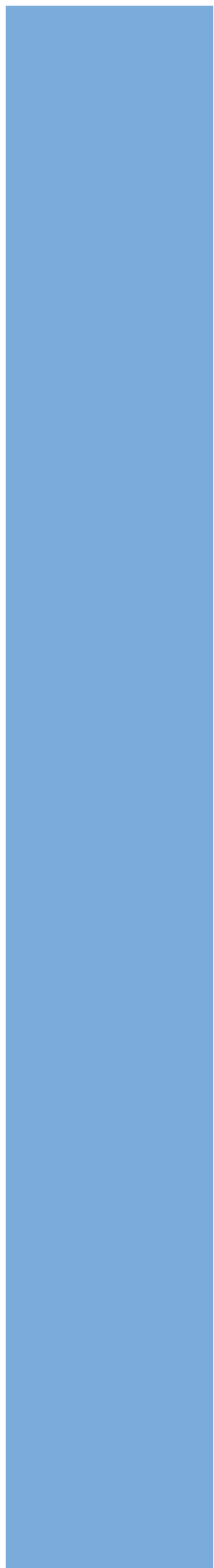


# Georgia



## Assessment System



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## Dear Student,

The **Georgia Milestones American Literature and Composition EOC Study/Resource Guide for Students and Parents** is intended as a resource for parents and students.

This guide contains information about the core content ideas and skills that are covered in the course. There are practice sample questions for every unit. The questions are fully explained and describe why each answer is either correct or incorrect. The explanations also help illustrate how each question connects to the Georgia state standards.

The guide includes activities that you can try to help you better understand the concepts taught in the course. The standards

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## GEORGIA MILESTONES END-OF-COURSE (EOC) ASSESSMENTS

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

### English Language Arts

- Ninth Grade Literature and Composition
- American Literature and Composition

### Mathematics

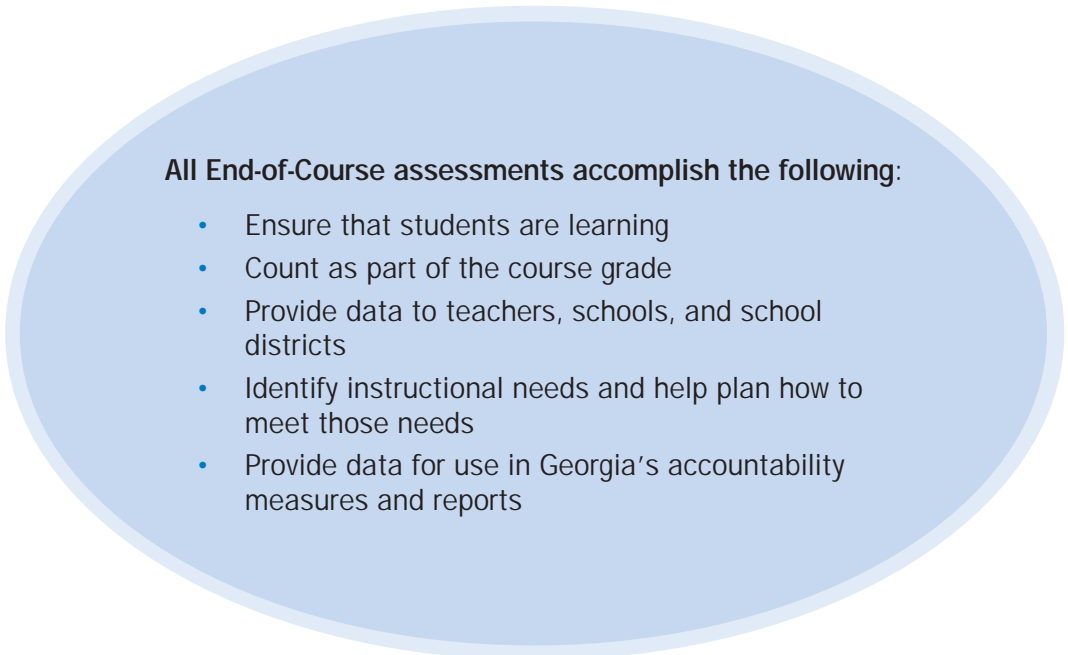
- Algebra I
- Analytic Geometry
- Coordinate Algebra
- Geometry

### Science

- Physical Science
- Biology

### Social Studies

- United States History
- Economics/Business/Free Enterprise



#### All End-of-Course assessments accomplish the following:

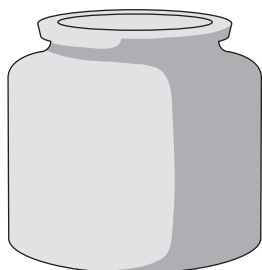
- Ensure that students are learning
- Count as part of the course grade
- Provide data to teachers, schools, and school districts
- Identify instructional needs and help plan how to meet those needs
- Provide data for use in Georgia's accountability measures and reports

## HOW TO USE THIS GUIDE

### Let's get started!

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, *do* 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

### ITEM TYPES

The American Literature and Composition EOC assessment consists of **selected-response**, **constructed-response**, **extended constructed-response**, and **extended writing-response** items.

A **selected-response** 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 **constructed-response** 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 correct.

An **extended constructed-response** 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.

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 **extended writing-response** item is located in section three of the ELA EOC. Students are expected to produce an argument or develop an informative or explanatory response 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.

### Strategies for Answering Constructed-Response Items

## DEPTH OF KNOWLEDGE DESCRIPTORS

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.

<b>Level 1—Recall of Information</b>	
<p>Level 1 generally requires that you identify, list, or define, often asking you to recall <i>who</i>, <i>what</i>, <i>when</i>, and <i>where</i>. 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.</p>	
<b>Skills Demonstrated</b>	<b>Question Cues</b>
<ul style="list-style-type: none"> <li>• Make observations</li> <li>•</li> </ul>	





**Level 4—Extended Reasoning**

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


## DEPTH OF KNOWLEDGE EXAMPLE ITEMS

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

**All example and sample items contained in this guide are the property of the Georgia Department of Education.**

**Read the following passage and answer example items 1 through 3.**

### Margaret Atwood

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 *Grimm's Fairy Tales*, 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, *Acta Victoriana*.

In 1961, she graduated with honors, receiving her bachelor of arts degree in English. That same year, she privately published *Double Persephone*, 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, *The Handmaid's Tale*, won her the United Kingdom's Arthur C. Clarke Award for the best science-fiction novel of 1987. It remains her most famous work and was adapted as a film in 1990. It was also the basis of an opera by Danish composer Poul Ruders and lyricist Paul Bentley in 2000.

The novel, film, and opera are set in a dystopian near-future where the United States government has become a repressive aristocracy and pollution has made most of the population unable to have children. Atwood's poetic prose and complex exploration of feminist themes made her book an international best seller.

She does not consider *The Handmaid's Tale* to be science fiction, however. She prefers the term "speculative fiction," explaining that, "For me, the science-fiction label belongs on books with things in them that we can't yet do. Speculative fiction means a work that employs means already at hand and that takes place on planet Earth."

Now in her seventies, Atwood remains an active writer, lecturer, and environmental activist.

### Example Item 1

**DOK Level 1:** This is a DOK level 1 item because it requires the student to define a grade-level vocabulary word.

**Genre:** Informational

**American Literature and Composition Content Domain:**

\_\_\_\_\_

## Example Item 2

**DOK Level 2:** This is a DOK level 2 item because it requires the student to reason and analyze the material.

**Genre:** Informational

### Example Item 3

**DOK Level 3:** This is a DOK level 3 item because it requires the student to compare ideas and explain how pieces of information are related.

