Extending Learning Beyond the Classroom

School is out, but learning continues!



Grade 9: Literature and Composition

Clayton County Public Schools

Clayton County Public Schools

Department of Curriculum, Instruction, & Assessment

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DR. MORCEASE J. BEASLEY
Superintendent of Schools

DR. EBONY T. LEE
Director of Curriculum, Instruction, & Assessment

Dear Parents,

We want your child to be well prepared for the demands of the Georgia Milestones Assessment System (GMAS) which measures college and career readiness. The Department of Curriculum, Instruction, and Assessment is *Extending Learning Beyond the Classroom* by providing academic assignments for students to complete to support and reinforce their learning. The assignments focus on standards-based practice that reflects what students are expected to demonstrate on the Georgia Milestones in each core content area.

Assignments are provided for students in grades 3-12. Students are encouraged to complete the assignments while away from school. Students can bring their finished work to school for teachers to review and support their areas of need. As always, students are encouraged to read at least 30 minutes every day. Parents are asked to engage students in conversations about what they are reading and learning from the assignments. Parents may consider having a scheduled time for students to complete their work, and they may assist students – as needed - with the completion of assignments. Finally, an electronic version of the assignments and additional online resources can be found on the Clayton County Public Schools website (www.clayton.k12.ga.us).

Thank you for your partnership and your commitment to high performance!

Regards,

Dr. Ebony T. Lee
Director of Curriculum, Instruction, & Assessment

Georgia Milestones Assessment System

Study/Resource Guide for Students and Parents

Ninth Grade Literature and Composition

Study/Resource Guide

The Study/Resource Guides are intended to serve as a resource for parents and students. They contain practice questions and learning activities for the course. The standards identified in the Study/Resource Guides address a sampling of the state-mandated content standards.

For the purposes of day-to-day classroom instruction, teachers should consult the wide array of resources that can be found at www.georgiastandards.org.

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Table of Contents

THE GEORGIA MILESTONES ASSESSMENT SYSTEM 3

GEORGIA MILESTONES END-OF-COURSE (EOC) ASSESSMENTS 4

HOW TO USE THIS GUIDE 5

OVERVIEW OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT 6

ITEM TYPES 6

DEPTH OF KNOWLEDGE DESCRIPTORS 7

DEPTH OF KNOWLEDGE EXAMPLE ITEMS 10

DESCRIPTION OF TEST FORMAT AND ORGANIZATION. 20

PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT 21

STUDY SKILLS 21

ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD 21

ACTIVE PARTICIPATION 21

TEST-TAKING STRATEGIES. 21

PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT. . . . 22

CONTENT OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT. 23

SNAPSHOT OF THE COURSE 24

READING PASSAGES AND ITEMS. 25

UNIT 1: READING—LITERARY. 27

UNIT 2: READING—INFORMATIONAL 42

UNIT 3: WRITING—ARGUMENTATIVE AND INFORMATIVE TEXT 49

UNIT 4: LANGUAGE. 62

SAMPLE ITEMS ANSWER KEY 67

SCORING RUBRICS AND EXEMPLAR RESPONSES 71

WRITING RUBRICS 78

APPENDIX A: LANGUAGE PROGRESSIVE SKILLS, BY GRADE 85

APPENDIX B: CONDITION CODES 86

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THE GEORGIA MILESTONES ASSESSMENT SYSTEM



Dear Student,

The **Georgia Milestones Ninth Grade 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.

In addition, the guide includes activities that you can try to help you better understand the concepts taught in the course. The standards and additional instructional resources can be found on the Georgia Department of Education website, www.georgiastandards.org.

Get ready—open this guide—and get started!

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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

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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 can 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 the sample items 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!



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OVERVIEW OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT

ITEM TYPES

The Ninth Grade Literature and Composition EOC assessment consists of **selected-response, technology-enhanced, 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 **technology-enhanced** item has two parts. 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 **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 Ninth Grade 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 a rubric. Partial credit may be awarded.

The **extended writing-response** item is located in section one 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

- 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 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.

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DEPTH OF KNOWLEDGE DESCRIPTORS

Items found on the Georgia Milestones assessments, including the Ninth Grade 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.

Level 1—Recall of Information	
Level 1 generally requires that you identify, list, or define, often asking you to recall *who, what, when*, and *where*. 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" could be classified as Level 1 or Level 2. A Level 1 item requires that you just recall, recite, or reproduce information.	
Skills Demonstrated	**Question Cues**
• 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

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Level 2—Basic Reasoning

Level 2 includes the engagement (use) of some mental processing beyond recalling or reproducing a response. A Level 2 "describe" and/or "explain" item would require that you go beyond a description or explanation of recalled information to describe and/or explain a result or "how" or "why."

Skills Demonstrated	Question Cues
• Apply learned information to abstract and real-life situations • Use methods, concepts, and theories in abstract and real-life situations • Perform multi-step processes • Solve problems using required skills or knowledge (requires more than habitual response) • Make a decision about how to proceed • Identify and organize components of a whole • Identify/describe cause and effect • Recognize unstated assumptions; make inferences • Interpret facts • Compare or contrast simple concepts/ideas	• Apply • Complete • Describe • Explain how; demonstrate • Construct data displays • Construct; draw • Analyze • Extend • Connect • Classify • Arrange • Compare; contrast

Level 3—Complex Reasoning

Level 3 requires reasoning, using evidence, and thinking on a higher and more abstract level than Level 1 and Level 2. You will go beyond explaining or describing "how and why" to justifying the "how and why" through application and evidence. Level 3 items often involve making connections across time and place to explain a concept or a "big idea."

Skills Demonstrated	Question Cues
• Solve an open-ended problem with more than one correct answer • Generalize from given facts • Relate knowledge from several sources • Draw conclusions • Make predictions • Translate knowledge into new contexts • Compare and discriminate between ideas • Assess value of methods, concepts, theories, and processes • Make choices based on a reasoned argument • Verify the value of evidence, information, numbers, and data	• Plan; prepare • Predict • Create; design • Ask "what if?" questions • Generalize • Justify; explain why; support; convince • Assess • Rank; grade • Test; judge • Recommend • Select • Conclude

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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 extended period of time. You may be required to connect and relate ideas and concepts *within* the content area or *among* 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.	
Skills Demonstrated	**Question Cues**
• 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

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DEPTH OF KNOWLEDGE EXAMPLE ITEMS

Example items that represent the applicable DOK levels across various Ninth Grade 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.

from *Rip Van Winkle*
By Washington Irving

Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but, sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village, of great antiquity, having been founded by some of the Dutch colonists in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!) and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple, good-natured man. . . .

Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles; and never failed, whenever they talked those matters over in their evening gossipings, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

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Example Item 1

Selected-Response

DOK Level 1: This is a DOK level 1 item because it requires the student to recognize an example of imagery.

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

Standard: ELAGSE9-10L5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Which statement from the passage is the BEST example of imagery?

A. "Whoever has made a voyage up the Hudson must remember the Kaatskill mountains."
B. "They are a dismembered branch of the great Appalachian family. . . ."
C. "When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky. . . ."
D. "It is a little village, of great antiquity, having been founded by some of the Dutch colonists in the early times of the province. . . ."

Correct Answer: C

Explanation of Correct answer: The correct answer is choice (C) "When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky. . . ." The descriptive phrases "fair and settled" and "clothed in blue and purple" are examples of imagery because they paint pictures for the reader. Choices (A), (B), and (D) are incorrect because they do not contain examples of imagery or appeal to the senses.

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Example Item 2

Selected-Response

DOK Level 2: This is a DOK level 2 item because it requires the student to apply knowledge of the text in order to answer the question. The student must infer from the details presented in the text that Van Winkle was popular among the children.

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

Standard: ELAGSE9-10RL1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Which sentence from the passage BEST helps the reader understand how popular Rip Van Winkle was with children?

A. "He inherited, however, but little of the martial character of his ancestors."
B. "I have observed that he was a simple, good-natured man."
C. "Certain it is, that he was a great favorite among all the good wives of the village, who, as usual with the amiable sex, took his part in all family squabbles. . . ."
D. "He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians."

Correct Answer: D

Explanation of Correct answer: The correct answer is choice (D) "He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians." Because of Van Winkle's actions, assisting, making, teaching, and telling, the reader can infer that Van Winkle was popular with the children. Choices (A) and (B) are incorrect because they point to his overall nature, not how he was viewed by children. Choice (C) is incorrect because it discusses how he was viewed by the women of the town.

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Example Item 3

Constructed-Response

DOK Level 3: This is a DOK level 3 item because it asks students to explain how the author develops the theme of change and subsequently support their arguments with evidence from the text. There is more than one correct answer, and students must draw conclusions based on their understanding of the passage.

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

Standard: ELAGSE9-10RL2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Explain how the author develops the theme of change.

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	The response achieves the following: • gives sufficient evidence of the ability to determine and analyze the development of a theme within the text • includes specific examples/details that make clear reference to the text • adequately explains the development of a theme within the text and the supporting information with clearly relevant details based on the text
1	The response achieves the following: • gives limited evidence of the ability to determine and analyze the development of a theme within the text • includes limited examples that make reference to the text • explains the development of a theme within the text
0	The response achieves the following: • gives no evidence of the ability to determine and analyze the development of a theme within the text

Exemplar Response

Points Awarded	Sample Response
2	The author introduces the theme of how things change by describing the mountains: "Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains. . . ." The author even describes Van Winkle's home by explaining how it has changed: "In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather- beaten). . . ." Van Winkle is described as having "inherited, however, but little of the martial character of his ancestors." By beginning the story with these descriptions, the author is developing change as a central theme.
1	The author describes how things change. He describes how every hour of the day makes the mountains change. The author also describes the main character's house as "time-worn." This shows that change is important.
0	The author explains that the story happened many years ago. That is how the author develops the theme of change.

