
AP[®] English Literature and Composition

Sample Student Responses and Scoring Commentary Set 1

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Free-Response Question 2

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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. 	

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3



Begin your response to each question at the top of a new page. Do not skip lines.

~~2. In Gallant's short story "One Morning in June"~~

Art, a pursuit that is creative, rule-breaking, and carefree, is represented as something else entirely in Gallant's short story "One Morning in June".

~~Mike's exploration of his art talent~~ Gallant plays on the idea of what art truly is by making Mike pursue it in an unoriginal and strictly methodical manner, a reason for his overall confused and unsuccessful journey.

Mike begins his pursuit of art specifically by doing what his family ~~tells him~~ he is expected to do.

Mike goes to Paris, because the "words ~~that~~ "art" and "Paris" were unbreakably joined" ever though "the legend of Trilby's Bohemianism had died" (Gallant 1-4). ~~Gallant~~ Instead of pursuing art in a way of his own passion, Mike placently goes to Paris, Gallant mocking him with the comparison of "exposing someone to a cure of measles and watching for spots to break out," which ~~sounds~~ sounds reminiscent of a sort of science experiment. Gallant sets up the story by contrasting the passionate and original nature of art with ~~an~~ an undisciplined and unoriginal Mike, giving rise of his journey to be a difficult one.

Immediately, Gallant forces Mike to meet disappointment and begin his journey on the wrong foot, punishing

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the character for the unoriginal reason for coming. Mike spends the "first three weeks standing in the wrong ^{queue} ~~que~~" and takes a class from a painter who is not even French, and whose nearsightedness demand Mike to create "paintings that I were large" (~~12-13~~ 12-13, 16-24). Mike is nervous, ~~and he having~~ has to tailor his paintings to his teacher, and makes paintings devoid of people because "it was not in his nature to take chances" (Gallant 26-28). ~~Gallant~~ Mike's character is a complete contrast to one of a stereotypical painter, and with Gallant's ~~at any time~~ ~~uninspired~~ uninspiring diction such as "wrong", "given up", and "empty", Mike's journey is so far characterized as a fruitless one. (Gallant, 13, 15, 26). Through Mike beginning this journey with the ~~the~~ wrong mindset and expectations, Gallant proves how simply following the whims of others can be detrimental.

Gallant expands on this not only with ^{Mike's} ~~the~~ mindset, but his attitude itself. His fear of experimentation results in "flat [and] empty" paintings, and his view of art itself is even strict and methodical (Gallant 34).

Mike, ~~enjoy~~ while growing to better enjoy art, enjoys it because of the "sense of separateness, the assembling of parts" (~~Gallant 42-43~~ Gallant, 42-43). Gallant's choice of diction creates a calculating and

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factory-like tone, again a contrast to what is the soul of art. He stresses over "time and money" like 'an American,' and this only begins to be combated as his teacher suggests he travel to a different place for better inspiration. Mike's attitude prevents him from truly finding any talent as an artist, leading to directionless and uninspired work.

Gallant's short story not ~~only~~ just ~~also~~ explores the right and wrong ways to approach art, but gives a warning to those unsure of what they want to pursue in life. Mike simply goes with the directions of others, and remains unfulfilled. Through this, Gallant's work provides a message to follow your own curved path, and listen to what you truly enjoy.

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Begin your response to each question at the top of a new page. Do not skip lines.

Most teens are unsure of their path after highschool, and many wish for time, time to try and experience, an opportunity which is bestowed upon the character Mike Cahill in Mavis Gallant's short story "One Morning in June". While many may think of this as a dream come true, Mike has many opposing feelings through this experience. The author develops Mike's complex experience and relationship with art through the use of metaphor and imagery.

The story begins describing the circumstances that led Mike to art, and immediately his feelings are summarized in the metaphor that sending him to Paris to study art felt "rather like exposing someone to a case of measles and watching for spots." (10). This sets the idea that Mike sees art as something thrown upon him, unwanted and negative. However, Mike's feelings evolve over time, as he learns the joys of art and finds comfort in the methodology of painting, using the metaphor of clocks and uniformity of mechanics to describe art. His perspective of art is much more negative initially, but through time his metaphor for art turns from disease to comfort and familiarity. Through the use of metaphor, Mike's complex and evolving experience of studying art is conveyed.

To further depict Mike's artistic journey, the author employs imagery to convey Mike's experience. The imagery that describes Mike's ~~ex~~ initial paintings is dreary, using terms such as "sober", "rain-soaked", "flat", and more words that conjure images of dullness. The use of this gray imagery works to portray how

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Begin your response to each question at the top of a new page. Do not skip lines.

