



AP® Summer Institute Exam Materials

2009 AP English Literature and Composition

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Question 2

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The following selection is the opening of Ann Petry's 1946 novel, *The Street*. Read the selection carefully and then write an essay analyzing how Petry establishes Lutie Johnson's relationship to the urban setting through the use of such literary devices as imagery, personification, selection of detail, and figurative language.

Line 1 There was a cold November wind blowing through
 5 116th Street. It rattled the tops of garbage cans,
 sucked window shades out through the top of opened
 windows and set them flapping back against the
 10 windows; and it drove most of the people off the
 street in the block between Seventh and Eighth
 Avenues except for a few hurried pedestrians who
 bent double in an effort to offer the least possible
 exposed surface to its violent assault.

10 It found every scrap of paper along the street—
 theater throwaways, announcements of dances and
 lodge meetings, the heavy waxed paper that loaves
 of bread had been wrapped in, the thinner waxed
 paper that had enclosed sandwiches, old envelopes,
 15 newspapers. Fingering its way along the curb, the
 wind set the bits of paper to dancing high in the air,
 so that a barrage of paper swirled into the faces of the
 people on the street. It even took time to rush into
 doorways and areaways and find chicken bones and
 20 pork-chop bones and pushed them along the curb.

It did everything it could to discourage the people
 walking along the street. It found all the dirt and dust
 and grime on the sidewalk and lifted it up so that the
 dirt got into their noses, making it difficult to breathe;
 25 the dust got into their eyes and blinded them; and the
 grit stung their skins. It wrapped newspaper around
 their feet entangling them until the people cursed
 deep in their throats, stamped their feet, kicked at the
 paper. The wind blew it back again and again until
 30 they were forced to stoop and dislodge the paper with
 their hands. And then the wind grabbed their hats,

pried their scarves from around their necks, stuck its
 fingers inside their coat collars, blew their coats away
 from their bodies.

- 35 The wind lifted Lutie Johnson's hair away from the
 back of her neck so that she felt suddenly naked and
 bald, for her hair had been resting softly and warmly
 against her skin. She shivered as the cold fingers of
 40 the wind touched the back of her neck, explored the
 sides of her head. It even blew her eyelashes away
 from her eyes so that her eyeballs were bathed in a
 rush of coldness and she had to blink in order to read
 the words on the sign swaying back and forth over her
 head.
 45 Each time she thought she had the sign in focus,
 the wind pushed it away from her so that she wasn't
 certain whether it said three rooms or two rooms. If
 it was three, why, she would go in and ask to see it,
 but if it said two—why, there wasn't any point. Even
 50 with the wind twisting the sign away from her, she
 could see that it had been there for a long time
 because its original coat of white paint was streaked
 with rust where years of rain and snow had finally
 eaten the paint off down to the metal and the metal
 55 had slowly rusted, making a dark red stain like blood.
 It was three rooms. The wind held it still for an
 instant in front of her and then swooped it away until
 it was standing at an impossible angle on the rod that
 suspended it from the building. She read it rapidly.
 60 Three rooms, steam heat, parquet floors, respectable
 tenants. Reasonable.

2009 AP English Literature Scoring Guide

Question #2: Ann Petry, *The Street*

General Directions: This scoring guide will be useful for most of the essays that you read, but in problematic cases, please consult your table leader. The score that you assign should reflect your judgment of the quality of the essay as a whole—its content, its style, its mechanics. **Reward the writers for what they do well.** The score for an exceptionally well-written essay may be raised by one point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a three (3).

9-8 These essays offer a persuasive analysis of Petry's use of literary devices to establish Lutie Johnson's relationship to the urban setting. The writers make a strong case for their interpretation of the passage. They explore the urban setting as it affects the character; consider devices such as imagery, personification, selection of detail, and figurative language; and engage the text through apt and specific references. Although these essays may not be error-free, their perceptive analysis is apparent in writing that is clear, precise, and effectively organized. Generally, essays scored a nine (9) reveal more sophisticated analysis and more effective control of language than do essays scored an eight (8).