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Example Item 4

Extended Writing-Response

DOK Level 4: This is a DOK level 4 item because it asks students to go beyond explaining to analyzing and synthesizing information from different sources. Students must combine ideas from the two readings and write new concepts based on their understanding.

Genre: Informational

Ninth Grade Literature and Composition Content Domain: Writing and Language

Standard: ELAGSE9-10W2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

WRITING TASK

In this section, you will write an **informational essay** in your own words explaining some ways diplomats help further the mission of the U.S. Department of State.

Be sure to use information from BOTH texts in your **informational essay**.

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

1. **Who Is a Diplomat?**
2. **What Is the Mission of the U.S. Department of State?**

Who Is a Diplomat?

There is a stereotype of the diplomat as a professional in a pinstriped suit, sitting with other diplomats in formal meeting rooms, negotiating peace, threatening war, or hammering out the terms of a treaty. While this is part of what diplomats do, since diplomacy is about managing international relations, it is only a small part of what diplomats do. The great majority of diplomatic activity involves personal contact with officials and citizens of a host country, getting to know them and their perspectives, while presenting the policies, values, and culture of the United States.

Department of State diplomats have a clear mission—to carry out the foreign policy of the President of the United States and to represent the political and economic interests of the United States around the world. Conducting foreign policy is a complex business. The peace, safety, and prosperity you enjoy are a direct result of the hard work of many skilled—and mostly unknown—professional diplomats.

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Diplomats do discuss bilateral issues between the United States and host countries, seeking cooperation that fosters greater trade opportunities and gains support in international negotiations. But the perception that diplomats only meet with government officials is false. Most of their work involves meeting with members and institutions of the business community, NGOs (non-governmental organizations), and civil society as well as the media, academe, and artistic world to create links through common ideals and actions. While official discussions may bring about a trade agreement, conversations with social and commercial organizations can lead to assistance and exchange programs to promote, for example, better health care and the rights of women and minorities, while developing a more vocal and vibrant press, stronger social action programs, and greater educational and artistic exchanges. All of these individual and communal meetings and activities create the atmosphere of understanding and cooperation that is the aim of all diplomacy.

What Is the Mission of the U.S. Department of State?

Above all, the mission of the U.S. Department of State is to advance the national interests of the United States and its people.

Everything the Department does supports this goal—

- training journalists
- signing a treaty on trade relations
- helping a developing country stand on its own feet

Every foreign policy decision by the President and the Secretary of State is made with the interests and protection of the American people in mind.

The Department's mission statement appeared in its Financial Report for Fiscal Year 2010:

Advance freedom for the benefit of the American people and the international community by helping to build and sustain a more democratic, secure, and prosperous world composed of well-governed states that respond to the needs of their people, reduce widespread poverty, and act responsibly within the international system.

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Now that you have read "Who Is a Diplomat?" and "What Is the Mission of the U.S. Department of State?," create a plan for and write your informational essay.

WRITING TASK

Write an **informational essay** in your own words explaining how diplomats carry forth the mission of the U.S. Department of State.

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

Be sure to:

- Introduce the topic clearly, provide a focus, and organize information in a way that makes sense.
- Use information from the two passages so that your essay includes important details.
- Develop the topic with facts, definitions, details, quotations, or other information and examples related to the topic.
- 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 ideas and to clarify the relationship among ideas and concepts.
- Use clear language and vocabulary.
- Establish and maintain a formal style.
- Provide a conclusion that supports the information presented.
- Check your work for correct usage, grammar, spelling, capitalization, and punctuation.

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The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based informational response on pages 81 and 82 to see why this example would earn the maximum number of points.

Many citizens don't know exactly what diplomats do, even though their jobs are key to the safety and security of our nation. They are part of the U.S. Department of State, and their job is to represent the political and economic interests of the United States in many countries around the world. They help further the mission of the U.S. Department of State in many ways, including representing the foreign policy of the president, helping strengthen foreign nations, and building relationships of cooperation and understanding.

Diplomats are representatives of the U.S. government. According to "Who Is a Diplomat?," their clear mission is "to carry out the foreign policy of the President of the United States and to represent the political and economic interests of the United States around the world." They may represent the foreign policy of the president in meetings about trade negotiations or the formation of treaties. According to "What Is the Mission of the U.S. Department of State?," the department's most important mission is to "advance the national interests of the United States and its people." Diplomats are the voices that advance these interests.

Diplomats do not spend all day dressed in suits and going to meetings, however. The article states that the mission of the U.S. Department of State is to "advance freedom for the benefit of the American people and the international community by helping to build and sustain a more democratic, secure, and prosperous world." Diplomats' efforts are on the behalf of the American people and the international community. By helping build more secure, well-governed nations, diplomats advance domestic interests. They do this by meeting not only with government officials, but also with social and commercial organizations. These meetings can lead to assistance and exchange programs that can promote causes such as better health care, respect for human rights, a free press, and educational and artistic exchanges. All of these programs help other nations to become more independent, secure, and well-governed.

Finally, and perhaps most importantly, diplomats build relationships with key players in foreign countries in a variety of areas. In order to further the mission of the State Department and to "advance the interests of the United States," it is important to be aware of what is happening in other countries and to have ways of communicating and cooperating with them. Much of a diplomat's time is spent personally getting to know a country's officials and citizens. Diplomats meet and build relationships with leaders in foreign economies, nonprofit organizations, businesses, schools, media outlets, arts communities, and more. All of these meetings enhance the understanding necessary to be able to cooperate with foreign countries on issues.

By getting to know a country's people while representing the culture of the United States, diplomats become better able to represent the president and to advance national interests. According to the first article, the aim of all diplomacy is understanding and cooperation. By building understanding and cooperation with foreign nations, diplomats are then able to carry out the mission of advancing the interests of the United States and its people.

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DESCRIPTION OF TEST FORMAT AND ORGANIZATION

The Ninth Grade Literature and Composition EOC assessment consists of a total of 60 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 75 minutes per section to complete Sections 2 and 3.
- The total estimated testing time for the Ninth Grade 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).
- 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).

Effect on Course Grade

It is important that you take this course, and the end-of-course 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.

* Beginning with the Spring 2017 administration, the extended writing-response will appear in Section 1. Prior to Spring 2017, the extended writing-response appears in Section 3.

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PREPARING FOR THE NINTH GRADE 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

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

ACTIVE PARTICIPATION

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

- Carefully read the information and then DO something with it. Mark the important material with a highlighter, circle it with a pen, write notes on it, or summarize the information in your own words.
- Ask questions. As you study, questions often come into your mind. Write them down and actively seek the answers.
- Create sample test questions and answer them.
- Find a friend who is also planning to take the test and quiz each other.

TEST-TAKING STRATEGIES

Part of preparing for a test is having a set of strategies you can draw from. Include these strategies in your plan:

- Read and understand the directions completely. If you are not sure, ask a teacher.
- Read each question and all the answer choices carefully.
- If you use scratch paper, make sure you copy your work to your test accurately.
- Underline the important parts of each task. Make sure that your answer goes on the answer sheet.

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- Be aware of time. If a question is taking too much time, come back to it later.
- Answer all questions. Check them for accuracy. For constructed-response questions and the writing prompt, do as much as you can. Remember, partially correct responses will earn a partial score.
- Stay calm and do the best you can.

PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT

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

The section of the guide titled "Content of the Ninth Grade 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 Ninth Grade 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.

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CONTENT OF THE NINTH GRADE 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 Ninth Grade 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 Ninth Grade Literature and Composition EOC assessment will assess the Ninth Grade Literature and Composition standards documented at www.georgiastandards.org.

The content of the assessment is organized into two groupings, or domains, of standards for the purposes 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 Ninth Grade Literature and Composition are grouped into two domains that follow your classwork: Domain 1 is Reading and Vocabulary and Domain 2 is 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.

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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 Ninth Grade 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.

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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 ***informational passage*** 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 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. Examples of literary writing include short stories, novels, narratives, poetry, and drama.

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

The Great Gatsby
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.

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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 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.

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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 on 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, informational, biographies, autobiographies, histories, science fiction, drama, and poetry. In this unit, you will be reading literary texts including fiction, drama, and poetry.

Character development (characterization): An author may reveal a character through the character's thoughts, words, appearance, and actions, or through what other characters say or think. An author may also tell us directly what the character is like. Examining the characters and how they interact with each other is a key element to understanding a piece of literature.

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?

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Here are some common questions about characterization:

- Who is the main character? What words describe this character's personality traits?
- Who are the minor characters? What roles do they play?
- How is one character similar to or different from another?
- How is the main character involved in the conflict?

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.

Plot: 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. It often begins with **exposition** that may introduce the characters, establish the setting, and reveal the problem or conflict. The tension may build through a series of **complications** (incidents that either help or hinder the protagonist in finding a solution). This is the **rising action**. The **climax** is the peak or turning point of the action when the problem is resolved. At this point, the reader usually knows the outcome. The **falling action** is the part after the climax. It gives any necessary explanation and ends with **resolution** or **denouement**, the sense that the story is complete.

Time: Sometimes authors use foreshadowing and flashback to help tell a story. These techniques involve altering the timeframe from which a story is related. With **foreshadowing**, the author gives hints of what is to come in the future. With **flashback**, the storyline shifts to the past to give readers important information to help them understand the story better.

Conflict: 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 **external conflict**. Conflict also occurs when there is incompatibility between ideas or beliefs, such 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 **internal conflict**. Here are some common conflicts in literature:

- person vs. person
- person vs. nature
- person vs. self
- person vs. society
- person vs. machine

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Point of view is who is telling the story. It can be told in first person, second person, or third person. Point of view also expresses the characters' thoughts and feelings about a situation or experience.

