PASSAGE 2

Read the following speech about speaking in public. Then answer questions 12–19.

John Hilton, a BBC broadcaster in London before World War II, proved a popular announcer with the radio audience. Instead of reading the prepared text in monotones, Hilton enlivened his words with what he called “calculated spontaneity”—the ability to make reading sound like conversational speaking.

Hilton discussed this ability when he ended a lengthy series of broadcasts with the following lecture on the topic of talking. Hilton’s focus in this broadcast, delivered on the BBC on July 1, 1937, is the art of public address.

**Talks About Talking**

by John Hilton

I kept wondering what to say to you in this last talk, and then I had a bright idea. At least I hope it’s a bright idea. I said to myself, “suppose you give a talk about giving a talk.”—“A talk about giving a talk! How d’you mean?”—“Why, how you set about it, and the tricks of the trade, and so on.”—“Yes, that is rather an idea.” I said to myself. So here goes . . .

There’ve been bits in the paper sometimes about my broadcasts. The bits I’ve always liked best are those that refer to John Hilton “who just comes to the microphone and talks. So different from listening to something being read.” Oh yes, I like that. For, of course, I read every word of every talk. If only I could pull it off every time—but you have to be at the top of your form. Yes, of course, every word’s on paper even now—this—what I’m saying to you now—it’s all here. Talking! Just as it comes to him! Right out of his head! I hope it sounds so; it’s meant to. If it does—well—this is one of my good days.

“Tricks of the trade.” Must I really tell you those? All right. The first trick of the trade is that there aren’t any tricks. I mean tricks don’t come off. That’s my experience, anyway. I’ve tried, in my time, this way and that. I like experiments. I’ll try anything once. But the little stunts and tryons—no good! For me, I mean, of course. I think what listeners can spot more surely than anything else is any trace of falseness. I think you’ve got to find yourself—the radio rendering of yourself, and then be true to it. Truth, not tricks. For my sort of stuff, I mean, of course.

“But to read as if you were talking! Isn’t that a trick?” Oh no, that’s an art—or a craft, whichever you like. And in every art or craft there’s a technique, a method, a way. What is it here? Well, I suppose each has to find his own; but my notion is that to read as if you were talking you must first write as if you were talking. What you have on the paper in front of you must be talk stuff, not book stuff.
It’s in part, a mere matter of how you put the words down on the paper. That very sentence now, the one you’ve just heard. It began with “It’s in part . . .” If I’d said to you, “It is, in part,” you’d have thought “He’s reading.” In speech we say “it’s,” not “It is.” So I write “I T apostrophe s,” and not “It is” on the paper. I know if I wrote “It is,” I should say “It is” . . .

I don’t know anything about others, as I say, but my way is to speak my sentences aloud as I write them. In fact, here’s my second rule, all pat: “to write as you would talk you must talk while you write.” If you were outside my room while I’m writing a talk you’d hear muttering and mumbling and outright declaration from the beginning to end. You’d say, “There’s somebody in there with a slate loose; he never stops talking to himself.” No, I wouldn’t be talking to myself but to you . . .

I do believe that’s all I want to say about the technique of composing talk. All I want to say here and now, I mean. It’s all I can say, anyhow. But about delivering over the air what’s composed? Ah, there I think I’d better keep quiet. Each has a way that best suits himself (or herself, of course). Each must find that way; his or her own way. To find it one has to experiment, as I’ve said. You may even, I think, copy or mimic someone else’s style now and again just to see if there’s anything in it that fits you. But in the end, you’ve got to find your own self. Or rather, you’ve got to find or create a radio version of your real self (all that about being natural’s no good, you know. Fine art’s never natural, it only looks it. Or sounds it.). You’ve got to find or create a radio version of yourself, the radio quintessence of yourself, and then write for it, and go to the microphone and act it—with truth and sincerity.

