Contents

THE GEORGIA MILESTONES ASSESSMENT SYSTEM

[illegible]

The EOC assessments serve as the final exam in certain courses. The courses are:

[illegible]

- Ninth Grade Literature and Composition
- American Literature and Composition

[illegible]

- Algebra I
- Analytic Geometry
- Coordinate Algebra
- Geometry

[illegible]

- Physical Science
- Biology

[illegible]

- United States History
- Economics/Business/Free Enterprise

[illegible]

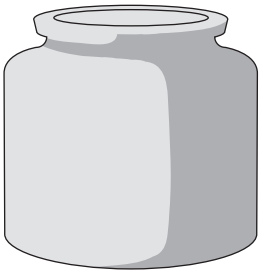
- Ensure that students are learning
- Count as part of the course grade
- Provide data to teachers, schools, and school districts
- Identify instructional needs and help plan how to meet those needs
- Provide data for use in Georgia's accountability measures and reports

HOW TO USE THIS GUIDE

[illegible]!

First, preview the entire guide. Learn what is discussed and where to find helpful information. You need to keep in mind your overall good reading habits.

- Start reading with a pencil or a highlighter in your hand and sticky notes nearby.
- Mark the important ideas, the things you might want to come back to, or the explanations you have questions about. On that last point, your teacher is your best resource.
- You will find some key ideas and important tips to help you prepare for the test.
- You will learn about the different types of items on the test.
- When you come to the sample items, don't just read them, [illegible] them. Think about strategies you can use for finding the right answer. Then read the analysis of the item to check your work. The reasoning behind the correct answer is explained for you. It will help you see any faulty reasoning in those you may have missed.
- For constructed-response questions, you will be directed to a rubric, or scoring guide, so you can see what is expected. The rubrics provide guidance on how students earn score points, including criteria for how to earn partial credit for these questions. Always do your best on these questions. Even if you do not know all of the information, you can get partial credit for your responses.
- Use the activities in this guide to get hands-on understanding of the concepts presented in each unit.
- With the Depth of Knowledge (DOK) information, you can gauge just how complex the item is. You will see that some items ask you to recall information and others ask you to infer or go beyond simple recall. The assessment will require all levels of thinking.
- Plan your studying and schedule your time.
- Proper preparation will help you do your best!



OVERVIEW OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

The American Literature and Composition EOC assessment consists of [illegible], and [illegible] items.

A [illegible] item, sometimes called a multiple-choice item, is a question, problem, or statement that is followed by four answer choices. These questions are worth one point.

A [illegible] item has two parts and is also referred to as an evidence-based selected-response (EBSR) question. In an EBSR item, you will be asked to answer the first part of the question, and then you will answer the second part of the question based on how you answered the first part. These questions are worth two points. Partial credit may be awarded if the first response is correct but the second is not.

A [illegible] item asks a question, and you provide a response that you construct on your own. These questions are worth two points. Partial credit may be awarded if part of the response is appropriate based upon the prompt and the rubric.

An [illegible] item is a specific type of constructed-response item that requires a longer, more detailed response. These items are worth four points. Partial credit may be awarded if part of the response is appropriate based upon the prompt and the rubric.

For American Literature and Composition, you will respond to a narrative prompt based on a passage you have read, and the response will be scored according to the rubric for the prompt. Partial credit may be awarded.

The [illegible] item is located in section one of the ELA EOC. Students are expected to produce an argument or develop an informative or explanatory essay based on information read in two passages. There are three selected response items and one two-point constructed response item to help focus the students' thoughts on the passages and to prepare them for the actual writing task. The extended writing-response task is scored on a 7-point scale: 4 points for idea development, organization, and coherence, and 3 points for language usage and conventions.

[illegible]

- Read the question or prompt carefully.
- Think about what the question is asking you to do.
- Go back to the passage or passages and find details, examples, or reasons that help support and explain your response.
- Reread your response and be sure you have answered all parts of the question.
- Be sure that the evidence you have chosen from the text supports your answer.
- Your response will be scored based on the accuracy of your response and how well you have supported your answer with details and other evidence.
- Extended writing-response items will also evaluate your writing. Your score will be based on criteria such as organization, clarity, transitions, precise language, formal style, objective tone, sentence structure, grammar, punctuation, and usage.

[illegible]

Items found on the Georgia Milestones assessments, including the American Literature and Composition EOC assessment, are developed with a particular emphasis on the kinds of thinking required to answer questions. In current educational terms, this is referred to as Depth of Knowledge (DOK). DOK is measured on a scale of 1 to 4 and refers to the level of cognitive demand (different kinds of thinking) required to complete a task, or in this case, an assessment item. The following table shows the expectations of the four DOK levels in greater detail.

The DOK table lists the skills addressed in each level as well as common question cues. These question cues not only demonstrate how well you understand each skill but also relate to the expectations that are part of the state standards.

[illegible] 1 [illegible]	
Level 1 generally requires that you identify, list, or define, often asking you to recall [illegible] and [illegible]. This level usually asks you to recall facts, terms, concepts, and trends and may ask you to identify specific information contained in documents, excerpts, quotations, maps, charts, tables, graphs, or illustrations. Items that require you to “describe” and/or “explain” may be classified as Level 1 or Level 2. A Level 1 item requires that you just recall, recite, or reproduce information.	
[illegible]	[illegible]
• Make observations • Recall information • Recognize properties, patterns, processes • Know vocabulary, definitions • Know basic concepts • Perform one-step processes • Translate from one representation to another • Identify relationships	• Tell who, what, when, or where • Find • List • Define • Identify; label; name • Choose; select • Read from data displays • Order

Level 4 [illegible]
Level 4 requires the complex reasoning of Level 3 with the addition of planning, investigating, applying significant conceptual understanding, and/or developing that will most likely require an extended period of time. You may be required to connect and relate ideas and concepts [illegible] the content area or [illegible] content areas in order to be at this highest level. The Level 4 items would be a show of evidence, through a task, a product, or an extended response, that the cognitive demands have been met.

[illegible]	[illegible]
• Analyze and synthesize information from multiple sources • Examine and explain alternative perspectives across a variety of sources • Describe and illustrate how common themes are found across texts from different cultures • Combine and synthesize ideas into new concepts	• Design • Connect • Synthesize • Apply concepts • Critique • Analyze • Create • Prove

[illegible]

Example items that represent the applicable DOK levels across various American Literature and Composition content domains are provided on the following pages.

[illegible]

[illegible] 1 [illegible] 3.

[illegible]

Canadian writer Margaret Eleanor Atwood is the author of more than forty volumes of poetry, children's literature, fiction, and nonfiction, but she is best known for her novels. They hold her readers spellbound, leaving them with much to ponder afterward. Her work has been published in more than forty languages.

Her father's work frequently took him and his family into the Canadian woodlands for prolonged periods. He was an entomologist, a researcher of insects, and it was imperative they all go where the insects were. As a result, Margaret did not attend school regularly until eighth grade.

The youngster spent her quiet, isolated days reading. Her favorites were [illegible], paperback mysteries, and comic books. By six years of age, she was writing stories of her own, and by her sixteenth year, she had decided that she wanted to write for a living. By then, she was attending college in Toronto, and her poems and stories were appearing regularly in her college's respected literary journal, [illegible].

In 1961, she graduated with honors, receiving her bachelor of arts degree in English. That same year, she privately published [illegible], a collection of her poetry, for which she won the prestigious E. J. Pratt Medal in Poetry. The following year, she was awarded a master's degree from Harvard University.

While teaching college in 1968, she married Jim Polk, and in the following year, she published her first novel. Its critical success encouraged her to leave teaching and become a full-time writer. Her sixth novel, [illegible], won her the United Kingdom's Arthur C. Clarke Award for the best [illegible]

[illegible] 1

[illegible]

[illegible] 1—This is a DOK level 1 item because it requires the student to define a grade-level vocabulary word.

[illegible]—Informational

[illegible]—Reading and Vocabulary

[illegible] 2

[illegible]

[illegible] 2—This is a DOK level 2 item because it requires the student to reason and analyze the materialExampsV5-2.974482374536 0 the American Literature and CompositContstudDomainel 2: ExampsV5-21 72

[illegible] 3

[illegible]

[illegible] 3—This is a DOK level 3 item because it requires the student to compare ideas and explain how pieces of information are related.

[illegible]—Informational

[illegible]—Writing and Language

[illegible]—ELAGSE11-12RI3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

[illegible]

[illegible]

[illegible]

There is currently a discussion about the images of leaders chosen to be on American currency.

Think about BOTH sides of the discussion. Should images on U.S. currency remain as they are now, or should they be replaced? Write an [illegible] in your own words supporting either side of the argument.

Be sure to use information from BOTH passages in your [illegible].

