

Autobiographers and Diarists

Passage 1a: Thomas De Quincey, *Confessions of an English Opium-Eater*

I here present you, courteous reader, with the record of a remarkable period in my life: according to my application of it, I trust that it will prove not merely an interesting record, but in a considerable degree useful and instructive. In that hope it is that I have drawn it up; and that must be my apology for breaking through that delicate and honourable reserve which, for the most part, restrains us from the public exposure of our own errors and infirmities. Nothing, indeed, is more revolting to English feelings than the spectacle of a human being obtruding on our notice his moral ulcers or scars, and tearing away that “decent drapery” which time or indulgence to human frailty may have drawn over them; accordingly, the greater part of our confessions (that is, spontaneous and extra-judicial confessions) proceed from demireps, adventurers, or swindlers: and for any such acts of gratuitous self-humiliation from those who can be supposed in sympathy with the decent and self-respecting part of society, we must look to French literature, or to that part of the German which is tainted with the spurious and defective sensibility of the French. All this I feel so forcibly, and so nervously am I alive to reproach of this tendency, that I have for many months hesitated about the propriety of allowing this or any part of my narrative to come before the public eye until after my death (when, for many reasons, the whole will be published); and it is not without an anxious review of the reasons for and against this step that I have at last concluded on taking it.

Guilt and misery shrink, by a natural instinct, from public notice: they court privacy and solitude: and even in their choice of a grave will sometimes sequester themselves from the general population of the churchyard, as if declining to claim fellowship with the great family of man, and wishing (in the affecting language of Mr. Wordsworth):

Humbly to express
A penitential loneliness.

It is well, upon the whole, and for the interest of us all, that it should be so: nor would I willingly in my own person manifest a disregard of such salutary feelings, nor in act or word do anything to weaken them; but, on the one hand,

as my self-accusation does not amount to a confession of guilt, so, on the other, 30
it is possible that, if it did, the benefit resulting to others from the record of an
experience purchased at so heavy a price might compensate, by a vast overbalance,
for any violence done to the feelings I have noticed, and justify a breach of the
general rule. Infirmity and misery do not of necessity imply guilt. They approach
or recede from shades of that dark alliance, in proportion to the probable motives 35
and prospects of the offender, and the palliations, known or secret, of the offence;
in proportion as the temptations to it were potent from the first, and the resistance
to it, in act or in effort, was earnest to the last. For my own part, without breach
of truth or modesty, I may affirm that my life has been, on the whole, the life of
a philosopher: from my birth I was made an intellectual creature, and intellectual 40
in the highest sense my pursuits and pleasures have been, even from my schoolboy
days. If opium-eating be a sensual pleasure, and if I am bound to confess that I have
indulged in it to an excess not yet recorded of any other man, it is no less true that
I have struggled against this fascinating enthrallment with a religious zeal, and have
at length accomplished what I never yet heard attributed to any other man—have 45
untwisted, almost to its final links, the accursed chain which fettered me. Such a
self-conquest may reasonably be set off in counterbalance to any kind or degree
of self-indulgence. Not to insist that in my case the self-conquest was unquestion-
able, the self-indulgence open to doubts of casuistry, according as that name shall
be extended to acts aiming at the bare relief of pain, or shall be restricted to such 50
as aim at the excitement of positive pleasure.

1. According to the writer, the purpose of his autobiography is to:
 - (A) teach
 - (B) inform
 - (C) persuade
 - (D) entertain
 - (E) refute

2. The first two sentences of the passage contribute to the passage's appeal to:
 - I. ethos
 - II. logos
 - III. pathos
 - (A) I
 - (B) II
 - (C) III
 - (D) I and III
 - (E) I, II, and III

