Extending Learning Beyond the Classroom

School is out, but learning continues!



High School: American Literature and Composition

Clayton County Public Schools

Clayton County Public Schools

Department of Curriculum, Instruction, & Assessment

1058 Fifth Avenue • Jonesboro, Georgia 30236 • (770) 473-2700

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

American 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 AMERICAN 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 23

PREPARING FOR THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT 24

STUDY SKILLS 24

ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD 24

ACTIVE PARTICIPATION 24

TEST-TAKING STRATEGIES 24

PREPARING FOR THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT 25

CONTENT OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT 26

SNAPSHOT OF THE COURSE 27

READING PASSAGES AND ITEMS 28

UNIT 1: READING—LITERARY 30

UNIT 2: READING—INFORMATIONAL 45

UNIT 3: WRITING—ARGUMENTATIVE AND INFORMATIVE TEXT 54

UNIT 4: LANGUAGE 67

SAMPLE ITEMS ANSWER KEY 74

SCORING RUBRICS AND EXEMPLAR RESPONSES 78

WRITING RUBRICS 84

APPENDIX A: LANGUAGE PROGRESSIVE SKILLS, BY GRADE 91

APPENDIX B: CONDITION CODES 92

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THE GEORGIA MILESTONES ASSESSMENT SYSTEM



Dear Student,

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

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

The guide includes activities that you can try to help you better understand the concepts taught in the course. The standards 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 will learn about the different types of items on the test.
- When you come to the sample items, don't just read them, *do* them. Think about strategies you can use for finding the right answer. Then read the analysis of the item to check your work. The reasoning behind the correct answer is explained for you. It will help you see any faulty reasoning in those you may have missed.
- For constructed-response questions, you will be directed to a rubric, or scoring guide, so you can see what is expected. The rubrics provide guidance on how students earn score points, including criteria for how to earn partial credit for these questions. Always do your best on these questions. Even if you do not know all of the information, you can get partial credit for your responses.
- Use the activities in this guide to get hands-on understanding of the concepts presented in each unit.
- With the Depth of Knowledge (DOK) information, you can gauge just how complex the item is. You will see that some items ask you to recall information and others ask you to infer or go beyond simple recall. The assessment will require all levels of thinking.
- Plan your studying and schedule your time.
- Proper preparation will help you do your best!



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OVERVIEW OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

ITEM TYPES

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

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

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

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" may 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" or "explain" item would require that you go beyond a description or explanation of recalled information to describe 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 American Literature and Composition content domains are provided on the following pages.

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

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

Margaret Atwood

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

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

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

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

While teaching college in 1968, she married Jim Polk, and in the following year, she published her first novel. Its critical success encouraged her to leave teaching and become a full-time writer. Her sixth novel, *The Handmaid's Tale*, won her the United Kingdom's Arthur C. Clarke Award for the best science-fiction novel of 1987. It remains her most famous work and was adapted as a film in 1990. It was also the basis of an opera by Danish composer Poul Ruders and lyricist Paul Bentley in 2000.

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

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

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

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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 define a grade-level vocabulary word.

Genre: Informational

American Literature and Composition Content Domain: Reading and Vocabulary

Standard: ELAGSE11-12L6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career-readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Read these sentences from the fifth paragraph.

> While teaching college in 1968, she married Jim Polk, and in the following year, she published her first novel. Its critical success encouraged her to leave teaching and become a full-time writer.

What is the meaning of critical as it is used in the fifth paragraph?

A. grave
B. recognized
C. exemplary
D. faulty

Correct Answer: C

Explanation of Correct Answer: The correct answer is choice (C) exemplary. "Exemplary" conveys the importance of the novel's success in moving the author to become a full-time writer. Choice (A) is incorrect because "grave" means "solemn." Choice (B) is incorrect because "recognized" means "noticed." Choice (D) is incorrect because "faulty" means "flawed." None of the three options support accurate comprehension of the sentence.

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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 reason and analyze the material.