[illegible]

[illegible]

- Introduce your claim.
- Support your claim with logical reasoning and relevant evidence, including facts and details, from the passages.
- Acknowledge and address alternate or opposing claims.
- Organize the reasons and evidence logically.
- Identify the passages by title or number when using details or facts directly from the passages.
- Develop your ideas clearly and use your own words, except when quoting directly from the passages.
- Use appropriate and varied transitions to connect your ideas and to clarify the relationships among claims, counterclaims, reasons, and evidence.
- Establish and maintain a formal style.
- Provide a conclusion that supports the argument presented.
- Check your work for correct usage, grammar, spelling, capitalization, and punctuation.

[illegible]

[illegible]

The American Literature and Composition EOC assessment consists of a total of 61 items. You will be asked to respond to selected-response (multiple-choice), technology-enhanced, constructed-response, extended response, and extended writing-response items.

The test will be given in three sections.

- You may have up to 90 minutes to complete Section 1, which includes the writing prompt.
- You may have up to 85 minutes per section to complete Sections 2 and 3.
- The total estimated testing time for the American Literature and Composition EOC assessment ranges from approximately 190 to 260 minutes. Total testing time describes the amount of time you have to complete the assessment. It does not take into account the time required for the test examiner to complete pre-administration and post-administration activities (such as reading the standardized directions to students).
- Section 1, which focuses on writing, must be administered on a separate day from Sections 2 and 3.
- Sections 2 and 3 may be administered on the same day or across two consecutive days, based on the district's testing protocols for the EOC measures (in keeping with state guidance).

[illegible]

It is important that you take this course and the EOC assessment very seriously.

- For students in grade 10 or above, beginning with the 2011–2012 school year, the final grade in each course is calculated by weighting the course grade 85% and the EOC score 15%.
- For students in grade 9, beginning with the 2011–2012 school year, the final grade in each course is calculated by weighting the course grade 80% and the EOC score 20%.
- A student must have a final grade of at least 70% to pass the course and to earn credit toward graduation.

PREPARING FOR THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

[illegible]

As you prepare for this test, ask yourself the following questions:

- How would you describe yourself as a student?
- What are your study skills strengths and/or weaknesses?
- How do you typically prepare for a classroom test?
- What study methods do you find particularly helpful?
- What is an ideal study situation or environment for you?
- How would you describe your actual study environment?
- How can you change the way you study to make your study time more productive?

[illegible]

- Establish a study area that has minimal distractions.
- Gather your materials in advance.
- Develop and implement your study plan.

[illegible]

The most important element in your preparation is [illegible]. You and your actions are the key ingredient. Your active studying helps you stay alert, interact with the course content, and be more productive. Here's how you do it.

- Carefully read the information and then DO something with it. Mark the important material with a

Read this guide to help prepare for the American Literature and Composition EOC assessment.

The section of the guide titled “Content of the American Literature and Composition EOC Assessment” provides a snapshot of the course. In addition to reading this guide, do the following to prepare to take the assessment:

- Read your textbooks and other materials.
- Think about what you learned, ask yourself questions, and answer them.
- Read and become familiar with the way questions are asked on the assessment.
- Answer the practice American Literature and Composition questions.
- Do the activities included in this guide. You can try these activities on your own, with a family member or friend, in a small group, or at home.
- There are additional items to practice your skills available online. Ask your teacher about online practice sites that are available for your use.

[illegible]

The questions for the Reading and Vocabulary domain and the Writing and Language domain will be based on informational and literary passages. Informational passages (nonfiction) typically share knowledge and/or convey messages, give instructions, or relate ideas by making connections between the familiar and unfamiliar. Informational writing is most commonly found in academic, personal, and/or job-related areas. Some examples of informational passages include autobiographies/biographies, interviews, speeches, government documents, articles, opinion/editorial pieces, literary nonfiction pieces, and reports. Here is a short sample of what an ***informational passage*** might look like.

[illegible]
What were people reading in the latter half of the nineteenth century? One popular type of book was known as the dime novel. Dime novels were typically cheaply made paperback books that cost about a dime. Dime novels were popular from 1860 to around the turn of the century. These short novels were often historical action adventures or detective stories. The stories tended to be sensational and melodramatic. When Beadle and Adams published the first dime novel, it quickly became a huge success, selling over 300,000 copies in one year.

The information in the passage above is strictly factual. Literary passages, by contrast, will tell a story or express an idea. Literary passages (fiction) often have characters and a plot structure. Some examples of literary passages include short stories, book excerpts, narratives, poetry, and dramas.

Here is a short sample of what a ***literary passage*** might look like. This excerpt is from F. Scott Fitzgerald's novel [illegible] and describes the lifestyle of the wealthy Jay Gatsby.

[illegible]
At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors d'oeuvres, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

[illegible]

[illegible]—Literary texts are passages that are fiction, dramas, or poems. Each one of these literary [illegible], or types of literary texts, has a particular style, form, and content. (RL)

Examples of the types of literary passages you may find in the EOC assessment include the following:

- [illegible], including adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, and satires (RL)
- [illegible], including plays consisting of one or more acts (RL)
- [illegible], including narrative, lyric, and free verse poems as well as sonnets, odes, ballads, and epics (RL)

[illegible]—Analysis is the process of looking closely at the small parts of a text to see how they work together and affect the whole. Analyzing literature involves focusing on plot, character, setting, and other elements and determining how the author uses these elements to create meaning. When readers [illegible] a text, they may also be forming their own opinion of the text's meaning based on their own perspective. (RL)

[illegible]—A person cites when he or she mentions a specific portion of a text in order to support an analysis of the text. When citing a text, a person may choose to do so as a direct quotation (a word-for-word repeat of the text using quotation marks) or a paraphrase (rewriting the detail from the text in his or her own words). (RL1)

[illegible]—Textual evidence includes specific details from the text that support the author's tone, purpose, characterizations, or central theme. (RL1)

[illegible]—To infer means to come to a reasonable conclusion based on evidence found in the text. By contrast, an [illegible] idea or message is fully stated or revealed by the author. The author tells the reader exactly what he or she needs to know. (RL1)

[illegible]—The theme of a text is the deeper message or [illegible]. Theme refers to a universal statement about life and/or society that can be discerned from the reading of a text. The theme of a literary work is often the meaning the reader takes away from it. The theme is not the same as the topic, which focuses strictly on the content. The theme is also not the same as the plot. Most literary works have one or more themes that are expressed through the plot. To help identify a work's theme or themes, a reader might ask: Why did the author have this happen? What point was the author trying to make? What greater significance might this event have? (RL2, RL3, RL9)

The following examples clarify the difference between topic and theme:

- [illegible]—Charles tells a lie to avoid trouble with his father, but his lie creates unexpected trouble with his brother. (RL9)
- [illegible]—The lies we tell to cover up an action or situation can often be more damaging than the action or situation itself. (RL2, RL9)

[illegible]—When determining the themes or central ideas of a text, readers will often note that a number of interrelated and sometimes complicated ideas work together. To demonstrate an understanding of this, readers are often asked to give a complex account of the text. A complex account is an accurate retelling of how the themes were used in the text, along with the specific details and literary devices that support those themes. Readers may be asked to explain how two or more themes [illegible] in a text. Interactions are the way that two themes influence each other or work together. These interactions may occur between characters, ideas, or events. (RL2)

[illegible]—An objective summary is an overview of the text that captures the main points but does not give every detail and does not include opinions. (RL2)

[illegible]—Elements of literature are writing techniques used in storytelling. These techniques are specific to narratives and are what help the reader recognize the text as a story. Elements of literature include characters, theme, plot, point of view, setting, conflict, and tone. While each author may use these elements to different effect, these elements are always present in written narratives. (RL3)

[illegible]—An author may reveal a character through the character's thoughts, words, appearance, and actions or through what other characters say or think. [illegible] occurs when the reader is [illegible] what a character is like or a speaker or narrator describes what he or she thinks about a character. [illegible] occurs when a reader must [illegible] what a character is like. In this case, the text provides clues through the character's words, thoughts, or actions or through other characters' words, thoughts, or actions, but there is no evaluation or explanation from a narrator. (RL3)

[illegible]—Characters who often present conflicting or shifting thoughts, actions, and motivations are considered complex characters. As you read about a character, think about the words you would use to describe him or her. If you discover you have listed words that are very different from each other (e.g., [illegible] and [illegible]), you will want to investigate this difference: Does the character act differently in different situations or with different people? Does the character undergo a transformation in the passage? If so, the character is complex. Complex characters are often referred to as being [illegible] or [illegible]. In contrast, characters who do not have conflicting motivations, thoughts, or actions are called [illegible]. (RL3)

[illegible]—In general, setting is when and where a narrative such as a story, drama, or poem takes place and establishes the context for the literary work. The "when" can include the time of day, season, historical period, or political atmosphere. The "where" can be as focused as a room in a house or as broad as a country. The setting can clarify conflict, illuminate character, affect the mood, and act as a symbol. (RL3)