Just two odd things from my own experience on the matter of delivery. My belief is that listeners hear speech, not in a sequence of words—one after the other—but in chunks; and what I try to do, though I may seldom succeed in my good intentions, is to throw out my words in bunches . . . like that . . . and then pause long enough for the listener to take that bunch in. I don’t know if that’s right for everyone; I don’t even know if others would think it right for me; but it’s been my theory, and it’s what I’ve aimed at in practice, however often I may have missed the mark.

The other oddment is this. The matter of speed. Allover, average speed. Many of you have written to me from time to time: “What you were saying was so exciting. But oh I wish you’d gone slower. I missed some words.” Yes, but if I’d gone slower you wouldn’t have been excited. You’d have written then and said, “Why were you so solemn? You nearly sent me to sleep!” Oh, I know . . . You can’t have it both ways. When I have gone slow it’s not been for that. It’s been because of my many friends in Wales who have trouble in following too rapid English, however clearly it may be spoken.

Well, there you are. That’s my last talk—a talk about giving a talk. So now, I leave you for a year or two. I’m going to take things easy for a while—or try to. Then I must buckle to on all sorts of other explorations and enterprises. I know I shall have your good wishes. You have mine. Look after yourselves.
MULTIPLE-CHOICE QUESTIONS

E08.B-V.4.1.1

12. Read the sentence.

“Hilton enlivened his words with what he called ‘calculated spontaneity’—the ability to make reading sound like conversational speaking.”

What is the meaning of the word spontaneity as used in the sentence?

A. based on impulse rather than planning
B. based on logic rather than opinion
C. based on reading rather than speaking
D. based on requirements rather than choice

E08.B-C.2.1.3

13. What is Hilton’s intended meaning of the phrase “tricks of the trade” in the speech?

A. special effects the audience does not know about
B. methods and skills used to be successful
C. words and writing that are most desirable
D. certain words that can be traded for others
E08.B-V.4.1.2

14. What does the phrase “at the top of your form” mean as it is used in the speech?
   A. very polite
   B. very skillful
   C. very hopeful
   D. very serious

E08.B-C.2.1.1

15. Read the sentence from the speech.

   “But in the end, you've got to find your own self.”

   How does the sentence from the speech help the reader understand Hilton's point of view?
   A. The reader knows he does not like to speak like anyone else.
   B. The reader knows he does not like to listen to his own speeches.
   C. The reader knows he must write and practice his speeches when he can be alone.
   D. The reader knows he does not expect others to speak in the same way he does.
E08.B-V.4.1.2

16. Which word from the speech suggests something being peculiar?
   A. oddment
   B. version
   C. monotones
   D. solemn

E08.B-K.1.1.3

17. How does Hilton make connections between ideas?
   A. He categorizes the three most important points and provides an explanation of each.
   B. He uses analogies to help the reader create a mental image of the information being presented.
   C. He poses questions and then provides answers as a way to move between topics.
   D. He contrasts each point with the other to help the reader identify important differences.
E08.B-C.3.1.1

18. Which statement from the speech provides reasoning for Hilton’s style of writing for his speeches?

A. “If you were outside my room . . . you’d hear muttering and mumbling and outright declaration from the beginning to end.”

B. “The bits I’ve always liked best are those that refer to John Hilton ‘who just comes to the microphone and talks.’ ”

C. “My belief is that listeners hear speech, not in a sequence of words—one after the other—but in chunks . . .”

D. “Yes, of course, every word’s on paper even now—this—what I’m saying to you now—it’s all here.”
SELECTED-RESPONSE QUESTION

E08.B-C.3.1.1

19. This question has two parts. Answer Part One and then answer Part Two.

**Part One**

Read the sentence from the speech.

“‘It’s in part, a mere matter of how you put the words down on the paper.’”

For which argument would the sentence be most relevant?

A. Speakers must rewrite their speeches several times on paper until it is perfectly written for the audience.
B. Speakers should make a long list of the things they wish to talk about during a speech and have it available during the speech.
C. Speakers should read their speeches slowly so people from all over the world will be able to understand what is being read aloud to them.
D. Speakers must prepare their speeches carefully to get the language to sound as natural as possible.

