

**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION**  
**2007 SCORING GUIDELINES (Form B)**

**Question 1**

("Here" by Philip Larkin)

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 well-written essays provide insightful analysis of Larkin’s poem, seeing the complexity in the movement from the “rich industrial shadows” to the “large town” to “[i]solate villages.” Although students may offer some range in their interpretations and choose a variety of poetic techniques for emphasis (imagery, diction, selection of details, or syntax, for example), the essays provide convincing readings of the poem, using apt and specific references to the text. While they are well-organized and maintain consistent control over the elements of effective composition, these essays need not be flawless. Nonetheless, the best essays will demonstrate the ability to read poetry perceptively and write with clarity and sophistication.
- 7–6** These competent essays convey a plausible understanding of the poem’s movement from urban to rural and of the attitudes presented in the poem. The reading of the poem may falter in some particulars or may be less thorough or precise in its discussion of how the speaker’s attitudes are conveyed. These essays demonstrate the ability to express ideas clearly, but they do not exhibit the same level of mastery, maturity, or control as the very best essays. They are likely to be briefer, less incisive, and less well supported than the 9–8 responses.
- 5** Although these essays demonstrate awareness of the speaker’s attitudes, they are generally more superficial and less convincing than the upper-half essays. Discussion, though not inaccurate, tends to be overly generalized and inadequately supported by references to the text. There may be little discussion of the techniques the poet employs. Although the writing is adequate to convey the students’ ideas and is not marred by distracting errors, these essays are not as well conceived, organized, or well developed as the upper-half essays.
- 4–3** These lower-half essays reveal an incomplete understanding of the poem and perhaps of the task itself. They may discuss the depiction of scenes without addressing the attitudes presented in the poem. Their assertions about tone may suggest a misreading (that is, the interpretation may be implausible or irrelevant). They may rely almost entirely on paraphrase. Often wordy and repetitious, the writing may reveal uncertain control of the elements 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 the essays in the 4–3 range. They may seriously misread the text, and often they are unacceptably brief. Although some attempt may be made to answer the question, the observations are presented with little clarity, organization, or support from the text. The essays may be poorly written on several counts and may contain distracting errors in grammar and mechanics. Essays that contain little coherent writing or discussion of the text should be scored a 1.
- 0** A response with no more than a reference to the task.
- A blank paper or completely off-topic response.

In the given poem Here by Philip Larkin the poet effectively juxtaposes two places that coexist in the modern world. Through the use of imagery and descriptive language he brings to life two places that function in completely different ways, the 'large town' and the 'isolate villages'. The urban way of life is full of troubles, worries, the burdens of existence that come with every new day, it is a materialistic world, moving fast, sometimes too fast for us to keep pace. The polluted and <sup>over</sup>populated town is full of people who have big dreams. People travel 'dead straight miles' in the hope of fulfilling their desires but these desires are drained in the problems of daily life. Larkin shows us that at the end

Larkin shows us that at the edges of this madness lies a place of peace and solitude. The countryside is the only place where there are no boundaries, 'an <sup>THIS</sup> unfenced existence'. A <sup>pastoral</sup> setting is described in such a fluent manner by Larkin through the use of repetition. 'Here <sup>is</sup> silence stands', 'here leaves unnoticed thicken', 'there is unfenced existence'; Larkin is trying to show that a life of calm, where things happen at their own pace, where the



## Question 1

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1A 2

atmosphere is laid back does exist, it is here. However, this existence is 'out of reach' for us. This existence is only for the enjoyment of the 'gulls', 'hares and pheasants'. Only those who value and respect nature can live in communion with nature.

Harkin's attitude towards urban life is clear, it is a life meant for those of the middle class, a life meant for those who want to be lost in the crowds. Towns are surrounded with symbols of man's progress, creativity and achievement, full of 'domes and statues'. People are always trying to sell something, gadgets that make your life easier while actually making ~~it~~ <sup>a</sup> more complicated. It is <sup>a</sup> consumeristic and wasteful society where people are only trying to sell themselves. People spend their entire lives in debt, 'mortgaged half built edges'. The 'grim head scarfed wines' and 'terminate and fenny-smelling' places show that this life which is so desired is a life full of constant <sup>when the surrounding dist and filln</sup> worries. ~~The last part~~ <sup>leaves no place to for</sup> to appreciate nature and its beauty.