[illegible]—Literature commonly follows a specific unifying pattern or plot structure. The most common structure of a novel or story is [illegible]. The story is arranged in order of time from the beginning to the end. It often begins with [illegible] that may introduce the characters, establish the setting, and reveal the problem or conflict. The tension may build through a series of [illegible] (incidents that either help or hinder the protagonist in finding a solution). This is the [illegible]. The [illegible] is the peak or turning point of the action when the problem is resolved. At this point, the reader usually knows the outcome. The [illegible] is the part after the climax. It gives any necessary explanation and ends with [illegible] or [illegible], the sense that the story is complete. [illegible] occur when the author weaves two or more plots together throughout the text. These plots may involve separate characters, settings, and time. (RL3)

[illegible]—Most plots have a conflict. Conflict creates instability or uncertainty. The characters' need to find resolution and answers is what drives the story forward. Any type of contest—from a baseball game to a presidential election—is a conflict. A struggle between a character and an outside force is an [illegible]. Conflict also occurs when there is incompatibility between ideas or beliefs, as when a character has mixed feelings or struggles with a choice between right and wrong. A struggle within a character's mind is an [illegible]. Here are some common conflicts in literature: (RL3)

- person vs. person (RL3)
- person vs. nature (RL3)
- person vs. self (RL3)
- person vs. society (RL3)
- person vs. machine (RL3)

- Tone is the way the author's voice sounds within the literary text. For example, an author's voice may sound objective, playful, outraged, or sentimental. Tone is established through [illegible], which is the author's word choice. A writer may evoke a sense of time through diction. For example, in the novel [illegible] (written in 1847), one character says, [illegible]. If the same situation occurred in the present day, the character would more likely say, [illegible]. The author's diction creates [illegible] within the text. Tone can apply to a text as a whole or to a portion of the text. For example, a novel may have an overall amusing tone, but one chapter or scene may have a more serious tone. Mood is sometimes confused with tone.

[illegible]—Rhyme scheme refers to the pattern of [illegible] in a poem. End rhymes occur at the ends of lines of poetry. Each new rhyme in a stanza is represented by a different letter of the alphabet. For example, in a four-line poem in which every other line rhymes, the rhyme scheme is [illegible]. In a six-line poem with every two lines rhyming, the rhyme scheme is [illegible]. (RL4, RL5)

- **[illegible]**—Slant rhymes occur when words include similar, but not identical, sounds. They are also called near rhyme, half rhyme, or off rhyme. Examples are [illegible] and [illegible] or [illegible] and [illegible]. (RL4, RL5)
- **[illegible]**—Internal rhymes occur within a line of poetry. As an example, see these two lines from Edgar Allen Poe's poem "The Raven": "Once upon a midnight [illegible] / while I pondered, weak and [illegible]." (RL4, RL5)

[illegible]—Imagery is language that appeals to the senses and allows the reader to experience what the author is describing. Authors use imagery to convey a mental picture for the reader—more than they could accomplish with literal words. (RL4)

[illegible]—Another technique authors use to present precise ideas and set a certain tone is connotative language. The dictionary definition of a word is its [illegible]. For example, [illegible] has one explicit meaning, which is to be of service or assistance. The [illegible] of a word is a specific meaning or idea that the word brings to mind. For example, [illegible] and [illegible] have similar denotations. These words refer to sounds you make when you find something funny. However, the word [illegible] has youthful connotations associated with it. You often think of children giggling but rarely think of grandfathers giggling. The word [illegible] has no such connotations associated with it. Therefore, while the denotations of both words are similar, the connotations are different. If a writer decides to describe a grandfather giggling, the writer probably means to hint that he has a youthful spirit or is feeling young at heart. (RL4)

[illegible]—Multiple-meaning words are words that have a variety of meanings. Which meaning is correct depends on the context of the word. Context is the words and phrases that surround another word or phrase and help to explain its meaning. The word [illegible] is a multiple-meaning word because it means something different depending on the content of the sentence. When a full sentence is included, [illegible] or [illegible], the meaning is clear. (RL4)

[illegible]—Depending on the type of writing and the intended audience, an author may choose to use a formal or an informal tone. Neither is better than the other, but one may be more appropriate to a situation than another. [illegible] is often used for academic and professional communications or for situations in which two individuals do not know each other well and it is not appropriate to be overly emotional. Formal tone often uses complex sentences, uses the third-person point of view, and avoids punctuation that is meant to show emotion such as exclamation points. [illegible] is often used in more relaxed situations in which people know each other well. Informal tone may use patterns of everyday speech, slang, simple sentences, contractions, and expressions of emotions. (RL4)

[illegible]—Literature commonly follows a specific unifying pattern or plot structure. The most common structure of a novel or story is [illegible]. The story is arranged in order of time from the beginning to the end. (RL5)

The following structures are less common:

- An [illegible] is a novel written in the form of letters, diary/journal entries, postcards, or e-mails. There may be several letter writers, but the author is omniscient. Alice Walker's [illegible] is an example of a contemporary epistolary novel. (RL5)
- In a [illegible], a story is told within a story. A narrator often relates the story [illegible], by Washington Irving, is an example. (RL5)

[illegible] Texts that characterize a particular world culture and reveal what that culture valued and how that culture viewed the rest of the world are considered foundational texts. These texts typically include archetypes and myths. An [illegible] is a typical character, action, or situation that appears to represent universal patterns of human nature. An archetype may be a character, a theme, a symbol, or a setting. Examples of an archetype are a motherly figure who provides advice and guidance to a hero or the quest a reluctant hero must go on to receive a prize or reward. A [illegible] is a traditional story used to describe natural phenomena, rituals, and ceremonies. For example, many cultures of the world have myths that explain how animals or aspects of nature came into being. A collection of myths from a single culture or tradition is called a [illegible]. A common archetype in many mythologies is the [illegible], a character trait of the protagonist that causes his or her ruin. For example, in the fable of the tortoise and the hare, the hare's tragic flaw is his arrogance. He is so confident that he can win that his arrogance causes him to make a series of bad choices that ultimately result in his losing the race. (RL9)

Important Tips

[illegible]

I rushed from the garage and back inside the warm house, as if the accursed things were following me. My wife and children were playing Monopoly in the kitchen. I joined them and played with frantic fervor, brow feverish, teeth chattering.

I had had enough of the thing. I want to hear no more about it. Let them come on. Let them invade Earth. I don't want to get mixed up in it.

I have absolutely no stomach for it.

[illegible] 1

[illegible]

[illegible]

[illegible] ***final disposition of the organ*** [illegible]

. They create a tranquil tone by suggesting that Julia's heart has been laid peacefully to rest.
. They create an uncomfortable tone by grotesquely detailing the fate of Julia's heart.
. They create a mysterious tone by hinting that Julia's heart may not have been removed after all.
. They create a humorous tone by literally interpreting a figurative phrase about Julia's heart.

[illegible] 2

[illegible]

[illegible]

. He is suggesting that his point of view is unimportant.
. He is adopting a point of view similar to the one he has criticized.
. He is providing an example of why other characters mock his point of view.
. He is highlighting how his point of view is different from other characters'.

[illegible] 3

[illegible]

[illegible]

[illegible] to suggest both joy and sorrow

[illegible]

[illegible]

[illegible] ELAGSE11-12RL1, ELAGSE11-12RL3, ELAGSE11-12RL5

[illegible]

This activity will help you understand story elements and structure.

- Rewrite a story or narrative passage by adapting it as a short screenplay.
- Before beginning the writing process, read one of the following:

> "The Old Man at the Bridge" by Ernest Hemingway
>
> "Thank You, Ma'am" by Langston Hughes
>
> "August 2026: There Will Come Soft Rains" by Ray Bradbury
>
> "Amigo Brothers" by Piri Thomas

- After reading the story, write a summary of its plot and note observations of the characters and events involved.
- Become a screenwriter by adapting the story into a short screenplay.
- Imagine, however, that the story has already been adapted in a straightforward manner and televised in the past. Your job is to rework the screenplay by altering its location, the time period in which it is set, or both.
- In addition, change the structure of the narrative by rearranging flashbacks in chronological order, creating a sequential, linear narrative or, if there are no flashbacks, begin the screenplay approximately halfway into the passage and revisit the earlier portion via flashbacks.
- Alter the tone of the passage if you choose, provided that you adhere to the general narrative.
- Write your screenplay in conventional script form.

