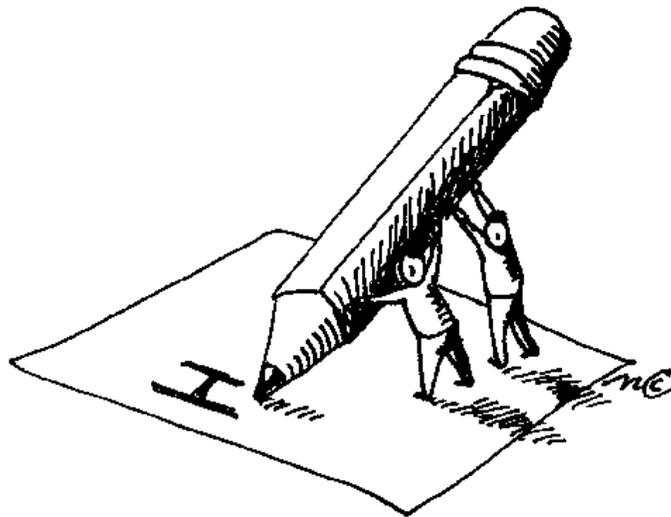


Texas Christian University

2013 APSI for English

Introduction of the essay sections
of the Language and Literature
tests for Pre-AP Teachers



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Question 1 (1992)

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

In 1588 Queen Elizabeth I of England made the following speech to her troops. They were assembled at Tilbury, a town on the Thames River, to repel an expected invasion of England by troops serving the king of Spain. Read the speech carefully. Then write an essay in which you identify the purpose of the queen's remarks and analyze how she uses the resources of language—such as diction, imagery, and sentence structure—to achieve her purpose.

My loving people,

We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people. Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

¹An English monetary unit

Step One—Analyze the directions.

1. What is the occasion of Queen Elizabeth I's speech?
2. What is the obvious reason she would be there speaking to the troops in person just before a battle?
3. What are the two main **verbs** in the directions given about writing the essay?
4. Must you address all three of the given “resources of language”?

Step Two—Annotate (after highlighting every other sentence)

1. **Greeting**: “My loving people,”—What is significant about the **pronoun** in the greeting? The **adjective**? What **tone** does she establish?
2. **Sent. 1**: We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people.
 - a. Explain the shift in pronouns.
 - b. What risk is Elizabeth taking?
 - c. What appeal does she make in the last part of the sentence?
 - d. What does she want the troops to think of her?

3. Sent. 2: Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

- a. Who are *tyrants*? Why/What should they fear?
- b. How is Elizabeth different from “tyrants”?
- c. What is the impact of the prepositional phrase *under God*?
- d. Why is she here?
- e. Why does she include the phrases *in the midst and heat of the battle*?
- f. What is she willing to have happen?
- g. Explain the order of who/what she is willing to die for? (Why is God first? What does she want her people to believe about her?)
- h. Explain the impact of the polysyndeton on the last part of the sentence.

4. Sent. 3: I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

- a. What objection does she address in the first part of the sentence? (Concession?)
- b. What qualities does she possess that vanquish this problem?
- c. Explain the synecdoches she uses—“heart” and “stomach.”
- d. Why does she mention Parma, Spain, or “any prince of Europe”?
- e. What idea does she repeat in this sentence?
- f. Why does she add the unnecessary word *myself* (twice)?
- g. What is the triple role she promises to play?
- h. How does she appeal to her troops here?

6. Sent. 4: I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you.

- a. She makes a different appeal here—to what in human nature is she appealing? Why?
- b. Why does she refer to herself here as a *prince* rather than a *queen*?
- c. Why does she save this promise for last?
- d. This is the shortest sentence in the speech—what effect does it have?

7. Sent. 5: In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.

- a. How does she persuade the troops that her lieutenant general is acceptable?
- b. What three things does she expect of the troops?

- c. What will be the outcome if the troops do as she pleads?
- d. What two examples of parallelism are in this sentence?
- e. What effect do they have?

What's next?—Shaping the Essay:

Introduction:

Sentence 1: Tell what Queen Elizabeth I's purpose is.

Next in a sentence or two: Tell ways she achieves it.

Body Paragraph 1:

Sentence 1, Topic Sentence: What is one way Elizabeth connects to her troops?

[Possibilities: appeals to greed, to pride and obedience, to nationalism; words and images of inspiration; the connection between the queen and her people; the risk to her safety; the unity of the people; reassurance; etc., etc., etc.]

Next several sentences: What kinds of “resources of language” (language devices, rhetorical strategies, rhetorical techniques) does she use to do this? Don't just point them out or label them; go on to explain why she uses them to accomplish her goal.

[Possibilities: diction, imagery, appeals, organization, sentence structure, pronouns, etc., etc., etc.]

Last Sentence: Offer a “mini-conclusion” to this one way Elizabeth connects.

Body Paragraph 2:

Sentence 1, Topic Sentence: What is another way Elizabeth connects to her troops?

(Follow the same pattern as above.)

Note: You might wish to write another body paragraph, but you don't have to if you have thoroughly discussed your first two observations—there's no “magic number” of body paragraphs. Remember to start with a point about Elizabeth's purpose and then support this point with examples of her “resources of language.”

Conclusion: Explain how the powerful choices she makes help her achieve her purpose.

<p>My loving people,</p> <p>We have been persuaded by some that are careful of our safety, to take heed how we commit our selves to armed multitudes, for fear of treachery; but I assure you I do not desire to live to distrust my faithful and loving people.</p> <p>Let tyrants fear, I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.</p> <p>I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.</p> <p>I know already, for your forwardness you have deserved rewards and crowns¹; and we do assure you in the word of a prince, they shall be duly paid you.</p> <p>In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your concord in the camp, and your valour in the field, we shall shortly have a famous victory over those enemies of my God, of my kingdom, and of my people.</p> <p>¹An English monetary unit</p>	<p>→ (shaping)</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p> <p>→</p>
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Sample Essay, Score “9”

Queen Elizabeth persuades the people of England to defend it through use of rhetoric which helps her subjects identify with her. By making the soldiers feel as though she is there in the battle at all times, she gives them a sense of security. She also feeds the nationalism throughout the speech by constantly reminding the soldiers of their country. Through her use of words, she inspires the people.