Point of View	
First Person	The events are told by a character in the story using his or her own words. First-person stories have narrators who use *I*, *me*, and *my* throughout the story. This sentence is an example of first-person point of view: "I knew it was risky, but I was willing to take that chance."
Second Person	The narrator addresses the reader directly using the word *you*. This perspective is not as common as either the first- or third-person points of view. This sentence is an example of second-person point of view: "You knew it was risky, but you were willing to take that chance."
Third-Person Limited	A speaker outside the action narrates the events using the third-person pronouns *he*, *she*, and *they*. In the **limited** third-person point of view, the narrator tells the events from the perspective of one specific character, focusing on this character's thoughts and feelings.
Third-Person Omniscient	A speaker outside the action narrates the events. In the **omniscient** third-person point of view, an all-knowing narrator not only tells what happens, but also may interpret events and describe the thoughts and feelings of any character.

Perspective refers to how characters see or feel about something. Characters can describe the same event but have differing opinions because they were physically located in different places and saw the event differently or because for some reason their opinions differ from those of others who saw or heard about the same event.

Example:

Read the following passage.

from *Jane Eyre* by Charlotte Bronte
I was paralyzed; but the two great girls who sat on each side of me set me on my legs and pushed me towards the dread judge, and then Miss Temple gently assisted me to his very feet, and I caught her whispered counsel, "Don't be afraid, Jane. I saw it was an accident; you shall not be punished."

In this excerpt, Jane tells the story in the first person. The story is told from her **point of view**. In this paragraph, Jane is comforted by Miss Temple who has observed the accident and tells Jane not to worry. She is speaking from her own **perspective**. Jane is about to be humiliated and punished by the schoolmaster, Mr. Brocklehurst. From his perspective, what Jane did was intentional and not an accident.

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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 quote BEST illustrates the passage's anxious mood?

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.

Tone and **mood** are often confused with each other. One way to remember the difference is to imagine a passage being read aloud; think of tone as *the way the author's voice sounds* and mood as *how the atmosphere in the passage feels*.

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The following chart shows examples of words that can describe tone and mood:

TONE WORDS **The author's voice sounds _____.**			**MOOD WORDS** **The atmosphere in the passage feels _____.**		
formal	casual	sarcastic	dreamy	mellow	violent
objective	lively	mocking	peaceful	ominous	futile
playful	sentimental	critical	joyous	tense	empty
outraged			comforting	uncomfortable	

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, 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:

- **Topic:** Charles tells a lie to avoid trouble with his father, but his lie creates unexpected trouble with his brother.
- **Theme:** The lies we tell to cover up an action or situation can often be more damaging than the action or situation itself.

Imagery, or language that appeals to the senses, allows the reader to experience what the author is describing. You've heard the saying "a picture is worth a thousand words." Authors use imagery to convey a mental picture for the reader—more than they could accomplish with literal words.

Symbolism is another way in which writers use language to express something more than the literal meaning of the words. A symbol is something that stands for something else. For example, an eagle may symbolize freedom.

Drama

Questions about literary characteristics might focus on dramatic literature. To answer those questions, you will need to understand and analyze various forms of dramatic literature. The two most common types are tragedies and comedies. A **tragedy** is a serious play that ends in disaster and sorrow. A **comedy** is a lighthearted play intended to amuse the audience. Comedies usually end happily.

As with other related literary genres, you will need to analyze the characters, structures, and themes of dramatic literature. In order to answer these questions, use what you know about these elements in other genres to answer the questions related to dramatic literature.

You also need to review terms that are more specific to drama.

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Dramatic conventions are the rules that actors and audience observe during a play. Some conventions relate to how the audience and the actors interact. For example, the audience knows to become quiet when the lights dim. **Dramatic irony** refers to situations in which the audience knows more than the character onstage. A character does or says something of greater importance than he or she knows. The audience, however, is aware of the meaning and importance of the act or speech.

You may also be asked to analyze how dramatic conventions support and enhance the interpretation of dramatic literature. To answer these questions, you will need to apply what you have learned about dramatic conventions, including plot, setting, dialogue, and monologue. **Dialogue** is the conversation between characters. Dialogue reveals the personalities of the characters by divulging what they are thinking and feeling as they 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, like all modern literature, 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, twinkle, little *star*/how I wonder what you *are*." Rhyme can occur at every line, every other line, or wherever the poet decides. Not all poems rhyme, nor do they have to, but rhyme can emphasize ideas or images and unify thoughts, as well as add a musical quality to a poem. When you read a poem that has rhyme, look at the rhyming words and see how they contribute to the overall meaning of the poem. The following chart lists some different types of rhyme and devices.

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Type	Definition	Example
End rhyme	End rhymes occur at the ends of lines of poetry. It is the most common type of rhyme.	Twinkle, twinkle, little *star*, How I wonder what you *are*.
Internal rhyme	Internal rhymes occur within a line of poetry.	Edgar Allen Poe's "The Raven": "Once upon a midnight *dreary*, while I pondered, weak and *weary*."
Slant rhyme	Slant rhymes occur when words include similar, but not identical, sounds. They are also called near rhyme, half rhyme, or off rhyme.	*bone* and *moon* *ill* and *shell* *soul* and *all*
Consonance	Words that have similar consonant sounds, but different vowel sounds.	*chitter* and *chatter* *pick* and *sack* *spoiled* and *spilled*
Assonance	Words that have repetition of similar vowel sounds, but are not rhyming words. May occur in the initial vowel as in alliteration.	*all* and *awful* *feed* and *meal* *lake* and *plain*
Alliteration	The repetition of one initial sound, usually a consonant, in more than one word.	*gray*, *geese*, and *grazing* *weak* and *weary*

Rhyme scheme is the pattern of end rhymes in a poem. 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 abab. In a six-line poem with every two lines rhyming, the rhyme scheme is aabbcc.

Form: While poetic devices are important in poetry, the structure of a poem is often its most distinctive characteristic. Poems are written in stanzas, or groups of lines. These stanzas are arranged in fixed form or free form. **Fixed form** is what most people consider typical poetry: it's written in traditional verse and generally rhymes. Some fixed form poems have specific requirements on length, rhyme scheme, and number of syllables. A sonnet, for example, is a 14-line rhymed poem. **Free form**, or free-verse poetry, follows no specific guidelines about rhyme, meter, or length. Free verse tries to capture the cadence of regular speech. Some stanzas may rhyme but not in a regular scheme. **Blank verse** is a poem written in unrhymed iambic pentameter, a pattern of five iambic feet per line. An iambic foot is one unstressed syllable followed by a stressed syllable.

The subject matter of poems is also important. Some poems are **narrative** poems. The main purpose of a narrative poem is to tell a story. A **ballad** is a narrative poem, often of folk origin, intended to be sung. It consists of simple stanzas and usually has a refrain. **Lyric** poetry expresses a person's thoughts or feelings. Elegies, odes, and sonnets are types of lyric poems.

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Something about Sonnets
A sonnet is a 14-line poem with a fixed rhyme scheme. There are two main types of sonnets, each with its own distinctive rhyme scheme. A Petrarchan sonnet is divided into an octave (the first eight lines) and a sestet (the next six lines). The rhyme scheme is **abbaabba cdecde**. The rhyme scheme of an English, or Shakespearean, sonnet is **abab cdcd efef gg**. A Shakespearean sonnet is written in iambic pentameter.

Test questions about poetry may also include determining the meaning of words as they are used in a poem, including figurative and connotative meanings.

Author's purpose: Questions assessing comprehension of this concept will ask you to determine an author's purpose by distinguishing what is directly stated from what is really meant. Literary devices such as sarcasm, irony, understatement, and satire are used by authors to convey ideas that are very different from the actual meaning of the words or language.

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. You are probably most familiar with verbal irony, or **sarcasm.** The speaker's intended central idea is far different from the usual meaning of the words. For example, a teenager may tell his mother, "I just *love* cleaning up my room," when in fact, the teenager means that he *hates* to clean his room. **Situational irony** refers to developments that are far from what is expected or believed to be deserved. One example of situational irony would be famed composer Ludwig von Beethoven's loss of hearing.

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.

Understatement is a figure of speech in which a writer or speaker deliberately makes a situation seem less important or serious than it really is. For example, a writer might say that Hurricane Katrina left some damage in New Orleans. The writer is downplaying the seriousness of the effects of one of the worst hurricanes in history.

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

Whenever you describe an object or an idea by comparing it with something else, you are using figurative language. The two figures of speech with which you are probably most familiar are similes and metaphors. Both are comparisons. A **simile** makes a comparison using a linking word such as *like*, *as*, or *than*. If a graduation speaker describes her first job as being "about as exciting as watching grass grow," she is using a simile; she compares the pace of her job with the pace of grass growing. A **metaphor** makes a comparison without a linking word; instead of one thing being *like* another, one thing *is* another. If that same graduation speaker warns students about the stress of the business world by saying, "It's a jungle out there," she is using a metaphor; she emphasizes her point by equating the wild chaos of the business world with an actual jungle. An extended metaphor extends throughout a story and is referred to as an **allegory**. Other examples of figurative language to recognize are **personification** (giving human characteristics to nonhuman things), **hyperbole** (exaggeration beyond belief), and **idioms** (quirky sayings and expressions specific to a language).

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Connotation: Another technique authors use to present precise ideas and set a certain tone is to choose words based on their connotations. The dictionary definition of a word is its **denotation**. The **connotation** of a word is a specific meaning or idea that the word brings to mind. For example, both *laugh* and *giggle* have a similar denotation. These words refer to sounds you make when you find something funny. However, the word *giggle* has youthful connotations associated with it. You often think of children giggling, but rarely think of grandfathers giggling. The word *laugh* has no such connotations associated with it. Therefore, while the denotation of both words is the same, the connotations are different. If a writer decides to describe a grandfather giggling, she probably means to hint that he has a youthful spirit or is feeling young at heart.

Acquire new vocabulary: Related questions will ask you to understand and acquire new vocabulary words that are appropriate for high school students. You will be asked to use your knowledge of various works of literature to determine the meanings of new words. Questions will measure your ability to use context clues from various types of texts to determine the meaning of unknown words. You will identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Questions will also test your ability to use appropriate reference materials to clarify meaning, pronunciation, parts of speech, and word origins.