3. In the first paragraph, the writer uses the diction of illness to describe moral failings, with all of the following terms *except*:
- (A) infirmities
 - (B) ulcers
 - (C) scars
 - (D) indulgence
 - (E) frailty
4. In the sentence “Nothing, indeed, is more revolting to English feelings than the spectacle of a human being obtruding on our notice his moral ulcers or scars, and tearing away that ‘decent drapery’ which time or indulgence to human frailty may have drawn over them . . . ,” “decent drapery” is an example of:
- (A) metaphor
 - (B) allusion
 - (C) simile
 - (D) analogy
 - (E) personification
5. In line 10, the pronoun “our” refers to:
- (A) demireps
 - (B) adventurers
 - (C) swindlers
 - (D) human beings
 - (E) the English
6. In context, the word “propriety” in line 16 most nearly means:
- (A) immorality
 - (B) decency
 - (C) popularity
 - (D) benefit
 - (E) profitability
7. In paragraph two, guilt and misery are personified, through all of the terms *except*:
- (A) shrink
 - (B) instinct
 - (C) notice
 - (D) court
 - (E) sequester

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8. The primary rhetorical function of the sentence “Infirmity and misery do not of necessity imply guilt” is to:
- (A) refute the conditional claim made in the line before
 - (B) present the major claim of the last paragraph
 - (C) introduce a claim to be defended with evidence in the following lines
 - (D) elucidate the underlying assumption of the paragraph
 - (E) provide evidence to support the first sentence of the paragraph
9. The second half of the last paragraph, beginning with the sentence “If opium-eating be a sensual pleasure, and if I am bound to confess that I have indulged in it to an excess not yet recorded of any other man, it is no less true that I have struggled against this fascinating enthrallment with a religious zeal . . .” contributes to the sense that the writer looks on his own past with:
- (A) guilt
 - (B) ambivalence
 - (C) paranoia
 - (D) fascination
 - (E) shame
10. The writer’s tone in this passage can best be described as:
- (A) apologetic
 - (B) forthright
 - (C) indifferent
 - (D) wry
 - (E) effusive

Passage 1b: Frederick Douglass, *Narrative of the Life of Frederick Douglass*

The home plantation of Colonel Lloyd wore the appearance of a country village. All the mechanical operations for all the farms were performed here. The shoe-making and mending, the blacksmithing, cartwrighting, coopering, weaving, and grain-grinding, were all performed by the slaves on the home plantation. The whole place wore a business-like aspect very unlike the neighboring farms. The number of houses, too, conspired to give it advantage over the neighboring farms. It was called by the slaves the Great House Farm. Few privileges were esteemed higher, by the slaves of the out-farms, than that of being selected to do errands at the Great House Farm. It was associated in their minds with greatness. A representative could not be prouder of his election to a seat in the American Congress, than a slave on one of the out-farms would be of his election to do errands at the Great House Farm. They regarded it as evidence of great confidence reposed in them by their overseers;

and it was on this account, as well as a constant desire to be out of the field from under the driver's lash, that they esteemed it a high privilege, one worth careful living for. He was called the smartest and most trusty fellow, who had this honor 15 conferred upon him the most frequently. The competitors for this office sought as diligently to please their overseers, as the office-seekers in the political parties seek to please and deceive the people. The same traits of character might be seen in Colonel Lloyd's slaves, as are seen in the slaves of the political parties.

The slaves selected to go to the Great House Farm, for the monthly allowance 20 for themselves and their fellow-slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune. The thought that came up, came out—if not in the word, in the sound;—and as 25 frequently in the one as in the other. They would sometimes sing the most pathetic sentiment in the most rapturous tone, and the most rapturous sentiment in the most pathetic tone. Into all of their songs they would manage to weave something of the Great House Farm. Especially would they do this, when leaving home. They would then sing most exultingly the following words:— 30

“I am going away to the Great House Farm!
O, yea! O, yea! O!”

This they would sing, as a chorus, to words which to many would seem unmeaning jargon, but which, nevertheless, were full of meaning to themselves. I have some- 35 times thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do.