7-6 These essays offer a reasonable analysis of how the author uses literary devices to establish Lutie Johnson's relationship to the urban setting. The writers provide a sustained, competent reading of the passage, with attention to devices such as imagery, personification, selection of detail, and figurative language. Although these essays may not be error-free and are less perceptive or less convincing than 9-8 essays, the writers present their ideas with clarity and control and refer to the text for support. Generally, essays scored a seven (7) present better developed analysis and more consistent command of the elements of effective composition than do essays scored a six (6).

5 These essays respond to the assigned task with a plausible reading of the passage, but tend to be superficial or undeveloped in their treatment of how the author uses literary devices to characterize the relationship between Lutie Johnson and the urban setting. While containing some analysis of the passage, implicit or explicit, the discussion of how literary devices contribute to the relationship between character and setting may be slight, and support from the passage may be thin or tend toward summary or paraphrase. While these writers demonstrate adequate control of language, their essays may be marred by surface errors. These essays are not as well conceived, organized, or developed as 7-6 essays.

4-3 These lower-half essays fail to offer an adequate analysis of the passage. The analysis may be partial, unconvincing, or irrelevant; the writers may ignore Lutie Johnson or Petry's use of literary devices to establish her relationship to the setting. These essays may be characterized by an unfocused or repetitive presentation of ideas, an absence of textual support, or an accumulation of errors. Generally, essays scored a three (3) exhibit less control over the elements of composition and may contain weaker or less developed readings than those scored a four (4).

2-1 These essays compound the weaknesses of the papers in the 4-3 range. They may persistently misread the passage or be unacceptably brief. They may contain pervasive errors that interfere with understanding. Although some attempt has been made to respond to the prompt, the writer's ideas are presented with little clarity, organization, or support from the passage. Essays that are especially inept or incoherent are scored a one (1).

0 These essays give a response with no more than a reference to the task.

-- These essays are either left blank or are completely off-topic.

**AP® SUMMER INSTITUTE SCORING NOTES
2009 AP ENGLISH LITERATURE AND COMPOSITION**

Question 2

Sample Identifier: F

Score: 9

- Employs sophisticated analysis and language, such as the observation that Lutie Johnson has “found . . . the strength to undergo the daily test that the city’s soul decides to fling upon them.”
- Excellent selection of detail to make a strong case for the writer’s interpretation
- Skillfully discusses Petry’s use of literary devices, such as imagery, to show Lutie Johnson’s relationship to the city, “with her as the victim”
- A detailed analysis, with abundant, appropriate textual quotations to support the interpretation given

Sample Identifier: C

Score: 8

- Immediately establishes a central thesis that responds to the prompt
- Employs “normal” details to create solid meaning: for example, illustrating how the wind is a “threatening adversary” by noting its interaction with the urban environment
- Positions Lutie Johnson in her urban environment as a “war zone” and sustains the argument
- Demonstrates fine control of essay conventions

Sample Identifier: H

Score: 7

- Establishes a clear thesis, but fails to sustain the argument to the very end
- Creates a plausible reading of details, including the way it contrasts Lutie to other pedestrians
- From the start, it amasses textual evidence, such as the claim made in the very second sentence of the essay: “She personifies it, allowing the wind to perform actions—it rattle, sucks, drives, finds, fingers, and grabs.”
- While the essay is controlled, the paragraph connections are more mechanical and workmanlike.

Sample Identifier: A

Score: 6

- A rather broad opening finally gives way to a clear relationship between Lutie and the environment: “Lutie Johnson’s separation and opposition to the urban setting is emphasized through the personified quality of the wind.”
- Demonstrates a less facile use of language, with a lack of precision in word choice
- Makes textual references, but the chosen examples are obvious, and less analysis is demonstrated than could be expected
- Sentence structure tends to be repetitive, especially toward the end of the essay: “The wind . . . This battle . . . The sign . . . The wind . . .”

Sample Identifier: I

Score: 5

- Follows the organization of the passage itself
- Provides some analysis related to the “clash” of literal and figurative language, but does not develop the point
- A superficial reading of the relationship between Lutie and the urban setting keeps the essay from moving into the upper scoring range.