Elizabeth establishes a common ground with the soldiers by presenting herself effectively. First, she is at the battlefield with them. Her actual presence is more reassuring than the appearance of a royal messenger. Her speech is full of rhetoric which also reinforces the common ground. In lines 9-13, she states that she has come to “to lay down for my God, my kingdom, and my people, my honour and my blood, even in the dust.” She assures them that she would defend her country with her blood, just as she is asking them to do. In lines 18-20, she further associates herself with the soldiers by claiming to “take up arms.” These statement[s] let the soldiers know that she is willing to die to save her country. It inspires them to do the same. The presence of the Queen is a stirring one, and when she proposes to fight with the soldiers, they respond by assuming a defensive role for the country.

Elizabeth also stirs the fires of nationalism in the people. By constantly extolling their virtues, she fills them with a sense of pride. She always refers to them as “my loving people” (line 1) or “my faithful and loving people” (line 5). In lines 26-28, she commends their virtue, while in line[s] 4-6, she places her trust in them. All of these examples give the people spirit and life. Then, in lines 14-17, she directs this energy towards defense of the country. The thought of foreign invasion by any army is enough to stir any people into patriotism. By feeding the soldiers compliments and giving them a purpose, Elizabeth further persuades them to defend England.

Finally, the Queen places her full trust in the soldiers and entices them with promises of reward. She denounces the thought of distrusting the armed peoples. She calls her people “my chiefest strength and safeguard.” Her trust in the people is unwavering, and this reassures them. Instead of cautiously regulating and controlling her subjects for fear of rebellion, she gives them the power to defend her and her homeland. They respect their queen for this and so do her bidding. The “rewards and crowns” persuades those concerned with monetary and influential matters to fight by promising reward for valor and virtue on the battlefield.

All of these matters lend Elizabeth the loyalty of the people. They are willing to die for a Queen who cares as much about England as they do. By touching on the values of trust, nationalism, and material rewards, she convinces the people to defend their homeland. By lowering herself to their level, she makes the soldiers more comfortable with the prospect of death in battle. She gives them a cause, and they rise to the occasion.

Question 3 1992

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

In the following passage Nancy Mairs, who has multiple sclerosis, calls herself a "cripple." Read the passage carefully. Then write an essay in which you analyze how Mairs presents herself in this passage. In addition to discussing the significance of Mairs' choice of the word "cripple" to name herself you should consider such rhetorical features as tone, word choice, and rhetorical structure.

I am a cripple. I choose this word to name me. I choose from among several possibilities, the most common of which are "handicapped" and "disabled." I made the choice a number of years ago, without

(5) thinking, unaware of my motives for doing so. Even now, I'm not sure what those motives are, but I recognize that they are complex and not entirely flattering. People —crippled or not—wince at the word "cripple," as they do not at "handicapped" or "disabled."

(10) Perhaps I want them to wince. I want them to see me as a tough customer, one to whom the fates/gods/viruses have not been kind, but who can face the brutal truth of her existence squarely. As a cripple, I swagger.

But, to be fair to myself, a certain amount of

(15) honesty underlies my choice. "Cripple" seems to me a clean word, straightforward and precise. It has an honorable history, having made its first appearance in the Lindisfarne Gospel in the tenth century. As a lover of words, I like the accuracy with which it describes my

(20) Condition: I have lost the full use of my limbs. "Disabled," by contrast, suggests any incapacity, physical or mental. And I certainly don't like "handicapped," which implies that I have deliberately been put at a disadvantage, by whom I can't imagine (my

(25) God is not a Handicapper General), in order to equalize chances in the great race of life. These words seem to me to be moving away from my condition, to be widening the gap between word and reality. Most remote is the recently coined euphemism "differently

(30) abled," which partakes of the same semantic hopefulness that transformed countries from "undeveloped" to "underdeveloped," then to "less developed," and finally to "developing" nations. People have continued to starve in those countries during the shift. Some realities do not obey the dictates of language.

(35) Mine is one of them. Whatever you call me, I remain crippled. But I don't care what you call me, so long as it isn't "differently abled," which strikes me as

pure verbal garbage designed, by its ability to describe

(40) anyone, to describe no one. I subscribe to George Orwell's thesis that "the slovenliness of our language makes it easier for us to have foolish thoughts." And I refuse to participate in the degeneration of the language to the extent that I deny that I have lost

(45) anything in the course of this calamitous disease; I refuse to pretend that the only differences between you and me are the various ordinary ones that distinguish any one person from another. But call me "disabled" or "handicapped" if you like. I have long since grown

(50) accustomed to them; and if they are vague, at least they hint at the truth. Moreover, I use them myself. Society is no readier to accept crippledness than to accept death, war, sex, sweat, or wrinkles. I would never refer to another person as a cripple. It is the word I use to name only myself.

Scoring Guide

General Directions: Scores should reflect the quality of the essay as a whole. Reward the writers for what they do well. Remember that students had 40 minutes to read and write; the resulting essays should thus be thought of as comparable to essays produced in final exams, not judged by standards appropriate for out-of-class writing assignments. All essays, even those scored 8 and 9, are likely to exhibit occasional flaws in analysis or in prose style and mechanics; such lapses should enter into your holistic judgment of the essay's quality. Essays with many distracting errors in grammar and mechanics may not be scored higher than 2.

9 Meets all the criteria for an 8 paper and, in addition, is particularly full or apt in analysis or demonstrates particular stylistic command.

8 Analyzes aptly and specifically how Nancy Mairs presents herself in this passage. Analysis recognizes Mairs's self-conscious bravado in calling herself a cripple and shows how selected rhetorical features help to convey the complexity of her stance. Prose demonstrates the writer's ability to control a wide range of the elements of effective writing, but need not be without flaws.