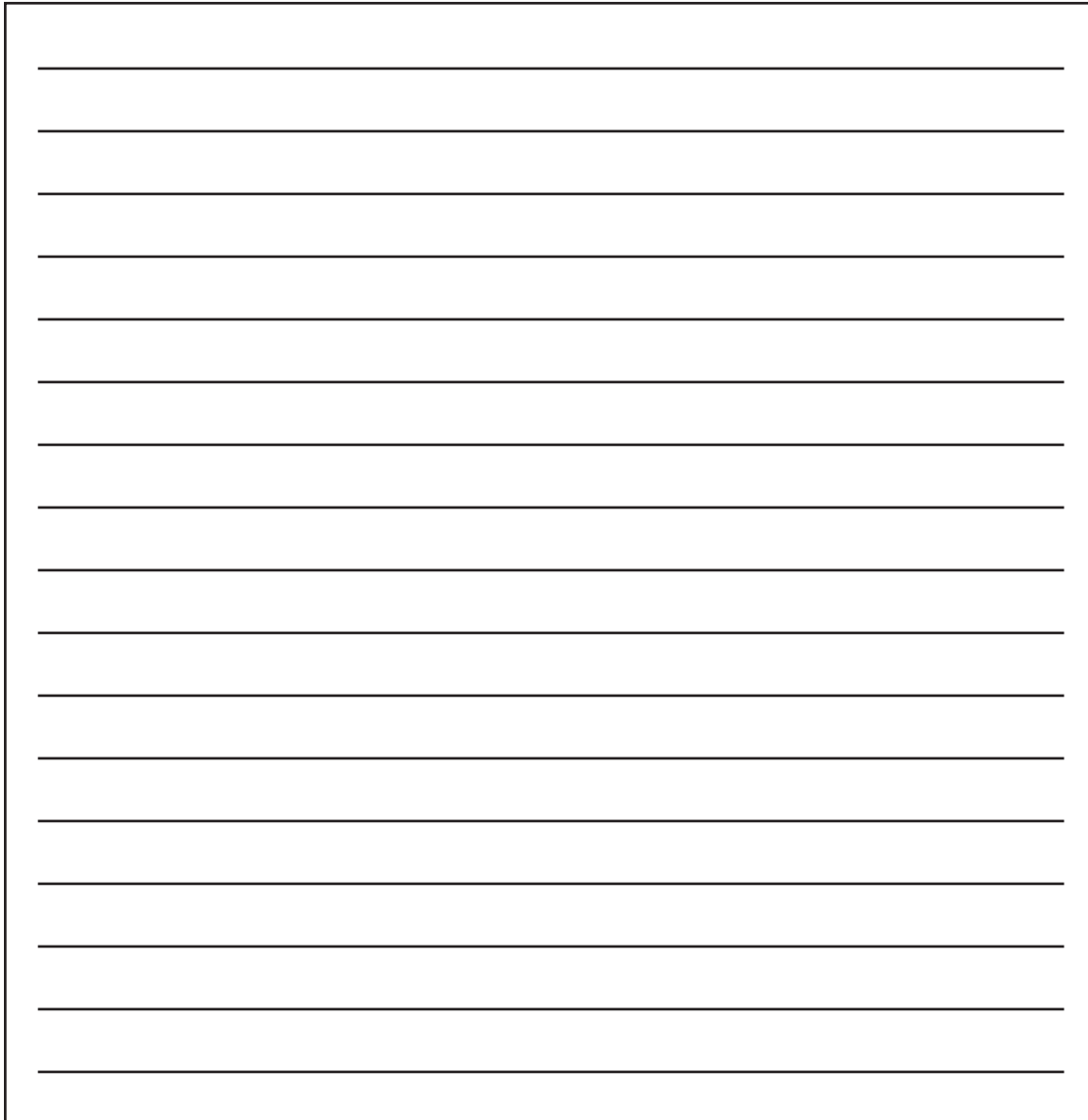
**Genre:** Informational

**American Literature and Composition Content Domain:** Writing and Language

**Standard:** 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.

**The author provides information about Atwood’s early literary interests and Atwood’s definition of “speculative fiction.” Explain how Atwood’s early reading connects to her later writing.**

Use details from the text to support your answer. Write your answer on the lines provided.



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### Scoring Rubric

Points	Description
2	

## Example Item 4

**DOK Level 4:** This is a DOK level 4 item because it requires students to synthesize information and analyze multiple sources.

**Genre:** Informational

**American Literature and Composition Content Domain:** Writing and Language

**Standard:** ELAGSE11-12W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient details.

### WRITING TASK

Certain American leaders have their images on this nation’s currency—both coins and bills. Abraham Lincoln and Thomas Jefferson are on the penny and the nickel, respectively. George Washington is on the \$1 bill and older quarters. Some currency features leaders who were not presidents, such as Alexander Hamilton and Benjamin Franklin. The rationale for the selection of leaders can cause quite a debate, as in a proposal to replace Ulysses S. Grant with Ronald Reagan on the \$50 bill.

Weigh the claims on both sides, and then write an argumentative essay in your own words, supporting one side of the debate in which you argue EITHER that the portraits on United States currency should remain as they are now OR that they should be replaced.

Be sure to use information from BOTH passages in your argumentative essay.

**Before you begin planning and writing, you will read two passages. As you read the passages, think about what details from the passages you might use in your argumentative essay. These are the titles of the texts you will read:**

1. Time to Change the \$50 Bill
2. Leave Grant Alone

### **Time to Change the \$50 Bill**

On February 25, 2010, Representative Patrick McHenry (R-NC) filed bill HR 4705 in the House of Representatives. The text of the bill reads, "A bill to require the Secretary of the Treasury to redesign the face of \$50 Federal Reserve notes so as to include a likeness of President Ronald Wilson Reagan, and for other purposes."

The bill had thirteen co-sponsors, who argued that Reagan was a transformative



## Leave Grant Alone

In 2010, HR 4705, a bill to replace Ulysses S. Grant's picture on the \$50 dollar bill with that of Ronald Reagan, never made it out of the Finance Committee and to the floor for a vote by all of Congress. The committee was wise to table this measure.

We like to think that our currency puts us in touch with and reminds us of our greatness as a nation. Certainly we are familiar with George Washington and Abraham Lincoln, but less so with Alexander Hamilton (not even a president), Andrew Jackson, and sadly, Ulysses S. Grant. However, not only does Grant deserve to be on our currency, he deserves the recognition that goes with it.

Reagan proponents point to the scandals that rocked Grant's second term, such as those involving railroad construction and finance. However, they do so by turning a blind eye to scandals attributed to Reagan's administration—Iran-Contra and Arms for Hostages. Grant was wildly popular when he left office, and he would surely have been elected to a third term had he chosen to run. While in office, he got the tenuous post-Civil War economy back on a solid footing. Some argue that Reagan's handling of the economy is to blame for the difficulties of today. Time will tell, but for now, it's too soon.

As president, Grant worked on behalf of freed slaves and Native Americans. Even his post-presidency was one of accomplishment, negotiating a settlement between Japan and China.

We will have to wait to see if Reagan's efforts bear lasting fruit. Reagan fans are everywhere. But this is an issue that should not be decided by a fan base. For now, I would encourage Reagan fans to take comfort in the many airports, schools, hospitals, and federal buildings that bear the name of their hero.

Just leave Grant alone.

**Now that you have read “Time to Change the \$50 Bill” and “Leave Grant Alone,” create a plan for and write your argumentative essay.**

## WRITING TASK

Certain American leaders have their images on this nation’s currency—both coins and bills. Abraham Lincoln and Thomas Jefferson are on the penny and the nickel, respectively. George Washington is on the \$1 bill and older quarters. Some currency features leaders who were not presidents, such as Alexander Hamilton and Benjamin Franklin. The rationale for the selection of leaders can cause quite a debate, as in a proposal to replace Ulysses S. Grant with Ronald Reagan on the \$50 bill.

