

# DIRECTIONS FOR TEACHERS

## LISTENING SECTION

### COMPREHENSIVE EXAMINATION IN ENGLISH

Monday, January 26, 2004—9:15 a.m. to 12:15 p.m., only

**BE SURE THAT THE LISTENING SECTION IS ADMINISTERED TO EVERY STUDENT.**

- 1 Before the start of the examination period, say:

**Do not open the examination booklet until you are instructed to do so.**

- 2 Distribute one examination booklet and one essay booklet to each student.

- 3 After each student has received an examination booklet and an essay booklet, say:

**Tear off the answer sheet, which is the last page of the examination booklet, and fill in its heading. Now circle “Session One” and fill in the heading on each page of your essay booklet.**

- 4 After the students have filled in all headings on their answer sheets and essay booklets, say:

Look at page 2 of your examination booklet and follow along while I read the **Overview** and **The Situation**.

**Overview:**

For this part of the test, you will listen to a report about writing How-To books, answer some multiple-choice questions, and write a response based on the situation described below. You will hear the report twice. You may take notes on the next page anytime you wish during the readings.

**The Situation:**

Your school newspaper often publishes How-To articles (such as articles explaining how to play certain games or how to make or repair certain things). The editor has asked you to write a feature article offering student writers advice on writing successful How-To articles. In preparation for writing your feature article, listen to a report by Andy Gutelle, a writer of How-To sports books for children. Then use relevant information from the report to write your feature article.

Now I will read the passage aloud to you for the first time.

- 5 Now read the passage aloud with appropriate expression, but without added comment.

## Listening Passage

I want to talk to you a little bit about the process of writing a book that teaches kids how to play sports. In particular I want to talk about a soccer book that I recently finished. It is a follow-up to a baseball book for kids that I wrote two years ago. As I look at my notes, I see that they are a lot about research, too. I guess maybe that is the nature of nonfiction writing—that eventually you end up talking about your research.

Although this book followed my baseball one, I found myself starting from a different position. When I wrote the baseball book, I had spent my whole life playing and watching baseball, and reading about it. I loved baseball, felt very confident talking about it and thinking about it. However, soccer was a different story. I knew very little about soccer. So this was one of those cases as a nonfiction writer when I needed to do a lot of research to learn my subject. To do this I combined several types of research. I began by looking at lots of other soccer books—kids' books and adult books. The only books I avoided were ones that were too close or too similar in style to the instructional one I was about to do. I didn't want to be influenced by other writers, so I put those books aside. At a later date, after I was well into my writing and felt confident that I knew where I was going, I did look to see what paths some other writers had taken.

In addition to book research, I went to the library and local video stores, and I took out every video on how to play soccer that I could find. Most of them were terribly written, but they were helpful in a particular way. They showed people kicking soccer balls, making passes, goalkeeping, and so on. I could stop the tape, rewind it, and look at it again and again. This gave me a chance to closely study the specific skills and break them down into steps that I could later describe to my readers.

A third type of research that I did was on-line. I went to Yahoo, typed in "Soccer," hit return, and the next thing I knew I was in Brazil reading about Brazilian football. More and more I find myself going on-line to do bits of research. I am somewhat suspicious about the facts that I find at times, but in this case it was a great opportunity to travel the world and see how soccer-crazy people really are. So I was getting a feeling about the game that was quite different from what I could find in any other way.

There were two final kinds of research I did that were most important. First of all, I did a number of interviews. I interviewed soccer star Cobi Jones, who is listed as co-author of the book. We spoke several times by telephone. I did not meet him in person, but Cobi is someone who is very relaxed and easy to talk to. So even though we did not meet face to face, he provided me with hours of information. I also relied on two other soccer experts. They came over from England about ten years ago and brought their soccer balls and love of the sport with them. They are in charge of all youth soccer near my home in Montclair, New Jersey. They have camps; they also run the town league and coach traveling teams. They were passionate about soccer, and they were eager to help. I also talked to soccer moms and soccer dads. I kept discovering people who were involved with the game, and I asked them what they thought children needed to know about it.

In addition to interviews I did one final bit of research, which in my journalism-school days was called unobtrusive measures. I went out to a local park and spent as much time as I could watching kids play soccer. I watched little kids play and older ones, too. I watched boys and girls play, and noticed they approached the game differently. I made

notes about that and about how they dressed and talked. When I was almost done with this last type of research, I began writing.

The book went through four drafts. I gave it to my local soccer experts, and they ripped it apart, so I rewrote it. I gave it to them again, and they ripped it apart again, and I rewrote it. After I turned it in, the book's illustrator, who happened to be a soccer dad, worried that my approach might be too British because of my experts. I didn't think so, but I called my editor, and she agreed to give me a couple more weeks. I had a new expert read the manuscript. He is the assistant coach of the women's soccer team at Yale University. So I went through minor revisions based on his comments.

At this point I felt pretty confident that I was on the right track. I found that I felt better about the manuscript with each draft. In the end I doubt that I did more work than on my baseball book. But in this case my confidence grew steadily as I worked on the book. By the end I was pretty sure I knew what I was talking about. The book is due out this fall, and I hope it will be as well received as my baseball book.

Several years ago I saw a Siskel and Ebert show about movie series like the Pink Panther and James Bond. It was their theory that the second movie in a series is the critical one because it defines whether the basic approach has enough life and strength to it to be done again and again. I feel that way about my soccer book. It has solidified my approach to writing "how-to" sports books. With a little luck, some time in the future I may be writing a basketball book, a football one, and others, too.

— "The Process of Writing How-To Books"  
from "Writing for Children: The Report of the  
1998 Highlights Foundation Writers Workshop at Chautauqua"

6 After reading the passage aloud once, say:

You may take a few minutes to look over **The Situation** and your notes.  
(Pause) Now I will read the passage aloud a second time.

7 Read the passage a second time.

8 After the second reading, say:

Now turn to page 4 of your examination booklet, read the directions, and answer the multiple-choice questions. Be sure to follow all the directions given in your examination booklet and your essay booklet. You may now begin.