**AP® SUMMER INSTITUTE SCORING NOTES
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- Poor word choices (such as “inputting”) and awkward phrasing (“The passage comes to successful conquer (*sic*) as Lutie fights through the wind”) keep the essay from demonstrating more than merely adequate control of language.

Sample Identifier: D

Score: 4

- Describes rather than analyzes the passage
- Asserts claims without providing clear supporting details
- Lists textual references, but only to illustrate literary devices (“Personification comes into play when Petry describes how the wind did ‘everything to discourage the people walking along the street.’”), not for any analysis of how they work.

Sample Identifier: G

Score: 3

- Some textual references reach toward an idea, but without clearly articulating it, such as when the essay suggests “Petry uses figurative language and imagery so that the audience might better experience the wind.”
- Overstates assertions, without support, to impose meaning: “The wind becomes more damaging now that it can decide its next target.”
- Lack of control of essay conventions is shown by the weak paragraphing and poor sentence structure.

Sample Identifier: B

Score: 2

- An accurate but very brief essay
- Makes assertions, but provides no textual evidence to support these claims: “Ann Petry uses personification of the wind to create a battle between Lutie and the wind.”
- Details plot with observations but no analysis

Sample Identifier: E

Score: 1

- Begins by restating the prompt
- Describes what the description focuses on (“Petry uses a variety of adjectives to describe the cold, biting November wind and used a great deal of detail to describe how it affected the setting.”), but at three sentences in length, this essay is far too short to provide any support for the claims it makes

In Ann Petry's novel, The Street, Lutie Johnson is characterized ironically, by the nature of her instantaneous adversary - the soul of the city. Her relationship to the urban environment is established mainly through imagery and personification, the former of which gives Lutie's perception of her situation while the latter defines the attitude of the city towards the people who try to live in it, such as Lutie ~~knows~~ herself.

The use of personification is immediate; the key medium, Wind, manages to express the atmosphere of the city, as if it is a living entity; very determined and excessively mischievous. Lutie is one of many who endure this trivial torture: "The cold November wind drove most of the people off the street... it found every scrap of paper[;] it even took the time to rush into doorways [and] do everything it could to discourage the people walking along the street." In Lutie's experience, the wind is like the breath of the city, a devilish being that takes pleasure in inconveniencing its inhabitants. It is very thorough in its work, finding every insignificant characteristic about the setting, such as a tiny scrap of paper, and proceeding to find even some use for that in its impish plans, perhaps by blowing it around Lutie's feet or into her face. This emphasizes not only what Lutie will have to face if she intends to live there, but it also plays upon Lutie's own qualities. For example, she can deal with the environment of an urban center with patience and determination in order to get her work done.



She is thus defined as one of many who have found within themselves the strength to undergo the daily test that the city's soul decides to fling upon them, proving their worth as urban inhabitants. It is almost as if they are playing a game, the city and the girl, seeing who can one-up the other ⁱⁿ each round. For example, as Lutie attempts to investigate the area for signs of a proper shelter, the wind does all it can to thwart her. "Each time she had the sign in focus, the wind pushed it away from her so that she ~~would~~ ~~won't~~ ~~Certain~~ whether it said three rooms or two rooms." Finally, their game comes to a draw as "the wind [holds] it still for an instant" so that Lutie is able to read it. The game is far from over, however, because it is as if the city has just upped the level and upgraded the home base. Now Lutie must deal with even tougher problems because the urban entity has already been merciful once, and probably ~~does~~ ^{that} not plan on repeating the action.

