

Form Codes AEKC, BWKC, CFKC



The SAT[®]

Question-and-Answer Service

May 2014 Administration

INSIDE:

- Test questions and correct answers
- The difficulty level for each question
- Your essay prompt and all other essay prompts administered on your test day
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SAT[®]

**ESSAY****Time — 25 minutes**

The essay gives you an opportunity to show how effectively you can develop and express ideas. You should, therefore, take care to develop your point of view, present your ideas logically and clearly, and use language precisely.

Your essay must be written on the lines provided on your answer sheet—you will receive no other paper on which to write. You will have enough space if you write on every line, avoid wide margins, and keep your handwriting to a reasonable size. Remember that people who are not familiar with your handwriting will read what you write. Try to write or print so that what you are writing is legible to those readers.

Important Reminders:

- **A pencil is required for the essay.** An essay written in ink will receive a score of zero.
- **Do not write your essay in your test book.** You will receive credit only for what you write on your answer sheet.
- **An off-topic essay will receive a score of zero.**
- **If your essay does not reflect your original and individual work, your scores for the entire test may be canceled.**
- **An electronic copy of your essay will be made available to each of your designated score recipients: colleges, universities, and scholarship programs.**

You have twenty-five minutes to write an essay on the topic assigned below.

Think carefully about the issue presented in the following excerpt and the assignment below.

Public opinion—the sum of the attitudes or beliefs held by a majority of the population—is primarily expressed through the media or public opinion polls. Leaders and politicians are often swayed by it, believing that public opinion is everything. Yet true leaders should not listen to what the public thinks; they should follow their own convictions, whether or not the majority of their fellow citizens agree with them.

Assignment: Should leaders follow their own convictions or submit to public opinion? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

BEGIN WRITING YOUR ESSAY ON PAGE 2 OF THE ANSWER SHEET.

**If you finish before time is called, you may check your work on this section only.
Do not turn to any other section in the test.**



SECTION 2

Time — 25 minutes

23 Questions

Turn to Section 2 (page 4) of your answer sheet to answer the questions in this section.

Directions: For each question in this section, select the best answer from among the choices given and fill in the corresponding circle on the answer sheet.

Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five words or sets of words labeled A through E. Choose the word or set of words that, when inserted in the sentence, best fits the meaning of the sentence as a whole.

Example:

Hoping to ----- the dispute, negotiators proposed a compromise that they felt would be ----- to both labor and management.

- (A) enforce . . useful
 (B) end . . divisive
 (C) overcome . . unattractive
 (D) extend . . satisfactory
 (E) resolve . . acceptable

(A) (B) (C) (D) ●

- The aroma of the freshly baked bread was so ----- that we were tempted to buy three loaves.
 (A) enticing (B) unruly (C) convenient
 (D) fabricated (E) generic
- Muddy Waters ----- a generation of musical -----: they imitated his innovative playing style and eventually solidified his reputation as a blues pioneer.
 (A) emulated . . followers
 (B) chastised . . contenders
 (C) resisted . . paragons
 (D) fostered . . critics
 (E) inspired . . disciples
- In these mountains, the ----- stature of plants testifies to the inhibiting influence of -----, often buffeting winds.
 (A) small . . constant
 (B) diminutive . . imperceptible
 (C) typical . . moderate
 (D) considerable . . intermittent
 (E) giant . . destructive
- Some of the guests were positively -----, speaking disrespectfully to their host and generally exhibiting deplorable manners.
 (A) bemused (B) cursory (C) forlorn
 (D) incoherent (E) uncouth
- The economist had a reputation as -----; his colleagues liked to tease him that he ----- recessions because he looked for trouble.
 (A) a maverick . . expected
 (B) an ogre . . disregarded
 (C) an alarmist . . foresaw
 (D) an indigent . . downplayed
 (E) a scholar . . enjoyed
- Initially ----- by some shortsighted members of the scientific community, Barbara McClintock was ultimately ----- when she received a Nobel Prize in 1983 for her groundbreaking research in genetics.
 (A) repudiated . . abjured
 (B) immortalized . . exonerated
 (C) rebuffed . . vindicated
 (D) derided . . ostracized
 (E) eulogized . . substantiated
- The city councilwoman was devoted to ----- principles, for she believed that all her constituents deserved equal rights and privileges.
 (A) sectarian (B) egalitarian (C) authoritarian
 (D) diplomatic (E) bureaucratic
- Both of the twins tended toward -----, and these attention-seeking emotional displays had won neither of them many friends.
 (A) punctiliousness (B) stridency
 (C) seditiousness (D) histrionics
 (E) sagacity



The passages below are followed by questions based on their content; questions following a pair of related passages may also be based on the relationship between the paired passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 9-12 are based on the following passages.

Passage 1

Line
5 The mistake most actors make is that they think about the result instead of the objectives that lead to the result. Actors playing sorrowful scenes, for example, may churn themselves up into an emotional frenzy, thereby hoping to
10 impress us. But, of course, the *character's* objective is not "to impress the audience." Instead, the character wants to accomplish something in the play—to seduce, to humiliate, to convince, to intimidate, to flee. By avoiding objectives and aiming straight at the result, you get a forced product that can lead to nothing but ham acting.

Passage 2

15 If I was playing a tough guy, I was to remember that all tough guys walked tough, talked tough, breathed tough, smelled tough, *spit* tough. That forced me into caricatures you wouldn't believe. To play a tough guy I would go
20 around with my hands ready to strangle somebody, my mouth twisted; I would lower my voice and really be breathing fire, you know what I mean? Well, I looked ridiculous trying to play a tough guy. Not that I *couldn't* play a tough guy—but I was under the impression that in order to be the tough guy, you had to create that tough guy out of external appearances.

