

Question 2

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

The following excerpt is from Mavis Gallant’s short story “One Morning in June,” published in 1952. In this passage, Mike Cahill is in France for one year to explore his talent for art. Read the passage carefully. Then, in a well-written essay, analyze how Gallant uses literary elements and techniques to convey Mike’s complex experience of studying painting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Line He had come to France because the words “art”
and “Paris” were unbreakably joined in his family’s
imagination, the legend of Trilby’s Bohemia¹
5 persisting long after the truth of it had died. When his
high school art teacher, a young woman whose
mobiles² had been praised, pronounced that his was a
talent not to be buried under the study of medicine or
law, his family had decided that a year in Paris would
show whether or not his natural bent was toward
10 painting. It was rather like exposing someone to a
case of measles and watching for spots to break out.

In Paris, Mike had spent the first three weeks
standing in the wrong queue at the Beaux-Arts,³ and
when no one seemed able to direct him to the right
15 one, he had given up the Beaux-Arts entirely and
joined a class instructed by an English painter called
Chitterley, whose poster advertisement he had seen in
a café. It was Mr. Chitterley’s custom to turn his
young charges loose on the city and then, once a week
20 or so, comment on their work in a borrowed studio on
the Quai d’Anjou.⁴ Mike painted with sober patience
the bridges of the Seine, the rain-soaked lawns of the
Tuileries, and a head-on view of Notre Dame. His
paintings were large (Mr. Chitterley was nearsighted),
25 askew (as he had been taught in the public schools of
New York), and empty of people (he had never been
taught to draw, and it was not his nature to take
chances).

“Very *interesting*,” said Mr. Chitterley of Mike’s
30 work. Squinting a little, he would add, “Ah! I *see* what
you were trying to do here!”

“You do?” Mike wished he would be more specific,
for he sometimes recognized that his pictures were

flat, empty, and the color of cement. At first, he had
35 blamed the season, for the Paris winter had been
sunless; later on, he saw that its gray contained every
shade in a beam of light, but this effect he was unable
to reproduce. Unnerved by the pressure of time, he
watched his work all winter, searching for the clue
40 that would set him on a course. Prodded in the
direction of art, he now believed in it, enjoying, above
all, the solitude, the sense of separateness, the
assembling of parts into something reasonable. He
might have been equally happy at a quiet table,
45 gathering into something ticking and ordered the
scattered wheels of a watch, but this had not been
suggested, and he had most certainly never given it a
thought. At last, when the season had rained itself to
an end (and his family innocently were prepared to
50 have him exhibit his winter’s harvest in some garret⁵
of the Left Bank and send home the critics’ clippings),
he approached Mr. Chitterley and asked what he
ought to do next.

“Why, go to the country,” said Mr. Chitterley, who
55 was packing for a holiday with the owner of the Quai
d’Anjou studio. “Go south. Don’t stop in a hotel but
live on the land, in a tent, and paint, paint, paint, paint,
paint!”

“I can’t afford it,” Mike said. “I mean I can’t afford
60 to buy the tent and stuff. But I can stay over here until
August, if you think there’s any point. I mean is it
wasting time for me to paint, paint, paint?”

Mr. Chitterley shot him an offended look and then
a scornful one, which said, How like an American!
65 The only measuring rods, time and money. Aloud, he
suggested Menton.⁶ He had stayed there as a child,

Question 3

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

Many works of literature feature a character who may be reluctant to make a decision, unable to make a decision, or is resistant to doing so. This indecision can have broader implications for that character or other characters. Such implications may include changes to a character's relationships, social and/or financial stability, well-being, or any other aspects of the character's existence.

Either from your own reading or from the list below, choose a work of fiction in which a character delays or avoids making a decision. Then, in a well-written essay, analyze how the impact of this indecision contributes to an interpretation of the work as a whole. Do not merely summarize the plot.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Provide evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

The Age of Innocence
An American Marriage
Anna Karenina
The Autobiography of Miss Jane Pittman
Beloved
Colorless Tsukuru Tazaki and His Years of Pilgrimage
Corelli's Mandolin
Dubliners
Emma
Frankenstein
George Washington Gómez
Indian Horse
Interior Chinatown
Jane Eyre
The Kite Runner
Little Fires Everywhere
A Long Petal of the Sea
Love in the Time of Cholera
Madame Bovary

The Metamorphosis
The Miraculous Day of Amalia Gómez
The Namesake
The Night Watchman
North and South
One Flew Over the Cuckoo's Nest
Pipeline
The Professor's House
Quicksand
A Raisin in the Sun
Rebecca
A Room with a View
The Stranger
A Tale of Two Cities
Tess of the d'Urbervilles
Topdog/Underdog
Waiting
Whereabouts
Wuthering Heights