Weigh the claims on both sides, and then write an argumentative essay in your own words, supporting one side of the debate in which you argue EITHER that the portraits on United States currency should remain as they are now OR that they should be replaced.

Be sure to use information from BOTH passages in your argumentative essay.  
**Write your answer on the lines on your answer document.**

**Before you write, be sure to:**

- Think about ideas, facts, definitions, details, and other information and examples you want to use.
- Think about how you will introduce your topic and what the main c(s, def1sann-3.9il)-4( pi)-8(c)-l

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A large rectangular box containing 25 horizontal lines, intended for student writing.

A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across most of the width of the box, leaving a small margin on the right side.

The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based argumentative response on pages 84 and 85 to see why this example would earn the maximum number of points.

*It is curious that a controversy should surround the \$50 bill because it is used so little. I seldom have anything in my pocket but 1s, 5s, or 10s. ATM machines dispense 20s. And the 100s actually have a nickname—Benjamins. But the 50 seems to be used much less often.*

*A group does want it, though, and they want Ronald Reagan to adorn it. They clearly remember Reagan fondly. Another group opposes the idea, and they are not fond of Reagan's memory. And herein lies the problem—memory. We as a nation should make our decisions based on reflection, analysis, and objectivity, three traits that do not apply to memory.*

*I do not remember Ronald Reagan, but my parents do, and they are the two smartest people I know. My father remembers him well, having voted for him twice. My mother remembers him well, having voted against him twice. And I, thanks to my U.S. history class, know more about Ulysses S. Grant than either of my parents. I have considered his role in our country's development with reflection, analysis, and objectivity. If having one's image on currency is a recognition of excellence, then Grant should remain on the bill.*

*As a general, he played a pivotal role in a critical event, the Civil War. He presided in the aftermath, a truly chaotic time. Resentments remained, and yet he led the healing of the nation. Our lives and our nation would be far different without him.*

*History may well show Ronald Reagan to have been of similar stature and importance, but that will take time. In some unknown number of years, scholars will use reflection, analysis, and objectivity to give us the real Ronald Reagan. To decide this matter through the memories of partisans is to engage in a popularity contest. As a nation we deserve better, and changing the \$50 bill in this way would be a disservice to all Americans.*

## DESCRIPTION OF TEST FORMAT AND ORGANIZATION

The American Literature and Composition EOC assessment consists of a total of 60 items. You will be asked to respond to selected-response (multiple-choice), constructed-response, extended-response, and extended writing-response items.

The test will be given in three sections.

- You may have up to 75 minutes per section to complete Sections 1 and 2.
- You may have up to 90 minutes to complete Section 3, which includes the writing prompt.
- The total estimated testing time for the American Literature and Composition EOC assessment ranges from approximately 190 to 240 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).
- Sections 1 and 2 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

## **PREPARING FOR THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT**

### **STUDY SKILLS**

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?

### **ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD**







## CONTENT OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

Up to this point in the guide, you have been learning how to prepare for taking the EOC assessment. Now you will learn about the topics and standards that are assessed in the American Literature and Composition EOC assessment and see some sample items.

- ✍ The first part of this section focuses on what will be tested. It also includes sample items that will let you apply what you have learned in your classes and from this guide.
- ✍ The next part contains a table that shows the standard assessed for each item, the DOK level, the correct answer (key), and a rationale/explanation of the right and wrong answers.
- ✍ You can use the sample items to familiarize yourself with the item formats found on the assessment.

**All example and sample items contained in this guide are the property of the Georgia Department of Education.**

The American Literature and Composition EOC assessment will assess the American Literature and Composition standards documented at [www.georgiastandards.org](http://www.georgiastandards.org).

The content of the assessment is organized into two groupings, or domains, of standards, for the purpose of providing feedback on student performance.

- ✍ A content domain is a category that *broadly* describes and defines the content of the course, as measured by the EOC assessment.
- ✍ On the actual test, the standards for American Literature and Composition are grouped into two domains that follow your classwork: Reading and Vocabulary, and Writing and Language.
- ✍ Each domain was created by organizing standards that share similar content characteristics.
- ✍ The content standards describe the level of understanding each student is expected to achieve. They include the knowledge, concepts, and skills assessed on the EOC assessment, and they are used to plan instruction throughout the course.

## SNAPSHOT OF THE COURSE

This section of the guide is organized into four units that review the material covered within the two domains of the American Literature and Composition course. The material is presented by topic rather than by category or standard. In each unit, you will find sample items similar to what you will see on the EOC assessment. The next section of the guide contains a table that shows for each item the standard assessed, the DOK level, the correct answer (key), and a rationale/explanation about the key and options.

**All example and sample items contained in this guide are the property of the Georgia Department of Education.**

The more you understand about the topics in each unit, the greater your chances of earning a good score on the EOC assessment.

## READING PASSAGES AND ITEMS

The questions for Content Domains I and II 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. Examples of informational writing include letters, biographical accounts, definitions, directions, abstracts, essays, reviews, and critiques. You can find informational passages in newspapers, magazines, and textbooks. Here is a short sample of what an *i f a i a a a g e* might look like.

The Dime Novel
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

Test questions in this domain will ask you to analyze and apply knowledge of the elements of literary and informational texts. For example, you will evaluate how language affects the meaning and tone of the texts. You will also be tested on your understanding of foundational works of American literary and historical importance. Your answers to the questions will help show how well you can perform on the following standards:

- Use knowledge of literary characteristics to demonstrate understanding of a variety of texts.
- 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.
- Determine the theme(s) or central idea(s) of a single text or multiple texts; analyze the development of themes or ideas over the course of the text. Analyze how two or more themes or central ideas interact to make the text more complex.
- Demonstrate knowledge of important works of American literature and analyze foundational U.S. documents of historical and literary significance.
- Determine the author's point of view or purpose in a text in which the rhetoric is particularly powerful or persuasive.
- Analyze a literary text in which grasping the point of view requires distinguishing what is directly stated from what is really meant.
- Determine the meaning of words and phrases as they are used in a text, including figurative language and connotative meanings; analyze how word choice affects meaning and tone.
- Understand and acquire new vocabulary and use it correctly.

## UNIT 1: READING—LITERARY

This unit covers identifying main ideas and details, citing textual evidence, making inferences, determining the themes or central ideas of a text, and determining the impact of the author’s choices on structure and meaning. Vocabulary skills covered include determining the meaning of words and phrases, understanding figurative and connotative meanings, analyzing word choice, and distinguishing among multiple meanings.

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

- **Fiction**, including adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels
- **Drama**, including plays consisting of one or more acts
- **Poetry**, including narrative, lyric, and free-verse poems as well as sonnets, odes, ballads, and epics

### KEY IDEAS

#### Fiction

**Genre:** A **genre** is a specific type of writing or literature. Each genre has a particular style, form, and content. Genres include narrative, expository, opinion, and argumentative writing. Literature genres include fiction, nonfiction, information, biographies, autobiographies, histories, science fiction, drama, and poetry. In this unit, you will be reading literary texts including fiction, drama, and poetry.

**Characterization:** Characterization is about the choices an author makes to reveal (or not reveal) a character’s **traits** or personality. Writers may develop characters through descriptions of their appearance, actions, and thoughts. Characters can also be revealed through **dialogue** (their conversations with other characters) or through **interior monologue** (their internal, unspoken thoughts).

As you read passages and prepare to answer questions on the EOC assessment, take note of how authors present characters. Characterization may be direct or indirect:

- **Direct characterization** occurs when the reader is *told* what a character is like; a speaker or narrator describes what he or she thinks about a character.
- **Indirect characterization** occurs when a reader must *infer* what a character is like; 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.

Remember that many characters do not fit neatly into one “type” or another; complex characters will often present conflicting or shifting thoughts and actions. 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., “patient” and “pushy”), 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?