I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then 40 altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while 45 hearing them. The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in 50 bonds. If any one wishes to be impressed with the soul-killing effects of slavery, let him go to Colonel Lloyd's plantation, and, on allowance-day, place himself in the deep pine woods, and there let him, in silence, analyze the sounds that shall pass through the chambers of his soul,—and if he is not thus impressed, it will only be because “there is no flesh in his obdurate heart.” 55

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I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.

11. The first two paragraphs of the passage contain all of the following *except*:
- (A) enumeration
 - (B) analogy
 - (C) parallelism
 - (D) metaphor
 - (E) allusion
12. The primary mode of composition of paragraph two is:
- (A) narration
 - (B) description
 - (C) definition
 - (D) cause and effect
 - (E) comparison and contrast
13. The purpose of this passage is captured in all of the following lines *except*:
- (A) "They would compose and sing as they went along, consulting neither time nor tune."
 - (B) "I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery, than the reading of whole volumes of philosophy on the subject could do."
 - (C) "To those songs I trace my first glimmering conception of the dehumanizing character of slavery."
 - (D) "I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness."
 - (E) "Slaves sing most when they are most unhappy."

14. In context, the word “rude” in line 38 most nearly means:
- (A) impolite
 - (B) harsh to the ear
 - (C) rough or ungentle
 - (D) of a primitive simplicity
 - (E) tentative
15. An analogy is made between all of the following pairs *except*:
- (A) the relief that songs bring to slaves and the relief that tears bring to the heart
 - (B) the songs of a castaway and the songs of a slave
 - (C) a representative voted into Congress and a slave sent to the Great Farm
 - (D) slaves trying to get to the Great Farm and a politician trying to get into office
 - (E) one wishing to be impressed with the soul-killing effects of slavery and one placed into the deep of the woods
16. In line 40, “they” is a pronoun for the antecedent:
- (A) slaves
 - (B) complaints
 - (C) songs
 - (D) souls
 - (E) tones
17. The primary example of figurative language in the third paragraph is:
- (A) personification
 - (B) metaphor
 - (C) simile
 - (D) metonymy
 - (E) synecdoche
18. The line “I have often sung to drown my sorrow, but seldom to express my happiness,” is an example of:
- (A) anaphora
 - (B) epistrophe
 - (C) asyndeton
 - (D) antithesis
 - (E) climax

19. The line “there is no flesh in his obdurate heart” is in quotation marks because:
- (A) the writer disagrees with the sentiment
 - (B) someone else is speaking
 - (C) he is quoting another work of literature
 - (D) he wants to make clear his major claim
 - (E) he spoke this line to Colonel Lloyd
20. The tone of the passage as a whole can best be described as:
- (A) introspective and wistful
 - (B) detached and somber
 - (C) pedantic and moralizing
 - (D) contemplative and lugubrious
 - (E) mirthful and reflective

Passage 1c: Benjamin Franklin, *The Autobiography of Benjamin Franklin*

It was about this time I conceiv'd the bold and arduous project of arriving at moral perfection. I wish'd to live without committing any fault at any time; I would conquer all that either natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employ'd in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous, was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method.

In the various enumerations of the moral virtues I had met with in my reading, I found the catalogue more or less numerous, as different writers included more or fewer ideas under the same name. Temperance, for example, was by some confined to eating and drinking, while by others it was extended to mean the moderating of every other pleasure, appetite, inclination, or passion, bodily or mental, even to our avarice and ambition. I propos'd to myself, for the sake of clearness, to use rather more names, with fewer ideas annex'd to each, than a few names with more ideas; and I included under thirteen names of virtues all that at that time occur'd to me as necessary or desirable, and annexed to each a short precept, which fully express'd the extent I gave to its meaning.