Genre: Informational

American Literature and Composition Content Domain: Reading and Vocabulary

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

Which of these BEST describes the nature of Atwood's education?

A. She lacked the educational opportunity to polish her writing skills until later in life.
B. She directed her own education at first by immersing herself in reading and writing.
C. She had the advantage of living in an academic environment from a very young age.
D. She struggled with and eventually overcame a delayed entry into the educational system.

Correct Answer: B

Explanation of Correct Answer: The correct answer is choice (B) She directed her own education at first by immersing herself in reading and writing. Choice (A) is incorrect because she was driven to write from a very young age, despite a lack of formal exposure to the craft. Choice (C) is incorrect because the text clearly states that she had limited access to formal education during the earliest part of her life. Choice (D) is incorrect because nothing in the text indicates that her irregular school attendance was a disadvantage to her as a writer.

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Example Item 3

Constructed-Response

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

Genre: Informational

American Literature and Composition Content Domain: Writing and Language

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

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

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

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Scoring Rubric

Points	Description
2	The response achieves the following: • gives sufficient evidence of the ability to justify interpretations of information • includes specific examples/details that make clear reference to the text • adequately supports examples with clearly relevant information from the text
1	The response achieves the following: • gives limited evidence • 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 the author's idea within the text

Exemplar Response

Points Awarded	Sample Response
2	The author provides information about the types of literature that Atwood enjoyed as a child—principally fairy tales and mysteries. Fairy tales use fantasy to teach lessons about the real world. Mysteries are based in the real world, but pose puzzling questions about it. Her novel *The Handmaid's Tale* is not real at the present time, but is a dark projection of present reality. Both types of fiction help the reader understand and appreciate reality.
1	The author demonstrates that Atwood was interested in imaginative fiction from a very early age, so it makes sense that she would write imaginative fiction as an adult. The things she wrote as a grownup were obviously influenced by her childhood reading.
0	Atwood published children's books, which indicates that she has a good imagination. That is one of the main points of the article.

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Example Item 4

Extended Writing-Response

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

Genre: Informational

American Literature and Composition Content Domain: Writing and Language

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

WRITING TASK

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

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

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

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

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

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Time to Change the $50 Bill

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

The bill had thirteen co-sponsors, who argued that Reagan was a transformative figure in the twentieth century and that his presidency's benefits would be felt for generations to come. Had I been a congressman on that day, my name would have appeared as the fourteenth co-sponsor. We proponents would argue that Reagan ended the Cold War and threats from the Soviet Union. It takes a minimal research effort to find Reagan's historic June 12, 1987, speech in front of the Berlin Wall, in which he said, "Mr. Gorbachev, tear down this wall."

We proponents would also cite the changes he made to the tax codes as yet another example of the man's greatness. Lowering taxes puts people's own money back into their pockets. Explaining his proposal while just a candidate for election, he coined the term "trickle-down economics," meaning that when more money flows to the top of the economic pyramid, it does not stay there. Some, or most, of it flows down and enriches those at lower economic levels.

In 2005, the *Wall Street Journal* commissioned a survey to assess presidential greatness. They polled scholars, both left- and right-leaning, and the result put Reagan at sixth and Grant (currently on the $50 bill) at twenty-ninth among the 40 presidents. This was not a popularity contest; it was an analysis by people who study history for a living.

Opponents of the change cite the relatively short time since Reagan's presidency, saying that the historical verdict has not yet had time to shape itself. We proponents use the time factor differently. "Every generation needs its own heroes," counters McHenry.

Besides being from the far distant past, Grant, according to his critics, had two sluggish and scandal-ridden terms in the White House. In the minds of Americans, he certainly lacks the luster of George Washington, also a general, who is found on the $1 bill, or Abraham Lincoln, perhaps the most revered president, who appears on the $5 bill. Grant is not revered, because he accomplished nothing lasting.

While McHenry's bill did not make it out of the Finance Committee in 2010, one must remember that nothing can stop an idea whose time has come. Now is that time. Now is the time to pass legislation that would put Ronald Wilson Reagan's image on the $50 bill.