Here are some common questions about characterization:

- What do Marley’s facial expressions during the party reveal about her opinion of Oscar?
- Which detail is the strongest evidence that Augusta has changed her mind?
- What is the MAIN difference between the banker’s and the painter’s ideas about success?

**Setting:** 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. You may be asked to determine why the setting is important or how the setting affects the interpretation of a text. The setting can clarify conflict, illuminate character, affect the mood, and act as a symbol.

**Structure:** Literature commonly follows a specific unifying pattern or plot structure. The most common structure of a novel or story is **chronological**. The story is arranged in order of time from the beginning to the end. The following structures are less common:

- An **epistolary novel** 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 *The Color Purple* is an example of a contemporary epistolary novel.
- In a **frame narrative**

**Point of view** is who is telling the story. It can be told in first person, second person, or



**Tone** is the author’s implied attitude toward the audience or subject. Tone is established by the author through **diction** (word choice), **syntax** (the order in which words are placed), and **rhetoric** (language choices and techniques used to communicate perspective and to modify the perspectives of others).

Tone can apply to a text as a whole or to a portion of the text. For example, the overall tone of a politician’s speech might be formal, but a section that relates to a personal experience might be warm and casual.

**Mood:** Sometimes called “atmosphere,” mood is the overall feeling or emotion the author establishes by the choice of words and language, the actions of the characters, and the setting. Mood is sometimes confused with tone. Tone is the attitude a writer puts *into* a subject; mood is the feeling the reader experiences *from* it.

This is an example of a question about the literary characteristics of fiction:

**Read the following passage.**

from *Little Women* by Louisa May Alcott

Laurie lay luxuriously swinging to and fro in his hammock one warm September afternoon, wondering what his neighbours were about, but too lazy to go and find out. He was in one of his moods; for the day had been both unprofitable and unsatisfactory, and he was wishing he could live it over again. The hot weather made him indolent, and he had shirked his studies, tried Mr. Brooke’s patience to the utmost, displeased his grandfather by practicing half the afternoon, frightened the maid-servants half out of their wits by mischievously hinting that one of his dogs was going mad, and, after high words with the stableman about some fancied neglect of his horse, he had flung himself into his hammock, to fume over the stupidity of the world in general.

**Which line BEST illustrates the anxious mood of the passage?**

- A. “. . .he had shirked his studies. . . .”
- B. “. . .he had . . . tried Mr. Brooke’s patience to the utmost. . . .”
- C. “. . .he had . . . frightened the maid-servants half out of their wits by mischievously hinting that one of his dogs was going mad. . . .”
- D. “. . .he had flung himself into his hammock, to fume over the stupidity of the world in general”

The mood of the passage is anxious, and the statement that best illustrates this is choice (D). Laurie’s action (“flung himself”) and thoughts (“fume over the stupidity”) best illustrate the distress and apprehensiveness that run throughout the passage and contribute to its anxious atmosphere. Choices (A), (B), and (C) all suggest a feeling of discontent, but choice (D) is the best answer because it vividly reflects the overall anxious mood

**Theme** is the deeper message of a text. It 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 you take away from it. The theme is not the same as the topic or central idea, 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 you identify a work's theme or themes, you might ask yourself: Why did the author have this happen? What point do you think the author was trying to make? What greater significance might this event have?

The following example may help you understand:

-

talk to others. A **monologue** is a long speech by one character in which the character speaks about his or her thoughts and feelings.

**Political drama** is a drama or play with a political component, advocating a certain point of view or describing a political event.

**Modern drama** explores themes of alienation and disconnectedness. Modern drama, which became popular in the early 1900s, strives to let the audience feel as if it is peering in on real-life situations and experiencing real-life emotions.

**Theatre of the Absurd** refers to plays written in the 1950s and 1960s with the basic belief that human existence is absurd, or without meaning. The play itself often lacks the usual conventions of plot, character, or setting. Edward Albee's *The American Dream* (1960) is considered the first American absurdist drama.

## Poetry

Test questions about poetry will have you identify and demonstrate an understanding of literary elements, devices, and structures that are particular to poetry. For example, you will need to know the ways in which poetic devices appeal to the senses. You will also need to identify the topic of the poem (what it's about) and its theme (what statement it makes about life or society). Then you'll need to identify how the poet creates the topic and the theme and locate examples and evidence to support your ideas.

As poetry is read aloud or silently, you "experience" the writing. Devices such as rhyme, consonance, assonance, and alliteration make poetry appealing to your senses. In some instances, you can also look for patterns in the poem to help locate poetic devices.

**Rhyme** is the repetition of terminal sounds in two or more words. Rhyming most commonly occurs at the ends of lines in poetry, as in "Twinkle, tO(winkler2.5 mleidt2A 163.4 593nce, atP8cc93nce













... *he took her arm.*

Not content to wait, he had to start dismantling her on his own. Flushing crimson, I slammed the book shut and leaped to my feet. But not in time to escape one last reference to those carefree bits of anatomy whose travels had originally thrown me on the track:

... *her eyes followed him all the way down the road and across the meadow.*

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.

### Item 1

Which of these BEST describes how the author establishes the tone of the passage?

- A. He creates a sense of calm by using literal language in a figurative way.
- B. He creates discomfort by describing an ordinary situation in ambiguous terms.
- C. He creates a sense of escalating dread with word choice and the use of connotation.
- D. He creates humor by blurring the distinction between literal and figurative language.

### Item 2

Read the last sentence of the passage.

I have absolutely no stomach for it.

In the context of the rest of the story, which literary device is the author using in this sentence?

- A. irony
- B. satire
- C. personification
- D. understatement





## **UNIT 2: READING—INFORMATIONAL**

This unit focuses on supporting an analysis of a text with evidence, determining central



**Rhetoric:** When text or speech is notable, powerful, beautiful, or persuasive, we can say that its **rhetoric** is effective. Rhetoric consists of language choices and techniques that writers use to communicate perspective and to modify the perspectives of others. As you locate and analyze evidence of effective rhetoric, you need 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.

**Fact and opinion:** A **fact** is a statement that can be proven. An **opinion** is a statement that cannot be proven because it states a writer’s belief or judgment about something. Deciding whether a statement is a fact or an opinion often comes down to a single question: “Can you prove it?” If you can prove a statement somehow, then it is a fact. If not, it’s an opinion.

*I a Ti*



- 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<sup>1</sup> 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<sup>2</sup> 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

<sup>1</sup>**oligarchy**: a country ruled by a small group of people

<sup>2</sup>Webster, Worcester, and Bouvier are authors of American dictionaries.

### Item 5

In which paragraph does Susan B. Anthony explicitly argue that prohibiting women from voting is illegal?

- A. paragraph 3
- B. paragraph 4
- C. paragraph 5
- D. paragraph 6

### Item 6

What argument does Susan B. Anthony make with her statements about “oligarchy” in paragraph 6?

- A. Denying women equality is undemocratic.
- B. The very definition of citizenship entitles women to vote.
- C. She would not have been fined for voting had she been a man.
- D. Dictionaries provide the best resources for settling the voting issue.



**Item 7**

Read this sentence from paragraph 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.”

Which phrase from the sentence does Anthony MOST passionately analyze and evaluate throughout the speech?

- A. We, the people
- B. domestic tranquility
- C. the general welfare
- D. the blessings of liberty





## **UNIT 3: WRITING—ARGUMENTATIVE AND INFORMATIVE TEXT**

This unit focuses on developing arguments to support claims, writing informative texts

In a well-written passage, you'll find evidence to support main and subordinate ideas in the body paragraphs. This evidence might include the following:

- facts
- expert opinions
- quotations
- statistics
- expressions of commonly accepted beliefs
- extended definitions

**Parallelism** is the repetition of similar parts of a sentence or of several sentences to show that the phrases or sentences are of equal importance. To be parallel, the phrases or sentences must share the same grammatical structure. Parallelism also provides a certain rhythm to the work. The sentence "I came, I saw, I conquered" would not have the same impact if it were rewritten, "I came, saw, and conquered."