These names of virtues, with their precepts, were:

1. TEMPERANCE. Eat not to dullness; drink not to elevation. 25
2. SILENCE. Speak not but what may benefit others or yourself; avoid trifling conversation.
3. ORDER. Let all your things have their places; let each part of your business have its time.
4. RESOLUTION. Resolve to perform what you ought; perform without fail what you resolve. 30
5. FRUGALITY. Make no expense but to do good to others or yourself; i.e., waste nothing.
6. INDUSTRY. Lose no time; be always employ'd in something useful; cut off all unnecessary actions. 35
7. SINCERITY. Use no hurtful deceit; think innocently and justly, and, if you speak, speak accordingly.
8. JUSTICE. Wrong none by doing injuries, or omitting the benefits that are your duty.
9. MODERATION. Avoid extremes; forbear resenting injuries so much as you think they deserve. 40
10. CLEANLINESS. Tolerate no uncleanness in body, cloaths, or habitation.
11. TRANQUILLITY. Be not disturbed at trifles, or at accidents common or unavoidable.
12. CHASTITY. Rarely use venery but for health or offspring, never to dullness, weakness, or the injury of your own or another's peace or reputation. 45
13. HUMILITY. Imitate Jesus and Socrates.

My intention being to acquire the habitude of all these virtues, I judg'd it would be well not to distract my attention by attempting the whole at once, but to fix it on one of them at a time; and, when I should be master of that, then to proceed to another, and so on, till I should have gone thro' the thirteen; and, as the previous acquisition of some might facilitate the acquisition of certain others, I arrang'd them with that view, as they stand above. Temperance first, as it tends to procure that coolness and clearness of head, which is so necessary where constant vigilance was to be kept up, and guard maintained against the unremitting attraction of ancient habits, and the force of perpetual temptations. This being acquir'd and establish'd, Silence would be more easy; and my desire being to gain knowledge at the same time that I improv'd in virtue, and considering that in conversation it was obtain'd rather by the use of the ears than of the tongue, and therefore wishing to break a habit I was getting into of prattling, punning, and joking, which only made me acceptable to trifling company, I gave Silence the second place. This and the next, Order, I expected would allow me more time for attending to my project and my studies. Resolution, once become habitual, would keep me firm in my endeavors to obtain all the subsequent virtues; Frugality and Industry freeing 60

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me from my remaining debt, and producing affluence and independence, would 65
make more easy the practice of Sincerity and Justice, etc., etc. Conceiving then,
that, agreeably to the advice of Pythagoras in his Golden Verses, daily examina-
tion would be necessary, I contrived the following method for conducting that
examination.

21. The main purpose of this passage is to:
- (A) argue for the impossibility of “arriving at moral perfection”
 - (B) describe the writer’s planned process of “arriving at moral perfection”
 - (C) define the concept of “arriving at moral perfection”
 - (D) analyze the effects of “arriving at moral perfection”
 - (E) classify the ways of “arriving at moral perfection”
22. The primary mode of composition of paragraph two of the passage is:
- (A) narration
 - (B) description
 - (C) definition
 - (D) cause and effect
 - (E) process analysis
23. The primary mode of composition of paragraph three of the passage is:
- (A) narration
 - (B) description
 - (C) definition
 - (D) cause and effect
 - (E) process analysis
24. In context, the word “precept” in line 22 most nearly means:
- (A) a definition of the virtue
 - (B) an example of the virtue in action
 - (C) an exception to the rules of the virtues
 - (D) a particular course of action to follow the virtues
 - (E) a preconceived notion about the virtue
25. The line “Resolve to perform what you ought; perform without fail what you resolve” uses:
- (A) anaphora
 - (B) epistrophe
 - (C) asyndeton
 - (D) repetition
 - (E) polysyndeton