7 Fits the description of a 6 essay but is distinguished by fuller analysis or stronger prose style.

6 Analyzes adequately how Nancy Mairs presents herself in this passage. Often recognizes Mairs's "courageous" or "honest" attitude but not its self-conscious "swagger"; discussion of rhetorical features is usually correct but may not present any insight beyond literal comprehension. A few lapses in diction or syntax may be present, but prose usually conveys the writer's ideas clearly.

5 Analyzes adequately how Nancy Mairs presents herself in this passage, but its discussion of rhetorical features may be particularly limited and/or inconsistently pertinent. A few lapses in diction or syntax may be present, but usually prose conveys the writer's ideas clearly.

4 Responds inadequately to the question's tasks. May misidentify Mairs's stance, discuss various rhetorical features in the passage without relating them to Mairs's self presentation, recapitulate Mairs's consideration of alternatives to "cripple" with little attention to rhetorical features, or catalog rhetorical features with limited purpose or accuracy. Prose of 4 essays usually conveys the writer's ideas adequately, but may suggest inconsistent control over such elements of writing as organization, diction, and syntax.

3 Meets the criteria for the score of 4 but is particularly unperceptive in its attempts to discuss Mairs's self-presentation or particularly inconsistent in its control of the elements of writing.

2 Demonstrates little or no success in analyzing how Nancy Mairs presents herself in this passage. May substitute a simpler task, such as paraphrasing the passage, embroidering *on* Mairs's consideration of alternatives to "cripple," discussing euphemism in general, discussing some rhetorical features in general, or praising the courage of those who overcome handicaps. Prose may reveal consistent weaknesses in grammar or another of the basic elements of composition.

1 Meets the criteria for the score of 2 but is particularly simplistic in its responses to the passage or particularly weak in its control of grammar or another of the basic elements of composition.

0 This score is for off-topic responses.

- Indicates blank response.

Sample Essays

EXCELLENT

Ms. Mairs presents herself as strong, intelligent, and funny. She is also frank and even blunt, and she seems to challenge the reader, as well as challenging currently accepted beliefs and ideas. In calling herself "a cripple", she shows her desire to face facts and her firm grip on reality. What she does not say is as obvious as what she does: she is clearly a very courageous woman who has persevered over a difficult situation.

Mairs' frankness is obvious from the first line: "I am a cripple." Later she says, "I refuse to participate in the degeneration of the language to the extent that I deny that I have lost anything in the course of this calamitous disease." Additionally, she indicates a kind of contempt for those who pretend nothing is wrong with or different about anyone. The bluntness which characterizes the passage is evident in word choice, too, in that many words are sharp and hard-sounding, regardless of their meanings: "tough...brutal truth...straightforward...shift...dictates."

The ironic tone used by Mairs is blatant in lines such as, "As a cripple, I swagger." Obviously, since she cannot walk, she cannot swagger. Her metaphorical swaggering is, therefore, the brave front she puts forward. In her choice of the word 'swagger' it is possible that Mairs gave away more than she intended and confessed to vulnerability behind her bold comments. Whether or not it is intentional, Mairs has presented herself as multidimensional; although she seems extremely open, she is probably not telling the reader everything.

Mairs' intelligence is demonstrated in her use of impressive vocabulary and complex sentence structures: "Most remote is the recently coined euphemism 'differently abled,' which partakes of the same semantic hopefulness..." Such a sentence could not have been written by a person who is not smart, and Mairs even admits to being a "lover of words."

Mairs shows a flair for sarcastic humor when she notes that "my God is not a Handicapper General." She is subtle but sharp, and she makes her points slyly. In the conclusion, she says that "society is no readier to accept crippledness than to accept death, war, sex, sweat, or wrinkles." An element of humor can be found in this comment in that although humans can in certain circumstances avoid some of these, no one can avoid "sweat" or "death." Mairs pokes at the consciousness of Americans who have closed minds to what is real and true, as her disease is.

That Mairs uses the word cripple to describe herself is not surprising. After reading the passage, the reader is familiar with Mairs' refusal to hide from the truth. However, one wonders Whether Mairs truly doesn't "care what you call me, so long as it isn't 'differently abled*.'" When she says that she "would never refer to another person as a cripple. It is the word I use to name only myself," Mairs admits that the word 'cripple' is an insult in most arenas. Another question is raised with this realization: does Mairs feel so negatively about herself that she willingly identifies herself by a name which is quite unflattering? Mairs is frank about most sides of her illness, but perhaps even she has not dealt with some elements of it. **Comment:** *This essay, scored 9, is distinguished by its unwavering focus on Mairs's self-presentation and by the perceptiveness with which it reads the passage. The third sentence of the first paragraph states concisely the significance of Mairs's choice of the word "cripple" to name herself; the paragraph accurately characterizes Mairs as "frank and even blunt," "challenging," "strong, intelligent, and funny." The following paragraphs demonstrate cogently how Mairs's stylistic choices convey the traits that define and unify, the paragraphs; frankness, irony, intelligence, sarcastic humor. Two paragraphs show particular insight: the treatment of the irony implicit in Mairs's, choice of the metaphor of swaggering (paragraph three), and the suggestion that Mairs's implicit recognition that "cripple" is a term not usually valued may admit a vulnerability that most of the passage denies (paragraph six).*

As a whole, this essay conveys a subtle understanding of Mairs's stance. It also couches that understanding in specific, economical prose. In contrast to many other responses to Question 3, this essay also demonstrates skill by choosing apt, brief quotations to illustrate or spark analysis. Many less accomplished and less focused essays tended to quote at length and analyze relatively little, apparently believing the passage would speak for itself. While in fact this passage is more direct than many on previous AP Exams—after all, it does explicitly state Mairs's stance at the end of paragraph one—it nonetheless remains the student's responsibility to explain how the rhetoric of the passage works. This essay does so particularly well.

AVERAGE

In this passage Mairs presents herself as a "cripple." She uses this word to symbolize her independence and strength, and through features such as word choice, tone, and structure, Mairs persuades the reader that her choice of the word "cripple" is the correct one for her.