Harkin's use of free flowing verse and simple rhyme add to the impression the poem



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Question 1 1A<sub>3</sub>

leaves of how close these two places that are both 'here' are to each other, but yet they are so different. The crowds of the town are juxtaposed to the ~~silence~~<sup>solitude</sup> of the village, ~~the~~<sup>the</sup> noisy traffic is as opposed ~~to~~ to the silence and calm, the 'widening river' instead of the 'barge crowded water'.

The poet's attitude towards nature is that as soon as we leave nature to its own devices it blossoms and flourishes. The beauty of nature is shown clearly while the filthy, dirty and claustrophobic feeling of the town is also described in detail.

~~Markin uses alliteration and~~

Markin's constant use of alliteration, 'sharp shoes', 'high as hedges', 'skies and scarecrows' adds considerable impact to the words of the poet. Every line of the poem conveys to you multiple images of the places he described. In the description of the town, there is confusion, there is too much happening, ~~the life is~~ too little ~~bragat and~~ and this is seen in 'doves and statues, spires and cranes cluster'.

The words such as 'scattered', 'crowded' and 'cluster' add to the cramped <sup>disorganised</sup> feeling the poet wants



Question 1

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1A<sub>4</sub>

to convey.

The poet's attitude toward nature is one of quiet, peace and understanding. ~~The beauty and wild~~ wild beauty, 'poppies bluish', 'shapes and single', the simple beauty of life that we fail to comprehend truly lies here. ~~We desire~~ The place that we desire is the city, the place that we should desire is the countryside, but ~~it is~~ it is truly 'out of reach'.

#

1

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

1B,

In the poem "Here" by Philip Larkin, the ~~poet~~ <sup>poet</sup> uses techniques such as diction and imagery to convey his attitude of an onlooker who feels more apart of an "isolated village" (line 24), than a "large town." (line 9)

Larkin uses the form of alternating rhyme schemes in his poem, ~~of~~ of ABABCDDC, then ABBACDDC, back to ABABCDDC, and ABBACDDC, to add a flowing, sing-song tone when it is read. This connects everything together, ~~the~~ the ~~view~~ detailed view of the fast-paced town, and then beginning in the third stanza, the slow and sluggish feel of ~~the~~ urban life.

The diction Larkin uses goes ~~to~~ hand in hand with the imagery he wants the reader to see. "Grain-scattered streets, barge-crowded water;" in line 11 is used to develop a picture in the reader's mind of "a ~~busy~~ bustling setting, filled to the brim with people, "domes and statues (line 10)," buildings, as well as wealth and objects. Here people are always going somewhere, and because of that there is a constant stream of





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1B2

noise from the "traffic all night worth (line 2)." "

The residents are conscious of fashion and saving money for things like, "cheap suits, red kitchen-ware, sharp shoes, etc."

(line 15) After everything Carlin says about the town, he goes on to compare it with the ~~town~~ <sup>village</sup> area, saying that it is "urban yet simple" (line 17), smells bad, has shops that do not shelve "cheap suits, ~~or~~ <sup>or</sup> red kitchen-ware." The houses are "mortgaged" (line 22) and run down and the people are lonely. It has little traffic and besides nature, is virtually noise-free.

Lines 31 and 32, ~~the~~ Carlin uses to explain the real and deep difference between the strangers of the town and the isolation felt in the village. He says, "Here is unfenced existence, / Facing the sun, untalkative, out of reach." ~~He~~ He is saying that this is a place where a person is not closed in, where they are one with nature.

He has compared a place where ~~he~~ he finds technology and advanced ways of living, to a place where he has found



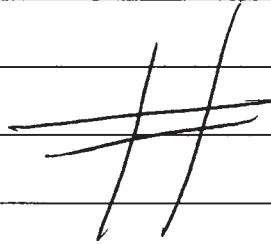
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

1B<sub>3</sub>

nature and silence. The way he speaks of the village as "unfenced existence" (line 31), says that he considers himself a part of that type of way of life, that he ~~yearns~~ yearns for this place over the other. He feels closer to the "neglected waters" (line 27) here, than he does to the "fields/ For this and thistled to be called meadows." (line 2-3)

He would rather be "facing the sun" (line 32) than in the "rich industrial shadows," (line 1) and you can tell this by the diction he used in those two pieces of the poem. He uses light for the village, and dark to mean the town. This shows that he likes the town better, flaws and all.