26. Paragraph three uses several examples of a type of figurative language called:
- (A) personification
 - (B) metaphor
 - (C) simile
 - (D) metonymy
 - (E) synecdoche
27. The writer of the passage can best be characterized as someone who is:
- (A) disapproving
 - (B) methodical
 - (C) disinterested
 - (D) unrealistic
 - (E) judgmental
28. The style and the organization of the passage mostly appeals to:
- I. ethos
 - II. logos
 - III. pathos
- (A) I
 - (B) II
 - (C) III
 - (D) I and II
 - (E) II and III
29. The line “in conversation it was obtain’d rather by the use of the ears than of the tongue” uses the rhetorical technique of:
- (A) personification
 - (B) metaphor
 - (C) simile
 - (D) metonymy
 - (E) synecdoche
30. The tone of the passage as a whole can best be described as:
- (A) self-deprecating
 - (B) resolved
 - (C) bemused
 - (D) reticent
 - (E) irreverent

Passage 1d: Harriet Jacobs, *Incidents in the Life of a Slave Girl*

No pen can give an adequate description of the all-pervading corruption produced by slavery. The slave girl is reared in an atmosphere of licentiousness and fear. The lash and the foul talk of her master and his sons are her teachers. When she is fourteen or fifteen, her owner, or his sons, or the overseer, or perhaps all of them, begin to bribe her with presents. If these fail to accomplish their purpose, she is whipped or starved into submission to their will. She may have had religious principles inculcated by some pious mother or grandmother, or some good mistress; she may have a lover, whose good opinion and peace of mind are dear to her heart; or the profligate men who have power over her may be exceedingly odious to her. But resistance is hopeless.

The poor worm
Shall prove her contest vain. Life's little day
Shall pass, and she is gone!

The slaveholder's sons are, of course, vitiated, even while boys, by the unclean influences every where around them. Nor do the master's daughters always escape. Severe retributions sometimes come upon him for the wrongs he does to the daughters of the slaves. The white daughters early hear their parents quarrelling about some female slave. Their curiosity is excited, and they soon learn the cause. They are attended by the young slave girls whom their father has corrupted; and they hear such talk as should never meet youthful ears, or any other ears. They know that the woman slaves are subject to their father's authority in all things; and in some cases they exercise the same authority over the men slaves. I have myself seen the master of such a household whose head was bowed down in shame; for it was known in the neighborhood that his daughter had selected one of the meanest slaves on his plantation to be the father of his first grandchild. She did not make her advances to her equals, nor even to her father's more intelligent servants. She selected the most brutalized, over whom her authority could be exercised with less fear of exposure. Her father, half frantic with rage, sought to revenge himself on the offending black man; but his daughter, foreseeing the storm that would arise, had given him free papers, and sent him out of the state.

In such cases the infant is smothered, or sent where it is never seen by any who know its history. But if the white parent is the father, instead of the mother, the offspring are unblushingly reared for the market. If they are girls, I have indicated plainly enough what will be their inevitable destiny.

You may believe what I say; for I write only that whereof I know. I was twenty-one years in that cage of obscene birds. I can testify, from my own experience and observation, that slavery is a curse to the whites as well as to the blacks. It makes white fathers cruel and sensual; the sons violent and licentious; it contaminates the daughters, and makes the wives wretched. And as for the colored race, it needs an abler pen than mine to describe the extremity of their sufferings, the depth of their degradation.

Yet few slaveholders seem to be aware of the widespread moral ruin occasioned by this wicked system. Their talk is of blighted cotton crops—not of the blight on their children’s souls.

If you want to be fully convinced of the abominations of slavery, go on a southern plantation, and call yourself a negro trader. Then there will be no concealment; and you will see and hear things that will seem to you impossible among human beings with immortal souls.

31. The rhetorical function of the personification of the lash and foul talk in paragraph one is to:
- (A) show the cruelty of the masters
 - (B) show the viciousness of the master’s sons
 - (C) show the “all-pervading corruption produced by slavery”
 - (D) show the powerlessness of slave girls
 - (E) mirror the personification of the pen in the first line
32. In the line “When she is fourteen or fifteen, her owner, or his sons, or the overseer, or perhaps all of them, begin to bribe her with presents,” the number of people who can exert power over the slave girl is stressed by:
- (A) asyndeton
 - (B) polysyndeton
 - (C) allusion
 - (D) analogy
 - (E) narration
33. The rhetorical function of the syntax of the last two sentences of paragraph one is:
- (A) the short sentence at the end serves as an answer to the question posed in the longer sentence before it
 - (B) the longer sentence mirrors the line that listed the men that could exert power over the slave girl
 - (C) the longer sentence presents the list of evidence to the claim presented in the final sentence
 - (D) the last sentence serves as a transition from discussing the slave girl to discussing the slave owner’s children
 - (E) the short sentence at the end shows the finality of her conclusion regardless of the options described in the longer sentence before it