9. Which best describes the relationship between the two passages?

- (A) Passage 2 identifies and challenges a bias shown in Passage 1.
- (B) Passage 2 casts doubt on evidence provided by Passage 1.
- (C) Passage 2 criticizes a set of behaviors advocated by Passage 1.
- (D) Passage 2 demonstrates a phenomenon discussed in Passage 1.
- (E) Passage 2 offers a solution to a problem posed in Passage 1.

10. Compared to the tone of Passage 1, the tone of Passage 2 is more

- (A) defiant
- (B) didactic
- (C) sarcastic
- (D) appreciative
- (E) conversational

11. The author of Passage 1 would most likely say that the author of Passage 2 should prepare for a role by

- (A) drawing on his own personal experiences
- (B) considering how to move the audience with his performance
- (C) trying to understand the underlying motivation of his character
- (D) studying how other actors have performed the role in the past
- (E) practicing the full range of emotions that the character feels

12. Both authors would most likely agree that the "tough guy" performance described in Passage 2 is

- (A) frightening
- (B) vulgar
- (C) inauthentic
- (D) insensitive to the audience
- (E) motivated by inner feeling



Questions 13-23 are based on the following passage.

The narrator of this fictional passage, set in the 1950s, describes how the inhabitants of her small Virginia town react to newcomer Carroll Byrd. Byrd has recently arrived from Maine and lives in her late father's house.

Mama was a great cook. She also loved to talk on the phone, and during the next weeks, I strained to overhear any mention of Carroll Byrd. I got plenty of material. But since Mama generally stayed home and was the recipient rather than the purveyor of news, it was sometimes hard for me to figure out what had actually happened.

"She what?"

"You're kidding! Why, those rugs are worth a fortune! That furniture came from England!"

"Oh, he did *not*!"

"Well, that is the strangest thing I have ever heard in my whole life. The strangest!"

"You're kidding!"

Et cetera.

I had to decipher the news: Carroll Byrd had given away the downstairs furnishings and the Oriental rugs to several distant relations, who showed up in U-Hauls to claim them and cart them away. Then she fired the housekeeper. She hired Norman Estep, a local ne'er-do-well and jack-of-all-trades, to knock down the walls between the kitchen and the dining room and the parlor, and paint everything white, including "that beautiful paneling." ("Have you *ever*?") Next, several huge wooden crates arrived for Carroll Byrd from Maine, and Norman went to the train station and picked them up in his truck and took them to her house.

For Carroll Byrd was a painter, it developed. Not a housepainter, of course, but the other kind—an *artist*. The minute I heard this, a long shudder ran from the top of my head to my feet. An *artist*. Of course! She had decided to stay on in her father's house because she loved the light down here as spring came on.

"The what?" Mama asked, puckering up her mouth as she talked on the phone to Jinx's* mother. "I mean, it's light up in Maine, too, isn't it?"

Well yes, but Carroll Byrd feels that there is a *special quality* to the light here in Virginia that she just has to capture on canvas. So now Norman Estep is building frames, huge frames, for her canvases. And now he's going all around to junkyards for pieces of iron, and now he's buying welding tools at Southern States Supply. For her *sculptures*—turns out she's a sculptor, too. Newly elevated to a position of importance by his privileged relationship with Carroll Byrd, Norman Estep is grilled mercilessly by all the women in town, and clams up. Now he won't tell anybody anything. Neither what she's painting, nor what she wears, nor what in the world she does out there all day long by herself. Norman Estep buys groceries for her in the

Piggly Wiggly, consulting a list penned in a stark angular hand. He won't even tell anybody what she eats! He is completely loyal to Carroll Byrd.

But the women turn against her. They drive out there to welcome her, two by two, carrying cakes or pies or casseroles or congealed salad, to be met cordially at the door by the artist herself, who does not ask them in. She responds politely to their questions but does not initiate any topics herself. Finally, in some consternation, the women turn on their heels and lurch off down the long walk, but not before noticing that she's made a huge mess of the patio—why, it's got an old iron gate and pieces of junk from the junkyard piled right in the middle of it, some of them welded together into this awful-looking construction that Mama swears is a human figure but Jinx's mama says is no such thing—and not before seeing that Carroll Byrd's gotten Norman Estep to plow up all that pretty grass in front of the house for a big vegetable garden, of all things! No lady has a vegetable garden, and no person in their right mind would put such a garden *in front* of a nice house, anyway. ("Lovely home," Mama always says.)

Several weeks after accepting the food, Carroll Byrd sends Norman around to deliver the plates and containers back to their original owners, each with its terse little thank-you note attached, written on fine creamy paper with raised initials.

This paper seems to make Mama madder than anything yet. ("I'll swear! It's certainly not like she *doesn't know any better*.") By then it is clear to all that Carroll Byrd is determined to be as much of a hermit as her father was, even more of one, and in the way of small towns, everybody stops badgering her and even begins to take a perverse pride in her eccentricity. "See that long driveway goes right up that way?" a visitor might be told. "There's a world-famous woman artist lives up there all by herself. Never goes past the gate."

*Jinx: the narrator's cousin

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13. In line 3, "material" most nearly means

- (A) substance
- (B) information
- (C) adequate equipment
- (D) suitable candidate
- (E) admissible evidence