In this passage, Mairs appears to be a person who knows who she is, what she can do, and what others think she is capable of accomplishing. With the succinct tone of the passage, Mairs implies that she is no-nonsense about her illness and will only reveal her true reasons for calling herself a cripple. She states that words such as handicapped, and disabled have other meanings that she does not wish to be associated with. In lines 11-13 she states clearly what she is. "One to whom the fates/gods/viruses have not been kind, but who can face the brutal truth of her existence squarely." Also by utilizing choice words and phrases such as "wince", "incapacity", "disadvantage", she describes the situations of the handicapped and differently abled while she herself explicitly states that she knows the full meanings and consequences of what she says. Mairs states that by using other words than cripple she would be "...widening the gap between word and reality." However, Mairs' tone also seems to have a condescending manner to it. "Most remote is the ...euphemism "differently abled", which partakes of the same semantic hopefulness..." Through words such as "semantic" and "verbal garbage" (line 39) Mairs seems to disdain those who do not perceive things the same way she does.

One can see that through the conciseness of the passage, the choice words and structure, Mairs presents herself to be a strong, independent woman who does not feel as much sorrow for herself as for those who call themselves, handicapped or differently abled. **Comment:** *Scored 6, this essay is typical of those at the bottom of the upper half of the scoring guide. It does convey an awareness that Mairs intends the passage to present her as*

"a strong, independent woman," one who "knows who she is [and] what she can do," and who can also be viewed as "condescending" to those less tough-minded than she. The quotations the writer chooses do illustrate these traits. Particularly in comparison to the preceding essay, however, this response is not well focused on Mairs's self-presentation. Like many of the acceptable but less accomplished essays, it makes its observations about Mairs's character almost as asides in a rehearsal of Mairs's rationale for the choice of "cripple" to name herself. The faculty consultants agreed that the essay should be rewarded for what it does well in response to the question, but recognized that the essay's analysis, like its prose, is serviceable at best.

The Synthesis Essay (AP English Language and Composition)

An effective synthesis essay “combines the sources with the writer’s opinion to form a cohesive, supported argument—rather than just paraphrasing or quoting the sources (“Scoring Commentary”).

1. Development of Argument

- Captures complexity of issues
- Employs appropriate evidence
- Evaluates significance
- “Converses” with sources

2. Style

- Cites correctly and effectively
- Transitions meaningfully between ideas
- Balances general and specific
- Constructs sentence variety
- Uses rhetorical strategies

Some details to keep in mind:

The sources’ arguments cannot substitute your own.

As you read the prompt and sources, look for patterns—where do sources agree and disagree? What are the areas that people focus on for this topic? How has the issue been evaluated?

The synthesis has the most extended introduction. It establishes context and provides a “map” of the arguments within your essay.

Your audience is well-read, well-informed, and adult. You should still “be yourself” but tailor your style and message to this audience.

Read *and* plan—annotation is planning.

The synthesis essay assesses your ability to...

- **Interpret sources’ claims and strategies (ANALYSIS)**
- **Develop own position (ARGUMENT)**
- **Explain position and cite proof (EXPOSITORY)**
- **Demonstrate stylistic maturity**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

Question 1

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

The story of Odysseus' encounter with the Sirens and their enchanting but deadly song appears in Greek epic poetry in Homer's *Odyssey*. An English translation of the episode is reprinted in the left column below. Margaret Atwood's poem in the right column is a modern commentary on the classical story. Read both texts carefully. Then write an essay in which you compare the portrayals of the Sirens. Your analysis should include discussion of tone, point of view, and whatever poetic devices (diction, imagery, etc.) seem most important.

... our trim ship was speeding toward
the Sirens' island, driven by the brisk wind.

...

Line Now with a sharp sword I sliced an ample wheel of beeswax
5 and the wax soon grew soft, worked by my strength
and Helios' burning rays, the sun at high noon,
and I stopped the ears of my comrades one by one.
They bound me hand and foot in the tight ship—
erect at the mast-block, lashed by ropes to the mast—
10 and rowed and churned the whitecaps stroke on stroke.
We were just offshore as far as a man's shout can carry,
scudding close, when the Sirens sensed at once a ship
was racing past and burst into their high, thrilling song:
'Come closer, famous Odysseus—Achaëa's pride and glory—
15 moor your ship on our coast so you can hear our song!
Never has any sailor passed our shores in his black craft
until he has heard the honeyed voices pouring from our lips,
and once he hears to his heart's content sails on, a wiser man.'

...

20 So they sent their ravishing voices out across the air
and the heart inside me throbbed to listen longer.
I signaled the crew with frowns to set me free—
they flung themselves at the oars and rowed on harder,
Perimedes and Eurylochus springing up at once
to bind me faster with rope on chafing rope.
25 But once we'd left the Sirens fading in our wake,
once we could hear their song no more, their urgent call—
my steadfast crew was quick to remove the wax I'd used
to seal their ears and loosed the bonds that lashed me.

SIREN SONG

This is the one song everyone
would like to learn: the song
that is irresistible:

Line the song that forces men
5 to leap overboard in squadrons
even though they see the beached skull
the song nobody knows
because anyone who has heard it
is dead, and the others can't remember
10 Shall I tell you the secret
and if I do, will you get me
out of this bird suit?*

I don't enjoy it here
squatting on this island
15 looking picturesque and mythical
with these two feathery maniacs
I don't enjoy singing
this trio, fatal and valuable.
I will tell the secret to you,
20 to you, only to you.
Come closer. This song
is a cry for help: Help me!
Only you, only you can,
you are unique
25 at last. Alas
it is a boring song
but it works every time.

"Siren Song" from *You Are Happy*, SELECTED POEMS 1965-1975. Copyright © 1976 by Margaret Atwood. Reprinted by permission of Houghton Mifflin Co. (www.hmco.com). All rights reserved. Also from the Canadian collection SELECTED POEMS 1966-1984 © 1974, 1990 Margaret Atwood, published by Oxford University Press. First appeared in POETRY, February 1974.

*In Greek mythology, Sirens are often represented as birds with the heads of women.