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34. In context, the word “vitiating” in line 14 most nearly means:
- (A) made ineffective
 - (B) invalidated
 - (C) corrupted
 - (D) devalued
 - (E) buoyed
35. The anecdote in paragraph two is mainly meant to illustrate:
- (A) the cruelty of the fathers
 - (B) the violence of the sons
 - (C) the contamination of the daughters
 - (D) the wretchedness of the wives
 - (E) the degradation of the slaves
36. The primary mode of composition of paragraph two is:
- (A) cause and effect
 - (B) comparison and contrast
 - (C) description
 - (D) classification
 - (E) definition
37. The thesis of the passage is most clearly stated in the following line:
- (A) “No pen can give an adequate description of the all-pervading corruption produced by slavery.”
 - (B) “The slave girl is reared in an atmosphere of licentiousness and fear.”
 - (C) “I can testify, from my own experience and observation, that slavery is a curse to the whites as well as to the blacks.”
 - (D) “And as for the colored race, it needs an abler pen than mine to describe the extremity of their sufferings, the depth of their degradation.”
 - (E) “Yet few slaveholders seem to be aware of the widespread moral ruin occasioned by this wicked system.”
38. All of the following words are used figuratively *except*:
- (A) blight (line 43)
 - (B) cage (line 36)
 - (C) storm (line 29)
 - (D) pen (lines 1 and 40)
 - (E) souls (line 44)

39. The tone of the final paragraph can best be described as:
- (A) inflammatory
 - (B) condescending
 - (C) apprehensive
 - (D) ominous
 - (E) cynical
40. The appeal to pathos in this passage is achieved by:
- I. provocative diction
 - II. figurative language
 - III. first-person accounts of experiences and observations
- (A) I
 - (B) II
 - (C) III
 - (D) I and III
 - (E) I, II, and III

Passage 1e: Helen Keller, *The Story of My Life*

Even in the days before my teacher came, I used to feel along the square stiff boxwood hedges, and, guided by the sense of smell would find the first violets and lilies. There, too, after a fit of temper, I went to find comfort and to hide my hot face in the cool leaves and grass. What joy it was to lose myself in that garden of flowers, to wander happily from spot to spot, until, coming suddenly upon a beautiful vine, I recognized it by its leaves and blossoms, and knew it was the vine which covered the tumble-down summer-house at the farther end of the garden! Here, also, were trailing clematis, drooping jessamine, and some rare sweet flowers called butterfly lilies, because their fragile petals resemble butterflies' wings. But the roses—they were loveliest of all. Never have I found in the greenhouses of the North such heart-satisfying roses as the climbing roses of my southern home. They used to hang in long festoons from our porch, filling the whole air with their fragrance, untainted by any earthy smell; and in the early morning, washed in the dew, they felt so soft, so pure, I could not help wondering if they did not resemble the asphodels of God's garden.