[illegible] Informational text includes passages that explain, persuade, describe, or relate true events

An objective summary is an overview of a passage. It captures the main points but does not give every detail and does not include opinions. (RI2)

- [illegible] Text that is organized by problem and solution identifies a problem and proposes one or more solutions. An author may use problem and solution to try to persuade readers about a certain topic or course of action. (RI5)

[illegible] Exposition is the way the author explains the background information the reader needs to know in order to understand the text. This background information may be about historical events, legal proceedings, individuals, or other information the reader would not know without being told. In informational texts, many authors find it necessary to explain background information that will enhance the reader's understanding of the issue or support the author's argument within the text. (RI5)

[illegible] An argument is the main statement of an argumentative text, which usually appears in the introduction. The argument is the main point on which the author will develop his or her work in order to convince readers. (RI5)

[illegible] To evaluate means to determine the value of an argument along with its reasons and evidence or details in a particular text. (RI5, RI7, RI8)

[illegible] The author has a specific reason or purpose for writing the text. Often the author's purpose is not directly stated in the text and you have to figure out the reason for the text. Sometimes the author states the purpose. All authors have their own unique [illegible] on a topic. Authors often reveal their personal points of view through word choice and what evidence they choose to include. (RI6, RI9)

[illegible] When text or speech is notable, powerful, beautiful, or persuasive, the rhetoric is effective. Rhetoric consists of language choices and techniques that writers use to communicate perspective and to modify the perspectives of others. When presenting an argument, a writer may use [illegible] to strengthen the argument, including language to persuade, influence, or please his or her audience through words. When analyzing evidence of effective rhetoric, it is important to remember the difference between fact and opinion. Nonfiction works such as speeches and essays often combine fact and opinion, particularly if they are meant to be persuasive. (RI6, RI9)

[illegible] In persuasive passages, there are three main types of [illegible] that a writer may use to strengthen his or her argument. Appeals and other types of rhetorical strategies may also be referred to as [illegible] that can be identified in a text. Each type of appeal attempts to persuade the audience, but in a different way.

- [illegible] One form of appeal is [illegible]. When a writer uses logos, he or she is attempting to appeal to the logic of readers. Logos often includes the use of strong evidence supported by facts or data. (RI6, RI8, RI9)
- [illegible] A writer using pathos is attempting to appeal to the emotions of the reader. When using pathos, a writer may try to use the reader's feelings to persuade the reader to agree with the argument being presented. (RI6, RI8, RI9)
- [illegible] Ethos refers to an author attempting to persuade the reader by proving his or her expertise on a topic. A writer using ethos might list the reasons why he or she is knowledgeable about a topic in an effort to convince the reader to agree with the main argument. (RI6, RI8, RI9)

[illegible] Another rhetorical strategy is [illegible]. A syllogism is formed by two statements and a conclusion. An argument can be strengthened or weakened by the use of syllogism. For example, [illegible]. This example is based on sound, logical reasoning. However, a false syllogism can weaken an argument if it is not based on sound reasoning. For example, [illegible]. (RI6)

 [illegible]

[illegible]—Deductive reasoning involves making a generalized conclusion or statement and then using details, evidence, and patterns to prove the conclusion true. (RI8, RI9)

[illegible]—A claim is the primary message or controlling idea of a piece of writing. Sometimes authors state the claim very clearly, while sometimes they imply it. Understanding the claim is crucial to understanding the passage. It is difficult to understand an essay without realizing what the controlling idea of the essay is. Authors of informational text often use a traditional outline approach: first stating the central idea, then addressing all of the supporting ideas, and finally ending by restating the central idea. Authors use supporting ideas, such as relevant details and evidence, to support the claim or controlling idea. (RI8, RI9)

[illegible]—A counterclaim is a reasonable argument that opposes or disagrees with another claim. A strong counterclaim is supported by evidence and sound reasoning. Sometimes a writer of persuasive text will include a counterclaim and the reasons it is weak or wrong in order to strengthen his or her own claim. (RI8, RI9)

[illegible]—The theme is the deeper message or [illegible] of the text. Theme refers to a universal statement about life and/or society that can be discerned from the reading of a text. The theme of a text is often the meaning you take away from it. To help you identify a work's theme or themes, you might ask yourself: Why did the author have this happen? What point do I think the author is trying to make? What greater significance might this event have? (RI9)

Important Tips

- ✍ Cite strong evidence from a text to support analysis of what the text says explicitly and what can be inferred. Determine where the text leaves matters uncertain.
- ✍ Locate support for important ideas and concepts within the text; questions ask [illegible] you know [illegible] you know it.
- ✍ Try to answer the question before you read the answer choices.

It was not until 1920 that women's right to vote was acknowledged by the United States federal government. The speech below was given by Susan B. Anthony after she was arrested, convicted, and fined $100 (which she did not pay) for illegally voting in the presidential election of 1872.

11.

1 Friends and fellow citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's rights, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any state to deny.

2 The preamble of the Federal Constitution says:

3 "We, the people of the United States, in order to form a more perfect union, establish justice, ensure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America."

4 It was we, the people; not we, the white male citizens; nor yet we, the male citizens; but we, the whole people, who formed the Union. And we formed it, not to give the blessings of liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people—women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government—the ballot.

5 For any state to make sex a qualification that must ever result in the disfranchisement of one entire half of the people, is to pass a bill of attainder, or, an ex post facto law, and is therefore a violation of the supreme law of the land. By it the blessings of liberty are forever withheld from women and their female posterity.

6 To them this government has no just powers derived from the consent of the governed. To them this government is not a democracy. It is not a republic. It is an odious aristocracy; a hateful oligarchy[1] of sex; the most hateful aristocracy ever established on the face of the globe; an oligarchy of wealth, where the rich govern the poor. An oligarchy of learning, where the educated govern the ignorant. . . .

7 Webster, Worcester, and Bouvier[2] all define a citizen to be a person in the United States, entitled to vote and hold office.

8 The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no state has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitutions and laws of the several states is today null and void, precisely as is every one against Negroes.

Susan B. Anthony — 1873

[1] a country ruled by a small group of people

[2] Webster, Worcester, and Bouvier are authors of American dictionaries.

[illegible]

[illegible]

[illegible]

. paragraph 3
. paragraph 4
. paragraph 5
. paragraph 6

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] 3 [illegible]

[illegible] It serves as the centerpiece of Anthony's argument, effectively proving the idea that the Constitution supports women's right to vote.

[illegible] It serves as an illustration of the problem Anthony discusses in her speech, effectively proving that the Constitution treats women unfairly.

[illegible] It serves as an example that Anthony effectively compares and contrasts with other portions of the Constitution.

[illegible] It serves as Anthony's main resource for the official definitions of specific terms used in the Constitution.

[illegible] 10

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] ELAGSE11-12RI1, ELAGSE11-12RI5, ELAGSE11-12RI7

[illegible]

1. Research and gather information on a nonfiction topic.
2. Organize your materials.
3. Present the information in the form of a magazine article.

To help you choose a topic, find three sources on one of the following:

Women in the United States military
Genetically modified crops and livestock
Sources and dangers of radon gas
Uses of DNA and other forensic evidence in criminal investigations
How animals communicate
The connection between stock market activity and the overall economy

- At least one of the three sources should be in a medium other than print. Look for videos, TV shows, and documentaries, in addition to printed materials.
- Note the main points and supporting details on your topic.
- Draw at least one inference from each source. These may be placed on note cards or written on notepaper.
- Next, arrange those observations and inferences into an order that creates a logical, coherent flow of information.
- Finally, use your material as the foundation for an informational article or essay, with a clear introduction, body, and conclusion.

[illegible]

[illegible]

Some passages in the American Literature and Composition EOC assessment will help you develop arguments and support a point of view on a topic in an argumentative essay. Other passages will help you develop an informational or explanatory essay. In your writing, you will gather relevant information from multiple sources, convey complex ideas, and draw upon evidence to support your analysis or argument.

[illegible]

- An argumentative essay states an argument and supports claims in an analysis that refers to information from the passages, using valid reasoning and sufficient evidence.
- An informational/explanatory essay examines and conveys complex ideas, concepts, and information from the passages clearly and accurately through the effective selection, organization, and analysis of content.

[illegible]

- Use the writing process to develop argumentative and informational/explanatory essays.
- Strengthen your writing by reviewing or revising, if needed.

[illegible]

- Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), and distinguish the claim(s) from alternate or opposing claims.
- Write with an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- Develop the claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both.
- Provide a concluding statement or section that supports the information or explanation presented.

[illegible]

- Introduce the topic and organize complex ideas, concepts, and information to make important conn11 0 Tmu . .
-

- Conduct a research project that uses several sources to answer a question (including your own research question) or solve a problem. Synthesize multiple sources on the subject to show an understanding of the subject you are investigating.
- Use advanced search methods to help gather relevant information from multiple authoritative sources, including print and digital sources. Assess the strengths and limitations of each source in answering the research question, and integrate the information into your writing selectively to maintain the flow of ideas.
- Avoid plagiarism by quoting or paraphrasing the data and conclusions of others. Give credit for work that you use by following a standard format for citation.
- Use evidence from literary or informational texts to support analysis, reflection, and research.

- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

- A scoring rubric for informational/explanatory writing can be found beginning on page 92. A scoring rubric for argumentative writing can be found beginning on page 94. You may find it helpful to read and discuss these rubrics with a family member or friend.
- It is important to understand these rubrics because they show you what is needed to produce a strong piece of informational/explanatory or argumentative writing.
- Informational/explanatory and argumentative writing on the EOC assessment will be scored using these rubrics.