**Paraphrasing** involves using someone else's ideas and expressing those ideas in your own words. Paraphrasing is an acceptable way to support your argument as long as you attribute the ideas to the author and cite the source in the text at the end of the sentence.

**Plagiarism:** Presenting the words, works, or ideas of someone else as though they are one's own and without providing attribution to the author is plagiarism.

**Repetition** is related to parallelism. Good writers may repeat words or phrases throughout their writing to emphasize a point. Be careful not to overdo this rhetorical strategy. If you repeat the same words and phrases too much, your writing becomes dull, not emphatic.

**Analogy** is another important rhetorical device. Like a simile, an analogy compares two items. An analogy, however, can be more extensive than a simile. A good writer may use an analogy to help convey difficult ideas by comparing them to things or ideas most people know. For example, an expository piece on maintaining your health might compare your body to a car. Most people know that cars need fuel, just as the body needs food. A car needs to have its oil checked regularly, just as humans need to have their blood pressure checked. The analogy might continue throughout the article. This standard also tests your ability to revise writing for specific audiences and purposes.

**Audience:** 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 author does not intend to share with anyone? Understanding who the intended audience is will help you understand the purpose of the writing. Understanding your audience also helps you use appropriate language.

**Organization** in writing helps us convey complex ideas and information more clearly. Writers use transitions to organize information. Also, an entire piece of writing has an organizational structure to it. Writers structure their texts depending on purpose and audience. For example, if you were writing an argumentative text in which you wanted to show the negative effects of something, you might choose cause and effect as an organizational structure. Questions about organization may ask you to select a sentence that helps or hurts the organization of a passage.

**Research:** You will use research and technology to formulate research questions, use supporting evidence, and synthesize information from sources. You will also be asked how to add quotations and documented citations to a text using appropriate conventions. You will be asked questions about conventions for citations to avoid plagiarism, following format and style guides such as the *Modern Language Association Handbook* (MLA); the *Chicago Manual of Style*; the *Publication Manual of the American Psychological Association* (APA); and Turabian's *Manual for Writers of Research Papers, Theses, and Dissertations*.

The research process refers to many different steps related to finding information and using appropriate resources.

- Decide on a topic; narrow the scope of the topic.
- Locate primary and secondary sources.
- Use key words to help you refine your search.
- Paraphrase or quote information—but do not plagiarize! Consider rewriting information in your own words and be sure to cite the source.
- Record information on note cards.
- Document your sources.

**Writing process:** Most informational or technical pieces require revision before they can be considered ready. Even professional writers may struggle with their words. Drafting, revising, editing, and proofreading your writing are essential parts of an effective writing process. The steps in the writing process are prewriting, drafting, revising and editing, proofreading, and publishing.

*I a Ti*









## Ban Ownership of Exotic Pets

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 Bengals, 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 Bengals. Former boxing champion Mike Tyson, for example, once owned three Royal Bengals. 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.



**Item 13**

Now that you have read “License the Cats” and “Ban Ownership of Exotic Pets” and answered some questions about what you have read, create a plan for and write your argumentative essay.

**WRITING TASK**

The media have often shown pictures of glamorous movie stars walking pet cheetahs or other exotic animals around their grounds. At other times, the media have revealed shocking stories of events gone horribly wrong with a pet tiger, orangutan, or some other unusual pet. Some people say that ownership of these kinds of animals must be banned. Others just advocate more supervision.

Weigh the claims on both sides, and then write an argumentative essay, in your own words, supporting one side of the debate in which you argue EITHER that people have the right to own exotic animals OR that exotic animals are not pets.

Be sure to use information from BOTH passages in your argumentative essay. **Write your answer on the lines provided.**

**Before you write, be sure to:**

- Weigh the claims on both sides.
- Think about ideas, facts, definitions, details, and other information and examples you want to use.
- Think about how you will introduce your topic and what the main topic will be for each paragraph.
- Develop your ideas clearly and use your own words, except when quoting directly from the passages.
- Be sure to identify the passages by title or number when using details or facts directly from the passages.

**Now write your argumentative essay. Be sure to:**

- Introduce your claim.
- Support your claim with logical reasoning and relevant evidence from the passages.
- Acknowledge and address alternative or opposing claims.
- Organize the reasons and evidence logically.
- Use words, phrases, and clauses to connect your ideas and to clarify the relationships among claims, counterclaims, reasons, and evidence.
- Establish and maintain a formal style.
- Provide a concluding statement or section that follows from and supports the argument presented.
- Check your work for correct grammar, usage, capitalization, spelling, and punctuation.

A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across the width of the box.

A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across most of the width of the box, leaving a small margin on the right side.

A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across most of the width of the box, leaving a small margin on the right side.

## ACTIVITY

### Analyzing and Presenting Arguments and Counterarguments

**Standards:** ELAGSE11-12W1, ELAGSE11-12W4

#### Write an Argument

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?
- Should students be permitted to take some classes online at their own homes?
- Should students be required to demonstrate proficiency in math in order to graduate?
- Should students be required to demonstrate a firm knowledge of U.S. history in order to graduate?
- Should the use of smart phones and laptop computers be prohibited during school hours?

Write five or more one-sentence argument statements that support one side of your chosen topic.



## UNIT 4: LANGUAGE

This unit focuses on using proper grammar, applying knowledge of language in different contexts, and acquiring and using academic and domain-specific vocabulary. This includes using reference tools such as dictionaries, glossaries, thesauruses, and books on usage and American English. The unit also covers figurative language, word relationships, and nuances in word meanings.

### OVERVIEW OF THE DOMAIN

- Students demonstrate command of the correct conventions of Standard American English grammar and usage.
- Students demonstrate command of Standard American English capitalization, punctuation, and spelling.

### KEY IDEAS

**Grammar items on the EOC assessment test these points:**

- ensuring subject–verb and pronoun–antecedent agreement
- recognizing and correcting inappropriate shifts in pronoun, number, and person
- recognizing and correcting vague pronouns (i.e., ones with unclear or ambiguous antecedents)
- recognizing and correcting inappropriate fragments and run-ons
- using correctly frequently confused words (e.g., *accept/except; there/their*)
- recognizing and correcting inappropriate shifts in verb tense
- recognizing and correcting inappropriate shifts in verb voice and mood
- placing phrases and clauses within a sentence and correcting misplaced and dangling modifiers
- using parallel structure
- using phrases and clauses to convey meaning and add variety and interest to writing or presentations
- resolving issues of complex or contested usage by consulting references as needed

**Grammar and usage terms to know:**

**Phrases:**

adjectival phrase

adverbial phrase

participial phrase

prepositional phrase

absolute phrase





## SAMPLE ITEMS

Read the following passage and answer items 14 through 16.