**Part Two**

Which quote from the speech best supports the answer in Part One? Choose one answer.

A. “... my way is to speak my sentences aloud as I write them.”
B. “The first trick of the trade is that there aren’t any tricks.”
C. “I like experiments. I’ll try anything once.”
D. “... what listeners can spot more surely than anything else is any trace of falseness.”
The student is asked to determine the argument for which the given sentence would be most relevant and to select the detail from the speech that supports that argument.

Part One:
Option D is the correct answer since writing the words down in a particular way will allow a speech to sound more natural when it is read. This is a key argument introduced and developed by Hilton in his speech. Option A refers to revision for perfection but not for a certain style. Option B refers to the content of the topics. Option C refers to the oral delivery of a speech.

Part Two:
Option A is the correct answer since it supports the idea that Hilton uses a specific technique for getting his sentences to sound natural. Options B, C, and D do not support the correct argument from Part One.
Editorial: Teens are going to extremes with texting

from The Jersey Journal

The national obsession with instantaneous communication is taking a toll on teens so severe that some experts are calling it a crisis.

It’s not the phenomenon of cell-phoning or messaging while driving—both are illegal in New Jersey—but all-night texting that is leaving too many teens too tired for school.

One 14-year-old New Jerseyan featured in a recent Star-Ledger story receives up to 10,000—10,000!—text messages a month. To accomplish that astounding yet not unusual feat, daily activities like bathing and sleeping are interrupted, thumbs pumping, to read and respond to an avalanche of messages. Doctors are beginning to recognize such obsession as addiction that is robbing children of sleep at the very time in their lives when they need it the most.

A well-publicized study recently found that early high school start times deprive adolescents of sleep and force students to perform academically in the early morning, a time of day when they are at their worst. Many teens are making a tough situation worse by shortchanging themselves of the time they do have to sleep. The inevitable results are poor performance, a sort of sleepwalking through classes and the day in a “fog.”

According to a recent Nielsen study, 13- to 17-year-olds send or receive an average of 1,742 text messages a month—more than seven times the average number of calls they place on their cell phones. That represents huge chunks of time dedicated to the flimsiest of patter. Here, truly, the medium is the message, and teens are loath to part with a gadget which to them seems as natural as breathing.

It’s a situation made all the more challenging by the fact that these kids are among the first to have this amazing, and tempting, technology right at their fingertips; it’s not likely they will set limits for themselves. They depend on their parents for rules and guidelines in all other areas of life, so it’s unlikely they will cut down on texting without some intervention.

A great many adults also are addicted to devices of the new technology. In fact, there’s a “Distracted Driving Summit” taking place in Washington, D.C., in which federal officials are urging the public not to text and drive in those states that haven’t outlawed it. And a rehab center for the technologically dependent just opened in Washington State. For $14,000, clients are helped to wean themselves from obsessive use of video games, texting, Facebook, eBay and Twitter.
There are strategies and experts galore to consult, but parents have it in their power to help their kids immediately by setting limits on their use of all these gadgets by just taking them away at bedtime or simply not paying the bills.

Here’s another approach, employing an increasingly quaint mode of communication: Sit down and talk with them about the risks they are taking with their health.
20. Read paragraph 3.

How does the first sentence in paragraph 3 connect to the other details provided in the paragraph?

A. The author provides a fact that supports the ideas in the rest of the paragraph.

B. The author provides a fact that contradicts the information provided in the rest of the paragraph.

C. The author provides an opinion and then in the rest of the paragraph supports it with facts and evidence collected from other sources.

D. The author provides an opinion and then in the rest of the paragraph gives several suggestions and tips to support the ideas presented.
E08.B-V.4.1.1

21. Read the sentence from the editorial.

“The inevitable results are poor performance, a sort of sleepwalking through classes and the day in a ‘fog.’”

What is the meaning of the word inevitable?