—An argumentative text is a form of writing in which the writer makes a claim and supports that claim with reasons and evidence. (W1)

—An argument is the main statement of an argumentative text, which usually appears in the introduction. The argument is the main point on which the writer develops the text to convince readers. (W1)

—The primary message of a piece of writing is often called the claim, or . The writer can either state the claim very clearly or imply it. The audience must understand the claim in order to follow the argument. A writer should use supporting ideas, such as relevant details and evidence, to support the claim or controlling idea. (W1, W1a, W1b, W1c)

—A reasonable argument that opposes or disagrees with another claim is called a counterclaim. A strong counterclaim is supported by evidence and sound reasoning. In a well-developed argumentative essay, a writer should also recognize and include counterclaims. Sometimes a writer will include a counterclaim and the reasons it is weak or wrong in order to strengthen his or her own claim. (W1a, W1b, W1c)

—Analysis is the process of looking closely at the small details of a topic, explanation, or argument to see how they work together and affect the whole. When a writer researches and explores an argument or an informational/explanatory topic, he or she everything he or she reads and writes by focusing on arguments, claims, counterclaims, evidence, details, organization, and rhetorical strategies to create meaning for the audience. (W1, W2, W9)

When writing an argumentative text, writers should select argumentative topics that are important, will impact many people, or deal with a fundamental social issue.

- [illegible] —Text that is organized by problem and solution identifies a problem and proposes one or more solutions. A writer may use problem and solution to try to persuade readers about a certain topic or course of action. (W1a, W2, W2a, W4)

[illegible] —When presenting an argument, a writer may use rhetorical strategies, or persuasive techniques, to strengthen the argument. This means the writer uses language to persuade, influence, or please the audience. In persuasive passages, there are three main types of [illegible] that a writer may use to strengthen an argument. Each type of appeal attempts to persuade the audience but in a different way. (W1b)

[illegible] —The process of exploring and revealing a central idea within a text using reasons, evidence, and details. (W1b, W2b)

[illegible] —Try to imagine the intended audience for a particular piece of writing. Is it written for business associates or a group of close friends? Is a teacher going to read it, or does it contain thoughts that the writer does not intend to share with anyone? Understanding who the intended audience is will help the writer understand the purpose of the writing and also help the writer to use appropriate language. Understanding the audience's level of knowledge and concern about the topic will help the writer determine what to address in the text. (W1b, W2b, W4)

[illegible] —When a writer holds a strong opinion or belief about his or her topic, the writing may contain forms of [illegible]. Bias within text can appear as statements that favor one opinion or idea over another, sometimes creating an unfair or unsound argument by the writer. Bias may be overt or subtle. [illegible] bias is stated openly and explicitly to the reader. [illegible] bias is not stated explicitly. Instead, it may minimize, ignore, or slightly demean an idea or individual without expressly stating an opinion for or against the idea or individual. (W1b)

[illegible] —A transition is a word, phrase, or clause that links one idea to the next to create cohesion. Transitions clarify the relationships between complex ideas and concepts by showing the [illegible] between them. Transitions are also used to note [illegible], differences between ideas, concepts, explanations, or arguments. Writing should not jump from one idea to the next without transitions that guide the reader to the next idea. Examples of transitional words or phrases include [illegible], and [illegible]. Examples of transitional clauses are *V* [illegible] or [illegible]. (W1c, W2c).

[illegible] —Syntax refers to the order in which words are placed. (W1c, W2c)

[illegible] —When there is a connection between sentences, paragraphs, and ideas in a text, the writer is demonstrating cohesion. Old and new information is tied together using transitions to help the reader understand how the ideas and concepts within the text are related to each other. Ideally, all parts of the text should work together to create a [illegible]. (W1c, W2a, W2c)

[illegible] —Depending on the type of writing and the intended audience, a writer may choose to use a formal or informal style. Neither is better than the other, but one may be more appropriate to a situation than another. [illegible] is often used for academic and professional communications or for situations in which two individuals do not know each other well and it is not appropriate to be overly emotional. Formal style often uses complex sentences, uses the third-person point of view, and avoids punctuation that is meant to show emotion such as exclamation points. [illegible] is often used in more relaxed situations in which people know each other well. Informal style may use patterns of everyday speech, slang, simple sentences, contractions, and expressions of emotions. It is important to maintain an [illegible] in argumentative and informational/explanatory writing. (W1d, W2e)

[illegible] Tone is the attitude a writer has toward a particular subject or audience. In academic and formal writing, a writer should maintain an objective tone. This means a writer should keep his or her attitude toward the subject or audience as neutral as possible. A writer should avoid words or phrases that reveal his or her feelings about a fact or claim. For example, in the sentence [illegible], the tone makes the writer's attitude about the fact clear. A more neutral way of stating the information would be [illegible]. (W1d, W2e)

[illegible]

[illegible]—When a writer uses information from other sources in his or her writing, he or she should be sure to represent the information [illegible], or correctly. The writer should present the facts and details in a way that preserves the intention of the original author of the source or that is true to the process or information. (W2)

[illegible]—Informational texts are often structured in the way that will best communicate the writer's [illegible]

[illegible] —Most informational or technical pieces require hard work and revision before they can be considered ready. Even professional writers may struggle with their words. An effective writing process includes prewriting, drafting, revising, and editing, proofreading, and publishing. (W5)

[illegible] —Research is the process of gathering information in order to learn more about a topic. (W7, W9)

[illegible] —A book, article, website, person, or piece of media that contains information is considered a source. An [illegible] is a source that has been written by an expert who is recognized in his or her field of expertise. Examples of authoritative sources include government websites, public records, and peer-reviewed journals. (W7, W8)

[illegible] —

One of the animal kingdom's foremost examples of grace, majesty, and power is the Bengal tiger of India. The Indian subcontinent is home to fewer than 2,000 of these animals now, whereas a century ago, their population was 20 times that number.

In taking a stand against private ownership of “lions and tigers and bears,” it would be tempting to bring up the case of the Ohio man who released over 50 exotic “pets” into his neighborhood. But the argument does not need to rely on the actions of an outlier, a tragically disturbed man with an inordinate attraction to out-of-the-ordinary pets. A ban on owning such animals considers two dimensions: man and beast.

On one side of the argument is man’s innate fallibility. Too frequently, people become owners of big cats because they can be relatively inexpensive to obtain, often under $1,000. But buying, for example, a Bengal tiger, is the easy part. Soon owners find themselves with responsibility for 700 pounds of wild instinct. Unable to satisfy the animal’s needs for space and nutrition, which often happens, the owner becomes, in effect, an abuser. I’m sure that no one goes into such a relationship with that intent, but animal-rights caseworkers verify that result in a shocking number of instances.

Another side of the argument is the problem of the potential extinction of certain species of animal. Let’s focus on the Bengal tiger as representative of the issue. The native habitat of the Bengal tiger is India, which is now home to fewer than 2,000 Bengal tigers, or 5% of what it supported a hundred years ago. The population is dangerously low due to loss of habitat, hunting, and trading on the exotic animals market. Not counting those in zoos, the United States is home to about 12,000 privately owned Bengal tigers. Former boxing champion Mike Tyson, for example, once owned three Royal Bengal tigers. With a ban on private ownership and with the right kinds of wildlife management in a suitable habitat, this proud animal could once again roam at will in wild places rather than find its way to the head of an endangered species list.

Citizens of the United States are often wary of governmental prohibitions or restrictions; it is one of the ways we reinforce and practice our freedoms. But there is always that line somewhere between the needs or desires of the individual and the welfare of the larger community. When Mike Tyson failed to acquire proper licensing for his tigers, which he claimed cost him $4,000 per month to maintain, U.S. authorities seized them and relocated them to a refuge in Colorado. Such enforcement might be considered unduly expensive, and even oppressive. It would be far better to institute an outright ban on private ownership of the big cats or other similar exotic animals, with exceptions for zoos or compounds with a certified educational or environmental focus. As a matter of fact, that is already the case in 19 of our 50 states, and the people of those states do not feel that their freedoms have been threatened.

Ban private ownership of exotic pets.

[illegible]

[illegible] ELAGSE11-12W1

[illegible]

Demonstrate your ability to clearly state opposing claims about substantive topics or texts by composing and elaborating upon statements of contrast.

Begin by choosing a topic from the list below:

Should high school students be required to work part-time?

Should high school students be required to participate in a performing arts program?

Should physical education classes be elective once a student reaches high school?

Should schools block access to social media on school computers?