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Leave Grant Alone

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

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

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

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

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

Just leave Grant alone.

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

WRITING TASK

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

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

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

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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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 89 and 90 to see why this example would earn the maximum number of points.

It is curious that a controversy should surround the $50 bill because it is used so little. I seldom have anything in my pocket but 1s, 5s, or 10s. ATM machines dispense 20s. And the 100s actually have a nickname—Benjamins. However, this often unappreciated banknote is back in the spotlight after a bill was introduced to replace the picture of Ulysses S. Grant that is currently on the 50 with one of Ronald Reagan (Time to Change the $50 Bill). This is a bad idea because Ulysses S. Grant did many great things and we have not had enough time to objectively judge Ronald Reagan.

Those who support this measure claim that Reagan was a pivotal figure in the twentieth century. The author of Time to Change the $50 Bill writes, "Reagan ended the Cold War and threats from the Soviet Union." He argues that Reagan's changes to the tax code gave Americans more money. However, Leave Grant Alone argues that some people still believe that Reagan's tax cuts are partially responsible for the economic difficulties of today. As time goes on, he may not be remembered as favorably as many people remember him today. And herein lies the problem—memory.

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

Leave Grant Alone reminds us that Grant had many lasting accomplishments. As a general, he played a pivotal role in a critical event, the Civil War. He presided in the aftermath, working to get the economy back on solid ground. Resentments remained, and yet he led the healing of the nation. Even after his presidency was over, he negotiated a settlement between China and Japan. Our lives, our nation, and our world would be far different without him.

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

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DESCRIPTION OF TEST FORMAT AND ORGANIZATION

The American Literature and Composition EOC assessment consists of a total of 60 items. You will be asked to respond to selected-response (multiple-choice), 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 American Literature and Composition EOC assessment ranges from approximately 190 to 240 minutes. Total testing time describes the amount of time you have to complete the assessment. It does not take into account the time required for the test examiner to complete pre-administration and post-administration activities (such as reading the standardized directions to students).
- 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 EOC assessment very seriously.

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

* 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 AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

STUDY SKILLS

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

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

ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD

- 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, interact with the course content, and be more productive. Here's how you do it.

- Carefully read the information and then DO something with it. Mark the important material with a highlighter, circle it with a pen, write notes on it, or summarize the information in your own words.
- Ask questions. As you study, questions should 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 so you can 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 right responses will earn a partial score.
- Stay calm and do the best you can.

PREPARING FOR THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

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

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

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

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CONTENT OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

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

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

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

The American Literature and Composition EOC assessment will assess the American Literature and Composition standards documented at www.georgiastandards.org.

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

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

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

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

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

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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 American literary and historical importance. Your answers to the questions will help show how well you can perform on the following standards:

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

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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 in the assessment include the following:

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

KEY IDEAS

Fiction

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

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

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

- **Direct characterization** occurs when the reader is *told* what a character is like; a speaker or narrator describes what he or she thinks about a character.
- **Indirect characterization** occurs when a reader must *infer* what a character is like; the text provides clues through the character's words, thoughts, or actions or through other characters' words, thoughts, or actions, but there is no evaluation or explanation from a narrator.

Remember that many characters do not fit neatly into one "type" or another; complex characters will often present conflicting or shifting thoughts and actions. As you read about a character, think about the words you would use to describe him or her. If you discover you have listed words that are very different from each other (e.g., "patient" and "pushy"), you will want to investigate this difference: Does the character act differently in different situations or with different people? Does the character undergo a transformation in the passage?

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Here are some common questions about characterization:

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

Setting: In general, setting is when and where a narrative such as a story, drama, or poem takes place and establishes the context for the literary work. The "when" can include the time of day, season, historical period, or political atmosphere. The "where" can be as focused as a room in a house or as broad as a country. You may be asked to determine why the setting is important or how the setting affects the interpretation of a text. The setting can clarify conflict, illuminate character, affect the mood, and act as a symbol.