### A Fable By Mark Twain

- 1 Once upon a time an artist who had painted a small and very beautiful picture placed it so that he could see it in the mirror. He said, "This doubles the distance and softens it, and it is twice as lovely as it was before."
- 2 The animals out in the woods heard of this through the housecat, who was greatly admired by them because he was so learned, and so refined and civilized, and so polite and high-bred, and could tell them so much which they didn't know before, and were not certain about afterward. They were much excited about this new piece of gossip, and they asked questions, so as to get at a full understanding of it. They asked what a picture was, and the cat explained.
- 3 "It is a flat thing," he said; "wonderfully flat, marvelously flat, enchantingly flat and elegant. And, oh, so beautiful!"
- 4 That excited them almost to a frenzy, and they said they would give the world to see it. Then the bear asked:
- 5 "What is it that makes it so beautiful?"
- 6 "It is the looks of it," said the cat.
- 7 This filled them with admiration and uncertainty, and they were more excited than ever. Then the cow asked:
- 8 "What is a mirror?"
- 9 "It is a hole in the wall," said the cat. "You look in it, and there you see the picture, and it is so dainty and charming and ethereal and inspiring in its unimaginable beauty that your head turns round and round, and you almost swoon with ecstasy."
- 10 The donkey had not said anything as yet; he now began to throw doubts. He said there had never been anything as beautiful as this before, and probably wasn't now. He said that when it took a whole basketful of sesquipedalian adjectives to whoop up a thing of beauty, it was time for suspicion.
- 11 It was easy to see that these doubts were having an effect upon the animals, so the cat went off offended. The subject was dropped for a couple of days, but in the meantime curiosity was taking a fresh start, and there was a revival of interest perceptible. Then the animals assailed the donkey for spoiling what could possibly have been a pleasure to them, on a mere suspicion that the picture was not beautiful, without any evidence that such was the case. The donkey was not troubled; he was calm, and said there was one way to find out who was in the right, himself or the cat: he would go and look in that hole, and come back and tell what he found there. The animals felt relieved and grateful, and asked him to go at once—which he did.
- 12 But he did not know where he ought to stand; and so, through error, he stood between the picture and the mirror. The result was that the picture had no chance, and didn't show up. He returned home and said:

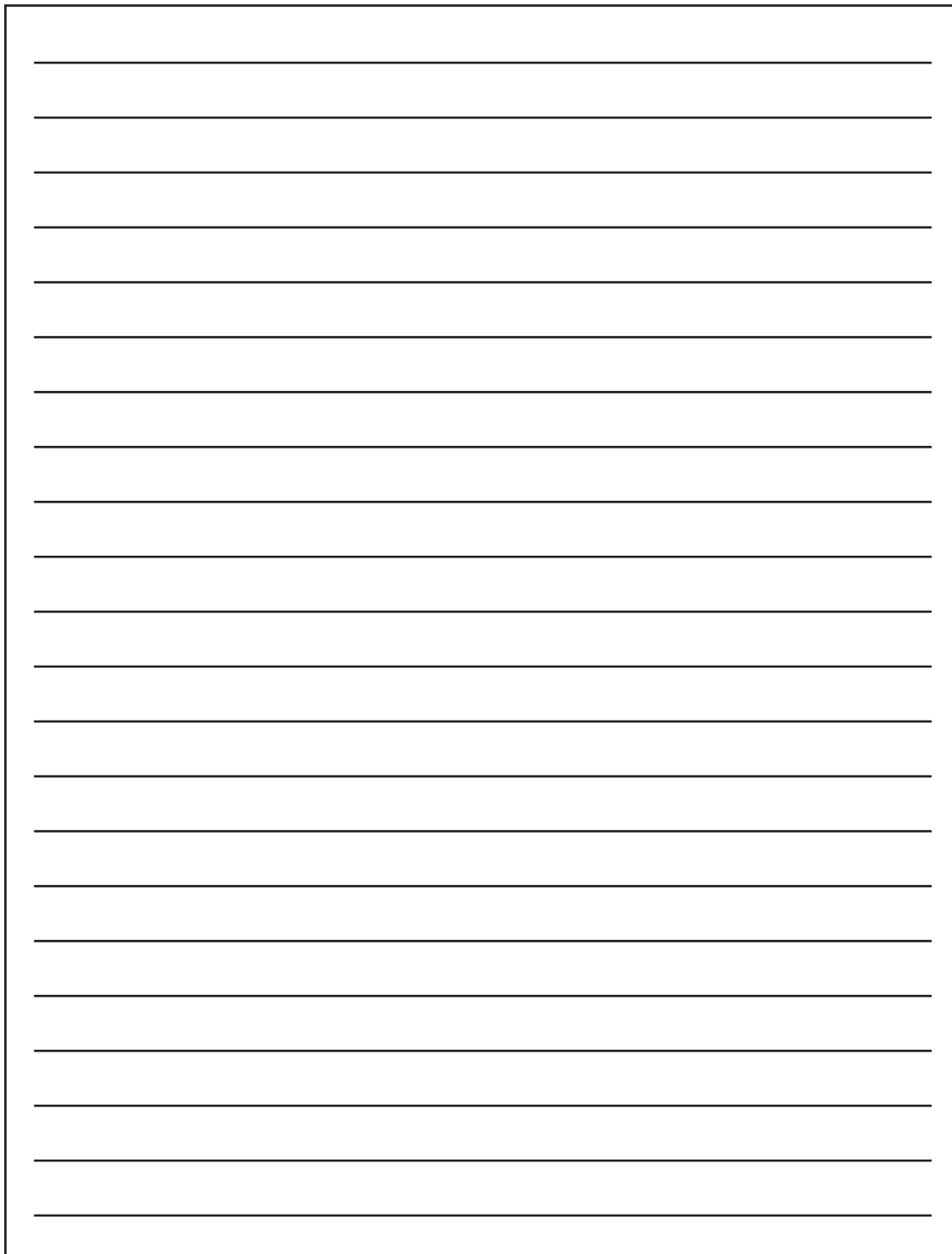
- 13 "The cat lied. There was nothing in that hole but a donkey. There wasn't a sign of a flat thing visible. It was a handsome donkey, and friendly, but just a donkey, and nothing more."
- 14 The elephant asked:
- 15 "Did you see it good and clear? Were you close to it?"
- 16 "I saw it good and clear, 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 **MORAL, BY THE CAT:**
- 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.



**Item 16**

Review the fable and concentrate on the word *i* . How does the meaning of the word change depending on the context of the speaker?

Use information from the fable to support your answer. Write your answer on the lines provided.



A large rectangular box containing 20 horizontal lines for writing an answer.

## ACTIVITY

### Understanding Figurative Language

**Standards:** ELAGSE11-12L1, ELAGSE11-12L3, ELAGSE11-12L4, ELAGSE11-12L5a

### Figuratively Speaking

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.

## SAMPLE ITEMS ANSWER KEY

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
5	Informational	ELAGSE11-12RI1	1	C	The correct answer is choice (C) paragraph 5. In that paragraph, Anthony cites specific legal principles that make the denial of women’s suffrage illegal. Choices (A), (B), and (D) are incorrect because nowhere in those referenced paragraphs does she explicitly cite a law or legal principle that is violated by the denial of women’s right to vote.
6	Informational	ELAGSE11-12RI8	2	A	The correct answer is choice (A) Denying women equality is undemocratic. She argues that legal inequality between men and women goes against the principles of democracy. Choices (B), (C), and (D) are incorrect because although they correctly state or infer aspects of Anthony’s viewpoint, they do not address the content of paragraph 6.
7	Informational	ELAGSE11-12RI8	2	A	The correct answer is choice (A) We, the people. This is the concept that Anthony uses to make her central argument that women are people as defined in the Constitution and deserve full equality. Choices (B), (C), and (D) are incorrect because Anthony does not dissect these concepts to nearly the same degree as she does the concept of women being “people.”
8	Informational	ELAGSE11-12RI6	3	N/A	See scoring rubric and exemplar







**Item 8**

**Scoring Rubric**

Points	Description
2	The response achieves the following: <ul style="list-style-type: none"> <li>•</li> </ul>

## Item 9

The following is an example of a four-point response. See the four-point holistic rubric for a text-based narrative response on pages 80 and 81 to see why this example would earn the maximum number of points.