For unfamiliar vocabulary words, you will be asked to use **context**—the language surrounding the word—to find clues to the word's meaning. By reading the sentence or paragraph that contains the unfamiliar word, you should get a sense of the overall meaning of that portion of the text. Also, the word's position or function in the sentence is often a clue to its meaning.

Cognates are words that have the same origin or are related in some way to words in other languages. You can use your knowledge of other languages to help you understand the meanings of certain words. Examples of cognates are *night* (English), *noche* (Spanish), *notte* (Italian), and *nuit* (French). All are derived from an Indo-European language.

Questions assessing the understanding of vocabulary-related standards will also test your ability to use reference materials to find the pronunciation of a word, clarify its precise meaning, determine its part of speech, and find its origins. Which reference book would you consult to find a definition for the above vocabulary terms? As you know, a **dictionary** is your best source for the definition and spelling of words. You can also discover a word's origin or etymology in a dictionary.

If you need help with choosing the most precise word or you want to add variety to your writing, you should turn to a **thesaurus** to find synonyms and related words.

Important Tips

- When you are faced with an unknown word, go back to the passage. Start reading two sentences before the word appears and continue reading for two sentences afterward. If that does not give you enough clues, look elsewhere in the passage. By reading the context in which the word appears, you may be able to make an educated guess.
- Look for familiar prefixes, suffixes, and word roots when faced with an unknown word. Knowing the meaning of these word parts will help you determine the meaning of the unknown word.

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SAMPLE ITEMS

Read the following passage and answer items 1 through 5.

from *Les Misérables*
By Victor Hugo

At the moment when the ray of moonlight superposed itself, so to speak, upon that inward radiance, the sleeping Bishop seemed as in a glory. It remained, however, gentle and veiled in an ineffable half-light. That moon in the sky, that slumbering nature, that garden without a quiver, that house which was so calm, the hour, the moment, the silence, added some solemn and unspeakable quality to the venerable repose of this man, and enveloped in a sort of serene and majestic aureole that white hair, those closed eyes, that face in which all was hope and all was confidence, that head of an old man, and that slumber of an infant.

There was something almost divine in this man, who was thus august, without being himself aware of it.

Jean Valjean was in the shadow, and stood motionless, with his iron candlestick in his hand, frightened by this luminous old man. Never had he beheld anything like this. This confidence terrified him. The moral world has no grander spectacle than this: a troubled and uneasy conscience, which has arrived on the brink of an evil action, contemplating the slumber of the just. That slumber in that isolation, and with a neighbor like himself, had about it something sublime, of which he was vaguely but imperiously conscious.

No one could have told what was passing within him, not even himself. In order to attempt to form an idea of it, it is necessary to think of the most violent of things in the presence of the most gentle. Even on his visage it would have been impossible to distinguish anything with certainty. It was a sort of haggard astonishment. He gazed at it, and that was all. But what was his thought? It would have been impossible to divine it. What was evident was, that he was touched and astounded. But what was the nature of this emotion?

The gleam of the moon rendered confusedly visible the crucifix over the chimney-piece, which seemed to be extending its arms to both of them, with a benediction for one and pardon for the other.

Suddenly Jean Valjean replaced his cap on his brow; then stepped rapidly past the bed, without glancing at the Bishop, straight to the cupboard, which he saw near the head; he raised his iron candlestick as though to force the lock; the key was there; he opened it; the first thing which presented itself to him was the basket of silverware; he seized it, traversed the chamber with long strides, without taking any precautions and without troubling himself about the noise, gained the door, re-entered the oratory, opened the window, seized his cudgel, bestrode the window-sill of the ground-floor, put the silver into his knapsack, threw away the basket, crossed the garden, leaped over the wall like a tiger, and fled.

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Item 1

Selected-Response

Which structure did the author use in order to create tension?

A. chronological order
B. comparison and contrast
C. flashbacks
D. parallel plots

Item 2

Selected-Response

Which of these BEST describes the literary use of the word *tiger* in the last paragraph?

A. allegorical
B. figurative
C. literal
D. symbolic

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Item 3

Technology-Enhanced

This question has two parts. Answer Part A, and then answer Part B.

Part A

How does the internal conflict that John Valjean experiences help to advance the plot in the passage?

A. Valjean's initial confidence causes him to become friends with the Bishop.
B. Valjean's existing annoyance causes him to try to wake the Bishop.
C. Valjean's initial guilt causes him to hesitate to steal from the Bishop.
D. Valjean's existing affection causes him to run away from the Bishop.

Part B

Which excerpt from the passage BEST supports the answer in Part A?

A. There was something almost divine in this man, who was thus august, without being himself aware of it.
B. The moral world has no grander spectacle than this: a troubled and uneasy conscience, which has arrived on the brink of an evil action, contemplating the slumber of the just.
C. In order to attempt to form an idea of it, it is necessary to think of the most violent of things in the presence of the most gentle.
D. . . . he seized it, traversed the chamber with long strides, without taking any precautions and without troubling himself about the noise, gained the door . . .

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Item 4

Constructed-Response

Describe the theme of the passage.

Be sure to use details from the passage to support your answer. Write your answer on the lines provided.

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Item 5

Extended Constructed-Response

This passage was written using third-person point of view. How would the excerpt be different if Jean Valjean were narrating?

Rewrite the beginning of the passage from Jean Valjean's perspective. Write your answer on the lines provided.

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ACTIVITY

Understanding Literary Language and Point of View

Standards: ELAGSE9-10RL4, ELAGSE9-10RL6, ELAGSE9-10W3

Traditions and Culture

Select a story, book, or play you have read that includes characters or events from other parts of the world.

Think about the point of view of the characters or the events that represent a different cultural experience from someone living in the United States.

Choose a passage, chapter, or excerpt. Answer the following questions:

- What is the writer's culture?
- What makes the cultural experience within the passage unique?
- How is this experience different from your own culture?

Write a similar piece reflecting your own cultural experiences.

- Base your writing on your own family or a family that you know.
- Use literary devices, such as figurative language, word choice, and imagery, in your writing.
- Address the question "How are your family traditions different or unique in some way?"

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UNIT 2: READING—INFORMATIONAL

This unit focuses on supporting an analysis of a text with evidence, determining central ideas, writing an objective summary, and analyzing complex ideas. Additional concepts covered are determining the technical meaning of words, evaluating arguments, and determining an author's point of view or purpose. You will integrate knowledge and ideas from multiple sources and present information.

One type of informational text you may find on the assessment is **nonfiction**. It may include exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience.

KEY IDEAS

Nonfiction

The questions about literary elements may be based on any type of nonfiction material. You will be asked to understand and analyze the elements of nonfiction works that explain, persuade, describe, or relate true events.

The types of nonfiction texts you will encounter on the EOC assessment come from three common kinds of writing, each with its own purpose and conventions.

- **Informational text**, or expository nonfiction, is writing that explains or informs. Informational texts include business letters and memos; how-to passages that explain a process or project; news stories; and historical, scientific, and technical accounts (including digital sources) written for a broad audience. Expository writing may include vivid descriptions or the narration of personal stories and events that actually happened.
- **Argumentation** uses reasoning to influence people's ideas or actions. This kind of writing includes editorials and opinion pieces, speeches, letters to the editor, job application letters, critical reviews such as movie and book reviews, and advertisements.
- **Literary nonfiction** is narrative writing that tells a story and often employs the literary devices found in stories and novels. Literary nonfiction could be an anecdote, a diary (personal record of the writer's thoughts and feelings), a journal (record of events and ideas, less private than a diary), a memoir, a biography, an autobiography, or another retelling of true events.

NOTE: Most passages contain some combination of the common kinds of writing but generally fit best in one category or another.

Questions related to nonfiction texts may look like these:

- **Why does the author MOST LIKELY organize the essay from present to past?**
- **How does the description of the concert crowd support the argument for assigned seating?**
- **Why does the author include a quotation by the park ranger in the introduction?**

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Because nonfiction writers use some of the same literary devices that fiction writers employ, questions related to nonfiction texts will address elements of structure, organization, language, point of view, and conflict. As with literary texts, questions about nonfiction will require close reading of specific portions of a text. You will not only need to understand key ideas and details, but also be able to locate evidence to support your understanding.

STRATEGY BOX—Take Notes While You Read

Whenever you read an informational passage on the EOC assessment, stop after each paragraph and ask yourself, "What is the central idea of this paragraph?" After each paragraph, take a moment to mark the text and summarize what the paragraph is about. Sample notes about an essay entitled "Why Homework Is a Good Idea" might look something like this:

1. First Paragraph: *importance of education*
2. Second Paragraph: *advantages of completing homework*
3. Third Paragraph: *talks about how busy students feel they don't have time for homework*
4. Fourth Paragraph: *ways students who have very little time can still get their homework done*
5. Fifth Paragraph: *stresses how homework is an important part of education*

Do not spend too much time trying to come up with the perfect summary of each paragraph. Just use about three to ten words to quickly summarize what each paragraph is about.

An idea that is not stated outright is **implicit**, meaning it is *implied* or hinted at indirectly, rather than *explained* or stated directly. To understand and interpret implicit ideas, the reader must **infer** what the text is saying. To infer means to come to a reasonable conclusion based on evidence.

By contrast, an **explicit** idea or message is fully expressed or revealed by the writer. Rather than being implied or hinted at indirectly, an explicit point is made directly in the printed words.

Theme: The theme of an informational text is its central idea or message. The following example demonstrates the difference between a topic and a broad message in a nonfictional passage:

- **Situation:** In this article, the author describes her year volunteering as a health educator in Kenya.
- **Topic:** Changing cultural beliefs is hard work.
- **Message/Theme:** This article reveals the author's naïveté in assuming that good intentions are all that is needed to change deeply held cultural beliefs.

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Author's purpose: 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.

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 or not 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.

