

Questions 32-44. Read the following passage carefully before you choose your answers.

(This passage was first published in 1935.)

I was glad when somebody told me, "You may go and collect Negro folk-lore."

In a way it would not be a new experience for me.

Line When pitched headforemost into the world I landed in a  
(15) crib of negroism. From the earliest rocking of my cradle, I had known about the capers Brer Rabbit is apt to cut and what the Squinch Owl says from the house top. But it was fitting me like a tight chemise. I couldn't see it for wearing it. It was only when I was off in college, away  
(10) from my native surroundings, that I could see myself like somebody else and stand off and look at my garment. Then I had to have the spy-glass of Anthropology to look through at that.

Dr. Boas asked me where I wanted to work and I  
(15) said, "Florida," and gave, as my big reason, that "Florida is a place that draws people—white people from all over the world, and Negroes from every Southern state surely and some from the North and West." So I knew that it was possible for me to get a  
(20) cross section of the Negro South in the one state. And then I realized that I was new myself, so it looked sensible for me to choose familiar ground.

First place I aimed to stop to collect material was Eatonville, Florida.

(25) And now, I'm going to tell you why I decided to go to my native village first. I didn't go back there so that the home folks could make admiration over me because I had been up North to college and come back with a diploma and a Chevrolet. I knew they were not going to  
(30) pay either one of these items too much mind. I was just Lucy Hurston's daughter, Zora, and even if I had—to use one of our down-home expressions—had a Kaiser baby, and that's something that hasn't been done in this Country yet, I'd still be just Zora to the neighbors. If I  
(35) had exalted myself to impress the town, somebody would have sent me word in a match-box that I had been up North there and had rubbed the hair off of my head against some college wall, and then come back there with a lot of form and fashion and outside show to  
(40) the world. But they'd stand flat-footed and tell me that they didn't have me, neither my sham-polish, to study 'bout. And that would have been that.

I hurried back to Eatonville because I knew that the town was full of material and that I could get it without  
(45) hurt, harm or danger. As early as I could remember it was the habit of the men folks particularly to gather on the store porch of evenings and swap stories. Even the women folks would stop and break a breath with them at times. As a child when I was sent down to Joe  
(50) Clarke's store, I'd drag out my leaving as long as possible in order to hear more.

Folk-lore is not as easy to collect as it sounds. The best source is where there are the least outside influences and these people, being usually under-privileged, are the  
(55) shyest. They are most reluctant at times to reveal that which the soul lives by.

32. It can be inferred from the passage that the speaker was glad when she was told, "You may go and collect Negro folk-lore" (lines 1-2) because
- (A) she did not like the university she was attending
  - (B) she had asked many times before but had always been turned down
  - (C) it was something she had had little success at
  - (D) it was something she had been doing informally all her life
  - (E) she knew that folklore was easy to collect
33. In the second paragraph (lines 3-13), the speaker employs the metaphor of a close-fitting garment to express
- (A) her struggle to learn about anthropology in college
  - (B) the difficulty of viewing her cultural heritage objectively
  - (C) her impression of imagery typical in stories of Brer Rabbit and the Squinch Owl
  - (D) the circumstances surrounding her birth and childhood
  - (E) the experience of attending a college far away from her native surroundings
34. In the second paragraph, the images of seeing and looking all refer to the speaker's experience of
- (A) becoming aware of new modes of fashion
  - (B) seeking to improve herself through travel
  - (C) hearing stories about Brer Rabbit
  - (D) trying to fit into old clothes
  - (E) recognizing her early exposure to folklore
35. In the third paragraph (lines 14-22), the speaker's description of her research strategy includes all of the following EXCEPT
- (A) an apparently objective defense of her choice
  - (B) a realization that personal concerns affected her choice
  - (C) a tone that reflects both confidence and uncertainty
  - (D) a sense of anxiety about being a pioneer in her profession
  - (E) an understanding of the importance of gathering diverse information

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36. In lines 20-21, the phrase "And then I realized that I was new myself" can best be interpreted as a reference to the speaker's
- (A) regret that it has been so long since she last visited in Florida
  - (B) awareness of her inexperience in the role of anthropologist
  - (C) skepticism about whether she has matured since she left her hometown
  - (D) view of herself as a maverick in a very narrow field
  - (E) anticipation of returning to the area where she grew up
37. In the context of the passage as a whole, the fifth paragraph (lines 25-42) functions as which of the following?
- I. An introduction to the values that predominated in Eatonville
  - II. An expansion of biographical information about the speaker
  - III. An overview of the speaker's planned research
- (A) I only
  - (B) III only
  - (C) I and II only
  - (D) II and III only
  - (E) I, II, and III
38. Which of the following best describes the tone of the speaker's voice in line 34 when she says, "I'd still be just Zora to the neighbors"?
- (A) Brash
  - (B) Sarcastic
  - (C) Arrogant
  - (D) Accepting
  - (E) Disappointed
39. The phrase "they'd stand flat-footed" (line 40) suggests that the
- (A) townspeople would not be impressed by her fashionable ways
  - (B) townspeople would not be ready for what she has to say
  - (C) townspeople would not be able to understand why she wanted to leave
  - (D) speaker and her former neighbors are not on friendly terms
  - (E) speaker and her former neighbors are stubborn people
40. The shift in tone from the sixth paragraph (lines 43-51) to the seventh paragraph (lines 52-56) can be best described as a shift from
- (A) personal reminiscence to objective exposition
  - (B) poetic rhapsody to minute description
  - (C) philosophical logic to scientific rigor
  - (D) speculation to generalization
  - (E) profound meditation to cold reasoning
41. In context, the phrase "that which the soul lives by" (lines 55-56) is probably intended to
- (A) suggest that the most powerful folktales are never revealed
  - (B) give value to the folklore tradition
  - (C) arouse skepticism about the speaker's objectivity
  - (D) stimulate our curiosity about the future of the characters
  - (E) characterize folklore as old-fashioned
42. Which of the following best describes the speaker's attitude in the passage toward the townspeople of Eatonville?
- (A) She feels inadequate in their presence.
  - (B) She resents the fact that they do not admire her.
  - (C) She appreciates their approach to life.
  - (D) She believes they deserve better rewards in their lives.
  - (E) She understands them but does not take them seriously.
43. The speaker apparently assumes that the audience she addresses is
- (A) well informed about folklore
  - (B) fascinated by Southern traditions
  - (C) not interested in factual information
  - (D) obsessed with scientific methodology
  - (E) not composed only of professional anthropologists
44. The various roles taken by the speaker in the passage reflect primarily the speaker's
- (A) uncertainty about her audience
  - (B) process of self-discovery
  - (C) stated belief in presenting multiple viewpoints
  - (D) changing ambitions
  - (E) effort to impress the scientific community