*I was so nervous! I looked around at all the people sitting and waiting to hear me speak. It was such a beautiful warm evening, but I was chilled anticipating my turn at the podium. I knew how important this speech could be to our cause.*

*I looked down at my lap and shook my head trying to clear the anxiety from my brain. But why should I be anxious? I asked myself. I was arrested for simply exercising my citizen's right to vote. That is no crime! The right to vote should not just be limited to white males but should be granted to ALL people. That change starts with me and my fellow women.*

*I looked up now, my cheeks flushed with anger at the injustice of it all. I balled my hands into fists, took a deep breath, and stepped up to the podium. "Friends and fellow citizens," I began.*

## Item 12

### Scoring Rubric

Points	Description
2	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives sufficient evidence of the ability to justify interpretations of information</li> <li>• Includes specific examples/details that make clear reference to the text</li> <li>• Adequately supports examples with clearly relevant information from the text</li> </ul>
1	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives limited evidence</li> <li>• Includes limited examples that make reference to the text</li> <li>• Explains the development of the author's idea within the text and the supporting information with limited details based on the text</li> </ul>
0	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives no evidence of the ability to determine and analyze the development/progression of an author's idea within the text</li> </ul>

**Exemplar Response**

Points Awarded	Sample Response
2	Both authors agree that exotic pet ownership is a big job. So big, in fact, that countless people fail miserably at it, to the detriment of the animal

**Item 16**

**Scoring Rubric**

Points	Description
2	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives sufficient evidence of the ability to justify interpretations of information</li> <li>• Includes specific examples/details that make clear reference to the text</li> <li>• Adequately supports examples with clearly relevant information from the text</li> </ul>
1	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives limited evidence</li> <li>• Includes limited examples that make reference to the text</li> <li>• Explains the development of the author’s idea within the text and the supporting information with limited details based on the text</li> </ul>
0	<p>The response achieves the following:</p> <ul style="list-style-type: none"> <li>• Gives no evidence of the ability to determine and analyze the development/progression of an author’s idea within the text</li> </ul>

**Exemplar Response**

Points Awarded	Sample Response
2	<p>In paragraph 1, mirror means mirror, a reflective device. However, the cat doesn’t know about reflections and sees it as a hole in the wall through which the painting can be seen. Similarly, the donkey did not know about reflections, but stood in such a way that the mirror was another donkey to him. The same definition of mirror followed for the other animals.</p>
1	<p>The mirror sometimes was a way to see a painting, or a hole in the wall, or the animal looking at it.</p>
0	<p>The animals showed that they didn’t know what the word meant.</p>

## WRITING RUBRICS

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.

### Four-Point Holistic Rubric

#### Genre: Narrative

A holistic rubric essentially has one main criterion. On the Georgia Milestones End-of-Course assessment, a holistic rubric contains a single-point scale ranging 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 or reader need only choose the description 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.

### Seven-Point, Two-Trait Rubric

#### Genre: Argumentative or Informational/Explanatory

A two-trait rubric is an analytic rubric with two criteria or traits. On the Georgia Milestones End-of-Course assessment, a two-trait rubric contains two point scales for each trait, ranging from zero to three on one scale and zero to four on the other. A score is given for each of the two criteria/traits for a total of seven possible points for the item. To score an item on a two-trait rubric, a scorer or reader must choose the description and associated point value for each criteria/trait 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 End-of-Course assessment.

### Four-Point Holistic Rubric

Genre: Narrative

Writing Trait	Points	Criteria
<p><i>This trait examines the writer's ability to effectively develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences based on a text that has been read.</i></p>	4	<p><i>The student's response is a well-developed narrative that fully develops a real or imagined experience based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Effectively establishes a situation, one or more points of view, and introduces a narrator and/or characters</li> <li>• Creates a smooth progression of events</li> <li>• Effectively uses multiple narrative techniques such as dialogue, description, pacing, reflection, and plot to develop rich, interesting experiences, events, and/or characters</li> <li>• Uses a variety of techniques consistently to sequence events that build on one another</li> <li>• Uses precise words and phrases, details, and sensory language consistently to convey a vivid picture of the events</li> <li>• Provides a conclusion that follows from the narrated experiences or events</li> <li>• Integrates ideas and details from source material effectively</li> <li>• Has very few or no errors in usage and/or conventions that interfere with meaning*</li> </ul>
	3	<p><i>The student's response is a complete narrative that develops a real or imagined experience based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Establishes a situation, a point of view, and introduces one or more characters</li> <li>• Organizes events in a clear, logical order</li> <li>• Uses narrative techniques such as dialogue, description, pacing, reflection, and plot to develop experiences, events, and/or characters</li> <li>• Uses words and/or phrases to indicate sequence</li> <li>• Uses words, cs 1 scnpanT11 1 Tf11 0 0 11 181.9 413.Fdevelop experiences, events</li> </ul>



### Four-Point Holistic Rubric

Genre: Narrative

(Continued)

Writing Trait	Points	Criteria
<p><i>This trait examines the writer's ability to effectively develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences based on a text that has been read.</i></p>	1	<p><i>The student's response provides evidence of an attempt to write a narrative based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Response is a summary that includes narrative techniques in the summary</li> <li>• Provides a weak or minimal introduction</li> <li>• May be too brief to demonstrate a complete sequence of events</li> <li>• Shows little or no attempt to use dialogue or description</li> <li>• Uses words that are inappropriate, overly simple, or unclear</li> <li>• 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</li> <li>• Provides a minimal or no conclusion</li> <li>• May use few if any ideas or details from source material</li> <li>• Has frequent major errors in usage and conventions that interfere with meaning*</li> </ul>
	0	<p><i>The student's response is flawed for various reasons and will receive a condition code:</i></p> <ul style="list-style-type: none"> <li>• Code A: Blank</li> <li>• Code B: Copied</li> <li>• Code C: Too Limited to Score/Illegible/Incomprehensible</li> <li>• Code D: Non-English/Foreign Language</li> <li>• Code E: Off Topic/Off Task/Offensive</li> </ul>

\*Students are responsible for language conventions learned in their current grade as well as in prior grades. Refer to the language skills for each grade to determine the grade-level expectations for grammar, syntax, capitalization, punctuation, and spelling. Also refer to the "Language Progressive Skills, by Grade" chart in Appendix A for those standards that need continued attention beyond the grade in which they were introduced.

## Seven-Point, Two-Trait Rubric

### Trait 1 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
<p><b>Idea Development, Organization, and Coherence</b></p> <p><i>This trait examines the writer's ability to effectively establish a controlling idea and to support the idea with evidence from the text(s) read and to elaborate on the idea with examples, illustrations, facts, and other details in order. The writer must integrate the information from the text(s) into his/her own words and arrange the ideas and supporting evidence (from text that they have read) in order to create cohesion for an informative/explanatory essay.</i></p>	4	<p><i>The student's response is a well-developed informative/explanatory text that examines a topic in depth and presents related information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Effectively introduces the topic and main idea(s) to be examined</li> <li>• Uses an organizational strategy to present information effectively and maintain focus and to make important connections and distinctions</li> <li>• 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</li> <li>• Uses appropriate and varied transitions to create cohesion, to link major sections of the text, and to clarify the relationship among ideas</li> <li>• Effectively uses precise language and domain-specific vocabulary appropriate to the audience and complexity of the topic</li> <li>• Establishes and maintains a formal style and an objective tone</li> <li>• Provides a strong concluding statement or section that logically follows from the ideas presented</li> </ul>
	3	<p><i>The student's response is a complete informative/explanatory text that examines a topic and presents information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Introduces the topic and main idea(s) to be examined</li> <li>• Has an organizational strategy to group information and provide focus, but sometimes connections and distinctions are not clear</li> <li>• Uses a few pieces of relevant information from sources to develop topic</li> <li>• Uses some transitions to connect and clarify relationships among ideas, but relationships may not always be clear</li> <li>• Uses some precise language and domain-specific vocabulary to explain the topic</li> <li>• Maintains a formal style and objective tone, for the most part</li> <li>• Provides a concluding statement or section that follows from the ideas presented</li> </ul>
	2	<p><i>The student's response is an incomplete or oversimplified informative/explanatory text that cursorily examines a topic based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>• Attempts to introduce a topic or main idea</li> <li>• Ineffectively organizes ideas, concepts, and information</li> <li>• Develops topic, sometimes unevenly, with little relevant information</li> <li>• Attempts to link ideas and concepts, but cohesion is inconsistent</li> <li>• Uses limited precise language and/or domain-specific vocabulary to manage the topic</li> <li>• Attempts to establish formal style and objective tone but struggles to maintain them</li> <li>• Provides a weak concluding statement or section</li> </ul>
	1	