The imagery ~~the author~~ uses shows Lutie's point of view on this relationship, with her as the victim. She is disturbed by the noise of the wind "rattling, sucking, and flapping" things all around the city; it also "found all the dirt ... and lifted it up so that the dirt got into [the people's] noses." Lutie is no safer than her fellow city folk. Much like them, she can feel as "the wind lift[s] [her] hair away from the back of her neck so that she [feels] suddenly naked," and "she shivers as the cold fingers of the wind touched the back of her →



F
3

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neck." It is very strongly implied by this imagery that in this game that Lutie plays with the merciless city that she views herself as the underdog in the relationship, constantly teased and violated by the city's touch. The noise annoys her, the dirt invaded her air, and the cold and force ensure that she has the most difficult experience possible while searching for shelter. Even the imagery of the place that would help her is significantly antagonistic, in the city's part. The sign that signals her salvation (temporarily, at least) is "Streaked with rust where years of rain and snow had [exposed] the metal, [which] had rusted, making a dark red stain like blood." In every way, the city attempts to discourage Lutie, and she overcomes its cruelty each time. The ugliness of the sign does not phase her; she accepts the rooms that it advertises. The struggle on Lutie's part and the game of the city continue. Petry truly ~~or~~ characterizes the city and Lutie as opponents in a match, using personification for one point of view and imagery for the other, giving a play-by-play of the relationship between the ~~beauty~~ and the urban beast.

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Petry immediately establishes the Urban setting as a type of war zone, in which the forces of nature are at battle with all the tenants of the city.

Lutie Johnson is subjected to this brute force as is everyone else, yet she is not ~~ever~~ deterred from searching for a permanent place of residence.

She holds a complex relationship with the urban setting, fighting and ~~withstanding~~ its nature to get closer with it and establish her own place.

The wind, in addition to other forces of nature, is personified throughout the entire passage, creating a threatening adversary. It was able to "suck window shades", to "find every scrap of paper", to "lift Lutie Johnson's hair away" and use ~~its~~ "fingers" to "finger its way along the curb" and attack passerby with weapons that they themselves leave behind.^{e.g. litter, grime, paper} The fingers are able to "grab their hate", "pry their scarves", and "touch the back of [Lutie's] neck" to make her feel "naked and bald". Without much argument, none of these are pleasant situations or sensations. Petry's description deters the reader away from the urban setting as much as possible. Even further, there is allusion to the rain and snow that once inhabited the city, that "had finally eaten the paint off down to the metal, and the metal had slowly



wasted, making a dark red stain like blood." The natural, unavoidable forces are personified to give them a sense of forever-present and chaotic forces that inhabit the city.

Petry selects specific detail to convey the forces of ~~adversaries~~ the urban setting as at battle with the people who venture out, including and specifically Lutie Johnson. The forces employ aspects of the urban setting to dehabilitate the citizens, using dirt and grime to "make it difficult to breathe", using dust to "blind them", and grit to "sting their skins". The blood-like stain on the sign indicates that the city has been in a losing battle for some time. However, ~~noting~~ ^{noting} this attack on the sign brings up an important relation to Lutie. Lutie is attracted to an aspect of the city that has too been attacked by the same forces, ~~but that~~ ^{of the building} This aspect and ~~difference~~ ^{insists} difference tend potential protection to Lutie, who ~~is~~ seemingly ^{her} insisting on remaining in the war-zone. Petry also provides the detail of Lutie's thought process, deciding immediately on the sign and its accompanying building based on whether or not there are two rooms or three rooms. Three rooms ^{which she prefers} offers more protection and support than two rooms. So although Lutie



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plans on remaining in the urban area, she ~~is~~ ^{is preparing} well by building up personal security and support, indicating that, though questionable remaining in such dreary surroundings, she is wary of her position and the area around her.

Petry additionally uses imagery to describe the slightly warped surroundings. She ~~describes~~ details the sign as "standing at an impossible angle on the rod that suspended it from the building" letting the reader just imagine its twisted and hard-to-read position. The scenario in which the sign is held in focus for mere seconds before being twisted and pushed away by the wind is also very visual. Both instances of imagery emphasize how patient and adaptive Lutie is to the city, as she waits for the wind to agree with her, and then knowing not to trust the wind, reads the sign as quickly as possible. That patience and humility may be applied to her attitude towards the city in general as well.