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

- An **epistolary novel** is a novel written in the form of letters, diary/journal entries, postcards, or e-mails. There may be several letter writers, but the author is omniscient. Alice Walker's *The Color Purple* is an example of a contemporary epistolary novel.
- In a **frame narrative**, a story is told within a story. A narrator often relates the story. *The Legend of Sleepy Hollow*, by Washington Irving, is an example.
- ***In medias res*** is Latin for "in the middle of things." The novel or story begins with a significant moment. The rest of the novel fills in the events leading up to the significant moment. Flashback is used extensively in this novel structure. *A Farewell to Arms*, by Ernest Hemingway, is written with this structure.

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, 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 line BEST illustrates the anxious mood of the passage?

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

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

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

The following example may help you understand:

- **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.

Dramatic conventions are the rules that actors and audiences 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

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

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

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

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

Poetry

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

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

Rhyme is the repetition of terminal sounds in two or more words. Rhyming most commonly occurs at the ends of lines in poetry, as in "Twinkle, 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 thought, 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 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 be 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 meanings 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

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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).

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.

The Eyes Have It
By Phillip K. Dick

It was quite by accident I discovered this incredible invasion of Earth by life forms from another planet. As yet, I haven't done anything about it; I can't think of anything to do. I wrote to the Government, and they sent back a pamphlet on the repair and maintenance of frame houses. Anyhow, the whole thing is known; I'm not the first to discover it. Maybe it's even under control.

I was sitting in my easy-chair, idly turning the pages of a paperbacked book someone had left on the bus, when I came across the reference that first put me on the trail. For a moment I didn't respond. It took some time for the full import to sink in. After I'd comprehended, it seemed odd I hadn't noticed it right away.

The reference was clearly to a nonhuman species of incredible properties, not indigenous to Earth. A species, I hasten to point out, customarily masquerading as ordinary human beings. Their disguise, however, became transparent in the face of the following observations by the author. It was at once obvious the author knew everything. Knew everything—and was taking it in his stride. The line (and I tremble remembering it even now) read:

... his eyes slowly roved about the room.

Vague chills assailed me. I tried to picture the eyes. Did they roll like dimes? The passage indicated not; they seemed to move through the air, not over the surface. Rather rapidly, apparently. No one in the story was surprised. That's what tipped me off. No sign of amazement at such an outrageous thing. Later the matter was amplified.

... his eyes moved from person to person.

There it was in a nutshell. The eyes had clearly come apart from the rest of him and were on their own. My heart pounded and my breath choked in my windpipe. I had stumbled on an accidental mention of a totally unfamiliar race. Obviously non-Terrestrial. Yet, to the characters in the book, it was perfectly natural—which suggested they belonged to the same species.

And the author? A slow suspicion burned in my mind. The author was taking it rather too easily in his stride. Evidently, he felt this was quite a usual thing. He made absolutely no attempt to conceal this knowledge. The story continued:

... presently his eyes fastened on Julia.

Julia, being a lady, had at least the breeding to feel indignant. She is described as blushing and knitting her brows angrily. At this, I sighed with relief. They weren't all non-Terrestrials. The narrative continues:

... slowly, calmly, his eyes examined every inch of her.

Great Scott! But here the girl turned and stomped off and the matter ended. I lay back in my chair gasping with horror. My wife and family regarded me in wonder.

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"What's wrong, dear?" my wife asked.

I couldn't tell her. Knowledge like this was too much for the ordinary run-of-the-mill person. I had to keep it to myself. "Nothing," I gasped. I leaped up, snatched the book, and hurried out of the room.

In the garage, I continued reading. There was more. Trembling, I read the next revealing passage:

... he put his arm around Julia. Presently she asked him if he would remove his arm. He immediately did so, with a smile.

It's not said what was done with the arm after the fellow had removed it. Maybe it was left standing upright in the corner. Maybe it was thrown away. I don't care. In any case, the full meaning was there, staring me right in the face.

