

**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 Bohemia<sup>1</sup> persisting long after the truth of it had died. When his  
 5 high school art teacher, a young woman whose mobiles<sup>2</sup> 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,<sup>3</sup> 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.<sup>4</sup> 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 garret<sup>5</sup> 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!"

"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.<sup>6</sup> 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*

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**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	
<b>Row A</b> <b>Thesis</b> <b>(0–1 points)</b>	<b>0 points</b> For any of the following: <ul style="list-style-type: none"> <li>• There is no defensible thesis.</li> <li>• The intended thesis only restates the prompt.</li> <li>• The intended thesis provides a summary of the issue with no apparent or coherent claim.</li> <li>• There is a thesis, but it does not respond to the prompt.</li> </ul>	<b>1 point</b> Responds to the prompt with a thesis that presents a defensible interpretation of the passage.
<b>Decision Rules and Scoring Notes</b>		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>• Only restate the prompt.</li> <li>• Make a generalized comment about the passage that doesn't respond to the prompt.</li> <li>• Describe the passage or features of the passage rather than making a claim that requires a defense.</li> </ul> <b>Examples that do not earn this point:</b> <p><b>Restate the prompt</b></p> <ul style="list-style-type: none"> <li>• “<i>In this excerpt, the author develops Mike’s complex experience while he studies painting.</i>”</li> </ul> <p><b>Do not respond to the prompt but make a generalized comment</b></p> <ul style="list-style-type: none"> <li>• “<i>Many people who aspire to be artists go to Paris to develop their talents.</i>”</li> </ul> <p><b>Describe the passage or features of the passage</b></p> <ul style="list-style-type: none"> <li>• “<i>This passage focuses on the relationship between Mike and his painting teacher.</i>”</li> </ul>		<b>Responses that earn this point:</b> <ul style="list-style-type: none"> <li>• Provide a defensible interpretation of Mike’s complex experience of studying painting.</li> </ul> <b>Examples that earn this point:</b> <p><b>Provide a defensible interpretation</b></p> <ul style="list-style-type: none"> <li>• “<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>”</li> <li>• “<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>”</li> <li>• “<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>”</li> </ul>
<b>Additional Notes:</b> <ul style="list-style-type: none"> <li>• The thesis may be more than one sentence, provided the sentences are in close proximity.</li> <li>• The thesis may be anywhere within the response.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul>		

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

Reporting Category	Scoring Criteria	
Row C <b>Sophistication (0–1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Demonstrates sophistication of thought and/or develops a complex literary argument.
<b>Decision Rules and Scoring Notes</b>		
<b>Responses that do not earn this point:</b> <ul style="list-style-type: none"> <li>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>”).</li> <li>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>”).</li> <li>Make a single statement about how an interpretation of the passage comments on something thematic without consistently maintaining that thematic interpretation.</li> <li>Oversimplify complexities in the passage.</li> <li>Use complicated or complex sentences or language that is ineffective because it does not enhance the student’s argument.</li> </ul>		<b>Responses that earn this point may demonstrate a sophistication of thought or develop a complex literary argument by doing any of the following:</b> <ol style="list-style-type: none"> <li>Identifying and exploring complexities or tensions within the passage.</li> <li>Illuminating the student’s interpretation by situating it within a broader context.</li> <li>Accounting for alternative interpretations of the passage.</li> <li>Employing a style that is consistently vivid and persuasive.</li> </ol>
<b>Additional Notes:</b> <ul style="list-style-type: none"> <li>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.</li> </ul>		