Petry uses personification, imagery, detail and other literary tools to convey ~~to~~ Lutie's position in the urban setting. The personification indicates that, though an individual, Lutie is not alone in the city, and Lutie's actions portray her

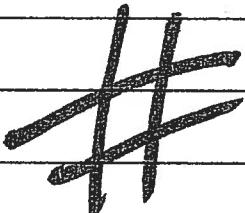


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2

G

as somewhat ~~overdramatized~~ as everyone else,
but also ^{as} patient, coping, and as having a plan
of action.



Throughout The Street, Petry ~~as~~ portrays the wind as a destructive force, capable of controlling the lives of human beings. She personifies it, allowing the wind to ~~possible~~ perform actions - it rattles, sucks, drives, finds, fingers, ~~grabs~~ and grabs. Not surprising, then, is the fact that the wind impacts Lutie Johnson too. It lifts her hair and rattles the sign, but for an instant it relents, just so she can see the sign. ~~It~~ Because of this, Johnson finds her way in the city. Thus, despite the fact that the wind ^{tries its hardest to} disrupts every other ~~random~~ individual in the city, Lutie Johnson outlasts the wind because she finds her way in an urban setting despite its annoying persistence.

Throughout the first three paragraphs, the wind is ~~as~~ personified as a dominant, controlling person. It can do all of the things a dominant human being would do. The wind "rattled the tops of garbage cans," "drove most people off of the street," found "dirt and dust and "lifted it up" so the dust bothered the people, and it "grabbed their hats." All of these actions, these personifications, of the wind show the power of the wind to control people's lives. ^{Because of} This, wind serves as a metaphor for life since human



H2

beings think they have control over their lives but it only takes something as small as the wind to remind them that they do not. All of these ideas and actions performed by the wind set up perfectly what happens to Lutie Johnson since she overcomes the wind's power and survives in the city. The specific actions, depicted throughout the text further imply this idea since most of the actions/processes the wind disrupts are normal every-day occurrences that humans do not ever think about.]

While the wind deters everyone else, Lutie Johnson is able to find her way despite its annoyance. At first, the wind tries to treat Lutie like the others: "[It] lifted Lutie Johnson's hair away from ~~the~~ neck the back of her neck" (35-36) so she felt cold. Next, the wind blew her eyelashes so that her eyeballs were cold and watery, making it difficult for her to see the sign so she would know where to go. All of this specific detail chronicles the way in which the wind tries to deter Lutie so she will end up like all of the other people ~~she meets~~. Johnson tries continually to see the sign, to know where she is supposed to



go, but everytime she has it in focus, the wind blows again and blurs her vision. The sign represents Johnson's life while the wind represents unexpected obstacles one experiences throughout their lives. Every time an individual thinks they know where to go in life, something unexpectedly happens and interrupts their course.

In spite of the fact that the wind causes her problems, Lutie succeeds and finds her way. She is annoyed at the ~~fact~~ fact that the wind kept blurring her vision, but she did not give up. Because of this she finds her way to the building. Of course, the building is an apartment building which suggests that Lutie is moving into the city because she wants to find her way in life. The apartment building represents a place of security, safe from the wind, safe from life and reality. ~~As hard as it tries, the wind cannot deter Lutie from her goal, so she moves forward in the city.~~ knowing she has found the apartment building.

Throughout the passage, the wind is personified as a disruptive force. Because of this, it parallels the disruptive forces in life that cause problems. While these forces deter many people, they do not discourage Lutie Johnson since she stays strong and finds her



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way through the city to her apartment building.

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A.

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Hurricanes ravage beautiful coastal cities. Tornados send trees tumbling into homes. Sandstorms send biting debris at the cleanliness of the world. The ever present element of wind has the power to destroy, the power to please, and the power to signify one's relationship with the environment he/she is in. ^{In the excerpt from} ~~the~~ Ann Petry's The Street, Lutie Johnson's separation and opposition to the urban setting is emphasized through the personified quality of the wind.

Even the beginning imagery of the "cold" wind that "rattled" and "sucked" and ~~set~~ set windows "flapping" contributes to the ^{attitude} ~~feeling~~ of separation Lutie Johnson feels toward the urban setting. The "barrage of paper swirled into the faces of the people on the street" emphasizes this attitude of cold opposition evoked by the urban setting. The details such as the sign "streaked with rust" and "the grit stung their skin" further emphasize the harsh relationship Lutie Johnson has with the stark ^{urban scene} ~~reality~~ ^{she} experiences.