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

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

In the following passage from *The Spectator* (March 4, 1712), the English satirist Joseph Addison creates a character who keeps a diary. Read the passage carefully. Then, in a well-organized essay, analyze how the language of the passage characterizes the diarist and his society and how the characterization serves Addison's satiric purpose. You may wish to consider such elements as selection of detail, repetition, and tone.

MONDAY, *eight o'clock*.—I put on my clothes and walked into the parlour.
Nine o'clock, ditto—Tied my knee-strings and washed my hands.
5 *Hours ten, eleven, and twelve*.—Smoked three pipes of Virginia. Read the *Supplement* and *Daily Courant*. Things go ill in the North. Mr. Nisby's opinion thereupon.
One o'clock in the afternoon.—Chid Ralph for mislaying my tobacco-box.
10 *Two o'clock*.—Sat down to dinner. *Mem.*: Too many plums and no suet.
From three to four.—Took my afternoon's nap.
From four to six.—Walked into the fields.
15 Wind S.S.E.
From six to ten.—At the club. Mr. Nisby's opinion about the peace.
Ten o'clock.—Went to bed, slept sound.
TUESDAY (*being holiday*), *eight o'clock*.—Rose as usual.
20 *Nine o'clock*.—Washed hands and face, shaved, put on my double-soled shoes.
Ten, eleven, twelve.—Took a walk to Islington.
One.—Took a pot of Mother Cob's mild.
25 *Between two and three*.—Returned; dined on a knuckle of veal and bacon. *Mem.*: Sprouts wanting.
Three.—Nap as usual.
From four to six.—Coffee-house. Read the news. A dish of twist.¹ Grand Vizier² strangled.
30 *From six to ten*.—At the club. Mr. Nisby's account of the great Turk.
Ten.—Dream of the Grand Vizier. Broken sleep.
WEDNESDAY, *eight o'clock*.—Tongue of my shoe-buckle broke. Hands, but not face.
35 *Nine*.—Paid off the butcher's bill. *Mem.*: To be allowed for the last leg of mutton.
Ten, eleven.—At the Coffee-house. More work in the North. Stranger in a black wig asked me how stocks went.
40 *From twelve to one*.—Walked in the fields. Wind to the south.
From one to two.—Smoked a pipe and a half.
Two.—Dined as usual. Stomach good.
Three.—Nap broke by the falling of a pewter dish.
45 *Mem.*: Cookmaid in love, and grown careless.
From four to six.—At the coffee-house. Advice from Smyrna, that the Grand Vizier was first of all strangled and afterwards beheaded.
Six o'clock in the evening.—Was half-an-hour in the club before anybody else came. Mr. Nisby of opinion, that the Grand Vizier was not strangled the sixth instant.
50 *Ten at night*.—Went to bed. Slept without waking till nine next morning.
THURSDAY, *nine o'clock*.—Stayed within till two o'clock for Sir Timothy; who did not bring me my annuity according to his promise.
55 *Two in the afternoon*.—Sat down to dinner. Loss of appetite. Small-beer sour. Beef overcorned.
Three.—Could not take my nap.
Four and five.—Gave Ralph a box on the ear. Turned off my cookmaid. Sent a message to Sir Timothy. *Mem.*: did not go to the club to-night. Went to bed at nine o'clock.
60 FRIDAY.—Passed the morning in meditation upon Sir Timothy, who was with me a quarter before twelve.
Twelve o'clock.—Bought a new head to my cane and tongue to my buckle. Drank a glass of purl³ to recover appetite.
65 *Two and three*.—Dined and slept well.
From four to six.—Went to the coffee-house. Met Mr. Nisby there. Smoked several pipes. Mr. Nisby of opinion that laced coffee⁴ is bad for the head.
Six o'clock.—At the club as steward. Sat late.
70 *Twelve o'clock*.—Went to bed, dreamt that I drank small-beer with the Grand Vizier.
SATURDAY.—Waked at eleven; walked in the fields; wind N.E.
Twelve.—Caught in a shower.
80 *One in the afternoon*.—Returned home, and dried myself.
Two.—Mr. Nisby dined with me. First course marrow-bones, second ox-cheek, with a bottle of Brooke's and Hellier.
85 *Three o'clock*.—Overslept myself.
Six.—Went to the club. Like to have fallen into a gutter. Grand Vizier certainly dead, &c.

¹ A beverage

² Chief administrative officer of the Ottoman Empire

³ A liquor

⁴ Coffee containing spirits

2000 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

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

Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

You may choose a work from the list below or another novel or play of similar quality.

Absalom, Absalom
Agnes of God
Alias Grace
All the King's Men
Bleak House
Cat on a Hot Tin Roof
Crime and Punishment
Equus
Fifth Business
Frankenstein
A Gathering of Old Men
Ghosts
Great Expectations
The Good Soldier
The Great Gatsby
Hamlet
Heart of Darkness

Hedda Gabler
In the Lake of the Woods
Jane Eyre
Joe Turner's Come and Gone
Lord Jim
The Mayor of Casterbridge
Monkey Bridge
Oedipus Rex
The Remains of the Day
Rosencrantz and Guildenstern Are Dead
Snow Falling on Cedars
Song of Solomon
Tom Jones
The Trial
Trifles
The Turn of the Screw
Who's Afraid of Virginia Woolf?

END OF EXAMINATION

II

Oh, the mythical siren's - the women with "honeyed" voices pouring from their lips. For centuries famous sirens have been celebrated and scorned. From Cleopatra to Mata Hari the siren has symbolized the wanton woman? Or is she really all that bad?

In the *Odyssey* by Homer the Sirens are described to have "ravishing voices" that cause the heroes "heart inside me throbbed to listen longer." They sing thrilling songs of praise to lure the weak men in. Men must stop the ears with wax to be tied up to avoid these evil women. Harsh words such as sliced and lashed are used while describing the preparation for encounter. Using false promises the cunning evil females lure the worlds bravest strongest heroes on to an island where they then kill them for fun. The men who hear the song are powerless and fly into a sexual frenzy begging to be released. But after the Sirens island is passed all is forgotten.