Unit 4

The language portion of the American Literature and Composition EOC assessment focuses on the conventions of Standard English, including following standard grammar and usage, applying knowledge of language in different contexts, and acquiring and using academic and domain-specific vocabulary. The unit also covers figurative language, word relationships, and nuances in word meanings. The language portislanguag 7175 conventionTjcf Standard EnglishsuchOC orrecpartons oLecishagreessme,lld, andconcedarents

[illegible]

[illegible]—Grammar is the set of rules for language. (L1)

[illegible]—Usage refers to using the correct word when there is a choice ([illegible]). (L1)

[illegible]—Conventions are the rules for how to spell words, write sentences, and use punctuation so that everyone who reads or speaks that language will understand the intended meaning. For example, capitalizing the first word of a sentence is a convention of the English language. Conventions may change over time or be challenged. Conventions may even differ between countries who speak the same language. These differences in conventions can be complex and require research to understand and use correctly, depending on one's audience and purpose. (L1, L2)

[illegible]—In language, parallel structure means that sentence elements—verbs, adjectives, various types of phrases—work together without conflicting. Parallel elements make it easier for readers to understand what the writer is saying. They can also add emphasis to the writer's overall central idea. An example of parallel structure is President John F. Kennedy's famous advice to ". . . ask not what your country can do for you—ask what you can do for your country." (L1)

[illegible]—Because English is a living language that continues to evolve, the rules of English grammar and usage continue to change. Some of these rules of grammar are known as [illegible] because academics, educators, and other English speakers have not yet reached an agreement on how a word, phrase, or piece of punctuation should be used. A popular example of contested usage is the Oxford comma. The Oxford comma refers to placing a comma before the words [illegible] and [illegible] in a list of three or more items: [illegible]. Some people believe that the final comma in that sentence is not necessary for the meaning to be clear, so they write the sentence like this: [illegible]. At the time of the publication of this guide, both using and not using the Oxford comma are considered correct because the usage is still contested. (L1a, L1b)

[illegible]—A hyphen (-) is used to combine words and/or prefixes and words. Use a hyphen to combine two adjectives that describe the noun equally (e.g., [illegible]). A hyphen can also be used to separate a prefix when the addition of the prefix could cause confusion (e.g., [illegible] the receipt v. [illegible] from your position). In addition, hyphens are used to combine large numbers such as seventy-four or to show the break in a word at the end of a sentence that carries over to the next line. (L2a)

[illegible]—Legible handwriting is written clearly and neatly enough for another person to easily read. Legible typing uses the conventions of Standard English grammar and usage, proper spelling and capitalization so that readers can clearly understand what the writer is trying to say. In typing and when writing longhand, writers should bring a mature, high-school level of consideration to the neatness and legibility of their work. (L2c)

[illegible]—Writers should be conscious of their [illegible], or word choice, and [illegible], or word order. Writers should use diction and syntax that is most appropriate for the audience and purpose of the text. Sentence construction should be varied. Writers should also be aware of a word or phrase's connotative and figurative meanings that will affect how the reader views the text. In most academic writing, [illegible] is most appropriate. Formal style often uses complex sentences, uses the third-person point of view, and avoids punctuation that is meant to show emotion, such as exclamation points. (L3)

[illegible]—In academic writing, writers learn to format their manuscripts according to particular academic styles such as those outlined by the American Psychological Association (APA) and the Modern Language Association (MLA). Both APA and MLA format have particular rules for how to format a manuscript, list the sources used in the manuscript, and identify what source each detail or piece of information came from within the manuscript. (L3)

[illegible] Figurative language is not understood by simply defining the words in the phrase. A reader needs to distinguish between literal and figurative meanings of words and phrases. ([illegible] refers to the primary meaning of a word or phrase.) For example, if someone tells you to [illegible], you can be fairly confident that you are, in fact, to open a physical portal. If someone tells you to [illegible], you are not expected to find a door in your chest. Instead, you are to open up your feelings and emotions. (L5)

The following are examples of figurative language:

- [illegible] A simile makes a comparison using a linking word such as [illegible], [illegible], or [illegible]. If a graduation speaker describes her first job as being [illegible], she is using a simile; she compares the pace of her job with the pace of grass growing. (L5)
- [illegible] A metaphor makes a comparison without a linking word; instead of one thing being another, one thing [illegible] another. If that same graduation speaker warns students about the stress of the business world by saying, [illegible], she is using a metaphor; she emphasizes her point by equating the wild chaos of the business world with an actual jungle. (L5)
- [illegible] Personification gives human characteristics to nonhuman things. When an author describes an object as if it were a person, he or she is using personification. For example, [illegible]. The trees cannot really sigh but seemed to as they moved gently in the breeze. (L5)
- [illegible] A hyperbole is an exaggeration beyond belief. [illegible] is an example of hyperbole. (L5, L5a)
- [illegible] A euphemism is a vague expression used to refer to a subject that others might consider to be offensive, harsh, or blunt. For example, [illegible] is a euphemism for someone going to the bathroom. (L5, L5a)
- [illegible] An oxymoron is an expression that puts together two ideas or terms that seem to contradict each other in order to make a point. Examples are [illegible] or [illegible]. (L5, L5a)
- [illegible] Satire is a form of writing that ridicules or scorns people, practices, or institutions in order to expose their failings. Satire is often used to make people think critically about a subject, although satires can be written for amusement. (L5)
- [illegible] A pun is a word or phrase with more than one meaning that is used in a funny way. Here is an example from a fable about fish talking: [illegible]. (L5)
- [illegible] Irony is a form of speech intended to convey the opposite of the actual meaning of the words. There are several types of irony, including dramatic, situational, and verbal. Verbal irony is also called [illegible]. The speaker's intended central idea is far different from the usual meaning of the words, and in some cases, words are used to convey a meaning that is opposite of the literal meaning. For example, a teenager may tell his mother, "I just [illegible] cleaning up my room," when in fact, the teenager means that he [illegible] cleaning his room. [illegible] refers to developments that are far from what is expected or believed to be deserved. One example of situational irony would be a student waking up late and thinking he is going to be tardy for school, and then realizing it is Saturday. (L5)
- [illegible] Synecdoche is a figure of speech in which a part is made to represent the whole or vice versa. In William Shakespeare's Sonnet 116, he uses the phrase [illegible] to refer to a lighthouse since being an [illegible] is one part of what a lighthouse is: [illegible]. (L5)
- [illegible] Metonymy is a figure of speech that replaces the name of a thing with the name of something else closely associated with it. An example is [illegible]. In this instance, [illegible] is closely related to [illegible] since we often use our hands to help people. The phrase means [illegible]. (L5)

- **[illegible]**—A paradox is a statement that initially appears absurd or contradictory but proves true or makes sense when investigated further. One example is [illegible]. Initially, this does not appear to make sense, but a successful business must spend money on product, buildings, shipping, or similar expenses before the business can expect to sell product and collect money from consumers. (L5, L5a)

[illegible]—A figure of speech is a word or phrase that has a meaning beyond the literal meaning of the word. Figures of speech are often used to emphasize an image, situation, or emotion for greater effect. Some of the most common figures of speech include personification, simile, metaphor, hyperbole, idiom, onomatopoeia, and alliteration. (L5a)

[illegible]—Another technique authors use to present precise ideas and set a certain tone is connotative language. The dictionary definition of a word is its [illegible]. For example, [illegible] has one explicit meaning, which is to be of service or assistance. The [illegible] of a word is a specific meaning or idea that the word brings to mind. For example, [illegible] and [illegible] have similar denotations. These words refer to sounds you make when you find something funny. However, the word [illegible] has youthful connotations associated with it. You often think of children giggling but rarely think of grandfathers giggling. The word [illegible] has no such connotations associated with it. Therefore, while the denotations of both words are similar, the connotations are different. If a writer decides to describe a grandfather giggling, the writer probably means to hint that he has a youthful spirit or is feeling young at heart. (L5, L5b)

[illegible]—To analyze means to look closely at the small parts of a sentence to see how the different words, phrases, and clauses work together to affect the whole. Analyzing also involves looking closely at how the conventions of Standard English are used in the sentence to create meaning. (L5)

[illegible]—While many words have similar meanings, those meanings have important but sometimes subtle differences or variations in meaning. When writing and reading, students should pay close attention to word choice and use the word whose nuance describes precisely what the student means to communicate. For example, the words [illegible] and [illegible] have similar meanings. But if we pay attention to the nuances of these words, we can see how they communicate small but important differences in meaning. In the sentence [illegible], the meaning of [illegible] is generic. However, in the sentence [illegible], the word [illegible] suggests that the man is walking proudly, perhaps with a bounce in his step, and is welcoming others to look at him while he walks. (L5b)

[illegible]—Words that are commonly used in a school setting, usually in high school and in college, are considered general academic vocabulary. These words are rarely used in casual conversation, so you might not be familiar with them from your everyday life. These words often refer to tasks students must complete in a school setting or information students need to read and understand. Examples are [illegible] and even the word [illegible]. (L6)

[illegible]—Domain-specific vocabulary refers to words or phrases that are used in a certain topic to refer to a particular set of circumstances. Domain-specific vocabulary is usually not part of everyday speech. Examples of domain-specific vocabulary are [illegible] and [illegible]. These two terms refer to specific types of words in language and are used both to group words into manageable categories and to give people a way to refer to them that is easily understandable to all parties. Most of the words in these key terms, such as [illegible] and [illegible] are domain-specific vocabulary. (L6)

Important Tip

✍ To study for this part of the EOC assessment, concentrate on the kinds of errors you typically make in your own writing. Then review grammar rules for those specific kinds of errors. Using books or free online resources, find practice items that you can try. You can work with a family member or friend and question each other on grammar rules or try editing sentences together. Focus your review time on strengthening the areas or skills that need it the most.

