

**AP<sup>®</sup> ENGLISH LITERATURE**  
**2006 SCORING GUIDELINES (Form B)**

**Question 1**

(Hughes's "To Paint a Water Lily")

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9–8** These detailed, well-written essays provide insightful analysis of Hughes's poem. They discern the differences between the worlds above and below the lily, and effectively address the poet's implied attitudes toward nature as well as the way he defines the artist's task. These essays may offer a range of interpretations and emphasize a variety of poetic techniques, but they are alike in their coherence and persuasiveness, maintaining consistent control over the elements of effective composition and illustrating the poem's techniques with apt and specific examples. These essays need not be flawless. But the best essays will demonstrate the student's ability to read poetry well and to write with clarity and sophistication.
- 7–6** These competent essays convey a coherent understanding of the poem, including both its attitudes toward nature and toward the artist's task. Their interpretations may falter in some particulars or may be less detailed or precise. These essays demonstrate the student's ability to express ideas clearly but do not exhibit the same maturity or control as the very best essays. They are likely to be briefer or more general and less well supported than the 9–8 essays.
- 5** These essays demonstrate some understanding of the poet's attitudes, but they are more superficial and less convincing than the upper-half essays. Discussion may center on only part of the prompt or be inadequately supported by references to the text or overly generalized. Although the writing is adequate to convey the student's ideas and is not marred by distracting errors, these essays are not as well conceived, organized, or developed as those in the upper half.
- 4–3** These lower-half essays reveal an incomplete understanding of the poem and/or a mistaken conception of the task. They may discuss the description of the scene without addressing the poem's attitudes. Their assertions may be implausible or irrelevant or otherwise inexact. They may rely almost entirely on paraphrase. Often wordy and repetitious, the writing reveals uncertain control of college-level composition and may contain recurrent stylistic flaws. Essays that contain significant misreading and/or unusually inept writing should be scored a 3.
- 2–1** These essays compound the weaknesses of those in the 4–3 range. They may seriously misread the text or be unacceptably brief. Although some attempt may be made to answer the question, there is little clarity, organization, or supporting example. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. Essays with little coherent discussion of the text should be scored a 1.
- 0** These essays give a response with no more than a reference to the task.
- These essays are either left blank or are completely off topic.

Write in the box the number of the question you are answering on this page as it is designated in the examination.

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In "To Paint a Water Lily," the speaker examines the complex facets of nature by illuminating the challenges he faces as an artist in capturing ~~the~~ its essence. When he looks upon the scene before him, he sees a vibrant ~~and~~ microcosm of constant movement and activity, disguised by the placid stillness of the water lilies that drift at the surface of the pond. As an artist, he knows that to paint the water lily ~~is~~ and do it justice requires more than a simple depiction of the plant itself — he must also somehow capture the heart of its environment, the buzzing and teeming life that surrounds it. The intensity with which the speaker describes this incredible undertaking and the ~~sense of~~ appreciation he feels for the striking complexity of nature is expressed through the use of tone, language, imagery, diction, and figurative language.

The speaker begins by introducing the water lily not as a subject unto itself, but as a stage for the activity that goes on around it. He describes "a green fuel of lily leaves" that "roofs the pond's chamber and paves the flies' furious arena," — in other words, a cover for the activity below and the ground for the action above. The description establishes the speaker's view of nature as a complex entity with layers that reach beyond its seemingly still surface. The language used by the speaker to describe the lily leaves,

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marked by alliteration and delicate imagery, also reflects the speaker's appreciation of the beauty of nature's "outer surface," the face it shows most plainly to the casual observer. The speaker also personifies nature by describing it as a "lady" with "two minds," namely those that exist above and below its surface. "Study there," the speaker notes to himself (and by extension, the audience), and only then can one develop a true understanding of the essence of nature.

Though the speaker's aim is to portray a water lily ~~in~~ in a painting, he cannot help but pay attention to the sights and sounds that also help compose the canvas of nature. When he "observes] the air's dragonfly," he does not merely see an insect that "bullet[s] by." He hears the "hum under the trees" and the ~~the~~ "battle ~~the~~ -shouts and death cries" that permeate the atmosphere. The heavy use of auditory imagery in this scene reflects the speaker's perspective of his surroundings not only as a visual, but complete sensory experience. He senses the combative, buzzing, almost frenetic environment in the air, though "inaudible," with knowing appreciation. The dramatic scene he almost hears is also complemented by ~~the~~ what he sees before him, as flies "reinko their arcs, spark, or settle." The line which immediately follows, in which the speaker uses simile to describe darting flies as "coiling like beads of molten metal through the spectrum,"

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enhances the vibrancy of the scene and emphasizes interpretation rather than mere observation of nature.

The speaker's shift in attention to the pond below the water lilies is equally evocative, but adopts a slightly darker tone to complement the darkness and mystery of the water below. There, creatures from "prehistoric bequeathed times" lurk about, oblivious to both "age" and "hour," as if frozen in a timeless, fluid atmosphere of dark ambiguity. Evolution here is suspended ("~~no time passes~~ the fish "have evolved no improvement there") and the primitive appearance of the creatures that swim there ("jaw for heads, the set store") further emphasizes the isolation and otherworldliness of the environment.

The speaker marvels at what he sees as he sits down to paint a water lily. Such complexity surrounds him, marked by the simplicity of the floating water lily that floats at the surface of the pond. In painting the water lily, the artist must immerse himself "deep in both worlds," and remember that, although nature can appear to be "still as a painting," an expansive universe of incredible depth and liveliness exists beyond the surface.