In *Siren Song* by Margaret Atwood the author cast a decidedly feminist spin on the subject. The sirens are not beautiful enchanters but rather oppressed women crying out for help. They are trying to be successful to break out of their demeaning "bird suits" and stop singing their boring song. Atwood implies the only way these women could have any power was by controlling men who really held all the power seducing and influencing powerful men was, until recently, the only way clever women could make an impact. The sirens are made to look and seem slightly ridiculous, pathetic creatures, singing empty songs. Rhythmic and soft words and diction make the poem almost like a never ending cycle.

In the *Odyssey* men are victims of the sirens. In *Sirens Song* the Sirens are victims of the circumstances and the men are stupid because they jump off ships to the island even though they see "beached skulls." The *Odyssey* is told from a manspoint of view, while *Siren Song* is from the female sirens point of view. Women are something to oppress to fight and beat down in the *Odyssey*, just another Trojan army to defeat. Women are something to pity and save in *Sirens Song*.

HHH

These two poems written about the Sirens from the "*Odyssey*" can be interpreted in two very different ways, yet they hold such similarity. The tone, point of view and diction are three very important poetic devices to be examined when discussing the two different poems.

The tone of the first poem is cautious and even adventuresome. Odysseus knows what the luring sirens will do to him, so he is taking precautions by stopping his crew's ears and asking them to bind him. Odysseus knows better than to let the Sirens take over him. In the second poem by Margaret Atwood, the tone is much more a warning, even a bit taunting.

The point of view of each poem is a very important device. In the first poem, the poem is from Odysseus' point of view (first person). He speaks of his experience when passing the Sirens. He feels the danger; he is scared to be lured in. In the *Siren Song*, we also see a first person point of view, but instead this time the narrator is the siren. "Help me!", (ln 22), the Siren cries out as she is webbing her next victim.

There are very two different types of diction being used in these two poem, and that is what distinguishes them from one another. In the first poem, the writer used words like strength, ravishing, throbbing, and thrilling to create a more adventurous tone. On the other hand in the "*Siren Song*", Atwood uses words such as irresistible, dead, maniacs, and fatal again to create a more taunting and even perhaps a more lugubrious tone.

B

Homer and Atwood present the complexity of the myth of the Sirens through different points of view, with different tones, and telling imagery. Homer tells the story of a man clever enough to hear the siren's song and not lose his life, while Atwood is a siren, a predator, waiting to trick men on to her island.

The tones of the passages are quite different. In both works, however, trickery and cleverness is used. Odysseus escapes with his life, and the Siren wins, saying "Alas it is a boring song but it works every time." The tone in Homer's passage is strong, and powerful. "Now with a sharp sword . . . Helios' burning rays . . . ship was racing past," are phrases used to illustrate this tone. However, as Homer's tone has masculine qualities, Atwood's has feminine ones. Her tone is crafty, then pleading. "Come closer. . . help me! Only you, only you can" the Siren screams, pleading for attention. These two passages are like two halves of a whole. Odysseus is prey, trying frantically to escape death, while the Siren is a carnivorous predator, singing for her supper. The tempo of the two passages is also quite different. Homer's is quicker, like a scurrying animal, while Atwood's is deliberate. Atwood even uses punctuation to her advantage in the last three stanzas. The last line of each stanza is broken, forcing the reader's eye to the next stanza without realizing the trickery. In the same way the Sirens lure men into their clutches. Homer splits his passage into three sections according to the crew's state: at first they are sailing, then preparing and finally escaping.

The imagery both passages is also quite different and revealing. Homer's words are masculine, powerful, and battle ready. He uses words like "sharp," "strength," "strong hands," "churned," "racing," "sharp sword." The imagery is that of a man who is not only sailing by the Sirens, but going to war with them. Homer describes the Sirens' song as "ravishing," "high," "thrilling", and "urgent." Their voices make Odysseus' heart throb and there almost is a sense of sensuality taken from this imagery. Atwood's imagery is far from masculine and less sexual. The words "bird suit" and "squatting" almost give the image of a ridiculous situation. However, "feathery maniacs" and "fatal and valuable" give off a more serious image and tone. The imagery makes the reader identify and feel pity for this poor Siren, for she hates what she is. By the end of her pleading, the reader has been sucked in, like the men who "leap overboard in squadrons" mentioned in the first stanza. The poem begins seductively menacing, then becomes almost whiny and innocent, and finally ends with the same grave and clever (fatal) tone.

These two passages each sing the song of opposing sides, yet they have much in common. They both use trickery to escape or catch their kill, and they both are confident in their abilities except for the equal moments of weakness (Odysseus begging his men to untie him, Siren not "enjoy (ing) either... I don't enjoy singing) in both passages. Yet the two songs are the natural songs of an animal and its hunter.

FFF

In the English translation of this episode, the Sirens are portrayed as seductive and mystical creatures". . . sails on, a wiser man!" indicates that they feel like they are helping men, however they are just luring them in. The tone is a much positive one than Margaret Atwood's poem. The poem portrays the Sirens in need of help. The Sirens pretend to be in need of assistance and call out to any passing ships.

The point of view also changes variety. In the translation Odysseus is telling the story of how he heard the Sirens' song and lived to tell about it. The portrayal is influenced by a man, who is the primary target of the Sirens. In the poem one of the sirens is speaking about how she feels about singing. Now it seems that the Sirens are the ones who need the help.

Question 2

M

If one's life were as boring as this diarist's is, then the world would be filled with boring, proper people. In Joseph Addison's passage, the diarist's day shows the monotony of the not only the diarist's life, but the monotony of English society. The concise phrases and formality of the diary helps to provide Addison with a satirical characterization of the Society he lives in, and how boring it really is.

The character knows when he wakes up, knows when he eats, and when he takes his afternoon naps. The daily repetition of his activities, show the monotony of his life. There is no spontaneity in the

diarist's life. The only thing that comes close to spontaneity is when the "tongue of [his] shoe-buckle broke" (lines 33-34), but even then he makes it sound boring. The clipped phrases with no detail, except for the occasional memo about what not to eat again, show how uninspiring the daily routine of this man was. For example, he says "Coffee-House" (li.28) and that is all. No explanation is made for why he went there, or no elaboration was contributed as to what he did there.

