shifts, moments, or themes, images, and details that form a pattern throughout the text (motif).
 - Circle words that are interesting, unfamiliar, or unusual—try to figure out the word's meaning through contextual clues and supplement with a dictionary.

1. Anchor TEXT (Read in FULL):

EVERYONE should read the following text before school next year. *The full text is available for free on our Schoology page and anywhere online, OR you can purchase your own.*

- **The Narrative of the Life of Frederick Douglass** by Frederick Douglass
 - Former slave, impassioned abolitionist, brilliant writer, newspaper editor and eloquent orator whose speeches fired the abolitionist cause, Frederick Douglass (1818–1895) led an astounding life. Physical abuse, deprivation and tragedy plagued his early years, yet through sheer force of character he was able to overcome these obstacles to become a leading spokesman for his people. In this, the first and most frequently read of his three autobiographies, Douglass provides graphic descriptions of his childhood and horrifying experiences as a slave as well as a harrowing record of his dramatic escape to the North and eventual freedom. Published in 1845 to quell doubts about his origins — since few slaves of that period could write — the Narrative is admired today for its extraordinary passion, sensitive and vivid descriptions and storytelling power. It belongs in the library of anyone interested in African-American history and the life of one of the country's most courageous and influential champions of civil rights. – Amazon.com

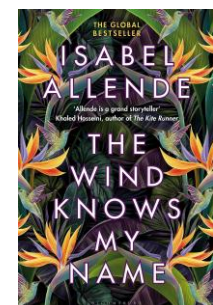
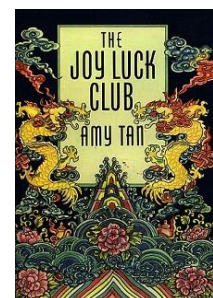
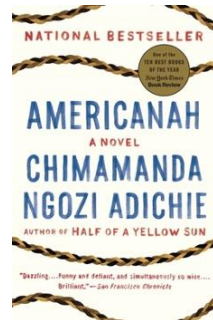
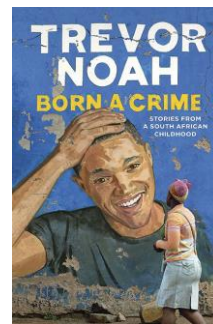


Trebert

2. Secondary TEXT (CHOOSE ONE ONLY):

Choose ONE of the following authors/texts to explore. You can check one out from the library or buy your own. If you want but can't afford a copy, message me privately and I will mail one to you 😊.

- *Kindred* by Octavia Butler (can be read in prose version OR the graphic novel version)
Butler's most celebrated, critically acclaimed work tells the story of Dana, a young black woman who is suddenly and inexplicably transported from her home in 1970s California to the pre-Civil War South. As she time-travels between worlds, one in which she is a free woman and one where she is part of her own complicated familial history on a southern plantation, she becomes frighteningly entangled in the lives of Rufus, a conflicted white slaveholder and one of Dana's own ancestors, and the many people who are enslaved by him. ... Author Octavia E. Butler skillfully juxtaposes the serious issues of slavery, human rights, and racial prejudice with an exciting science-fiction, romance, and historical adventure.
- *Born a Crime* by Trevor Noah (do NOT read the adapted for children version 😊)
Trevor Noah's unlikely path from apartheid South Africa to the desk of *The Daily Show* began with a criminal act: his birth. Trevor was born to a white Swiss father and a black Xhosa mother at a time when such a union was punishable by five years in prison. Living proof of his parents' indiscretion, Trevor was kept mostly indoors for the earliest years of his life, bound by the extreme and often absurd measures his mother took to hide him from a government that could, at any moment, steal him away. Finally liberated by the end of South Africa's tyrannical white rule, Trevor and his mother set forth on a grand adventure, living openly and freely and embracing the opportunities won by a centuries-long struggle.
- *Americanah* by Chimamanda Adichie
Ifemelu and Obinze are young and in love when they depart military-ruled Nigeria for the West. Beautiful, self-assured Ifemelu heads for America, where despite her academic success, she is forced to grapple with what it means to be black for the first time. Quiet, thoughtful Obinze had hoped to join her, but with post-9/11 America closed to him, he instead plunges into a dangerous, undocumented life in London. Fifteen years later, they reunite in a newly democratic Nigeria and reignite their passion—for each other and for their homeland.
- *The Joy Luck Club* by Amy Tan
In 1949, four Chinese women, recent immigrants to San Francisco, begin meeting to play mah jong, remember the past, and gossip into the night. United in unspeakable loss and new hope, they call themselves the Joy Luck Club. With wit and sensitivity, Amy Tan examines the memories that display these women's strength, worries, and determination. As each woman reveals her secrets, trying to unravel the truth about her life, the strings become more tangled, more entwined. Intimate and moving, *The Joy Luck Club* shows us how the inheritance of pain and unspoken secrets can lead to misunderstanding—and yet how love can still offer the promise of reconciliation.
- *The Wind Knows My Name* by Isabel Allende
Vienna, 1938. Samuel Adler is five years old when his father disappears during Kristallnacht — the night his family loses everything. As her child's safety becomes ever harder to guarantee, Samuel's mother secures a spot for him on a Kindertransport train out of Nazi-occupied Austria to England. He boards alone, carrying nothing but a change of clothes and his violin. Arizona, 2019. Eight decades later, Anita Díaz and her mother board another train, fleeing looming danger in El Salvador and seeking refuge in the United States. But their arrival coincides with the new family separation policy, and seven-year-old Anita finds herself alone at a camp in Nogales. Intertwining past and present, *The Wind Knows My Name* tells the tale of these two unforgettable characters, both in search of family and home.