14 The elephant asked:

15 “Did you see it good and clear? Were you close to it?”

16 “I saw it good and clear, O Hathi, King of Beasts. I was so close that I touched noses with it.”

17 “This is very strange,” said the elephant; “the cat was always truthful before—as far as we could make out. Let another witness try. Go, Baloo, look in the hole, and come and report.”

18 So the bear went. When he came back, he said:

19 “Both the cat and the donkey have lied; there was nothing in the hole but a bear.”

20 Great was the surprise and puzzlement of the animals. Each was now anxious to make the test himself and get at the straight truth. The elephant sent them one at a time.

21 First, the cow. She found nothing in the hole but a cow.

22 The tiger found nothing in it but a tiger.

23 The lion found nothing in it but a lion.

24 The leopard found nothing in it but a leopard.

25 The camel found a camel, and nothing more.

26 Then Hathi was angry, and said he would have the truth, if he had to go and fetch it himself. When he returned, he abused his whole subjectry for liars, and was in an unappeasable fury with the moral and mental blindness of the cat. He said that anybody but a near-sighted fool could see that there was nothing in the hole but an elephant.

27 [illegible]

28 You can find in a text whatever you bring, if you will stand between it and the mirror of your imagination. You may not see your ears, but they will be there.

[illegible] 1 [illegible] 22

[illegible] 1

[illegible]

[illegible]

[illegible] **1.** to become worse in value or quality over time **2.** to wear away slowly

[illegible]

[illegible] ***deteriorate*** [illegible]

[illegible] deteriorating
[illegible] deterioration
[illegible] deteriorative
[illegible] deteriorated

[illegible] 1

[illegible]

[illegible]

[illegible] **1.** a combination of two or more ingredients or parts **2.** a substance formed by the chemical union of two or more elements **3.** a word that consists either of two or more elements that are independent words **4.** a building or buildings set off by an enclosed barrier

[illegible]

In science we are learning about certain compounds that are essential to life, like water. Each water molecule is made up of two hydrogen atoms and one oxygen atom.

[illegible] ***compounds*** [illegible]

[illegible] definition 1
[illegible] definition 2
[illegible] definition 3
[illegible] definition 4

[illegible] 20

[illegible]

[illegible]

[illegible] . Sophia spent hours combing the local gift shops to find the perfect item for grandma Iris.
[illegible] . Maria's family moved to the southwest after her Dad's job was transferred to the main office.
[illegible] . Contact representative Whitney's office to obtain further information about the public meetings.
[illegible] . Icarus is a character from a Greek myth who tries to escape from Crete by means of wings made from wax.

[illegible] 21

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] . As an American novelist and Pulitzer Prize winner, limitations of social class and societal expectations were themes that Edith Wharton typically explored.
[illegible] . An American novelist, Edith Wharton, a Pulitzer Prize winner, typically explored such themes as the limitations of social class and societal expectations.
[illegible] .

[illegible]

[illegible] ELAGSE11-12L1, ELAGSE11-12L3, ELAGSE11-12L4, ELAGSE11-12L5a

[illegible]

Demonstrate your understanding of figurative language.

- Replace instances of figurative language with literal language.
- Before beginning, refresh your knowledge with the examples below:

> "The cat fought with the dog." (literal language)
>
> "The boulder was as large as a house." (simile)
>
> "I need to develop more patience right now!" (paradox)
>
> "You'll never break his heart of stone." (metaphor)
>
> "Great literature would not exist if Shakespeare had never been born." (hyperbole)
>
> "I heard the wind speak to me." (personification)

Work with a friend or family member. Each person should work with one type of figurative language.

- Choose simile, paradox, metaphor, hyperbole, or personification.
- Each person will contribute one example of the type of figurative language assigned.
- One person should be a note taker and write down suggestions.
- Exchange lists.
- Brainstorm to paraphrase the list you have received into literal language.

Finally, each person's list and translations will be read, leading to a short discussion on the accuracy of each paraphrase.

 [illegible]

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
1	Literary	ELAGSE11-12RL4	2	D	The correct answer is choice (D) They create a humorous tone by literally interpreting a figurative phrase about Julia's heart. The narrator interprets the phrase "Julia had given her heart to the young man" to mean that Julia actually removed her heart from her body to give it away. Choices (A), (B), and (C) describe a misinterpretation of the meaning of the phrase and, therefore, of the tone it develops.
2	Literary	ELAGSE11-12RL6	2	B	The correct answer is choice (B) He is adopting a point of view similar to the one he has criticized. Throughout the passage, the narrator has provided a commentary/criticism of excerpted, italicized pieces of narration that disembody characters by way of heavy-handed description such as "eyes slowly rov[ing] about the room" or a character "giv[ing] her heart to" someone. In this final line, the narrator is imitating this point of view and mocking himself by stating that "I have absolutely no stomach for it." Choices (A), (C), and (D) show misreads of the text or misunderstanding of point of view.
3	Literary	ELAGSE11-12RL3	2	D	The correct answer is choice (D) to suggest both connection and isolation. The protagonist begins his reading in his house, surrounded by his family. Then he goes out to his garage, where he is alone. When his fear reaches a peak, he returns to his house and is again with his family. Choices (A), (B), and (C) are incorrect because the multiple settings in the story do not suggest a division between any of the opposing conditions named in those choices.

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
13	Informational	ELAGSE11-12RI6	3	C	

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
18	N/A	ELAGSE11-12L4b	2	B	The correc answer is choice (B) deterioration. This is the grammatically correct form of [illegible] to complete the sentence. Choices (A), (C), and (D) are incorrect because they do not grammatically fit into the sentence.
19	N/A	ELAGSE11-12L4c	2	B	The correc answer is choice (B) definition 2. This ij N/A Tf/ (C) and the senri), seescape fromeCrj0 by meaTsj . This ijN/AB) makesentence (D) succecttTj 0 more vari inesyntaxpan (D) modifier, makingentence ..ChoicTj /Dono an's leay diceuprec

[illegible]	[illegible]
2	The exemplar shows a full-credit response. It achieves the following: • Gives sufficient evidence of the ability to analyze the impact of the author's choices regarding how to develop the character throughout the story • Includes specific examples/details that make clear reference to the text • Adequately explains the development of a character with clearly relevant information based on the text
1	The exemplar shows a 1-point response. It achieves the following: • Gives limited evidence of the ability to analyze the impact of the author's choices regarding how to develop the character throughout the story • Includes limited examples that make reference to the text • Explains the development of a character with vague/limited information based on the text
0	The exemplar shows a response that would earn no credit. It achieves the following: • Gives no evidence of the ability to analyze the impact of the author's choices regarding how to develop the character throughout the story

[illegible]	[illegible]
2	The narrator's state of mind changes throughout the passage, as it follows his thoughts while he reads the book he found on the bus. At first, he is frightened, as evidenced by the description of having "vague chills" and that his "heart pounded" and "breath choked" in his windpipe. During some portions of the book he is reading, he feels relieved when he makes his own conclusion that "they weren't all non-Terrestrials." As he continues to read, his state of mind continues to change from horror, to confusion, to feeling "sickened." Near the end of the passage, the narrator attempts to comfort himself by playing a game with his family, but he's still shaken up, which we know because of his feverish brow and chattering teeth. His final state of mind could be described as being at his wit's end, as he makes it clear that he wants nothing to do with any of what he has "discovered."
1	The narrator's state of mind changes throughout the passage. He is frightened and frantic at one moment and then feeling confused about what he thinks he has discovered the next. He is trying to calm his fear by playing a game with his family.
0	The narrator is nervous for no reason.

[illegible] 10

[illegible]

[illegible]	[illegible]
2	The exemplar shows a full-credit response. It achieves the following: • Gives sufficient evidence of the ability to determine and analyze the development of an author's idea within the text • Includes specific examples/details that make clear reference to the text • Adequately analyzes the development of an idea with clearly relevant information based on the text
1	TThe exemplar shows a 1-point response. It achieves the following: • Gives limited evidence of the ability to determine and analyze the development of an author's idea within the text • Includes limited examples that make reference to the text • Analyzes the development of an idea with vague/limited information based on the text
0	The exemplar shows a response that would earn no credit. It achieves the following: • Gives no evidence of the ability to determine and analyze the development of an author's idea within the text

[illegible]

[illegible]	[illegible]
2	For Anthony, the term "aristocracy" is synonymous with the term "oligarchy," rule by the few. She believes that it defines the U.S. system of government of her day more accurately than do the terms "republic" and "democracy." She sees several intertwined types of aristocracy/oligarchy running both government and society and feels that the one defined by the different rights and privileges accorded both sexes is the most "odious."
1	Anthony believes that oligarchy and aristocracy are the same thing. The reader can tell this because she uses the terms interchangeably in paragraph 6. She compares these same terms to the terms we use to describe our government today.
0	Anthony thinks that everyone is second-class.

[illegible] 11

To view the four-point holistic rubric for a text-based narrative response, see pages 90 and 91.