Mike initially views art, as tiresome and uninteresting. Later on however, to support the development of Mike's complex ~~view~~ view on art, as he begins to enjoy it, the imagery switches to be lighter, more colorful and vibrant. The imagery of Mike seeing "every shade in a beam of light" contrasts his initial grey viewpoint and develops the complexity of his experience as he grows to love art. Towards the end, his teacher's recommendation to continue painting is paired with the image of "a paradise of lemon ice and sunshine," (67), using imagery to develop that Mike's whole perspective of art changed and it now is a bright opportunity for him. The imagery used helps portray the complex ~~character~~ feelings and development in Mike's experience with art.

Mike's complex experience with art is portrayed by the author through metaphor and imagery. While this story seems to focus on one youngman's plight to find himself, it is ~~a~~ just one version of a universally relatable struggle of youth, masterfully captured in Mike's artistic journey.

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The ~~the~~ desire for success is an everbearing force in contrast to man's own desires. Humans go with what is expected over what is wanted. Human nature is the need to survive, the world runs on money, not fulfillment of the soul. In Mavis Gallant's short story "One morning in June" the seemingly impossible clash between the need for success and desire occurs in the mind of a young man. Decisions are made based on the views of the majority, not the tune of one's soul.

There has to be a purpose to everything. You become a doctor either to help or earn a tasteful living. What is the purpose of painting? Humans need constant hand holding. If no one is directly in your ear, saying your decisions are wise, then a man learns to doubt himself. "I mean is it wasting time for me to paint, paint, paint" (Gallant 61-62) said the confused young boy, and words similar spewing from the mouths of his peers. He shouldn't paint, he should become a doctor. Humans shun their desires, yet they are always there, searching for a reason to be seen, to be acknowledged as something that matters.

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Mike wanted a reason to paint. The usage of him questioning himself reflects the need for someone else to tell him his wishes are okay, and that he can go through with desire. Doing something you love changes how you see the world. Cahill paints the illusion of all gray paint, suddenly reflecting light. Life doesn't have to be gray, humans are not comfortable with the idea of free will. The path you take is up to you. You may earn lots when becoming a doctor but your gut will always find for something more than success. The repetition of "Paint" Gallant uses in Mike's dialogue represents the fact that Mike wants nothing more than to paint. To have a reason to paint. Why would mankind ever consider doing something without a reason?

Humans are animals of patterns. Majority do what is expected, and fulfill only what they are granted permission to do so. Life with success may be gray compared to a life with fulfilled desires, but that life is not always granted permission by daily onlookers. Onlookers who don't know your name, favorite color, they don't know the first thing about you. A life with dictation is not in your hands, but in

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Begin your response to each question at the top of a new page. Do not skip lines.

the hands of the majority.

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Question 2

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

For Question 2, the Prose Fiction Analysis question, students were asked to read an excerpt from Mavis Gallant’s short story “One Morning in June” and respond to the following prompt:

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 a timed-writing situation and with an unfamiliar text, students were expected to complete three main tasks successfully:

Reading the prose passage means reading closely for both literary techniques and meaning, which can be an additional challenge for some students given the relative length and richness of the prose passage. Students were expected to view the text specifically as a prose fiction passage, recognizing conventions particular to the genre, and then analyze how those techniques are used to shape the passage and its meaning. For example, in “One Morning in June,” students might notice the importance of setting (and consider whether the Paris winter or Mike’s artistic talents led to his pictures being “flat, empty, and the color of cement”); focus on characterization (and the impact of Mr. Chitterley being a “nearsighted” and complacent teacher who “once a week or so, comment[s] on their work”); note the diction and how it also contributes to characterization (for instance, the relevance of Mike having been “Prodded in the direction of art”). Students could also use the structure and plot of the prose passage to explore Mike’s complex experience of studying painting, noticing how initially he goes to Paris not because of innate artistic talent or interest in art but because of a family story; how upon arrival, he spent “the first three weeks standing in the wrong queue” and only took Mr. Chitterley’s course out of convenience, having seen a poster “in a café”; how he himself “recognized that his pictures were flat, empty, and the color of cement”; and how, despite this self-awareness, he is unable to make a choice himself at the end about his artistic future (the structure then helping to build the characterization of Mike as passive and malleable). More advanced readers will notice the irony and humor of the passage and how this contributes to Mike’s characterization (for instance, “that his was a talent not to be buried under the study of medicine or law”; that as an artist, “it was not his nature to take chances”—“art” is simply copying for him, unless it involves people, which “he had never been taught to draw”; and how at the end, “for want of a better thought,” Mike takes Mr. Chitterley’s weak advice and heads on a train to the south of France).

