**AP Literature and Composition**

Prose Passage Strategies

A few issues we have that are impacting our prose passage scores:

* You don’t know what’s coming
* Hard to notice where the literary devices are- don’t know what they are!
* Don’t understand the purpose and why author is using literary devices
* Figuring out the theme
* Theme vs. moral vs. tone- difference between
* Just an excerpt
* Getting lost in the reading and words- TIME
* Figuring out how to structure your essay
* Making arguments- your commentary, explaining WHY
* Specificity! HOW ? The author expresses his ironic/malicious/comic tone NOT the author expresses his tone. What Kind of impression? Not just an impression
* Time for details and analysis
* Informal vs. formal- NO FIRST PERSON or SECOND PERSON
* Identifying examples to use as evidence
* Transfer, applying what we do in class to a passage

***Now, what can I do to improve my prose passage scores?***

|  |  |
| --- | --- |
| **Strategy** | **Why this is useful** |
| Annotate | Easy to identify examples, change of tone, quotes etc. when writing the essay. Helps you stay focused. Make chart record line numbers (more organized) or annotate ON the passage.  |
| Read twice- with attention to main idea | You don’t miss anything. Or when you’re making a chart and you read it twice you’ll have security of you evidence |
| ALWAYS read the prompt first | You know what you´re looking for- your conscience about what the prompt asks for.  |
| Make a chart  | You already have evidence, body paragraph organization before you begin your essay |
| Be specific | Goes back to annotation. It answers HOW and WHY |
| Pace yourself  | You won’t run out of time, or so that you don’t have a great beginning and weak ending. If you have 1 min left, compare conclusion to introduction- maybe even change your thesis in your intro because our conclusions are normally stronger than intros |
| Use Quotes | They are specific examples, direct evidence from excerpt. Strengthen your claim (as long as you analyze it!) |
| Analysis (HOW AND WHY the evidence is significant) | Shows your understanding of the passage, proves your thesis |
| Take **PRACTICE** seriously | Seriously, practice makes perfect. You´ll never be able to predict what will be coming on a prose passage, but the more you practice, the more exposure you´ll have to different types of prose passages.  |
|  |  |

**2009**

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.

|  |  |  |  |
| --- | --- | --- | --- |
|  |  There was a cold November wind blowing through |  | pried their scarves from around their necks, stuck its |
|  | 116th Street. It rattled the tops of garbage cans, |  | fingers inside their coat collars, blew their coats away |
|  | sucked window shades out through the top of opened |  | from their bodies. |
|  | windows and set them flapping back against the | *35* |  The wind lifted Lutie Johnson’s hair away from the |
| *5* | windows; and it drove most of the people off the |  | back of her neck so that she felt suddenly naked and |
|  | street in the block between Seventh and Eighth |  | bald, for her hair had been resting softly and warmly |
|  | Avenues except for a few hurried pedestrians who |  | against her skin. She shivered as the cold fingers of |
|  | bent double in an effort to offer the least possible |  | the wind touched the back of her neck, explored the |
|  | exposed surface to its violent assault. | *40* | sides of her head. It even blew her eyelashes away |
| *10* |  It found every scrap of paper along the street— |  | from her eyes so that her eyeballs were bathed in a |
|  | theater throwaways, announcements of dances and |  | rush of coldness and she had to blink in order to read |
|  | lodge meetings, the heavy waxed paper that loaves |  | the words on the sign swaying back and forth over her |
|  | of bread had been wrapped in, the thinner waxed |  | head. |
|  | paper that had enclosed sandwiches, old envelopes, | *45* |  Each time she thought she had the sign in focus, |
| *15* | newspapers. Fingering its way along the curb, the |  | the wind pushed it away from her so that she wasn’t |
|  | wind set the bits of paper to dancing high in the air,  |  | certain whether it said three rooms or two rooms. If |
|  | so that a barrage of paper swirled into the faces of the |  | it was three, why, she would go in and ask to see it, |
|  | people on the street. It even took time to rush into |  | but if it said two—why, there wasn’t any point. Even |
|  | doorways and areaways and find chicken bones and  | *50* | with the wind twisting the sign away from her, she |
| *20* | pork-chop bones and pushed them along the curb. |  | could see that it had been there for a long time |
|  |  It did everything it could to discourage the people |  | because its original coat of white paint was streaked |
|  | walking along the street. It found all the dirt and dust |  | with rust where years of rain and snow had finally |
|  | and grime on the sidewalk and lifted it up so that the |  | eaten the paint off down to the metal and the metal |
|  | dirt got into their noses, making it difficult to breathe; | *55* | had slowly rusted, making a dark red stain like blood. |
| *25* | the dust got into their eyes and blinded them; and the |  |  It was three rooms. The wind held it still for an |
|  | grit stung their skins. It wrapped newspaper around |  | instant in front of her and then swooped it away until |
|  | their feet entangling them until the people cursed |  | it was standing at an impossible angle on the rod that |
|  | deep in their throats, stamped their feet, kicked at the  |  | suspended it from the building. She read it rapidly. |
|  | paper. The wind blew it back again and again until | *60* | Three rooms, steam heat, parquet floors, respectable  |
| *30* | they were forced to stoop and dislodge the paper with |  | tenants. Reasonable. |
|  | their hands. And then the wind grabbed their hats, |  |  |

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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**.

Read the passage. Annotate and record examples of the following:

|  |  |  |  |
| --- | --- | --- | --- |
| **Imagery** | **Personification** | **Selection of Detail** | **Figurative Language** |
|  |  |  |  |

Based on the above evidence, describe **Lutie Johnson´s relationship to the urban setting**:

Review the prompt one more time. Now devise a **thesis statement**:

Now, **outline** your essay:

1. **Introduction**
	1. Hook: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. Background info: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. Thesis:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. **Body Paragraph 1** will focus on:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	1. Topic Sentence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
1. **Body Paragraph 2** will focus on:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	1. Topic Sentence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
1. **Body Paragraph 3 (optional)** will focus on:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	1. Topic Sentence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
1. **Conclusion**
	1. Restate the thesis: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. Summarize main ideas: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. Leave the reader thinking:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Now, how do you feel about potentially writing this essay?