A. hidden
B. conflicting
C. certain
D. ongoing
22. Why does the author include information about the average number of texts sent or received by teens each month?

A. The author wishes to show how much time teens spend texting each other outside of school.

B. The author wants to show the dangers of teens spending more time than the average engaged in texting.

C. The author believes that the average number of texts is too large and would like to propose a smaller number be set as a monthly limit.

D. The author wants to describe normal behavior and compare it with other information to demonstrate what the extreme would be.

23. Read the sentence from the editorial.

“That represents huge chunks of time dedicated to the flimsiest of patter.”

What meaning does the author intend to convey with the words “flimsiest of patter”?

A. The texts are often not easy to understand.

B. The texts are not part of meaningful conversation.

C. It takes too much time to read and write texts.

D. It takes great dedication to respond to every text message.
E08.B-V.4.1.2

24. Which word could best replace quaint in the last paragraph of the editorial?
   A. old-fashioned
   B. ill-suited
   C. strange
   D. traditional

E08.B-C.3.1.1

25. Which statement from the editorial best represents the argument the author is trying to make?
   A. “It’s not the phenomenon of cell-phoning or messaging while driving—both are illegal in New Jersey . . .”
   B. “. . . many adults also are addicted to devices of the new technology.”
   C. “. . . there’s a ‘Distracted Driving Summit’ taking place in Washington, D.C., in which federal officials are urging the public not to text and drive . . .”
   D. “. . . parents have it in their power to help their kids immediately by setting limits on their use of all these gadgets . . .”
E08.B-C.2.1.1

26. Which statement best describes the author’s point of view in the editorial?

A. The author feels that teenagers must teach themselves how to limit their use of technology.
B. The author believes that teens should make sure that homework is the main reason for using technology.
C. The author feels that families must stop allowing teens to have unlimited access to technology.
D. The author believes that teens should be more responsible and pay for their own technology.

E08.B-K.1.1.2

27. Which sentence best states the central idea of the editorial?

A. Teens should be carefully monitored by their families to be sure they spend more time on their homework than on texting.
B. Teens are creating long-term problems for themselves by reading and sending text messages when they should be resting.
C. Teens have too much access to technology and need to start focusing on schoolwork instead of on texting.
D. Teens have not learned to communicate in person, but it appears that they are better writers now that text messaging is available.
SELECTED-RESPONSE QUESTION

E08.B-C.3.1.1

28. This question has two parts. Answer Part One and then answer Part Two.

**Part One**

Which sentence **best** states the author’s main argument?

A. Teens are compromising their health and wellness by texting day and night.
B. Schools should look for ways to start the school day later and allow teens to sleep longer.
C. Many teens need to be seen by a doctor for the symptoms that arise due to texting.
D. Schools should provide teens with information related to reasons for getting enough sleep.

**Part Two**

Which sentences from the editorial support the answer in Part One? Choose **two** answers.

A. “Doctors are beginning to recognize such obsession as addiction that is robbing children of sleep at the very time in their lives when they need it the most.”
B. “Many teens are making a tough situation worse by shortchanging themselves of the time they do have to sleep.”
C. “Here, truly, the medium is the message, and teens are loath to part with a gadget which to them seems as natural as breathing.”
D. “They depend on their parents for rules and guidelines in all other areas of life, so it’s unlikely they will cut down on texting without some intervention.”
TEXT-DEPENDENT ANALYSIS QUESTION

E08.E.1.1

29. The editorial focuses on teen use of text messaging. Write an essay analyzing how the author develops the main argument in the editorial. Use evidence from the editorial to support your response.

Writer’s Checklist for the Text-Dependent Analysis Question

PLAN before you write

- Make sure you read the question carefully.
- Make sure you have read the entire passage carefully.
- Think about how the question relates to the passage.
- Organize your ideas on scratch paper. Use a thought map, outline, or other graphic organizer to plan your essay.

FOCUS while you write

- Analyze the information from the passage as you write your essay.
- Make sure you use evidence from the passage to support your response.
- Use precise language, a variety of sentence types, and transitions in your essay.
- Organize your paper with an introduction, body, and conclusion.