Writing Assignment:

You will pre-write for this writing assignment and bring notes/ideas with you to write the first week of class next school year.

Take notes planning to respond to TWO of these questions:

1. In his autobiography, Douglass describes two different kinds of freedom: while *legal* freedom can be given or taken away by the government (or an institution), *personal* freedom is something that comes from within. Compare and contrast how Douglass and your chosen author represent the distinction between legal and personal freedom?
2. Frederick Douglass believed that all people are created equal. He also believed, however, that we aren't just born free: we have to free *ourselves*. In order to be truly free, Douglass pursues education. What does Douglass convey about the nature of education? How does your chosen author explore this same theme of the value of education?
3. What is Douglass's perspective on religion, both as an institution and as personal spirituality? Does his disclaimer in the appendix challenge the narrative, or just offer a guide to interpreting it? How do his views on religion compare to the views of your chosen author?
4. Compare Douglass's depiction of the struggle of African Americans in America with the works of your chosen author. In what ways can Douglass's influence be seen in these more modern works? Do their perspectives on American life differ from one another and how so?
5. How do Douglass and your chosen author connect violence and power in their respective narratives (either as a means for oppression, like with Aunt Hester in Chapter I, or as a means for self-empowerment, like with Covey in Chapter X)?
6. The underlying assumption and philosophy of Douglass' *Narrative* is that humans can (and must) create their own destiny. Compare and contrast Douglass' philosophy on destiny and fate with your chosen author's.

IN CLASS Writing: Written Response Rubric			
Content & Analysis			
0 - Insufficient	1 - Partially Sufficient	2 - Sufficient	3 - Exemplary
Below 34	35-39	40 - 44	45-50
<p>Answer:</p> <p>--not based on selections</p> <p>--not reasonable</p> <p>--too general or vague to see if it is reasonable</p> <p>--incomplete or irrelevant textual evidence from one or both selections</p> <p>--incorrect or vague analysis of text</p> <p>--lacks clarity</p>	<p>Answer:</p> <p>--reasonable assertions based on both selections but general, incomplete, or partially accurate/relevant textual evidence from one or both selections, or no support at all</p> <p>--evidence from both selections is only weakly connected</p> <p>--accurate/relevant evidence from both selections with no idea or analysis/evaluation</p> <p>--somewhat unclear/vague or show trouble making connections b/w selections</p>	<p>Answer:</p> <p>--reasonable assertions based on both selections with accurate/relevant textual support from both selections</p> <p>--reasonable analysis/evaluation of textual characteristic based on both selections with accurate/relevant textual support from both selections</p> <p>--clear and specific connections across selections</p>	<p>Answer:</p> <p>--particularly thoughtful or insightful idea based on both selections, strongly supported with accurate/relevant textual evidence from both selections</p> <p>--particularly thoughtful or insightful analysis of textual characteristic based on both selections, strongly supported with accurate/relevant textual evidence from both selections</p> <p>--student can make meaningful connections across selections</p> <p>--demonstrate student's depth of understanding</p> <p>--effective connection of evidence to idea/analysis/evaluation</p>
Grammar & Structure			
0 - Insufficient	1 - Partially Sufficient	2 - Sufficient	3 - Exemplary
Below 34	35-39	40 - 44	45-50
<p>Answer:</p> <p>-- Entry falters in three or more of the particulars: it may not sufficiently place passage in literal context, it may not blend words/phrases from passage into entry, or transitions between sentences may be unclear.</p> <p>-- Style falters in three or more particulars: syntax may lack variation, sentences may rely on passive or be verbs, vocabulary may be vague or immature, grammar/mechanics might demonstrate errors.</p>	<p>Answer:</p> <p>-- Entry falters in two or more of the particulars: it may not sufficiently place passage in literal context, it may not blend words/phrases from passage into entry, or transitions between sentences may be unclear.</p> <p>-- Style falters in two or more particulars: syntax may lack variation, sentences may rely on passive or be verbs, vocabulary may be vague or immature, grammar/mechanics might demonstrate errors.</p>	<p>Answer:</p> <p>-- Entry falters in one or more of the particulars: it may not sufficiently place passage in literal context, it may not blend words/phrases from passage into entry, or transitions between sentences may be unclear.</p> <p>-- Style is generally clear, but it falters in one or more of the particulars: syntax may lack variation, sentences may rely on passive or be verbs, vocabulary may be vague or immature, grammar/mechanics might demonstrate errors.</p>	<p>Answer:</p> <p>-- Entry follows expository paragraph form: a clear topic sentence relating to the passage, transition places passage in literal context, sentences blend words/phrases from passage into analysis, clear transitions between sentences (word glue)</p> <p>-- Style is mature and clear: sentences show varied syntax, strong verbs, precise vocabulary, and grammatical/mechanical correctness.</p>