Analyzing the prose passage means taking the relevant parts that students identified in their reading and thinking about how the parts function collectively to create the meaning of the prose passage as a whole. In “One Morning in June,” students needed to consider how the parts convey Mike’s complex experience of studying painting. The word “complex” is again central to the prompt, reminding students to look for and explore the shifting, contradictory, or paradoxical aspects of the prose passage. Less skilled readers may recognize that Mike isn’t particularly excited about art and that this stays consistent across the passage, and they’ll note that Mr. Chitterley wasn’t the teacher

Question 2 (continued)

best suited for him. More advanced readers will recognize that the word “complex” is central to the prompt and look for and explore the shifting, contradictory, or paradoxical aspects of the passage. These students might focus on the variety of people who influence Mike, from his family to his “high school art teacher” to Mr. Chitterley and how Mike lets each in their own way control his actions. These students might also take an empathetic approach to Mike. While he’s passive and unable to make decisions for himself, he also seems to be trying to be an artist (as ill-fated a pursuit as it may be). Students might note, for instance, how Mike “wished [Mr. Chitterley] would be more specific” in his feedback, as if he really did want to learn; how he was “searching for the clue that would set him on a course” to be a better painter; how Mike is passive but how his mentors also let him down—how Mr. Chitterley fails to tell him he is, in fact, “wasting time” trying to paint.

Writing a well-written response to a prose passage again means that students demonstrate the ability to establish an overall thesis and build the argument through evidence and commentary, ideally constructing a line of reasoning that shows the complexity of their understanding. In “One Morning in June,” students could create a line of reasoning focusing on characterization that connects Mike’s passivity with his good intentions to improve; or, they might focus on setting and explore the ways Mike’s American home, Paris (the main setting), and the south of France (described with limited information from Mr. Chitterley in this regard, but students can still speculate on its impact) impact his actions. A challenge of any prose passage lies in the amount of evidence that students must account for and analyze, a challenge certainly present in “One Morning in June,” given the ample details of Mike’s characterization, including some that are ironic and demand additional thought to fully analyze. The more successful responses discuss the passage more fully, with the exploration illuminating the complexity across the full passage. It should again be noted that students are not expected to respond to these timed free-response questions with a polished, revised essay but rather to engage in a process of thinking as they explore the passage and draft their response.

Sample: 2A**Score: 1-4-1****Row A: Thesis (0–1 points): 1**

This essay responds to the prompt with a thesis that presents a defensible and insightful interpretation of the passage. Located at the end of paragraph 1, the thesis states, “Gallant plays on the idea of what art truly is by making Mike pursue it in an unoriginal and strictly methodical manner, a reason for his overall confused and unsuccessful journey.” The essay earned 1 point in Row A.

Row B: Evidence and Commentary (0–4 points): 4

The essay is organized around the line of reasoning that focuses on the awkward and uncomfortable relationship Mike has with art. Paragraph 2 presents evidence that supports the claim “Mike begins his pursuit of art specifically by doing what he is expected to do.” The essay offers the evidence that Mike’s motivation for going to Paris is “‘because the ‘words ‘art’ and ‘Paris’ were unbreakably joined.’” The essay also points out that Gallant compares Mike’s journey to Paris to “‘exposing someone to a case of measles and watching for spots to break out.’” This evidence is complemented by the

Question 2 (continued)

commentary that the comparison “sounds reminiscent of a sort of science experiment.” Paragraph 3 focuses on Mike’s early experiences in Paris. For example, the essay considers the evidence that “Mike spends the ‘first three weeks standing in the wrong queue,’ and takes a class from a painter who is not even French.” This commentary at the beginning of the paragraph connects this evidence to the line of reasoning: “Immediately, Gallant forces Mike to meet disappointment and begin his journey on the wrong foot, punishing the character for the unoriginal reason for coming.” In the same paragraph, the essay connects the evidence, “Mike is aimless, has to tailor his paintings to his teacher, and makes paintings devoid of people because ‘it was not in his nature to take chances,’” to the line of reasoning through the commentary, “Mike’s character is in complete contrast to one of a stereotypical painter.” Paragraph 4 considers the shift in Mike’s attitude toward art. The evidence points out Mike’s view of his work as “‘flat [and] empty paintings’” shifts to seeing it as a “‘sense of separateness, the assembling of parts.’” The commentary uses this evidence in support of the line of reasoning with the assertion that “Mike’s attitude prevents him from truly finding any talent as an artist, leading to directionless and uninspired work.” The response also explains how multiple literary elements contribute to the meaning of the passage, such as in paragraph 4 where it states, “Gallant’s choice of diction creates a calculating and factory-like tone, again a contrast to what is the soul of art” (paragraph 4). This essay earned 4 points in Row B.