PROOFREAD after you write

☐ I wrote my final essay in the answer booklet.
☐ I stayed focused on answering the question.
☐ I used evidence from the passage to support my response.
☐ I corrected errors in capitalization, spelling, sentence formation, punctuation, and word choice.
29. The editorial focuses on teen use of text messaging. Write an essay analyzing how the author develops the main argument in the editorial. Use evidence from the editorial to support your response.

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GO ON
AFTER YOU HAVE CHECKED YOUR WORK, CLOSE YOUR ANSWER BOOKLET AND TEST BOOKLET SO YOUR TEACHER WILL KNOW YOU ARE FINISHED.
TEXT-DEPENDENT ANALYSIS QUESTION SCORING GUIDELINE

Item #29

Assessment Anchor:

E08.E.1–Evidence-Based Analysis of Text

Specific Assessment Anchor Descriptor addressed by this item:

E08.E.1.1–Draw evidence from literary or informational texts to support analysis, reflection, and research.

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<th>Score Point</th>
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| 4           | • Effectively addresses all parts of the task demonstrating in-depth analytic understanding of the text(s)  
• Effective introduction, development, and conclusion identifying an opinion, topic, or controlling idea related to the text(s)  
• Strong organizational structure that effectively supports the focus and ideas  
• Thorough analysis of explicit and implicit meanings from text(s) to effectively support claims, opinions, ideas, and inferences  
• Substantial, accurate, and direct reference to the text(s) using relevant key details, examples, quotes, facts, and/or definitions  
• Substantial reference to the main idea(s) and relevant key details of the text(s) to support the writer’s purpose  
• Skillful use of transitions to link ideas  
• Effective use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events  
• Few errors, if any, are present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present do not interfere with meaning |
| 3           | • Adequately addresses all parts of the task demonstrating sufficient analytic understanding of the text(s)  
• Clear introduction, development, and conclusion identifying an opinion, topic, or controlling idea related to the text(s)  
• Appropriate organizational structure that adequately supports the focus and ideas  
• Clear analysis of explicit and implicit meanings from text(s) to support claims, opinions, ideas, and inferences  
• Sufficient, accurate, and direct reference to the text(s) using relevant details, examples, quotes, facts, and/or definitions  
• Sufficient reference to the main idea(s) and relevant key details of the text(s) to support the writer’s purpose  
• Appropriate use of transitions to link ideas  
• Appropriate use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events  
• Some errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present seldom interfere with meaning |
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<th>Score Point</th>
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| 2           | • Inconsistently addresses some parts of the task demonstrating partial analytic understanding of the text(s)  
• Weak introduction, development, and/or conclusion identifying an opinion, topic, or controlling idea somewhat related to the text(s)  
• Weak organizational structure that inconsistently supports the focus and ideas  
• Weak or inconsistent analysis of explicit and/or implicit meanings from text(s) that somewhat supports claims, opinions, ideas, and inferences  
• Vague reference to the text(s) using some details, examples, quotes, facts, and/or definitions  
• Weak reference to the main idea(s) and relevant details of the text(s) to support the writer’s purpose  
• Inconsistent use of transitions to link ideas  
• Inconsistent use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events  
• Errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present may interfere with meaning |
| 1           | • Minimally addresses part(s) of the task demonstrating inadequate analytic understanding of the text(s)  
• Minimal evidence of an introduction, development, and/or conclusion  
• Minimal evidence of an organizational structure  
• Insufficient or no analysis of the text(s); may or may not support claims, opinions, ideas, and inferences  
• Insufficient reference to the text(s) using few details, examples, quotes, facts, and/or definitions  
• Minimal reference to the main idea(s) and/or relevant details of the text(s)  
• Few, if any, transitions to link ideas  
• Little or no use of precise language or domain-specific vocabulary drawn from the text(s)  
• Many errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present often interfere with meaning |