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 *what* you know and *how* you know it.
- Try to answer the question before you read the answer choices.

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SAMPLE ITEMS

Read the following text and answer items 6 through 9.

Sojourner Truth

1 Sojourner Truth was an abolitionist, an emancipated slave, and a women's rights activist. She was one of the best-known African American women of the 19th century. Truth, who renamed herself at the age of 52, was born Isabella Baumfree to parents James and Elizabeth, slaves of a man named Colonel Ardinburgh, in Ulster County, New York.

2 Sojourner's childhood was difficult and she was separated from her parents at the age of nine. She later married and became a mother to five children. She recounted many details of her life in her book, *Narrative of Sojourner Truth,* which she wrote with the help of Olive Gilbert as she had never been able to learn to write.

3 Truth escaped from slavery in 1827 at the age of 36. A major turning point in Truth's life was her decision to preach tolerance. She lived in a utopian community called the Northhampton Association for Education and Industry, a group of people dedicated to transcending class, race, and gender distinctions. Other like-minded reformers such as Frederick Douglass and William Lloyd Garrison also visited Northhampton.

4 Through her Northhampton connections, Sojourner began to speak publicly about abolition and women's rights. She gave her famous "Ain't I a Woman" speech at a Women's Rights Convention in Akron, Ohio, in 1851. She was able to buy a home and support herself through her speaking engagements and the sales of her book.

5 During the Civil War, Truth devoted herself to gathering food and clothing for the volunteer regiments of African American Union soldiers. She was also a champion for creating a colony for freed slaves in the American West. When a large migration of freed slaves settled in Kansas, Sojourner made the journey to help them get settled even though she was 88 years old. She died at the age of 92 in Battle Creek, Michigan. Despite her life circumstances, Sojourner Truth accomplished amazing things, championed human rights, and exemplified service to others.

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Item 6

Selected-Response

Which statement is BEST supported by the information in the last paragraph?

A. Truth did not believe in war.
B. Truth's family fought as soldiers.
C. Truth was dedicated to helping others.
D. Truth believed that soldiers should be paid.

Item 7

Selected-Response

Read this sentence from the last paragraph.

> Despite her life circumstances, Sojourner Truth accomplished amazing things, championed human rights, and exemplified service to others.

The author uses the word *despite* in the sentence to suggest that

A. Truth was a humble woman
B. Truth reluctantly worked for others
C. Truth was able to overcome obstacles
D. Truth did the same work as many others

Item 8

Selected-Response

What is the MAIN purpose of the passage?

A. to tell the story of Truth's life
B. to prove that slavery was wrong
C. to explain how Truth became a writer
D. to show the start of the women's movement

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Item 9

Constructed-Response

In the last paragraph, the author states that Sojourner Truth "accomplished amazing things." How does the author develop this claim?

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

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ACTIVITY

Comparing U.S. Documents of Historical and Literary Significance

Standards: ELAGSE9-10RI2, ELAGSE9-10RI9

Summarize U.S. documents of historical and literary significance.

- Read and analyze a historical or significant document.
- Possible texts are "George Washington's Farewell Address;" "The Gettysburg Address" by Abraham Lincoln; Franklin D. Roosevelt's "Four Freedoms" speech; and "Letter from Birmingham Jail" by Martin Luther King, Jr.
- Work with a family member or friend. You should each choose different documents.

Start by reading your document then answering questions 1 and 2.

Name of text 1:
1. What is the central idea of the text?
2. What specific details contribute to the development of the central idea? List at least three details.
Name of text 2:
3. How do these two texts address related central ideas?

After you have read the document and answered the first two questions, swap papers.

Read the text your family member or friend chose, along with his or her summary and analysis.

After you have read the analysis, answer the third question.

When you have finished responding to the questions, discuss your findings with your family member or friend.

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UNIT 3: WRITING—ARGUMENTATIVE AND INFORMATIVE TEXT

This unit focuses on developing arguments to support claims, writing informative texts to convey complex ideas, conducting research and gathering relevant information from multiple sources, and drawing upon evidence to support analysis.

OVERVIEW OF THE DOMAIN

- Use the writing process: prewriting, drafting, revising, editing, and rewriting.
- Use the writing process to develop argumentative and explanatory texts.
- Develop a claim or topic by using relevant evidence, examples, quotations, and explanations.
- Use appropriate transitions—words, phrases, and clauses—to link major sections of the text and clarify relationships among ideas.
- Use precise language and domain-specific vocabulary appropriate to the audience and its knowledge of the topic.
- Establish and maintain a formal style and objective tone.
- Write a concluding statement or section that supports the information or explanation presented.
- Focus on a specific purpose and audience.
- Use knowledge of research techniques to support writing.
- Observe appropriate conventions for citation to avoid plagiarism, following the guidelines of an appropriate style manual.

KEY IDEAS

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.

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.

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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.

Research: You will 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 citation 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 information—but do not plagiarize! Even if you rewrite, you should always cite your source.
- Record information on note cards.
- Document your sources.

Claim: The primary message of a piece of writing is often called the **claim,** or controlling idea. 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.

You will miss the point of the essay if you do not pick up on the claim correctly. Authors use supporting ideas, such as relevant details and evidence, to support the claim or controlling idea.

The questions related to writing will be based on informational passages. 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.

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The **controlling** idea can often be found in one or more of these places:

- the title
- the thesis statement
- the conclusion

The **subordinate**, or supporting, ideas of a passage can often be found in one or more of these places:

- the topic sentence of each paragraph
- the body paragraphs

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

Writing process: Most informational or technical pieces require hard work and 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.

Important Tips

- Organize your writing by using chronological order, cause and effect, compare and contrast, or by asking and answering questions.
- Make sure your writing has a concluding statement that supports the information presented.
- Distinguish between formal and informal language when you write. Always consider who your audience is to determine which type of language is appropriate to the given situation.
- Strengthen your writing by planning, revising, editing, rewriting, or trying a new approach.
- **Use the rubric before, during, and after writing to make sure you are meeting the criteria.**

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SAMPLE ITEMS

The structure of the practice items for this unit is similar to how it appears in Section 3 of the Georgia Milestones End-of-Course assessment:

1. selected-response (multiple-choice) questions (three on the actual test),
2. a constructed-response question, and
3. an extended writing-response question.

Additionally, the instructions for the extended writing prompt are in the same form as those that appear on the End-of-Course assessment.

WRITING TASK

Currently, there is an ongoing debate about the use of technology such as smartphones in the classroom. Some schools do not allow smartphones in class, while others allow them and even encourage their use.

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 smartphones should be allowed in the classroom OR that schools should be smartphone-free.

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

Before you begin planning and writing, you will read two passages and answer one question about what you have read. As you read the texts, 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. **A Changing Student Body**
2. **New Technologies Require New Rules**

A Changing Student Body

Many of today's high schools may *look* the same as the high schools of 40 years ago, but their learning environments have changed dramatically. Many classrooms use smart boards instead of chalkboards. Many teachers use Web-based e-books instead of heavy paper textbooks. And many students no longer use notepads and pencils; they use laptops and smartphones. According to data compiled by the research firm Nielsen, 58 percent of Americans between the ages of 13 and 17 owned a smartphone as of July 2012—an increase of more than 60 percent over the previous year.

While the technologies of past generations have not completely disappeared, and the content of what students learn has not necessarily changed, the formats of communication and learning have been altered significantly. One question remains: Will today's parents and educators be able to adapt to new technologies and enable students to use them in the best ways possible?

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Because of new technologies, the world has opened up to students at an amazing pace. Instead of having to search for books in a library, students can surf the Internet to find research sources, information about almost any topic, and many more educational aids. New technologies have also changed the way students communicate with one another. Social media and smartphones have become almost essential in the social lives of the modern American student.

So how can educators balance the opportunities of new technologies with the distractions and diversions that they inevitably bring? Should students be allowed to carry their cell phones with them to class? Their tablets? Their laptops?

The answer is yes. Instead of blocking off new technologies, educators should embrace them. According to a nationwide survey, 51 percent of high school students are already bringing their smartphones to school. Educators should take advantage of these tools. Many education-friendly apps and resources boost student learning. By allowing students full access to their handheld devices, teachers can instruct students on proper and polite technology use while enabling them to tap in to powerful resources. There is little difference between a student who is daydreaming or doodling in his notebook and a student who is off-task and fiddling with her phone. By requiring phones to be easily visible, teachers can monitor their appropriate use. We cannot control every aspect of the students' environment; we can only teach them the best learning methods and study habits we know and hope that they become motivated to apply them.

Smartphones can actually increase organization and productivity. Students are becoming accustomed to text-message reminders and apps that help them manage their time and schedules. Ken Halla, a U.S. history teacher, said he was "stunned by how many more kids started doing the homework" after he introduced them to the app Remind101. With this app, students can snap a picture of the day's homework or take a short video from a class lecture for later reference. Smartphones may be tools that extend the hours of learning beyond time in the school building.

Finally, ownership of a smartphone has become a matter of safety and well-being. Students use smartphones not only to communicate with each other, but also to communicate with their families and others in cases of emergencies or necessity. Online social engagement is important to the overall emotional development of students today. We simply cannot ask students to be separated from their main mode of communication.

Just as a talented and engaging teacher of 40 years ago inspired students to pay attention to their learning goals, a similar teacher of today encourages students to use technology to enhance their education.

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New Technologies Require New Rules

The use of technology in the classroom has increased at an amazing pace in recent years. It is not uncommon to see students using tablets, writing on laptops, and surfing the Internet during class. While these technologies can provide many wonderful learning opportunities, they also can make it difficult for students to focus on the content they must master. Students should not be allowed to use handheld devices like tablets and smartphones in the classroom merely because these technologies exist.

