

**AP® English Literature & Composition**  
**Common Summer Assignment**  
**Pinellas County Schools**

This assignment was determined by the collective team of AP English Literature and Composition teachers in order to strengthen your essay writing skills aligned to the rubric that will be used for this AP exam.

*Should you have questions or if you would like support with this assignment, please refer to your PCS student email account for information about the AP Summer Assignment Support Sessions (AP SASS) that will be held July 31-August 1 at various locations. You can access your student email account by going to [www.office.com](http://www.office.com) and using your PCS username and password to login.*

**Scoring a 7: Criteria to Evaluate**

On the next page is the Free Response Question #2 from the 2009 AP English Literature & Composition Exam. Review the question and passage, then complete the assignment below.

**ASSIGNMENT:** Using the color coding system below, identify each of the criteria from each of the sample essays for “The Street” ([2009 Form A](#) – Sample A is on pages 2-4, Sample B on pages 5-6, Sample C on pages 7-8).

**Yellow:** Identify the writer’s thesis statement in the introduction paragraph.

**Blue:** Where does the essay offer a reasonable analysis of how the author uses literary devices to establish Lutie Johnson’s relationship to the urban setting?  
(elaboration/commentary)

**Orange:** Where does the writer support their claims by referencing the most relevant details from the text?

**Green:** Highlight examples from the essay that show the student using varied transitions to build on, connect, and clarify relationships between ideas in the essay.

## 2009 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### 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  
5 There was a cold November wind blowing through  
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  
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  
the wind touched the back of her neck, explored the  
40 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.