Here was a race of creatures capable of removing portions of their anatomy at will. Eyes, arms—and maybe more. Without batting an eyelash. My knowledge of biology came in handy, at this point. Obviously they were simple beings, uni-cellular, some sort of primitive single-celled things. Beings no more developed than starfish. Starfish can do the same thing, you know. I read on. And came to this incredible revelation, tossed off coolly by the author without the faintest tremor:

... outside the movie theater we split up. Part of us went inside, part over to the cafe for dinner.

Binary fission, obviously. Splitting in half and forming two entities. Probably each lower half went to the cafe, it being farther, and the upper halves to the movies. I read on, hands shaking. I had really stumbled onto something here. My mind reeled as I made out this passage:

... I'm afraid there's no doubt about it. Poor Bibney has lost his head again.

Which was followed by:

... and Bob says he has utterly no guts.

Yet Bibney got around as well as the next person. The next person, however, was just as strange. He was soon described as:

... totally lacking in brains.

There was no doubt of the thing in the next passage. Julia, whom I had thought to be the one normal person, reveals herself as also being an alien life form, similar to the rest:

... quite deliberately, Julia had given her heart to the young man.

It didn't relate what the final disposition of the organ was, but I didn't really care. It was evident Julia had gone right on living in her usual manner, like all the others in the book. Without heart, arms, eyes, brains, viscera, dividing up in two when the occasion demanded. Without a qualm.

... thereupon she gave him her hand.

I sickened. The rascal now had her hand, as well as her heart. I shudder to think what he's done with them, by this time.

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... he took her arm.

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

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

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

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

I have absolutely no stomach for it.

Item 1

Selected-Response

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

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

Item 2

Selected-Response

Read the last sentence of the passage.

I have absolutely no stomach for it.

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

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

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Item 3

Selected-Response

Which of these BEST describes why the author uses multiple settings?

A. to suggest both joy and sorrow
B. to suggest both light and shadow
C. to suggest both motion and tranquility
D. to suggest both connection and isolation

Item 4

Technology-Enhanced

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

Part A

How does the book the narrator is reading initially make him feel?

A. content
B. doubtful
C. frightened
D. thankful

Part B

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

A. As yet, I haven't done anything about it; I can't think of anything to do.
B. Anyhow, the whole thing is known; I'm not the first to discover it.
C. After I'd comprehended, it seemed odd I hadn't noticed it right way.
D. My heart pounded and my breath choked in my windpipe.

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Item 5

Constructed-Response

Describe the state of mind of the narrator at the conclusion of the passage.

Support your answer with details from the text. Write your answer on the lines provided.

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ACTIVITY

Analyzing Literary Structure, Setting, and Tone

Standards: ELAGSE11-12RL1, ELAGSE11-12RL3, ELAGSE11-12RL5

Write a Screenplay

This activity will help you understand story elements and structure.

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

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

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

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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 might 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 will generally fit best in one category or another.

Questions related to nonfiction texts may look like these:

- **What effect does the author achieve by organizing the essay from present to past?**
- **How does the description of the revolt support the argument for giving U.S. states certain rights?**
- **How will the editor's tone in the lead sentence MOST LIKELY affect readers?**

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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 giving 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:

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

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.

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Rhetoric: When text or speech is notable, powerful, beautiful, or persuasive, we can say that its **rhetoric** is effective. Rhetoric consists of language choices and techniques that writers use to communicate perspective and to modify the perspectives of others. As you locate and analyze evidence of effective rhetoric, you need to remember the difference between fact and opinion. Nonfiction works such as speeches and essays often combine fact and opinion, particularly if they are meant to be persuasive.

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

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

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

Read the following text and answer items 6 through 10.

Susan B. Anthony on Women's Right to Vote

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

2 The preamble of the Federal Constitution says:

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

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

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

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

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

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

Susan B. Anthony – 1873

[1]**oligarchy:** a country ruled by a small group of people

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

Item 6

Selected-Response

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

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

Item 7

Selected-Response

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

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

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Item 8

Selected-Response

Read this sentence from paragraph 3.