Row C: Sophistication (0–1 points): 1

The essay earned 1 point in Row C because it demonstrates sophistication of thought through its exploration of the tension between art as a “pursuit that is creative, rule-breaking, and carefree” (paragraph 1) to Mike’s passionless approach to it as described in the concluding paragraph: “Mike simply goes with the directions of others, and remains unfulfilled.”

Sample: 2B**Score: 1-3-0****Row A: Thesis (0–1 points): 1**

The essay provides a defensible interpretation of Mike’s complex experience of studying painting in Paris. The thesis, “While many may think of this as a dream come true, Mike has many opposing feelings through this experience,” is located in the introductory paragraph of the response.

Row B: Evidence and Commentary (0–4 points): 3

The essay provides specific evidence to support claims in the line of reasoning that Mike’s complex experience of studying painting shifts from negative to positive. In paragraph 2, the essay considers the metaphor “sending him to Paris to study art felt ‘rather like exposing someone to a case of measles and watching for spots.’” The commentary that follows explains that “This sets the idea that Mike sees art as something thrown upon him, unwanted and negative.” In the same paragraph, the essay points to another use of figurative language: “Mike’s feelings evolve over time, as he learns the joys of art and finds comfort in the methodology of painting, using the metaphor of clocks and uniformity of mechanics to describe art.” Paragraph 3 provides evidence of Gallant’s use of imagery and again notes a shift. The response points out that “The imagery that describes Mike’s initial paintings is dreary, using terms such as ‘sober,’ ‘rain-soaked,’ ‘flat,’ and more words that conjure images of dullness.” The commentary argues that this imagery “works to portray how Mike initially views art, as tiresome and uninteresting.” The essay suggests that Mike’s attitude evolves, and “The imagery of Mike seeing

Question 2 (continued)

‘every shade in a beam of light’ contrasts his initial grey viewpoint and develops the complexity of his experience as he grows to love art” (paragraph 3). The response does not, however, effectively integrate the evidence of “the image of ‘a paradise of lemon ice and sunshine’” (paragraph 3) into the claim that Mike’s feeling have changed because the memory belongs to Mr. Chitterley, not to Mike. The response clearly explains how metaphor and imagery contribute to the meaning of the passage. This response earned 3 points in Row B.

Row C: Sophistication (0–1 points): 0

The response tends to oversimplify Mike’s feelings about art as seen in paragraph 3: “Mike’s whole perspective of art changed and it now is a bright opportunity for him.” Additionally, while the first sentence of the essay, “Most teens are unsure of their path after high school, and many wish for time, time to try and experience” is an attempt to contextualize the interpretation, the result is a generalization. The essay, therefore, did not earn the sophistication point in Row C.

Sample: 2C**Score: 1-2-0****Row A: Thesis (0–1 points): 1**

The thesis for this essay appears in paragraph 1 and presents the argument, “In Mavis Gallants short story ‘One Morning in June’ the seemingly impossible clash between the need for success and desire occurs in the mind of a young man.” The thesis presents a defensible interpretation of the passage and, thus, earned 1 point in Row A.

Row B: Evidence and Commentary (0–4 points): 2

The essay provides some specific, relevant evidence. In paragraph 2, for example, the essay cites, “‘I mean is it wasting time for me to paint, paint, paint’ (Gallant 61–62) said the confused young boys.” That evidence is used to support the claim that “If no one is directly in your ear, saying your decisions are wise, then a man learns to doubt himself.” The commentary that follows the evidence asserts “He shouldn’t paint, he should become a doctor.” The mix of specific evidence and broad generalities weakens the claim. Paragraph 3 considers the significance of the “repetition of ‘paint’” and claims that it “represents the fact that Mike wants nothing more than to paint.” The commentary again consists of a broad generality in the form of a rhetorical question: “Why would mankind ever consider doing something without a reason?” The essay does not explain connections between its claims, so no line of reasoning is established. Instead, the response contains some simplistic explanations and generalizations that do not strengthen the argument: “There has to be a purpose to everything” (paragraph 2), and “Humans need constant hand holding” (paragraph 2). The essay earned 2 points in Row B.

Row C: Sophistication (0–1 points): 0

The essay does not demonstrate sophistication of thought or develop a complex literary argument. It did not earn the sophistication point in Row C.