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Question 1

In "To Paint a Water Lily" by Ted Hughes, the water lily is presented ~~in two~~ as how ~~the~~ a painter sees it and ~~the~~ another part of it. <sup>The speaker is addressing the painter.</sup> Painters only see the beauty of the water lily; they do not see the battle ~~that is~~ <sup>going on</sup> near it. The speaker believes that painters should see beyond the outside ~~app~~ appearance ~~and portray~~. This is seen by the use of imagery, ~~and~~ figurative language and an extended metaphor.

An extended metaphor is used to compare the world of the insects and war. The image of the world as a battlefield is created by the poet's diction. For example, the water lily is "the flies' ~~for~~ furious arena." Also, <sup>imagery is used to portray</sup> the dragonfly ~~is~~ a warrior, <sup>it is personified,</sup> "eats meat... bullets by / Or stands in space to take aim." Like a soldier, the dragonfly has to fly around quickly and prepare to "take aim" or shoot at ~~to~~ its enemies. The image of the water lily as a battle ~~scene~~ scene is clearly portrayed by "the "batter shouts and death-cries." These words enhance the image of war.

The speaker is addressing the painter and telling him or her to look at the other side of

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water lilies. The speaker points out the scenes that go on within the water lily. The "battle-shouts... [are] inaudible, so the eyes praise to see the colours of these flies rainbow their arcs." The speaker suggests that the painter cannot hear the "battle-shouts" of the insects fighting, so the painter only sees the beautiful, <sup>appearances of</sup> colourful insects and fail to capture the other view of <sup>the</sup> lily.

~~The speaker wants~~

The rhyme and structure of the poem helps focus on the ~~matter~~ speaker's message.

The end rhyme and couplet scheme divides the poem into 13 stanzas and ~~add to the feeling~~ ~~of~~ enhance the image of the lily flower as a battlefield.

Imagery, figurative language and the extended metaphor help reveal the speaker's attitudes toward nature and the artist's tasks.

The speaker's attitude is ~~light~~ serious as he addresses the artist. The narrator wants the artist to pay attention to the details beyond an ordinary picture of the water lily.

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Ted Hughes evokes a sense of wonder, curiosity, and excitement as a tool to exemplify the speaker's attitude in the poem "To Paint a Water Lily." His use of diction, syntax, and rhyme scheme <sup>to clarify</sup> ~~allow~~ the reader's understanding <sup>of</sup> the speaker's inquisitive nature towards the artist's task.

The poet uses diction as an avenue to express the speaker's feelings. The use of olfactory, gustatory, tactile, <sup>and</sup> ~~and~~ visual means exemplify ~~his~~ the ~~poet~~ speaker's purpose. The dragonfly's nature is brought by the raw ~~water~~ acts it goes through the reader can not only see the ~~kind~~ <sup>form</sup> ~~nature~~ <sup>function</sup> of the dragonfly and its surroundings by the ~~gustatory~~ gustatory reference in line five, but the visual given by the "Rainbow of their arcs, spark or settle". The reader can better understand the double sided nature that the dragonfly can give put forth, further more illustrating the speaker as one that is fully fascinated by nature. The title suggests that the speaker is not only observing this scene to gather ideas for a painting, but that he too is connecting with his art. This is clearly shown through the auditory and tactile references in lines 5-6 and 13-14.

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The rhyme scheme suggests that while the scenery could be harsh at times, the "lily leaves  
 roof the pond's chamber and paves" are  
 somewhat fanciful. This is possible through  
 a delicate balance in the use of rhyming  
~~cacophony~~ cacophonistic, and euphonistic  
~~words~~ word choice.

The speaker's attitude is prevalent through  
 out the entirety of this poem. The reader can  
 understand the speaker's inquisitive ways, as  
 if a child looking on to the world for the first  
 time. This child like nature is what brings  
 true brilliance to this soon to be masterpiece,  
 and overwhelming artistic genius.

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**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2006 SCORING COMMENTARY (Form B)**

**Question 1**

**Sample: 1A**

**Score: 9**

The introductory paragraph of this sophisticated essay lucidly explains exactly what the prompt asks: the poet's attitudes toward nature (its "vibrant" and "teeming" energies, masked by the "placid stillness" of the water lily) and the poet's problem—how can all this invisible intensity be captured in a painting? This response conveys a strong sense of the poem's governing elements: the structural importance of "paves" and "roofs"; the poem's "complex . . . layers" beneath appearances; the personification of the lily as a lady with two minds. The style is fluid, controlled, and elegant, evoking as well as analyzing the poem's effects, particularly its visual and auditory images. The final paragraph smoothly and very skillfully synthesizes the whole discussion, using key words like "complexity," "simplicity," "surface," and "depth" to highlight what this discussion has explored.

**Sample: 1B**

**Score: 6**

Although hesitant at first, this essay clearly focuses on the issues of a painter's problem—how to depict more than the water lily's beauty—and on the means used to do it: imagery, figurative language, and extended metaphors. The second paragraph does that clearly and specifically, citing examples of all the ways in which the "warfare" in nature is depicted. The third paragraph clarifies the poem's central issue: that the painter cannot depict the invisible "battle-shouts" and so must fail to capture the two-sided view of the lily Hughes's poem presents. Although none of its ideas are fully developed, and the composition is not notably sophisticated, the essay remains well focused, clear, and sufficiently persuasive.

**Sample: 1C**

**Score: 4**

This student is aware of the poem's strong sensory appeals but fails to define their purposes effectively. The essay notes the "balance" between beautiful and horrific images but never develops the implications of these images. The discussion is inadequate on the speaker's attitude—calling it merely "inquisitive," "fascinated [*sic*]," and "child like"—and inaccurate about what the "artist's task" might be. Finally, the discussion betrays its incapacity to recognize the structural importance of "roofs" and "paves." The student calls these metaphors "some what [*sic*] fanciful" but goes no further. Such dead-end remarks demonstrate a less-than-adequate understanding of the poem's language.