When students are allowed to surf the Internet and to use their smartphones in class, teachers have little to no control over what the students are looking at or learning. According to a study by Harrison Interactive, 27 percent of smartphone users use their devices for educational purposes (explicitly *not* texting or social networking) two to three times per week, indicating that a majority of students use their smartphones only for texting or social networking. Even adults have difficulty staying on task in meetings when their smartphones are only a swipe away. If teachers want their students to use the Internet or other media, they can present the information to the class via a smart board. There is no need for individual students to have access to the Internet.

For many generations, students have thrived without being able to surf the Internet or contact their friends and family during school hours. Technology use only adds to the many distractions that students face, from peer pressure to extracurricular activities. In a school environment, distractions such as loud ringtones and near-constant texting are unnecessary and undesirable.

High school students are simply too young to be granted full leeway with their handheld devices. Students should be required to leave smartphones and other handheld devices in their lockers or at home. That way our schools can be dedicated learning environments instead of places of distraction and constant media bombardment.

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Item 10

Selected-Response

What is the central idea of "A Changing Student Body"?

A. "And many students no longer use notepads and pencils. . . ."
B. "Instead of blocking off new technologies, educators should embrace them."
C. "Smartphones can actually increase organization and productivity."
D. "We simply cannot ask students to be separated from their main mode of communication."

Item 11

Selected-Response

Based on "New Technologies Require New Rules," which of these statements is an example of a fact?

A. Technology use has increased in the classroom.
B. Students should never be allowed to use handheld devices.
C. The Internet was never needed for homework in the classroom up until now.
D. High school students are too young to use technology properly.

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Item 12

Constructed-Response

Which author does the better job developing and supporting his or her topic?

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

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Item 13

Extended Writing-Response

Now that you have read "A Changing Student Body" and "New Technologies Require New Rules" and answered questions about what you have read, create a plan for and write your argumentative essay.

WRITING TASK

Currently, there is an ongoing debate about the use of technology such as smartphones in the classroom. Some schools do not allow smartphones in class, while others allow them and even encourage their use.

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 smartphones should be allowed in the classroom OR that schools should be smartphone-free.

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

Be sure to:

- 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.

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ACTIVITY

Analyzing and Presenting Arguments and Counterarguments

Standard: ELAGSE9-10W1

Writing Arguments

You can develop your skills in persuasive writing and counterargument. Write different arguments based on current issues or debates that interest you.

Work with family or friends. Possible topics/debates include whether or not teenagers should be allowed to go off-campus at lunchtime, whether or not teenagers should have after-school jobs, or any other appropriate topic of interest.

First, choose your topic, choose a position, and write a well-developed paragraph that includes a topic sentence and one main point to support your position.

- Write your paragraphs on index cards.
- Find two containers, such as boxes or baskets. Label one “For” and the other “Against.”
- Place the index cards in the container they match, “For” or “Against.”

Next, write similar paragraphs from the opposite perspective and place the index cards in the other container.

Next, look at what your family or friends wrote and consider the positions on their topic. Follow the same process as with the first topic.

Finally, write an argumentative essay on the topic of your choice. State your own arguments, but also point out the main opposing arguments and then refute them.

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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: A phrase that functions as an adjective.
- Adverbial phrase: A phrase that functions as an adverb.
- Participial phrase: A participle and its object and modifiers (used as an adjective).
- Prepositional phrase: A preposition and its object and modifiers. May be used as a noun, an adverb, or an adjective.
- Absolute phrase: A group of words that modifies an independent clause as a whole. Includes a noun and its modifiers and may precede, follow, or interrupt the main clause.

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Clauses:

- Independent clause: A group of words that expresses a complete thought and can stand alone as a sentence.
- Dependent clause: A group of words that does not express a complete thought and cannot stand alone as a sentence.
- Noun clause: A dependent clause that functions as a noun in the main clause.
- Relative clause: A clause that generally modifies a noun or noun phrase and is introduced by a relative pronoun (which, that, who, whom, whose), a relative adverb (where, when, why), or a zero relative.
- Adverbial clause: A dependent clause that functions as an adverb in its relation to the main clause. Adverbial clauses indicate time, place, manner, purpose, condition, result, or reason.

Parallel structure: In language, parallel structure means that sentence elements—verbs, adjectives, various types of phrases—work together without conflicting. Parallel elements make it easier for your reader to understand what you are saying. They can also add emphasis to your 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."

Semicolon: A punctuation mark that you may not have used in earlier grades is introduced in Grade 9; this mark is the semicolon [**;**]. This little symbol may seem intimidating, but once you know how to use it you may find that it comes in handy. Looking at the symbol itself, you can see that it looks like a period centered over a comma. One way to think of the semicolon is as a combination of these two other punctuation marks. You can use it when you need something stronger than a comma but not as strong as a period. So how does it work? When you have two related **independent clauses** (groups of words that can stand alone as a sentence), you need to separate those clauses in some way. One way is to use a semicolon. A semicolon should not be confused with a **colon**, which is also a mark of punctuation used after a statement (usually an independent clause) that introduces a quotation, an explanation, an example, or a series.

Clauses: A clause has a subject and verb but lacks the complete thought that makes a sentence a sentence. Clauses are referred to as "dependent" or "subordinate." For comparison purposes, a sentence is sometimes referred to as an "independent clause." An **independent clause** has a subject and verb and is a complete thought. It can stand on its own. A **dependent clause** is often called a sentence fragment as it cannot stand on its own. It is dependent on another/adjacent clause.

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.

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SAMPLE ITEMS

Item 14

Selected-Response

Use this dictionary entry to answer the question.

> **thrive** *intransitive verb* **1.** to grow vigorously **2.** to gain in wealth **3.** to gain in possessions **4.** to progress toward or realize a goal despite or because of circumstances

Which definition from the dictionary entry is the correct meaning for *thrived* as it is used in the sentence?

> For many generations students have thrived in the classroom without being able to surf the Internet or contact their friends and family during school hours.

A. definition 1
B. definition 2
C. definition 3
D. definition 4

Item 15

Selected-Response

Which sentence is an example of parallel structure?

A. She went to the mall, to the grocery store, and to her dance class.
B. She went shopping, then to the grocery store, and then dance class started.
C. Her favorite activities are to dance, shopping at the mall, and cooking for her friends.
D. She was going to cook a meal, but she has to go to the store, the mall, and dance class.

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Item 16

Selected-Response

Read the sentence below and determine which part is the dependent clause.

> Because the plane arrived late, the rest of the day's flights were delayed, and many travelers were stuck waiting at the airport.

A. Because the plane arrived late
B. the rest of the day's flights were delayed
C. many travelers were stuck
D. waiting at the airport

Item 17

Selected-Response

In which sentence is a semicolon used correctly?

A. I am hungry and can't wait to see the lunch menu; because pizza is my favorite.
B. Plastic bottles are bad for the environment; so recycling is important.
C. I prefer to write with pens instead of pencils; ballpoint pens are my favorite.
D. Since the store wanted to attract new customers; it offered a coupon for fifty percent off all items.

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ACTIVITY

Using Appropriate Tone in Writing

Standards: ELAGSE9-10L2, ELAGSE9-10L3

Purpose and Tone

What are the advantages and disadvantages of writing in different media?

Work with family or friends to collect examples of documents written in a variety of tones.

- The documents could include a formal essay, a business letter, a text message, an e-mail, and an introduction to a piece of creative writing.

Share these documents with your family or friends.

- Determine the tone and purpose of each document.
- Examine the content and style of the text.
- Is the writing formal, informal, literary, informational, entertaining, or persuasive?

Choose one of the documents. Rewrite the text in a different format.

- For example, if you have a text message, convert it into a business letter.
- Note that certain formats will be inappropriate given the content of the writing sample.
- Keep in mind how different types of writing require different tones.

After you have written the documents in a new format, share them with others.

- Analyze the new documents—what is the tone of each text?
- Which one was more appropriate for the subject matter?
- Did the writer use the correct conventions of American Standard English?