The personification of the wind "fingering its way along the curb" and trying to "discourage the people walking along the street" emphasizes the ^{negative vibe} ~~opposition~~ ^{Lutie} Johnson ^{experiences} in the urban setting. Even her effort to read the sign becomes a ^{struggle} ~~conflict~~ with the wind as ~~the~~ the wind is "twisting the



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2 A2

sigh away from her and holding it at "an impossible angle." The wind symbolizes ~~Lutie~~ Lutie Johnson's separation from the urban setting as emphasized by personification "the wind lifted Lutie Johnson's hair away from the back of her neck so that she felt suddenly naked and bald." Longing for the "softly and warmly" resting environment she was used to, ~~Lutie~~ Lutie Johnson had a difficult time reconciling herself to the harsh urban ~~environment~~.

The ~~#~~ hyperbole "...its violent assault" emphasizes the violent assault of new, unfamiliar conditions Lutie Johnson must face in her urban environment. The rusting metal "making a dark stain like blood" is a simile that contributes to this forboding ill that Lutie Johnson feels in ~~her~~ unease with the urban scene. Also, the personification "the wind" "stuck its fingers inside their coats" conveys a feeling of defilement and opposition ~~since the probing by the wind was~~ cold undesirable.

~~(#)~~ In this undesirable, opposing struggle with the wind, Lutie Johnson's separation and opposition to the urban setting are revealed. From the wind's "cold fingers" to the "entangling" newspapers to the sign "streaked with rust", Lutie Johnson's opposition to the stark, unfriendly urban setting is portrayed through the personified power of the "all knowing" wind. Often, a new setting is hard to assimilate into, and the struggle comes in seeing ^{the power to} the beauty in a harsh new place.

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Question 2

In the opening of Ann Petry's novel The Street, she carefully conveys a unique message to the reader about Lutie Johnson's relationship to the urban setting. Throughout the passage, Petry's artistic use of vivid imagery, personification, selection of detail, and figurative language aid the reader in understanding the message.

The diction used to describe the powerful wind in a cold November urban city, places the reader in an imaginative world of the setting itself. Petry utilizes detail to great extent to establish the ~~connection~~ relation of the main character to the urban setting. The wind is described in the city as a "violent assault" that "grabbed their hats, plied their scarves from around their necks, stuck its finger inside their collar-coats, b[ea]t[ed] ^{up} [them]" their coats away from their bodies." The drastic characteristics of the wind, personify it as a ~~dangerous~~ life obstacle with a mind of its own as it "did every thing it could to discourage the people from walking in the streets." (lines 21-30) The immense detail surrounding the force and monstrosity of the wind in an urban setting not only serves as a vivid literal experience, but also as powerful figurative comparison.

The second half of the passage (lines 35-60), pertains to figurative side of the importance of the well-detailed wind. Petry implies that the main character, Lutie Johnson, is on a mission to find a new apartment in the city, but faces difficulties in doing so. The first part of the passage explaining



Question 2

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people struggling against the wind, but are still determined to walk outside and face it. The wind is what represents ~~Lutie's~~ Lutie's struggle to find comfort and reason in ~~over~~ the complexity of an urban setting. The people who "bent double in effort to offset the last possible exposed surface to its [wind] violent assault" are the representation of Lutie searching for a home despite the obstacles. These two ideas of literal and figurative language used by Petry, clash together as Lutie finds herself caught in the powerful wind of the city, searching for a home. Petry brings the wind to life through several detail and personification as paints the picture of Lutie walking in the wind by inputting, "She shivered as the cold fingers of the wind touched the back of her neck, explored the sides of her head." (lines 38-40) The passage goes to successively conquer as Lutie fights through the wind to catch ~~the~~ a glance of sign flapping in the wind that ~~served~~ served as a plausible home.