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Questions 45-53. Read the following passage carefully before you choose your answers.

Line  
(5) How easy is it to call rogue and villain, and that  
wittily! But how hard to make a man appear a fool, a  
blockhead, or a knave without using any of those oppro-  
brious terms! To spare the grossness of the names, and  
(10) to do the thing yet more severely, is to draw a full face,  
and to make the nose and cheeks stand out, and yet not  
to employ any depth of shadowing. This is the mystery  
of that noble trade, which yet no master can teach to his  
apprentice; he may give the rules, but the scholar is  
(15) never the nearer in his practice. Neither is it true that  
this fineness of raillery is offensive. A witty man is  
tickled while he is hurt in this manner, and a fool feels it  
not. The occasion of an offense may possibly be given,  
but he cannot take it. If it be granted that in effect this  
(20) way does more mischief; that a man is secretly wounded,  
and though he be not sensible himself, yet the malicious  
world will find it out for him; yet there is still a vast  
difference betwixt the slovenly butchering of a man, and  
the fineness of a stroke that separates the head from the  
(25) body, and leaves it standing in its place. A man may be  
capable, as Jack Ketch's<sup>1</sup> wife said of his servant, of a  
plain piece of work, a bare hanging; but to make a male-  
factor die sweetly was only belonging to her husband. I  
wish I could apply it to myself, if the reader would be  
kind enough to think it belongs to me.

<sup>1</sup>A notorious public executioner

45. In the first two sentences of the passage (lines 1-4), the speaker draws a distinction between
- (A) obvious invective and indirect satire
  - (B) esoteric knowledge and common understanding
  - (C) coarse speaking and inferior painting
  - (D) speaking and writing
  - (E) wit and humor

46. In the sentence beginning "To spare" (lines 4-7), the speaker makes use of
- (A) understatement
  - (B) hyperbole
  - (C) a syllogism
  - (D) an allegory
  - (E) an analogy
47. In line 8, "that noble trade" refers to which of the following?
- (A) "to call rogue and villain" (line 1)
  - (B) "to employ any depth of shadowing" (line 7)
  - (C) "the scholar" (line 9)
  - (D) "fineness of raillery" (line 11)
  - (E) "The occasion of an offense" (line 13)
48. The sentence "Neither . . . offensive" (lines 10-11) does which of the following?
- (A) Undercuts a point made previously.
  - (B) Contradicts the thesis of the passage.
  - (C) Answers a possible objection.
  - (D) Offers an opposing point of view.
  - (E) Presents an authoritative example.
49. The contrast drawn between the witty man and the fool (lines 11-13) emphasizes the witty man's
- (A) self-confidence and the fool's lack of self-knowledge
  - (B) appreciation and the fool's lack of comprehension
  - (C) justified anger and the fool's innocence
  - (D) sense of humor and the fool's resentment
  - (E) ability to retaliate and the fool's lack of wit

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50. In the sentence "If . . . place" (lines 14-20), the author does which of the following?
- (A) Distinguishes an explanation of a timeworn idea from a common occurrence.
  - (B) Raises an objection and then overrides it with an assertion.
  - (C) Presents a dilemma and then explains its difficulties.
  - (D) Offers a contrasting example and then dismisses it.
  - (E) Cites an exaggeration and then minimizes it.
51. Which of the following best describes the speaker's professed attitude toward the reputation of Jack Ketch?
- (A) Admiration verging on envy
  - (B) Thinly veiled contempt
  - (C) Sympathy bordering on pity
  - (D) Respect tinged with impatience
  - (E) Repugnance combined with jealousy
52. In the context of the passage, the author probably intends the reader to find the words of Jack Ketch's wife
- (A) sobering
  - (B) deceptive
  - (C) horrifying
  - (D) humorous
  - (E) compassionate
53. The speaker draws on contrasts between all of the following EXCEPT
- (A) wit and dullness
  - (B) ordinariness and excellence
  - (C) maliciousness and compassion
  - (D) coarseness and refinement
  - (E) skill and ineptitude

END OF SECTION I

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY  
CHECK YOUR WORK ON THIS SECTION.

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

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MAKE SURE YOU HAVE PLACED YOUR AP NUMBER LABEL ON YOUR  
ANSWER SHEET AND HAVE WRITTEN AND GRIDDED YOUR NUMBER  
CORRECTLY IN SECTION C OF THE ANSWER SHEET.