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SAMPLE ITEMS ANSWER KEY

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
1	Literary	ELAGSE9-10RL5	2	B	The correct answer is choice (B) comparison and contrast. The author describes the two characters in relation to each other and confirms this when he says that Valjean has a "troubled and uneasy conscience" contemplating the "slumber of the just." By comparing and contrasting the two characters, the author creates the tension that makes the robbery of the Bishop's silver so impactful. Choices (A) and (D) are incorrect because the author mainly uses comparison and contrast in the passage, although he may rely on parallel plots and chronological order on a smaller scale throughout. Choice (C) is incorrect because the author does not use flashbacks in the passage.
2	Literary	ELAGSE9-10RL4	2	B	The correct answer is choice (B) figurative. Valjean "leaped over the wall like a tiger, and fled." The author is describing Valjean by comparing him to a tiger through a simile, which is a form of figurative language. Choices (A), (C), and (D) are incorrect because these literary devices are not used in the sentence. As used in the context of the paragraph, *tiger* is not allegorical, literal, or symbolic.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
3	Literary	ELACC9RL3	3	C/B	The correct answers are (C) Valjean's initial guilt causes him to hesitate to steal from the Bishop, **and** (B) The moral world has no grander spectacle than this: a troubled and uneasy conscience, which has arrived on the brink of an evil action, contemplating the slumber of the just. While Valjean does end up stealing from the Bishop, a main focus of the plot is what happens to Valjean when he sees the Bishop sleeping, and how it makes Valjean pause and weigh his actions. The answer choice for Part B of this item shows text from the passage that supports this conclusion. In Part A, Choice (A) is incorrect because while there is a connection between the two characters, there is no mention of a friendship or the exact manner in which they are acquainted. Choice (B) is incorrect because annoyance is not expressed by Valjean. (D) is incorrect because while Valjean seems to have strong feelings when he sees the moonlight fall on the Bishop, it is not described as affection and that is certainly not what causes him to run away; he runs away because he is stealing from the Bishop. The incorrect options in Part B support incorrect answers in Part A.
4	Literary	ELAGSE9-10RL2	3	N/A	See scoring rubric and exemplar responses beginning on page 71.
5	Literary	ELAGSE9-10W3	4	N/A	See exemplar response on page 72 and the four-point holistic rubric beginning on page 79.
6	Informational	ELAGSE9-10RI1	2	C	The correct answer is choice (C) Truth was dedicated to helping others. The details about her volunteer work support this idea. Choices (A), (B), and (D) are incorrect because they present ideas that are not supported or implied by the text.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
7	Informational	ELAGSE9-10RI1	2	C	The correct answer is choice (C) Truth was able to overcome obstacles. The text explains some of the difficulties of Truth's life, such as her enslavement and her illiteracy. Based on the quoted sentence and the rest of the passage, the reader can infer that "despite" means that Sojourner Truth accomplished great things even though she had difficult circumstances. Choice (A) is incorrect because it does not justify or explain the use of the word "despite." (B) and (D) include incorrect inferences.
8	Informational	ELAGSE9-10RI6	2	A	The correct answer is choice (A) to tell the story of Truth's life. The essay begins with her birth and then continues to outline some of her life events and accomplishments up until her death. Choice (B) is incorrect because the essay is not persuasive or about slavery. Choices (C) and (D) are incorrect because although the essay touches on these topics, they are details and not the purpose of the passage.
9	Informational	ELAGSE9-10RI5	3	N/A	See scoring rubric and exemplar responses beginning on page 73.
10	Informational	ELAGSE9-10RI2	2	B	The correct answer is choice (B) "Instead of blocking off new technologies, educators should embrace them." This is the central idea of the text. Choices (A), (C), and (D) are details that support the central idea.
11	Informational	ELAGSE9-10RI8	3	A	The correct answer is choice (A) "Technology use has increased in the classroom." This statement is valid and reasonable and can be supported with evidence. Choices (B), (C), and (D) are opinions that can be shown to be untrue or extreme ideas.
12	Informational	ELAGSE9-10RI6	3	N/A	See scoring rubric and exemplar responses beginning on page 75.
13	Argumentative	ELAGSE9-10W3a	4	N/A	See exemplar response on page 77 and the seven-point, two-trait rubric beginning on page 81.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
14	N/A	ELAGSE9-10L4a	2	D	The correct answer is choice (D) definition 4. The sentence in which *thrived* appears describes how students have been able to progress as students. Thus, the meaning "to progress toward or realize a goal despite or because of circumstances" fits the context of the sentence. Choices (A), (B), and (C) are incorrect because these definitions do not fit the contextual meaning of the word *thrived*.
15	N/A	ELAGSE9-10L1a	2	A	The correct answer is choice (A) She went to the mall, to the grocery store, and to her dance class. This is the only sentence that maintains a parallel structure. She went to three locations, and the sentence uses the same structure and verb tense to name each location. Choices (B), (C), and (D) are incorrect because each contains mistakes in parallel structure (for instance, an infinitive phrase followed by a gerund phrase).
16	N/A	ELAGSE9-10L1b	2	A	The correct answer is choice (A) Because the plane arrived late. This group of words has its own subject and verb yet is dependent on the main part of the sentence—"the rest of the day's flights were delayed and many travelers were stuck waiting at the airport." Answers (B), (C), and (D) are incorrect because none of them are dependent clauses.
17	N/A	ELAGSE9-10L2b	2	C	The correct answer is choice (C) I prefer to write with pens instead of pencils; ballpoint pens are my favorite. This sentence correctly uses a semicolon to link two closely related but independent ideas. Choices (A), (B), and (D) are incorrect because they do not link two closely related independent clauses.

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SCORING RUBRICS AND EXEMPLAR RESPONSES

Item 4

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to determine the central theme of the text • Includes specific examples/details that make clear reference to the text • Adequately explains the development of the author's ideas within the text and the supporting information with clearly relevant details based on the text
1	The response achieves the following: • Gives limited evidence of the ability to determine the central theme of the text • Includes limited examples that make reference to the text • Explains the development of the author's ideas within the text and the supporting information with limited details based on the text
0	The response achieves the following: • Gives no evidence of the ability to determine the central theme of the text

Exemplar Response

Points Awarded	Sample Response
2	The central theme of this text is right versus wrong. The peace and holiness of the Bishop is contrasted with the immoral actions of Jean Valjean. Valjean is "on the brink of an evil action" while contemplating the "slumber of the just" (the Bishop). In addition, Valjean's thoughts are "the most violent of things in the presence of the most gentle."
1	The central theme of this text is right versus wrong. The peace and holiness of the Bishop is contrasted with the immoral actions of Jean Valjean. Valjean is "on the brink of an evil action" while contemplating the "slumber of the just" (the Bishop).
0	This passage is about one of the characters, Jean Valjean, watching another character, the Bishop, while he sleeps.

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Item 5

The following is an example of a four-point response. See the four-point holistic rubric for a text-based narrative response on pages 79 and 80 to see why this example would earn the maximum number of points.

As I stood in the doorway, the moonlight shone through the window and seemed to light up the inward radiance of the Bishop. He seemed cradled in the gentle glory of the moon, the peaceful garden, and the quiet house. It was 3:00 in the morning and I had awoken to contemplate my next move in the house of this puzzling host. As I looked at his white hair, his closed eyes, and his face all full of hope and confidence, my mind started to wander away from my goal of stealing enough to survive on and fleeing. It was as if in him was all goodness, and yet he didn't realize how good he was.

I'm not sure I realized how good he was either. I had never known a man like him, nor had I ever been treated with such kindness. I stood frozen in the shadow with the one candlestick I already had in my hand, and realized I was frightened. I didn't know exactly what was scaring me, but the questions whirled through my mind. How could he sleep in such peace? Why would I steal from a man like this? Why would I consider not stealing from him when his silver would help me survive? I realized I had been standing there for some time with my mouth open, unable to even understand my own emotions.

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Item 9

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to determine and analyze the development/progression of an author's idea within the text • Includes specific examples/details that make clear reference to the text • Adequately explains the development of the author's idea within the text and the supporting information with clearly relevant details based on the text
1	The response achieves the following: • Gives limited evidence of the ability to determine and analyze the development/progression of an author's idea within the text • Includes limited examples that make reference to the text • Explains the development of the author's idea within the text and the supporting information with limited details based on the text
0	The response achieves the following: • Gives no evidence of the ability to determine and analyze the development/progression of an author's idea within the text

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Exemplar Response

Points Awarded	Sample Response
2	In order to develop the claim that Sojourner Truth was an amazing woman, the author describes her many accomplishments in the face of adversity. The author presents Truth's accomplishments in the order in which they occurred, providing many examples of her outstanding character and abilities. For example, Truth was able to publish a book even though she had never learned to write. After escaping from slavery, she began speaking publicly about abolition and women's rights. She gave her famous speech,"Ain't I a Woman," at a Women's Rights convention in Ohio. She was able to buy a home and support herself through these speaking engagements and the sales of her book. The author goes on to describe how Truth coordinated volunteer efforts to support African American Union soldiers during the Civil War, and how she helped emancipated slaves to settle in new lands. All of these details contribute to the claim that Sojourner Truth accomplished amazing things.
1	Sojourner Truth accomplished amazing things because she was an emancipated slave who was able to fight for abolition and women's rights. She also wrote a book and did a lot of volunteer work. All of these details contribute to the claim that Sojourner Truth accomplished amazing things.
0	The author said she accomplished amazing things.

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Item 12

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to determine and compare two authors' arguments or specific claims in a text, assess the validity of the reasoning and relevancy/sufficiency of the evidence, and identify false statements and fallacious reasoning • Explains the authors' arguments or claims and provides explanation about the authors' reasoning and supporting details with clearly relevant information based on the texts
1	The response achieves the following: • Gives limited evidence of the ability to determine and compare two authors' arguments or specific claims in a text, assess the validity of the reasoning and relevancy/sufficiency of the evidence, and identify false statements and fallacious reasoning • Includes vague/limited examples/details that make reference to the texts
0	The response achieves the following: • Gives no evidence of the ability to determine and compare two authors' arguments or specific claims in a text, assess the validity of the reasoning and relevancy/sufficiency of the evidence, and identify false statements and fallacious reasoning

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Exemplar Response

Points Awarded	Sample Response
2	I think the author of the first article does the best job of developing and supporting his topic. He shows how the use of smartphones in the classroom can help more than hurt. He effectively raises points such as the great number of educational resources available on smartphones, how they can aid in organization, and how they are tools of social connectivity. He states that 58 percent of high school students already have a smartphone, so educators should take advantage of these phones as a learning tool. The author also points out that students have always had distractions, such as doodling in notebooks, and smartphones are neither worse nor better in this way. The author of the second article does not provide as many reasons and examples to support her argument against smartphones in the classroom. She mainly states that students have lived without smartphones up until now, and they are too young to have that kind of freedom. While smartphones do come with problems, they are going to be an important part of learning in the future, and students should be taught to use them well.
1	I think the author of the first article did a better job because he gave many reasons why smartphones could be helpful in the classroom. Most students want to use smartphones, and they are here to stay. Why should students be blocked from such amazing technology? The author of the second article does not give as much supporting information.
0	Both authors have some facts that they use to support their points about smartphones, but I like the first author better.

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Item 13

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 83 and 84 to see why this example would earn the maximum number of points.

Smartphone use has increased rapidly in recent years, and so has the debate over their use in high schools. Some schools allow students to carry their phones to class, while other schools restrict phone use during school hours. I believe smartphones should be used in schools because they can be essential tools for engaging students, enhancing their educational opportunities, and keeping them connected to their community.

Smartphones are here to stay, and their usage will only increase. According to "A Changing Student Body," 58 percent of high school students already own smartphones. Because students today are accustomed to using smartphones, they are more interested and have more fun when they can use them in class. The author points out that students have always been tempted by distractions, such as doodling or daydreaming. Yes, some students will inevitably abuse the privilege of using smartphones, but in the absence of a smartphone they may be just as distracted. The author of the second text, "New Technology Requires New Rules," states that smartphones should not be allowed because they are a distraction just like peer pressure or extracurricular activities. But learning to thrive in your environment—including all of the peer interaction and extracurricular activities—is an important skill for high school students. Since it is impossible to eliminate distractions, it is more important to focus on the quality of teaching, and that quality can be enhanced with the technology available on smartphones.