Although Petry uses figurative language, diction, personification, and imagery to the their full potential, she also implies a theme that is conveyed through the aid of these techniques. She allows the reader to analyze how the relationship between the main character ~~and~~ to the urban setting is established.



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Z

D

In Ann Petry's Novel, The Street, she establishes Lutie Johnson's relationship to the urban setting through her use of literary devices such as imagery, personification, selection of detail, and figurative language.

First, Petry describes the neighborhood, using figurative language and personification to give life to the wind. She uses words like "violent assault" to express the amount of force the wind is blowing with. The wind is picking up all kinds of trash from previous dances, ~~and~~ movie tickets, to "chicken bones" and "pork-chop bones". Petry uses these particular elements in selection of detail to show the reader what kind of neighborhood 116th street is. She also gives life to the story by using selection of detail when describing how thick or thin the wax paper on the street is. Personification comes into play when Petry describes how the wind "did everything it could to discourage the people walking along the street." ~~that~~ Lutie Johnson was one of those people. Petry tells the story of how the wind "grabbed their hats" and "pried their scarves from around their necks" and then how the wind "blew their coats away from their bodies". By using this type of figurative language and personification, the struggle Lutie Johnson



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has to go through living in this urban setting is evident. The imagery of Katie Johnson continuing to try and read the sign despite the winds efforts shows her determination.

Ann Petry uses selection to detail, imagery, ~~and~~ personification, and figurative language, ~~to~~ ~~show~~ as well as the persistence of the wind, to show how Katie Johnson perseveres over her circumstances, in relation to her living environment.

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In this excerpt of The Street, Ann Petry characterizes a ruthless November wind ~~reaking~~ causing slight chaos on 116th street. Petry uses personification, imagery, and figurative language to describe this natural occurrence.

The Wind is characterized as a violent force. Petry uses personification in order to make the wind an anthropomorphic force. With use of words such as "fingered, found, wrapped, and lifted," the wind becomes an dangerous force, aware of the damage its causing. The wind becomes more damaging now that it can decide its next target. It is now responsible.

Petry uses figurative language and imagery so that her audience might better experience the wind. She describes the winds image, by listing all of the various papers that the wind relentlessly blows around the street.

With the introduction of Lutie Johnson, the wind now has a victim. The wind is merciless and ~~preys upon~~ randomly preys upon any innocent pedestrians it can find. Petry includes details about the sign as the wind seems to taunt Lutie as it "pushed [the sign] away from her."

In the final paragraph, as the wind continues to harass Lutie, she is able to read the comforting sign. After her treacherous walk, she can now find comfort in the ~~heated~~,



Q2

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G2

reasonable, and calm building. She seems to feel liberated in returning to her arrival to place that could be home.

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Question 2

B

In her novel, *The Street*, Ann Petry introduces a lady named Lutie Johnson. She also introduces a "cold November wind." As Lutie is trying to read a sign that the wind keeps ~~blowing away~~ pushing away. Ann Petry uses personification of the wind to create a battle between Lutie and the wind.

At the very beginning of the ~~old~~ novel, the wind is personified. It makes its way through the street, dictating the actions of other objects. When it finds Lutie Johnson, they begin a battle of sorts over a sign. The wind keeps ~~with~~ pushing the sign away from her as she tries to read it. This battle signifies the whole setting trying to push Lutie away from the street. The sign she keeps trying to read was advertising ~~room~~ rooms for rent. The wind doesn't want her to stay in one of those rooms. Even though the wind is pushing the old, rusted sign, Lutie wants to read the sign. Finally, her persistence prevails and she conquers the wind.

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Write in the box the number of the question you are answering
on this page as it is designated in the exam.

2

E

Ann Petry makes use of excellent imagery, personification, simile, and figurative language to establish ~~the~~ ^{conditions} the environment that Lutie Johnson had to deal with ~~that~~ and the urban setting. Petry uses a variety of adjectives to describe the cold, biting November wind and used a great deal of detail to describe how it ~~were~~ affected the setting. The reader imagery gives the reader a very detailed making the reader feel like he is in the setting.

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