

**Advanced Placement English: Literature & Composition**  
**2025 Summer Reading Assignment**  
**Lassiter High School**

Welcome to Advanced Placement Literature & Composition! As a student in this course, you will engage in the careful reading and analysis of culturally significant, classic works of poetry and prose. In order to begin the 2025-2026 school year on a positive note, complete the following reading and corresponding annotation assignments for the first day of school.

**Short Story Annotations**

Select **THREE** of the short stories listed below, print out a hard copy of each story you select, and closely read each. As you read, **ANNOTATE THE HARD COPY OF EACH STORY**.

"Araby" by James Joyce

"The Birthmark" by Nathaniel Hawthorne

"A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez

"Everyday Use" by Alice Walker

"The Black Cat" by Edgar Allen Poe

"Epitaph" by Kurt Vonnegut

"A Worn Path" by Eudora Welty

"How to Tell A True War Story" by Tim O'Brien

"Rules of the Game" by Amy Tan

"The Lady with the Toy Dog" by Anton Chekhov

"A Temporary Matter" by Jhumpa Lahiri

"Bunchgrass at the End of the World" by Annie Proulx

"Woman at Hollering Creek" by Sandra Cisneros

**What should you look for when you annotate?**

- ✓ **Characters** in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters. Annotate for such elements as characters' defining traits, beliefs, behaviors, their role(s)—both literal and figurative, and the ways in which each contributes to the story's meaning.
- ✓ **Setting** and the details associated with it not only depict a time and a place, but also convey values and meanings associated with that setting. Annotate for the ways in which setting(s) is described and the ways in which it contributes to the story's meaning.
- ✓ **Narration** refers to the narrator's or speaker's perspective and how this controls the details and emphasizes that affect how readers experience and interpret a text. Annotate for such elements as narrative style, structure, point of view, voice, focus, and tone/attitude.
- ✓ **Figurative language** such as comparisons, representations, and associations shift meaning from the literal to the figurative. Annotate for such elements as major symbols, motifs, irony, allusion, and metaphor utilized in the story and the ways in which each contributes to the novel's meaning.
- ✓ **Theme** or author's purpose
- ✓ Any additional impressions, predictions, reactions, connections, thoughts, or insights.
- ✓ Words you don't know—define them!

Annotations should be purposeful, thoughtful, and insightful. Do not merely label parts/passages of the story with one word—always provide explanations and commentary for each annotation.

## Poetry Annotations

Select THREE of the poems listed below, print out a hard copy of each poem you select, and closely read each (poetryfoundation.org typically has quality printable versions of poems). As you read, **ANNOTATE THE HARD COPY OF EACH POEM.**

"American Sonnet" by Billy Collins  
"Ode on a Grecian Urn" by John Keats  
"The Flea" by John Donne  
"London" by William Blake  
"Do Not Go Gentle into That Good Night" by Dylan Thomas  
"I Felt a Funeral in my Brain" by Emily Dickinson  
"Parsley" by Rita Dove  
"Crossing the Swamp" by Mary Oliver  
"Desert Places" by Robert Frost  
"Mirror" by Sylvia Plath  
"The Widow's Lament in Springtime" by William Carlos Williams  
"Blackberries for Amelia" by Richard Wilbur  
"The Voice You Hear When You Read Silently" by Thomas Lux  
"Truth" by Gwendolyn Brooks  
"Personal Helicon" by Seamus Heaney  
"Under the Vulture Tree" by David Bottoms  
"The Fish" by Elizabeth Bishop

**Poetry Annotation Guidelines:** Use the following 10 essential questions to guide your annotations. Be sure your annotations are purposeful, thoughtful, and insightful.

1. Who is the speaker in this poem? What kind of person is he or she?
2. To whom is the speaker speaking, or in other words, who is the audience?
3. What is the situation and setting in time (era) and place?
4. What is the purpose of the poem?
5. State the poem's central idea or theme in a singular sentence.
6. Describe the structure of the poem. How does this relate to content?
7. What is the tone of the poem? How is it achieved?
8. Notice the poem's diction. Discuss any words which seem especially well-chosen.
9. Are there predominant usages of figurative language? What is the effect?
  - a. Metaphors
  - b. Similes
  - c. Imagery
  - d. Allusions
  - e. Personification
  - f. Symbols
10. Explain the use of any sound devices and whether or not they aid in conveying tone or theme.

**The THREE annotated short stories and the THREE annotated poems will be due the first day of class. Be prepared to present your insights in a full class and/or small group setting.**

Enjoy your summer reading! The stories and poems are truly outstanding, and we believe that you will find each of them engaging. If you have any questions regarding the summer reading assignments, please feel free to email us at:

[Todd.henry@cobbk12.org](mailto:Todd.henry@cobbk12.org) or [Hilary.minich@cobbk12.org](mailto:Hilary.minich@cobbk12.org) or [Anthony.sanacore@cobbk12.org](mailto:Anthony.sanacore@cobbk12.org)

[illegible]

The Story of an Hour  
by Kate Chopin

His new just all day

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, like lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming into her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to realize that this thing that was approaching to possess her, and she was striving to beat it back with her will — as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vague instant and the look of fear that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

And she did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

Spring  
new beginning  
just as possible

Physical pain - reaching out to emotional pain

like her brother William B. Mallard

Mallard

Supreme being?

Free of world

Mrs. Mallard became renewed in spirit. It did not "possess" her. It awakened something within her.