With such a powerful resource in their hands, students should be taught how to use a smartphone to enhance their education. Apps that keep students organized and engage them in specific courses of study are readily available. Students can surf educational websites related to the classes they are in, or find apps about historical events or scientific processes. As the first author states, "the world has opened up to students at an amazing pace." Students should be allowed to access these resources to add to their educational experience. While the second author dwells on how smartphones distract from a student's education due to ringtones and texting, she completely neglects the many more positive uses of smartphones. With the availability of new tools, students should be taught how to use them "properly and politely," as stated in the first article, not taught to shun them.

Finally, smartphones are an important way for teenagers to stay connected to their community. Phones are an important means of staying in touch with family and friends, which can contribute to a student's "overall emotional development," as stated by the first author. Emotional development is an important part of a student's growth. Just because "for many generations students have thrived without being able to surf the Internet or contact their friends and family during school hours," according to the second author, it does not mean that they should not be able to do so now when the technology is available. When done at the right times, staying connected can keep students safe and grounded.

The numerous reasons to allow smartphones in the classroom far outweigh the potential negative consequences. Smartphones bring endless possibilities to teachers and students alike. High school students may be young, but they need to be taught how to use every tool available to them in the modern world, including smartphones.

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WRITING RUBRICS

Ninth Grade 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 EOC 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, on the other hand, is an analytic rubric with two criteria or traits. On the Georgia Milestones EOC 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 Ninth Grade Literature and Composition End-of-Course assessment.

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Four-Point Holistic Rubric

Genre: Narrative

Writing Trait	Points	Criteria
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.	4	*The student's response is a well-developed narrative that fully develops a real or imagined experience based on a text as a stimulus.* • Effectively establishes a situation, one or more points of view, and introduces a narrator and/or characters • Creates a smooth progression of events • Effectively uses multiple narrative techniques such as dialogue, description, pacing, reflection, and plot to develop rich, interesting experiences, events, and/or characters • Uses a variety of techniques consistently to sequence events that build on one another • Uses precise words and phrases, details, and sensory language consistently to convey a vivid picture of the events • Provides a conclusion that follows from the narrated experiences or events • Integrates ideas and details from source material effectively • Has very few or no errors in usage and/or conventions that interfere with meaning*
	3	*The student's response is a complete narrative that develops a real or imagined experience based on a text as a stimulus.* • Establishes a situation, a point of view, and introduces one or more characters • Organizes events in a clear, logical order • Uses narrative techniques such as dialogue, description, pacing, reflection, and plot to develop experiences, events, and/or characters • Uses words and/or phrases to indicate sequence • Uses words, phrases, and details to convey a picture of the events • Provides an appropriate conclusion • Integrates some ideas and/or details from source material • Has few minor errors in usage and/or conventions with no significant effect on meaning*
	2	*The student's response is an incomplete or oversimplified narrative based on a text as a stimulus.* • Introduces a vague situation and at least one character • Organizes events in a sequence but with some gaps or ambiguity • Attempts to use a narrative technique such as dialogue, description, reflection, and plot to develop experiences, events, and/or characters • Inconsistently uses occasional signal words to indicate sequence • Inconsistently uses some words or phrases to convey a picture of the events • Provides a weak or ambiguous conclusion • Attempts to integrate ideas or details from source material • Has frequent errors in usage and conventions that sometimes interfere with meaning*

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Four-Point Holistic Rubric

Genre: Narrative

(Continued)

Writing Trait	Points	Criteria
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.	1	*The student's response provides evidence of an attempt to write a narrative based on a text as a stimulus.* • 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 • Uses words that are inappropriate, overly simple, or unclear • 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 • 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	*The student's response is flawed for various reasons and will receive a condition code:* The condition codes can be found on page 86 of this guide.

*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.

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Seven-Point, Two-Trait Rubric

Trait 1 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
Idea Development, Organization, and Coherence *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.*	4	*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.* • 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	*The student's response is a complete informative/explanatory text that examines a topic and presents information based on text as a stimulus.* • 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	*The student's response is an incomplete or oversimplified informative/explanatory text that cursorily examines a topic based on text as a stimulus.* • 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	*The student's response is a weak attempt to write an informative/explanatory text that examines a topic based on text as a stimulus.* • 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	*The student's response is flawed for various reasons and will receive a condition code:* The condition codes can be found on page 86 of this guide.

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Seven-Point, Two-Trait Rubric

Trait 2 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
Language Usage and Conventions *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.*	3	*The student's response demonstrates full command of language usage and conventions.* • Uses clear and complete sentence structure, with appropriate range and variety • Makes an attempt to attribute paraphrases and direct quotations to their sources via in-text or parenthetical citations • Has no errors in usage and/or conventions that interfere with meaning*
	2	*The student's response demonstrates partial command of language usage and conventions.* • Uses complete sentences, with some variety • Attributes paraphrases and direct quotations inconsistently to their sources via in-text or parenthetical citations • Has minor errors in usage and/or conventions with no significant effect on meaning*
	1	*The student's response demonstrates weak command of language usage and conventions.* • Has fragments, run-ons, and/or other sentence structure errors • Makes little, if any, attempt to attribute paraphrases and direct quotations to their sources • Has frequent errors in usage and conventions that interfere with meaning*
	0	*The student's response is flawed for various reasons and will receive a condition code:* The condition codes can be found on page 86 of this guide.

*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.

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Seven-Point, Two-Trait Rubric

Trait 1 for Argumentative Genre

Writing Trait	Points	Criteria
Idea Development, Organization, and Coherence *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.*	4	*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.* • 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	*The student's response is a complete argument that relates and supports claims with some evidence based on text as a stimulus.* • 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	*The student's response is an incomplete or oversimplified argument that partially supports claims with loosely related evidence.* • 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	*The student's response is a weak attempt to write an argument and does not support claims with adequate evidence.* • 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	*The student's response is flawed for various reasons and will receive a condition code:* The condition codes can be found on page 86 of this guide.

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Seven-Point, Two-Trait Rubric

Trait 2 for Argumentative Genre

Writing Trait	Points	Criteria
Language Usage and Conventions *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.*	3	*The student's response demonstrates full command of language usage and conventions.* • Uses clear and complete sentence structure, with appropriate range and variety • Makes an attempt to attribute paraphrases and direct quotations to their sources via in-text or parenthetical citations • Has no errors in usage and/or conventions that interfere with meaning*
	2	*The student's response demonstrates partial command of language usage and conventions.* • Uses complete sentences, with some variety • Attributes paraphrases and direct quotations inconsistently to their sources via in-text or parenthetical citations • Has minor errors in usage and/or conventions with no significant effect on meaning*
	1	*The student's response demonstrates weak command of language usage and conventions.* • Has fragments, run-ons, and/or other sentence structure errors • Makes little, if any, attempt to attribute paraphrases and direct quotations to their sources • Has frequent errors in usage and conventions that interfere with meaning*
	0	*The student's response is flawed for various reasons and will receive a condition code:* The condition codes can be found on page 86 of this guide.

*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.

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APPENDIX A: LANGUAGE PROGRESSIVE SKILLS, BY GRADE

The following skills, marked with an asterisk (*) in Language standards 1–3, are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking.

Standard	Grade(s)									
	3	4	5	6	7	8	9–10	11–12
L.3.1f. Ensure subject-verb and pronoun-antecedent agreement.								
L.3.3a. Choose words and phrases for effect.								
L.4.1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.								
L.4.1g. Correctly use frequently confused words (e.g., *to/too/two; there/their*).								
L.4.3a. Choose words and phrases to convey ideas precisely.*								
L.4.3b. Choose punctuation for effect.								
L.5.1d. Recognize and correct inappropriate shifts in verb tense.								
L.5.2a. Use punctuation to separate items in a series.†								
L.6.1c. Recognize and correct inappropriate shifts in pronoun number and person.								
L.6.1d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).								
L.6.1e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.								
L.6.2a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.								
L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.‡								
L.6.3b. Maintain consistency in style and tone.								
L.7.1c. Places phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.								
L.7.3a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.								
L.8.1d. Recognize and correct inappropriate shifts in verb voice and mood.								
L.9-10.1a. Use parallel structure.								

* Subsumed by L.7.3a
† Subsumed by L.9-10.1a
‡ Subsumed by L.11-12.3a

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APPENDIX B: CONDITION CODES

Condition Codes (Non-Score)

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

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

Non-Score (Code)	Performance Scoring: Non-Score (Code) Description	Full Description
B	**Blank**	• Blank • Student's response did not contain words. • In some instances, student may have drawn pictures.
C	**Copied**	• Student's response is not his/her own work. • Student does not clearly attribute words to the text(s). • Student copies from the text(s) that serve(s) as writing stimulus.
I	**Too Limited to Score**	• Student's response is not long enough to evaluate his/her ability to write to genre or his/her command of language conventions.
F	**Non-English/ Foreign Language**	• Written in some language other than English • The writing items/tasks on the test require the student to write in English.
T	**Off Topic/Off Task**	• Student may have written something that is totally off topic (e.g., major portion of response is unrelated to the assigned task). • Student response did not follow the directions of the assigned task (i.e., off task).
U	**Unreadable/ Illegible/ Incomprehensible**	• Response is unreadable. • An illegible response does not contain enough recognizable words to provide a score. • 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.
S	**Offensive**	• Student uses inappropriate or offensive language or pictures.

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END OF NINTH GRADE LITERATURE
AND COMPOSITION

EOC STUDY/RESOURCE GUIDE
FOR STUDENTS AND PARENTS

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Study/Resource
Guide for Students
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