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

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

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

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Item 9

Constructed-Response

How does Susan B. Anthony connect the idea of "aristocracy" to the U.S. government of her day?

Support your answer with details from the text. Write your answer on the lines provided.

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Item 10

Extended Constructed-Response

In the text, Susan B. Anthony is giving a speech on women's right to vote. Using information from the text, write an introduction to a fictionalized story in which Susan B. Anthony is the main character and is giving a speech on women's right to vote.

Be sure your introduction establishes the story's setting, point of view, and primary conflict. Write your answer on the lines provided.

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ACTIVITY

Summarizing and Presenting Informative Text

Standards: ELAGSE11-12RI1, ELAGSE11-12RI5, ELAGSE11-12RI7

Write a Magazine Article

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

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

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

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

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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 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.
- Use the writing process: prewriting, drafting, revising, editing, and rewriting.
- 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

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 main idea, then addressing all the supporting ideas, and finally ending by restating the main idea.

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

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

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

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

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

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

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

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

Audience: Try to imagine the intended audience for a particular piece of writing. Is it written for business associates or a group of close friends? Is a teacher going to read it, or does it contain thoughts that the author does not intend to share with anyone? Understanding who the intended audience is will help you understand the purpose of the writing. Understanding your audience also helps you use appropriate language.

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

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

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

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

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

Important Tips

- ✍ Organize your writing by using chronological order, cause and effect, compare and contrast, or question and answer.
- ✍ Make sure your writing has a concluding statement that supports the information or explanation 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 in the End-of-Course assessment.

WRITING TASK

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

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

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

Before you begin planning and writing, you will read two passages and answer three questions 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. **License the Cats**
2. **Ban Ownership of Exotic Pets**

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License the Cats

One of the animal kingdom's foremost examples of grace, majesty, and power is the Bengal tiger of India. The Indian subcontinent is home to fewer than 2,000 of these animals now, whereas a century ago, their population was 20 times that number. You may ask whether that reduction is as serious as it appears on its surface, and, paradoxically, the answer is both yes and no.

The Indian population of tigers is not the end of the matter; in fact, to find a tiger, you can do no better than to look to the United States, which is host to thousands of tigers. Some live in zoos for everyone to see, but more than 12,000 are owned privately as pets; 4,000 of those pets are in one state—Texas. Texas is one of 15 states that require a license to own not only Bengal tigers, but other big cats, such as leopards, lions, and panthers. Sixteen states have no restrictions on ownership whatsoever, nor do they even keep records of ownership. Nineteen states, however, ban ownership altogether.

It is relatively easy to buy a big cat in the United States; in some markets, they cost about the same as a thoroughbred dog—$400 to $1,000. If the new owner's state is one of the 19 that ban ownership, it is relatively easy to buy an animal out of state and bring the animal across state lines. Because of the ease of making a purchase, animals often end up with people not fully prepared for the responsibility this kind of pet entails. Too often the novelty of a cute little cub wears thin after several hours of posting photos on social media or after the animal has gained hundreds of pounds. Providing food and shelter become onerous, to say the least. Many owners find themselves facing a real dilemma: devote the time and resources necessary to attend to the animal, or diminish the quality of its life through reduced living space and nutrition. (A 400-pound Siberian–Bengal tiger was once found in a New York City apartment.) People frequently try to divest themselves of the problem by getting rid of the cat. However, zoos generally don't want more tigers, because they already have an optimal number. Even at low prices, few buyers exist for problem cats, some of whom may have harmed or frightened neighbors.

However, in some venues it is possible for exotic cats to live well, or even thrive, under the stewardship of a human. Some wealthy individuals devote large tracts of land to wildlife preserves, hosting giraffes, elephants, and antelope, as well as big cats.