The lack of elaboration and constant repetition of daily routine can also be shown in the society. When the diarist talks of reading the news, he says, "Grand Vizier strangled" (line 29). Most likely, no detail into what had happened was given until later the next day, when it was discovered he was "strangled and afterward beheaded" (47-48). This statement, though, may not be correct because another opinion is given. Therefore most likely no one knows the truth. The society is as much monotonous and boring as the diarist is. Everyone goes to "the club", that is, those who can afford it, and everyone discusses the same topic, like the death of the Grand Vizier.

Addison's satirical interpretation of the diarist only shows the monotony of the society that he lives in. The mundane and drab daily routines are repeated over and over, and the somewhat interesting topics (like the Grand Vizier's death) are played down. In all, Addison shows the society he lives in, that their life is as boring as the diarist's.

JJJ

By reading a diary one can find out a lot of information on a person. At times people keep a log of their innermost thoughts and dreams. Other times it is just a day by day account of what is happening in their life. The character that Joseph Addison creates simply writes down occurrences of the day. The language which he chooses is monotone. Perhaps the character is monotone himself and lives in a monotone society. These simple diary entries also support Addison's satiric purposes. Through detail (or lack thereof) tone and repetition, we as readers are faced with the common everyday life of the diarist.

The diarist often uses phrases such as "as usual", "ditto", and "once again". This suggests that there is a great amount of repetition in the diarist's life. Also every night, with the exception of Thursday, the character dined and carried on discussions with Mr. Nisby. It is noticeable that the diarist only accounts what Mr. Nisby's opinions were of various subjects. Not once does he state his own opinion or thoughts. This suggests a sense of insecurity. The diarist's surroundings also do not seem to stimulate the diarist. He takes walks in cornfields and often contemplates the death of Grand Vizier. Other than that he does not respond to what is going on around him.

There do seem to be, however, two things that are of importance to the diarist. Food and sleep. He takes his daily naps and records when he does not sleep. If something went bad with either of these subjects, it is very apparent on the rest of his day. For example, on Thursday he first slept and then at two he has a loss of appetite. After a bad meal he could not take his nap. Since he did not take his nap, he did not go out that night and went to bed early. The tone of his day was then less than pleasant.

Addison's purpose in writing this diary entry was to perhaps support his satirist viewpoints. He wanted to display how certain things in life, such as food and sleep, can play such a large role in a person's life while the larger things such as a holiday (Tuesday) or the death of a chief administrative officer are so unimportant. Addison wanted a monotone feeling over this character's life, and that is what he gave to this character's life, consistency and boredom.

D

In "The Spectator", Joseph Addison effectively characterizes an individual and satirizes his society through a diary created by the character himself. Significant elements of Addison's work which allow him to do this successfully are his use of detail, repetition, and tone.

The detail in Addison's piece plays an incredibly significant role in the characterization of the

diarist, and more importantly, the sanitization of a society. Composing this fictitious diary of very detailed and insignificant events such as "walk(ing) into the parlour" and t[ying] knee-strings," the author emphasizes the fact that there are no truly significant events that occur in this man's life, and he must therefore focus on the trivial, everyday occurrences. By documenting things such as wind direction during his afternoon walks and the tastes of his meals, the author suggests that the upper class "gentlemen" in this society are utterly unproductive and must fill their minds with such empty thoughts, for lack of any with greater meaning.

The repetition of the piece serves nearly the same purpose as the detail, but points out that the same insignificant events occur from day to day with little or no variation at all. For example, three days list "coffee-house" as one of their major events, and one day even lists it twice, from 10-11 and again from 4-6. This shows the man's acceptance of routine inaction, which further emphasizes the insignificance expressed by the incredible detail that Addison provides. Tone is also incredibly significant to Addison's criticism of this man and his entire social class because the entire work seems to express a tone of inflated self-importance. Addison emphasizes the arrogance of these people in lines like "Chid Ralph for mislaying my tobacco box." (9-10).

The details, repetition, and tone of Joseph Addison's piece all help to characterize the diarist as a lazy, egotistical, and insignificant man. Addison uses this diarist as a representative of his entire social class and satirizes the society through this fictional character.

BBB

The diary of the spectator reveals the life of a man that is very much the same, day after day. His daily routine has no enjoyment nor does it have anything appetizing to the person.

The language of the passage is very simple. It's very short and it's very sweet. They are incomplete sentences that tell a lot about the life of the character and the society he is living in. It seems that where the character lives, there is not a lot to do. They seem to be very interested in politics, especially that of Mr. Nisby. The character does things that are normal to our everyday life, like reading the newspaper, taking a shower, dressing up, etc. The society seems to be very plain and working class people. It seems like a nice town except that like in every place violence and murders occur.

This serves the satirical purpose of Addison because of the things the character writes in his diary. A diary has to have more elaboration on interesting topics. It involves writing about your feelings that day. It's also satirical because of the repetition used. Every day the character would go down to the club and everyday Mr. Nisby would be talking or giving his opinion about something political or historical. Also, talking or writing about the direction of the wind was very funny. People don't really write that in their diaries. It really isn't important.

This diary consisted more of his private schedule rather than his person, private stuff.

Question 3

N

Jane Eyre, by Charlotte Bronte, although a Victorian novel, contains an element of mystery. While investigating the mysterious laughter, Jane, the heroine, learns that people are not always what they seem to be.

When Jane is first employed by Mr. Rochester as a governess, she classifies him as a cynical, dark man who shows no emotion. She soon finds out that she is not exactly right. Rochester first shows real emotion when looking up at a third floor window. Jane, remembering the evil laughter she heard coming from the same location earlier, wonders what deep, dark secret Mr. Rochester is hiding that could pain him so. She begins to develop sympathy for her employer and sees him as someone who has been hurt. When Jane saves Rochester from the mysterious fires in his bed (set by the person on the third floor) she sees yet another side to this complex man. He is genuinely grateful to his rescuer. Rochester clasps Jane's hands and is disappointed that she will go back to her own room. Jane is

confused by Rochester's display of tenderness which she thought he could not show or even possess. As the story progresses and the mystery unfolds, Jane's relationship with Rochester grows and she eventually loves him. As a result of the mystery that threw them together, Jane discovers the real Rochester, a man opposite from the public opinion and from what Jane herself first believed.