[illegible]

[illegible]	[illegible]
4	A thick crowd had gathered in front of the podium, and I, together with my fellow audience members, stood anxiously awaiting the speech. Like Susan B. Anthony, I was a woman who longed to make my voice heard just the same as any man in this nation could do by voting. My cousin had warned me not to come today, but if there was anything that Anthony's activism had taught me so far, it was that I could wait no longer to take my own action. When Anthony took the podium, the audience cheered. She gazed out at the crowd, then slowly lifted up her hand, politely requesting our silence. We eagerly anticipated her words. When she began to speak, she described her so-called "crime": voting in the presidential election, just as any United States citizen should be permitted to do. She analyzed an excerpt from the Constitution while the audience hung on her every word. "Webster, Worcester, and Bouvier all define a citizen to be a person in the United States, entitled to vote and hold office," she said. "The only question left to be settled now is: Are women persons?" The crowd applauded loudly. Anthony's passionate argument, and the emotion of the crowd, brought tears to my eyes. How much longer would we have to wait to cast our votes? I struggled to make my way toward Miss Anthony as she descended from the podium to greet her supporters. "Miss Anthony, I was so moved by your speech. I support you fully and so want the right to vote for myself, my sisters, my mother, and my daughters." Miss Anthony responded, "Have faith and try to bring others to our way of thinking. If we do that, we cannot fail."
3	A crowd had gathered and was waiting excitedly for Susan B. Anthony to begin her speech. I couldn't wait to hear her. I was also a woman who wanted to be treated as an equal. I knew she would speak wisely about women's right to vote and why we should be able to have our opinions heard. The audience cheered when Anthony stepped up to the podium. She began to talk about the crime she had been accused of. Then she went on about the Constitution, our government, and women as citizens. People clapped many times during the speech. At the end, I couldn't hold my excitement and I walked right over to Susan B. Anthony. "Miss Anthony, I am so moved by your cause. I want the right to vote just like you do." "I am glad you are here today," she responded. "Never give up on that dream."
2	People gathered around to hear Susan B. Anthony's speech. I couldn't wait to hear what she had to say because she has been a huge inspiration for me! When she finally began her speech, she talked about how she had not committed a crime by trying to vote. She firmly believes that the Constitution gives all citizens the right to vote and read several definitions that proved women are indeed n

2. Andishe had not mitted ao vote say becausy ofs eeadyol dhy we sle toizenad to . gsely about women's right to

[illegible] 1

[illegible] 4 [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

American Literature and Composition EOC assessment items that are not machine-scored, i.e., constructed-response, extended constructed-response, and extended writing-response items, are manually scored using either a holistic rubric or a two-trait rubric.

[illegible]

A holistic rubric evaluates one major trait, which is ideas. On the Georgia Milestones EOC assessment, a holistic rubric is scored from zero to four. Each point value represents a qualitative description of the student's work. To score an item on a holistic rubric, the scorer need only choose the criteria and associated point value that best represents the student's work. Increasing point values represent a greater understanding of the content and, thus, a higher score.

[illegible]

A two-trait rubric, on the other hand, evaluates two major traits, which are conventions and ideas. On the Georgia Milestones EOC assessment, a two-trait rubric contains two scales, one for each trait, ranging from zero to four on one scale (ideas) and zero to three on the other (conventions). A score is given for each of the two traits, for a total of seven possible points for the item. To score an item on a two-trait rubric, a scorer must choose for each trait the criteria and associated point value that best represents the student's work. The two scores are added together. Increasing point values represent a greater understanding of the content and, thus, a higher score.

On the following pages are the rubrics that will be used to evaluate writing on the Georgia Milestones American Literature and Composition EOC assessment.

[illegible]

(Continued)

[illegible]	[illegible]	[illegible]
[illegible]	1	[illegible] • Response is a summary that includes narrative techniques in the summary • Provides a weak or minimal introduction • May be too brief to demonstrate a complete sequence of events • Shows little or no attempt to use dialogue or description • Provides few if any words that convey a picture of the events, signal shifts in time or setting, or show relationships among experiences or events • Uses words that are inappropriate, overly simple, or unclear • Provides a minimal or no conclusion • May use few if any ideas or details from source material • Has frequent major errors in usage and conventions that interfere with meaning*
	0	[illegible] • Blank • •

[illegible]

[illegible]

[illegible]	[illegible]	[illegible]
[illegible]	4	[illegible] • Effectively introduces the topic and main idea(s) to be examined • Uses an organizational strategy to present information effectively and maintain focus and to make important connections and distinctions • Thoroughly develops the topic with well-chosen, relevant, and enough facts; extended definitions; concrete details; quotations; or other information and examples that are appropriate for the audience • Uses appropriate and varied transitions to create cohesion, to link major sections of the text, and to clarify the relationship among ideas • Effectively uses precise language and domain-specific vocabulary appropriate to the audience and complexity of the topic • Establishes and maintains a formal style and an objective tone • Provides a strong concluding statement or section that logically follows from the ideas presented
	3	[illegible] • Introduces the topic and main idea(s) to be examined • Has an organizational strategy to group information and provide focus, but sometimes connections and distinctions are not clear • Uses a few pieces of relevant information from sources to develop topic • Uses some transitions to connect and clarify relationships among ideas, but relationships may not always be clear • Uses some precise language and domain-specific vocabulary to explain the topic • Maintains a formal style and objective tone, for the most part • Provides a concluding statement or section that follows from the ideas presented
	2	[illegible] • Attempts to introduce a topic or main idea • Ineffectively organizes ideas, concepts, and information • Develops topic, sometimes unevenly, with little relevant information • Attempts to link ideas and concepts, but cohesion is inconsistent • Uses limited precise language and/or domain-specific vocabulary to manage the topic • Attempts to establish formal style and objective tone but struggles to maintain them • Provides a weak concluding statement or section
	1	[illegible] • May not introduce a topic or main idea, or the topic or main idea must be inferred • May be too brief to demonstrate an organizational structure, or no structure is evident • Provides minimal information to develop the topic, little or none of which is from sources • Struggles to link some ideas and concepts, but cohesion is weak throughout • Uses vague, ambiguous, inexact, or repetitive language • Lacks appropriate formal style and tone • Provides a minimal or no concluding statement or section
	0	[illegible] • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

[illegible]

[illegible] 1[illegible]

[illegible]	[illegible]	[illegible]
[illegible]	4	[illegible] • Effectively introduces claim(s), acknowledges and counters opposing claim(s), and engages the audience • Uses an organizational strategy to establish clear relationships among claim(s), counterclaim(s), reasons, and relevant evidence • Uses specific and well-chosen facts, details, definitions, examples, and/or other information from sources to develop claim(s) and counterclaim(s) fully and fairly and to point out strengths and limitations of both while anticipating the audience's knowledge and concerns • Uses words, phrases, and clauses that effectively connect the major sections of the text and clarify relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaim(s) • Uses and maintains a formal style and objective tone that is appropriate for task, purpose, and audience • Provides a strong concluding statement or section that follows from and supports the argument presented
	3	[illegible] • Clearly introduces claim(s) and attempts to acknowledge and counter opposing claim(s) • Uses an organizational strategy to present claim(s), reasons, and evidence • Uses multiple pieces of relevant information from sources adequately to develop claim(s) and counterclaim(s) and to clarify relationships between claim(s), reasons, evidence, and counterclaim(s) while attempting to attend to the audience's knowledge or concerns • Uses words and/or phrases to connect ideas and show relationships among claim(s), reasons, and evidence • Uses an appropriate tone and style fairly consistently for task, purpose, and audience • Provides a concluding statement or section that follows from the argument presented
	2	[illegible] • Attempts to introduce claim(s), but claim(s) may be unclear; makes reference to opposing claim(s) • Attempts to use an organizational structure, which may be formulaic • Develops, sometimes unevenly, reasons and/or evidence to support claim(s) and present opposing claim(s), but shows little awareness of the audience's knowledge or concerns • Attempts to use words and/or phrases to connect claim(s), counterclaim(s), reasons, and evidence, but cohesion is inconsistent or weak • Attempts to use an appropriate tone and style are not consistently appropriate for task, purpose, and audience • Provides a weak concluding statement or section that may not follow the argument presented
	1	[illegible] • May not introduce claim(s), or the claim(s) must be inferred; does not reference or acknowledge opposing claim(s) • May be too brief to demonstrate an organizational structure, or no structure is evident • Provides minimal information to develop the claim(s), little or none of which is from sources, and fails to attend to the audience's knowledge or concerns • Makes no attempt to use words and/or phrases to connect claim(s) and reasons, reasons and evidence, and claim(s) and counterclaim(s) • Uses a style and tone that are inappropriate and/or ineffective • Provides a minimal or no concluding statement or section
	0	[illegible] • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

 [illegible]

END OF AMERICAN LITERATURE
AND COMPOSITION

EOC STUDY/RESOURCE GUIDE
FOR STUDENTS AND PARENTS