The answer to the problem lies in licensing. The states requiring licensing currently vary widely in terms of requirements placed on the owner and the amount of oversight by the licensing agency. The ideal process should be costly for both the buyer and the state. With rigorous screening beforehand and a substantial licensing fee, in combination with diligent monitoring after the fact, it would be possible for these proud beasts to live well and also ensure that the species not become extinct.

Don't put a bell on the cat. License its owner.

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Ban Ownership of Exotic Pets

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

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

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

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

Ban private ownership of exotic pets.

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Item 11

Selected-Response

Based on the proposal in "License the Cats," what should a person have in order to get a license to own a tiger?

A. a loving home
B. vast resources
C. access to a zoo
D. an appreciation of animals

Item 12

Selected-Response

Why does the author of "Ban Ownership of Exotic Pets" refuse to use the details in the first paragraph to oppose exotic pet ownership?

A. They are not typical of pet owner behavior.
B. The circumstances are too grisly to relate.
C. The information supports unlimited access.
D. It is not known whether any of the animals were tigers.

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Item 13

Constructed-Response

On which point do the authors of both articles MOSTLY agree?

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

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Item 14

Extended Writing-Response

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

WRITING TASK

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

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

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

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

Standards: ELAGSE11-12W1, ELAGSE11-12W4

Write an Argument

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

Begin by choosing a topic from the list below:

> Should high school students be required to work part-time?
>
> Should high school students be required to participate in a performing arts program?
>
> Should physical education classes be elective once a student reaches high school?
>
> Should schools block access to social media on school computers?
>
> Should students be permitted to take some classes online at their own homes?
>
> Should students be required to demonstrate proficiency in math in order to graduate?
>
> Should students be required to demonstrate a firm knowledge of U.S. history in order to graduate?
>
> Should the use of smart phones and laptop computers be prohibited during school hours?

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

- These may be placed on note cards or written on notepaper.
- Write a one-sentence counterargument to each statement.

Combine each argument and counterargument into a contrast statement with the following structure:

> While those who support [topic] believe [argument], others hold that [counterargument].

Finally, place those statements in ascending order of significance.

- Use each statement as the opening sentence of a written paragraph in which supporting details strengthen and clarify each of the two points of view.

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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
adverbial phrase
participial phrase
prepositional phrase
absolute phrase

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Clauses:

independent clause
dependent clause
noun clause
relative clause
adverbial clause

Parallel structure: In language, parallel structure means that sentence elements—verbs, adjectives, various types of phrases—use the same structure. This helps demonstrate that the ideas are equal in importance. They can also add emphasis to your overall central idea. An example of parallel structure is "I like to travel and to explore."

Semicolon: A punctuation mark (;) used to combine two ideas that are each expressed as an **independent clause** (a group of words that can stand alone as a sentence). When you combine two closely related independent clauses with a semicolon, the result is called a **compound sentence**.

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.

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

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

Read the following passage and answer items 15 through 17.

A Fable

By Mark Twain

1 Once upon a time an artist who had painted a small and very beautiful picture placed it so that he could see it in the mirror. He said, "This doubles the distance and softens it, and it is twice as lovely as it was before."

2 The animals out in the woods heard of this through the housecat, who was greatly admired by them because he was so learned, and so refined and civilized, and so polite and high-bred, and could tell them so much which they didn't know before, and were not certain about afterward. They were much excited about this new piece of gossip, and they asked questions, so as to get at a full understanding of it. They asked what a picture was, and the cat explained.

3 "It is a flat thing," he said; "wonderfully flat, marvelously flat, enchantingly flat and elegant. And, oh, so beautiful!"

4 That excited them almost to a frenzy, and they said they would give the world to see it. Then the bear asked:

5 "What is it that makes it so beautiful?"

6 "It is the looks of it," said the cat.

7 This filled them with admiration and uncertainty, and they were more excited than ever. Then the cow asked:

8 "What is a mirror?"

9 "It is a hole in the wall," said the cat. "You look in it, and there you see the picture, and it is so dainty and charming and ethereal and inspiring in its unimaginable beauty that your head turns round and round, and you almost swoon with ecstasy."