Jane receives a shock concerning a second character as her mystery is being solved. On her first visit to the third floor, she sees a woman named Grace Poole. Jane assumes the sounds she hears and the mysterious deeds are committed by Grace. She wonders why Mr. Rochester even keeps this strange woman in the house. When Jane discovers the true source of confusion, she discovers Grace Poole's purpose. She was the "keeper" of the terror upstairs. Jane develops a new respect for this woman she formerly feared. Once again, her first impressions were proven wrong .

The mystery of the fiend on the third floor of Mr. Rochester's house is a key to the development of Jane's character and the work as a whole. Although Jane is surprised by characters in other situations, her major misconceptions are related to the mystery which is central to the plot. Jane, and the reader, by the end of the work, has learned not to judge people by first impressions.

B

Shakespeare's King Lear tragically illustrates a man searching for answers to the mystery of his daughters. His journey leads him to an answer only when he loses his pride and investigates himself.

Lear loved all three daughters, but the youngest, Cordelia, was the apple of his eyes. She was much different from her sisters but Lear never realized how much until she was gone and he had to deal with their cruelty. When he asked how much each loved him when dividing his kingdom he never contemplated the true meaning of Cordelia's answer of "nothing" until she was dismissed. It wasn't until after his stay with his older daughters that he even discovered they had any dislike for him. It was only after going mad and nearly dying that he could find that he may have been the cause for all the havoc. He was a proud man and the sickening and false flattery of his two other daughters clouded the clarity of Cordelia's answer and he could only blame himself. The irony behind his stay in the wilderness was his main companion was his fool, but the king was actually the fool, and the fool was wise. Lear overcomes his insolence to late and realizes that "nothing" Cordelia could say would change the love she had for her father and he already knew was there.

King Lear found love a mystery. He could not understand his daughter Cordelia, how she could love so much and say so little. Only after being bent and broken did he solve the mystery, love and flattery are not synonymous.

E

In Joseph Conrad's Heart of Darkness, Marlow makes his journey to the Congo and travels upriver to the Inner Station, in search of "the enigmatic Kurtz." He travels with many questions in mind, all of which relate to his largest one: What will Kurtz be like? He takes in much detail on the subject as he encounters people along the way who have known Kurtz or heard about him, and the mystery surrounding Kurtz grows. By the end of the book, however, Marlow has answered this question as well as many he never realized he would ask.

Marlow set off expecting to change. It would be interesting, he knew, if one were to document the change he would undergo along the way. Over the course of his trip to the Inner Station, his perspective on many things has changed; the natives have begun to humanize, he feels more acutely the evils of colonization. These two interlocked perceptions are based on: The use of contrasting images, set forth by Conrad, between the often heartless and idiotic, in the case quite specifically of the men he encountered at the Outer and Central Stations; the bricklayer and other, colonists, and the natives, whose first presence in the book is as rather animal like, pitiable creatures. By the time he transports Kurtz back, the natives of the Inner Station are golden and vibrant in glittering contrasts of shadow and sunlight, very removed from the twin, angular men who lay and crouched in fatigue when Marlow saw them first at the Outer Station. These changes in Marlow occur over the course of his journey up the

river, and augment the greater feeling with which Heart of Darkness leaves the reader, and of setting, and the importance of perspective on a journey. The journey was a process of realization, abetted by the search for something concrete, Kurtz himself, and something more abstract, a sense of Kurtz, as well as the other emotional change, Marlow underwent.

The role of the wilderness is very important in Heart of Darkness, as it is both, for Marlow, the physical and emotional landscape. As Marlow makes his way to Kurtz, his goal, he travels a night jungle. He recognizes the effect this environment can have, speaking of Kurtz, who he said, heard in the silence a call that identified parts of himself he hadn't before, consciously. The recognition had forced him forward, and Kurtz had stepped to the edge of the great wilderness with himself, and dared to say what he saw there. Kurtz's dying words, "The horror, the horror," demonstrated through consciousness. For Marlow, however, the wilderness had a similar but strikingly different effect. He had stepped to the edge, but he hadn't said anything, and for that he admired Kurtz.

All this came, for the greater part, upon his meeting Kurtz. For all he had heard of him, Marlow was only able to summarize; he was a remarkable man. The amount of foreshadowing of his character and personality had been great, and in the end the reader encounters only the end of Kurtz, the Kurtz who has gone into the wilderness of himself and won't return, and while much of the old Kurtz is still there, he is a very different man. Marlow meets him, and gets his answer, but it is really no longer the question, rather, everything which has happened, up until Kurtz's death, and indeed, up to Marlow's meeting with his fiancée, is the answer to Marlow's question.

Marlow entered into his voyage with the intent of finding Kurtz, and meeting and speaking with him. The greater question with which he entered was a less discernible one; that of how he would change, and whether he would really be any different. So this question illuminates the meaning of the work as a whole, not, to use Marlow's words, as a kernel within a shell is the meaning, but as a mist will bring out the halo around the moon, meaning surrounding the shell. Without his initial curiosity, Marlow would not have reached the end he did.

C

In the novel, Siddhartha, the mystery of enlightenment is explored. Siddhartha and Govinda both investigate this path of life and for many years they delve into new life styles. In the end they each find enlightenment but the true meaning of the tale is in how each gets there, (through each other)

Siddhartha and Govinda start their journey at a young age. They have a religious group in the forest and try to obtain enlightenment through nature. However, neither is satisfied. They discover...
{omission is student's}

In the end Govinda finds Siddhartha again for the third time. Siddhartha has found enlightenment from a river boat man and through listening to the river. Govinda in turn finds enlightenment through Siddhartha. In all the searches and investigations the true meaning came from working through ones love ones.