The beginning of my life was simple and much like every other little life. I came, I saw, I conquered, as the first baby in the family always does. There was the usual amount of discussion as to a name for me. The first baby in the family was not to be lightly named, every one was emphatic about that. My father suggested the name of Mildred Campbell, an ancestor whom he highly esteemed, and he declined to take any further part in the discussion. My mother solved the problem by giving it as her wish that I should be called after her mother, whose maiden name was Helen Everett. But in the excitement of carrying me to church my father

lost the name on the way, very naturally, since it was one in which he had declined to have a part. When the minister asked him for it, he just remembered that it had been decided to call me after my grandmother, and he gave her name as Helen Adams. 25

I am told that while I was still in long dresses I showed many signs of an eager, self-asserting disposition. Everything that I saw other people do I insisted upon imitating. At six months I could pipe out “How d’ye,” and one day I attracted every one’s attention by saying “Tea, tea, tea” quite plainly. Even after my illness I remembered one of the words I had learned in these early months. It was the word “water,” and I continued to make some sound for that word after all other speech was lost. I ceased making the sound “wah-wah” only when I learned to spell the word. 30 35

They tell me I walked the day I was a year old. My mother had just taken me out of the bath-tub and was holding me in her lap, when I was suddenly attracted by the flickering shadows of leaves that danced in the sunlight on the smooth floor. I slipped from my mother’s lap and almost ran toward them. The impulse gone, I fell down and cried for her to take me up in her arms. 40

These happy days did not last long. One brief spring, musical with the song of robin and mocking-bird, one summer rich in fruit and roses, one autumn of gold and crimson sped by and left their gifts at the feet of an eager, delighted child. Then, in the dreary month of February, came the illness which closed my eyes and ears and plunged me into the unconsciousness of a new-born baby. They called it acute congestion of the stomach and brain. The doctor thought I could not live. Early one morning, however, the fever left me as suddenly and mysteriously as it had come. There was great rejoicing in the family that morning, but no one, not even the doctor, knew that I should never see or hear again. 45

41. The primary mode of composition of paragraph one is:
- (A) narration
 - (B) description
 - (C) process analysis
 - (D) classification
 - (E) cause and effect
42. The imagery of paragraph one appeals to the sense(s) of:
- I. touch
 - II. sight
 - III. smell
- (A) I
 - (B) II
 - (C) III
 - (D) I and III
 - (E) I, II, and III

43. The second sentence of paragraph two uses the rhetorical device(s) of:
- I. anaphora
 - II. asyndeton
 - III. allusion
- (A) I
(B) II
(C) III
(D) I and II
(E) I, II, and III
44. The primary mode of composition of the passage as a whole is:
- (A) narration
(B) description
(C) process analysis
(D) classification
(E) cause and effect
45. The purpose of the passage is to:
- (A) paint a picture of life before the writer lost her senses of sight and hearing
(B) explain how the writer lost her senses of sight and hearing
(C) compare and contrast life before and after the writer lost her senses of sight and hearing
(D) inform readers of the effects of acute congestion: loss of the senses of sight and hearing
(E) entertain readers with anecdotes of life before the writer lost her senses of sight and hearing
46. The strongest shift in the passage occurs in the following line:
- (A) "But the roses—they were loveliest of all."
(B) "The beginning of my life was simple and much like every other little life."
(C) "I am told that while I was still in long dresses I showed many signs of an eager, self-asserting disposition."
(D) "They tell me I walked the day I was a year old."
(E) "These happy days did not last long."
47. The tone of the passage can best be described as:
- (A) regretful
(B) whimsical
(C) bittersweet
(D) foreboding
(E) solemn

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48. The style of the passage can best be characterized by all of the following *except*:
- (A) understatement
 - (B) sensory imagery
 - (C) simple sentence structure
 - (D) figurative language
 - (E) colorful diction
49. The line, “One brief spring, musical with the song of robin and mocking-bird, one summer rich in fruit and roses, one autumn of gold and crimson sped by and left their gifts at the feet of an eager, delighted child,” uses all of the following rhetorical devices *except*:
- (A) anaphora
 - (B) asyndeton
 - (C) personification
 - (D) metaphor
 - (E) imagery
50. All of the following grammatical changes would be preferable *except*:
- (A) providing a referent for “they” in line 45
 - (B) providing a referent for “they” in line 36
 - (C) changing “which” to “that” in line 44
 - (D) changing “could” to “would” in line 46
 - (E) changing “them” to “it” in line 39