## Seven-Point, Two-Trait Rubric

### Trait 2 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
<b>Language Usage and Conventions</b> <i>This trait examines the writer's ability to demonstrate control of sentence formation, usage, and mechanics as embodied in the grade-level expectations of the language standards.</i>	3	<i>The student's response demonstrates full command of language usage and conventions.</i> <ul style="list-style-type: none"> <li>• Uses clear and complete sentence structure, with appropriate range and variety</li> <li>• Makes an attempt to attribute paraphrases and direct quotations to their sources via in-text or parenthetical citations</li> <li>• Has no errors in usage and/or conventions that interfere with meaning*</li> </ul>
	2	<i>The student's response demonstrates partial command of language usage and conventions.</i> <ul style="list-style-type: none"> <li>• Uses complete sentences, with some variety</li> <li>• Attributes paraphrases and direct quotations inconsistently to their sources via in-text or parenthetical citations</li> <li>• Has minor errors in usage and/or conventions with no significant effect on meaning*</li> </ul>
	1	<i>The student's response demonstrates weak command of language usage and conventions.</i> <ul style="list-style-type: none"> <li>• Has fragments, run-ons, and/or other sentence structure errors</li> <li>• Makes little, if any, attempt to attribute paraphrases and direct quotations to their sources</li> <li>• Has frequent errors in usage and conventions that interfere with meaning*</li> </ul>
	0	<i>The student's response is flawed for various reasons and will receive a condition code:</i> <ul style="list-style-type: none"> <li>• Code A: Blank</li> <li>• Code B: Copied</li> <li>• Code C: Too Limited to Score/Illegible/Incomprehensible</li> <li>• Code D: Non-English/Foreign Language</li> <li>• Code E: Off Topic/Off Task/Offensive</li> </ul>

\*Students are responsible for language conventions learned in their current grade as well as in prior grades. Refer to the language skills for each grade to determine the grade-level expectations for grammar, syntax, capitalization, punctuation, and spelling. Also refer to the "Language Progressive Skills, by Grade" chart in Appendix A for those standards that need continued attention beyond the grade in which they were introduced.

## Seven-Point, Two-Trait Rubric

### Trait 1 for Argumentative Genre

Writing Trait	Points	Criteria
<p><b>Idea Development, Organization, and Coherence</b></p> <p><i>This trait examines the writer’s ability to effectively establish a claim as well as to address counterclaims, to support the claim with evidence from the text(s) read, and to elaborate on the claim with examples, illustrations, facts, and other details. The writer must integrate the information from the text(s) into his/her own words and arrange the ideas and supporting evidence in order to create cohesion for an argument essay.</i></p>	4	<p><i>The student’s response is a well-developed argument that develops and supports claims with clear reasons and relevant evidence based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>Effectively introduces claim(s), acknowledges and counters opposing claim(s), and engages the audience</li> <li>Uses an organizational strategy to establish clear relationships among claim(s), counterclaim(s), reasons, and relevant evidence</li> <li>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</li> <li>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)</li> <li>Uses and maintains a formal style and objective tone that is appropriate for task, purpose, and audience</li> <li>Provides a strong concluding statement or section that follows from and supports the argument presented</li> </ul>
	3	<p><i>The student’s response is a complete argument that relates and supports claims with some evidence based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>Clearly introduces claim(s) and attempts to acknowledge and counter opposing claim(s)</li> <li>Uses an organizational strategy to present claim(s), reasons, and evidence</li> <li>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</li> <li>Uses words and/or phrases to connect ideas and show relationships among claim(s), reasons, and evidence</li> <li>Uses an appropriate tone and style fairly consistently for task, purpose, and audience</li> <li>Provides a concluding statement or section that follows from the argument presented</li> </ul>
	2	<p><i>The student’s response is an incomplete or oversimplified argument that partially supports claims with loosely related evidence.</i></p> <ul style="list-style-type: none"> <li>Attempts to introduce claim(s), but claim(s) may be unclear; makes reference to opposing claim(s)</li> <li>Attempts to use an organizational structure, which may be formulaic</li> <li>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</li> <li>Attempts to use words and/or phrases to connect claim(s), counterclaim(s), reasons, and evidence, but cohesion is inconsistent or weak</li> <li>Attempts to use an appropriate tone and style are not consistently appropriate for task, purpose, and audience</li> <li>Provides a weak concluding statement or section that may not follow the argument presented</li> </ul>
	1	<p><i>The student’s response is a weak attempt to write an argument and does not support claims with adequate evidence.</i></p> <ul style="list-style-type: none"> <li>May not introduce claim(s), or the claim(s) must be inferred; does not reference or acknowledge opposing claim(s)</li> <li>May be too brief to demonstrate an organizational structure, or no structure is evident</li> <li>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</li> <li>Makes no attempt to use words and/or phrases to connect claim(s) and reasons, reasons and evidence, and claim(s) and counterclaim(s)</li> <li>Uses a style and tone that are inappropriate and/or ineffective</li> <li>Provides a minimal or no concluding statement or section</li> </ul>
	0	<p><i>The student’s response is flawed for various reasons and will receive a condition code:</i></p> <ul style="list-style-type: none"> <li>Code A: Blank</li> <li>Code B: Copied</li> <li>Code C: Too Limited to Score/Illegible/Incomprehensible</li> <li>Code D: Non-English/Foreign Language</li> <li>Code E: Off Topic/Off Task/Offensive</li> </ul>

**Seven-Point, Two-Trait Rubric**

**Trait 2 for Argumentative Genre**





## APPENDIX B: CONDITION CODES

The student response is flawed for various reasons and will receive a condition code. Students who receive a condition code have a score of zero (0).

- For the extended writing tasks, both traits receive a score of 0. For Trait 1: Ideas 0 out of 4 possible points and for Trait 2: Language Usage 0 out of 3 points. (Or 0 points out of a possible 7 points.)
- For the narrative item, the score is 0 out of a possible 4 points.

CODE	Performance Scoring: Code Description	Full Description
A	Blank	<ul style="list-style-type: none"> <li>• Blank</li> <li>• Student’s response did not contain words.</li> <li>• In some instances, student may have drawn pictures.</li> </ul>
B	Copied	<ul style="list-style-type: none"> <li>• Student’s response is not his/her own work.</li> <li>• Student does not clearly attribute words to the text(s).</li> <li>• Student copies from the text(s) that serve as writing stimulus.</li> </ul>
C	Too Limited to Score/Illegible/ Incomprehensible	<ul style="list-style-type: none"> <li>• Student’s response is not long enough to evaluate his/her ability to write to genre or his/her command of language conventions.</li> <li>• Response is not able to be deciphered.</li> <li>• An illegible response does not contain enough recognizable words to provide a score.</li> <li>• An incomprehensible paper contains few recognizable English words or it may contain recognizable English words arranged in such a way that no meaning is conveyed.</li> </ul>
D	Non-English/ Foreign Language	<ul style="list-style-type: none"> <li>• Written in some language other than English.</li> <li>• The writing items/tasks on the test require the student to write in English.</li> </ul>
E	Off Topic/Off Task/ Offensive	<ul style="list-style-type: none"> <li>• Student may have written something that is totally off topic (e.g., major portion of response is unrelated to the assigned task).</li> <li>• Student response did not follow the directions of the assigned task (i.e., off task).</li> <li>• Student uses inappropriate or offensive language/picture.</li> </ul>

Study/Resource  
Guide for Students  
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and Composition  
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