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

Question 2: Prose Fiction Analysis

6 points

The following excerpt is from Mavis Gallant’s short story “One Morning in June,” published in 1952. In this passage, Mike Cahill is in France for one year to explore his talent for art. Read the passage carefully. Then, in a well-written essay, analyze how Gallant uses literary elements and techniques to convey Mike’s complex experience of studying painting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Reporting Category	Scoring Criteria	
Row A Thesis (0–1 points)	0 points For any of the following: <ul style="list-style-type: none"> There is no defensible thesis. The intended thesis only restates the prompt. The intended thesis provides a summary of the issue with no apparent or coherent claim. There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a thesis that presents a defensible interpretation of the passage.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> Only restate the prompt. Make a generalized comment about the passage that doesn't respond to the prompt. Describe the passage or features of the passage rather than making a claim that requires a defense. 	Responses that earn this point: <ul style="list-style-type: none"> Provide a defensible interpretation of Mike's complex experience of studying painting.
	Examples that do not earn this point: Restate the prompt <ul style="list-style-type: none"> <i>"In this excerpt, the author develops Mike's complex experience while he studies painting."</i> Do not respond to the prompt but make a generalized comment <ul style="list-style-type: none"> <i>"Many people who aspire to be artists go to Paris to develop their talents."</i> Describe the passage or features of the passage <ul style="list-style-type: none"> <i>"This passage focuses on the relationship between Mike and his painting teacher."</i> 	Examples that earn this point: Provide a defensible interpretation <ul style="list-style-type: none"> <i>"In 'One Morning in June,' Gallant's characterization of Mike suggests that he does understand what makes art successful even though he struggles to create it."</i> <i>"By portraying interactions with other characters in which Mike is entirely passive, Gallant has created a character who is himself the creation of others."</i> <i>"Although the narrator's descriptions make it clear that Mike is ignorant of the ways of the art world, Mike's thoughts and experiences show that he does have an artistic sense at heart."</i>
	Additional Notes: <ul style="list-style-type: none"> The thesis may be more than one sentence, provided the sentences are in close proximity. The thesis may be anywhere within the response. For a thesis to be defensible, the passage must include at least minimal evidence that <i>could</i> be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. The thesis <i>may</i> establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 	

Reporting Category	Scoring Criteria				
Row B Evidence AND Commentary (0–4 points)	0 points Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	1 point EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student’s argument.	2 points EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student’s argument, but no line of reasoning is established, or the line of reasoning is faulty.	3 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one literary element or technique in the passage contributes to its meaning.	4 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple literary elements or techniques in the passage contribute to its meaning.
	Decision Rules and Scoring Notes				
	Typical responses that earn 0 points: <ul style="list-style-type: none"> Are incoherent or do not address the prompt. May be just opinion with no textual references or references that are irrelevant. 	Typical responses that earn 1 point: <ul style="list-style-type: none"> Tend to focus on overarching narrative developments or description of a passage rather than specific details or techniques. Mention literary elements, devices, or techniques with little or no explanation. 	Typical responses that earn 2 points: <ul style="list-style-type: none"> Consist of a mix of specific evidence and broad generalities. May contain some simplistic, inaccurate, or repetitive explanations that don’t strengthen the argument. May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. Do not explain the connections or progression between the student’s claims, so a line of reasoning is not clearly established. 	Typical responses that earn 3 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an interpretation. Organize an argument as a line of reasoning composed of multiple supporting claims. Commentary may fail to integrate some evidence or fail to support a key claim. 	Typical responses that earn 4 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an interpretation. Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. Explain how the writer’s use of multiple literary techniques contributes to the student’s interpretation of the passage.
Additional Notes: <ul style="list-style-type: none"> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. To earn the fourth point in this row, the response may observe multiple instances of the same literary element or technique if each instance further contributes to the meaning of the passage. 					

Reporting Category	Scoring Criteria	
Row C Sophistication (0–1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates sophistication of thought and/or develops a complex literary argument.
	Decision Rules and Scoring Notes	
	Responses that do not earn this point: <ul style="list-style-type: none"> Attempt to contextualize their interpretation, but such attempts consist predominantly of sweeping generalizations (“<i>Human experiences always include...</i>” OR “<i>In a world where...</i>” OR “<i>Since the beginning of time...</i>”). Only hint at or suggest other possible interpretations (“<i>While another reader may see...</i>” OR “<i>Though the passage could be said to...</i>”). Make a single statement about how an interpretation of the passage comments on something thematic without consistently maintaining that thematic interpretation. Oversimplify complexities in the passage. Use complicated or complex sentences or language that is ineffective because it does not enhance the student’s argument. 	Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following: <ol style="list-style-type: none"> Identifying and exploring complexities or tensions within the passage. Illuminating the student’s interpretation by situating it within a broader context. Accounting for alternative interpretations of the passage. Employing a style that is consistently vivid and persuasive.
	Additional Notes: <ul style="list-style-type: none"> This point should be awarded only if the sophistication of thought or complex understanding is part of the student’s argument, not merely a phrase or reference. 	