In the poem "Here," the poet's constructive and vivid use of imagery, rhyming scheme, diction, and metaphors serve as a catalyst towards conveying the poet's attitude and ensnaring the reader's imagination. In the first stanza the poet's use of descriptive imagery serves to provide the reader with a sense of what type of setting the poem is taking place in. The poet's use of the word "swerving" in lines 1-2, creates a mental picture of driving down a long winding road out in the country. Line 5, "And the widening river's slow presence," portrays the mood of poet and the setting as a type of easiness and peaceful state. In the second stanza the poet shifts the mood to a more chaotic-lively state, "Spires and cranes cluster..." (lines 10). The second stanza reveals the characteristics and life-style of the people in the town and conveys the poet's attitude of the people as that of a town of <sup>poverty</sup> ~~poor~~ and <sup>wealth</sup> ~~wealthy~~. The third stanza conveys the poet's objective and pessimistic attitude of the town and its ~~people~~ inhabitants. The use of words such as "cut-priced," "fishy-smelling," "grim head-scarfed," and "half-built" illustrates the poet's grim opinion of the town. In lines 32-33 of the last stanza the poet's descriptive diction <sup>portrays the</sup> ~~creates a~~ ~~feet~~ poet's attitude as being out of touch and reclusive. The rhyming scheme and formation of the poem works together as a whole to form a ~~feeling of~~ transpirelling feeling of

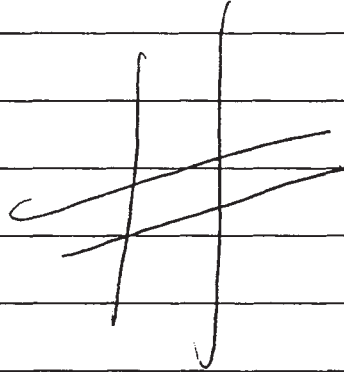


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1C2

tranquility to more a lonesome sadness. The poets combination of different types of writing techniques not only creates a vivid mental imagery of the places he has visited, but also allows the readers to ~~connect~~ connect on an emotional level and form their own personal attitude towards the poet.



**AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION  
2007 SCORING COMMENTARY (Form B)**

**Question 1**

**Sample: 1A**

**Score: 9**

This fluent and insightful essay frames its argument in terms of a contrast between the urban and the rural. Without oversimplifying the complex oppositions Larkin poses, the essay attends closely to his rich imagery and evocative language, demonstrating how Larkin situates the natural world literally and figuratively “at the edges” of the busy, materialistic urban world. The student quotes aptly from the poem, persuasively showing how Larkin depicts urban life as driven by consumerist pursuits and beset by constant worry. For Larkin, as the student astutely points out, an “unfenced existence” is available right “here,” within, as well as adjacent to, city life, if only one respects and embraces nature.

**Sample: 1B**

**Score: 5**

Although this essay makes an effort to attend to details of Larkin’s poem, including what the student identifies as its rhyme scheme, the analysis is unconvincing and confused. On the one hand, the response suggests that Larkin describes urban life as “slow and sluggish,” but almost immediately it claims that Larkin develops “a picture in the reader’s mind of a bustling [urban] setting, filled to the brim with people, ‘domes and statues’ . . . buildings, as well as wealth and objects.” The student makes lists of details assigned to the town and village but has little to say about the poet’s tone or attitude toward those details. For instance, while the response does notice that the poet would “rather be ‘facing the sun’ . . . then [*sic*] in the ‘rich industrial shadows,’” the student does not provide any meaningful gloss on what “facing the sun” might mean in the poem, or why Larkin might describe the industrial shadows as “rich.” The student offers only the unsupported observation that the reader can tell the attitude of the poet “by the diction he used in those two pieces of the poem.” The essay ends in a contradiction: “he [the poet] likes the town better, flaws and all.” This is probably a slip of the student’s pen, but it is an index to the lack of control that prevents this paper from moving beyond its basic grasp of the contrast at the poem’s center.

**Sample: 1C**

**Score: 4**

This essay makes an effort to respond to the prompt by focusing on the attitude presented in the poem, but the language is unclear and marred by several errors. The student does notice that “[t]he use of words such as ‘cut-priced’ [“cut-price” in the poem], ‘fishy-smelling,’ ‘grim head-scarfed,’ and ‘half built’ illustrates the poets [*sic*] grim opinion of the town.” Yet the analysis is incomplete because it fails to say anything substantive or precise about Larkin’s attitude toward the “[i]solate villages” that are contrasted with the industrial and urban spaces. The analysis in this essay is very thin and ultimately unable to offer any real insight into what the poet argues.