10 The donkey had not said anything as yet; he now began to throw doubts. He said there had never been anything as beautiful as this before, and probably wasn't now. He said that when it took a whole basketful of sesquipedalian adjectives to whoop up a thing of beauty, it was time for suspicion.

11 It was easy to see that these doubts were having an effect upon the animals, so the cat went off offended. The subject was dropped for a couple of days, but in the meantime curiosity was taking a fresh start, and there was a revival of interest perceptible. Then the animals assailed the donkey for spoiling what could possibly have been a pleasure to them, on a mere suspicion that the picture was not beautiful, without any evidence that such was the case. The donkey was not troubled; he was calm, and said there was one way to find out who was in the right, himself or the cat: he would go and look in that hole, and come back and tell what he found there. The animals felt relieved and grateful, and asked him to go at once—which he did.

12 But he did not know where he ought to stand; and so, through error, he stood between the picture and the mirror. The result was that the picture had no chance, and didn't show up. He returned home and said:

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13 “The cat lied. There was nothing in that hole but a donkey. There wasn’t a sign of a flat thing visible. It was a handsome donkey, and friendly, but just a donkey, and nothing more.”

14 The elephant asked:

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

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

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

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

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

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

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

22 The tiger found nothing in it but a tiger.

23 The lion found nothing in it but a lion.

24 The leopard found nothing in it but a leopard.

25 The camel found a camel, and nothing more.

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

27 **MORAL, BY THE CAT:**

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

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Item 15

Selected-Response

Read this sentence from paragraph 26.

> When he returned, he abused his whole subjectry for liars, and was in an unappeasable fury with the moral and mental blindness of the cat.

Which of these BEST paraphrases the underlined portion of the sentence in contemporary English?

A. "When he returned, he scolded all of his subjects, calling them liars . . ."
B. "When he returned, he subjected the others to a barrage of angry lies . . ."
C. "When he returned, he clarified their misperceptions so they would believe his lies . . ."
D. "When he returned, he banished his subjects from the woods, assuming they had lied . . ."

Item 16

Selected-Response

Read paragraphs 9 and 10.

> "It is a hole in the wall," said the cat. "You look in it, and there you see the picture, and it is so dainty and charming and ethereal and inspiring in its unimaginable beauty that your head turns round and round, and you almost swoon with ecstasy."
>
> The donkey had not said anything as yet; he now began to throw doubts. He said there had never been anything as beautiful as this before, and probably wasn't now. He said that when it took a whole basketful of sesquipedalian adjectives to whoop up a thing of beauty, it was time for suspicion.

Which of these is the MOST LIKELY meaning of the underlined word?

A. concise
B. inapplicable
C. long-winded
D. well-informed

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Item 17

Constructed-Response

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

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

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ACTIVITY

Understanding Figurative Language

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

Figuratively Speaking

Demonstrate your understanding of figurative language.

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

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

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

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

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

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SAMPLE ITEMS ANSWER KEY

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
1	Literary	ELAGSE11-12RL4	2	D	The correct answer is choice (D) He creates humor by blurring the distinction between literal and figurative language. The protagonist mistakes common figures of speech for literal descriptions and concludes as a result that Earth is being invaded by aliens. Choice (A) is incorrect because no sense of calm is constructed in the passage. Choice (B) is incorrect because there is no ambiguity in the narrative. The way that the protagonist is misinterpreting what he reads is plain. Choice (C) is not altogether incorrect, but it is not the most precise answer.
2	Literary	ELAGSE11-12RL6	2	A	The correct answer is choice (A) irony. The passage's final sentence is ironic because the protagonist correctly uses the very sort of figurative language he has been misinterpreting in his reading. Choice (B) is somewhat correct, but it is not the most precise answer. Choice (C) is incorrect because the statement is not ascribing human qualities to the stomach. Choice (D) is incorrect because the sentence is a figurative exaggeration, not an understatement.
3	Literary	ELAGSE11-12RL3	2	D	The correct answer is choice (D) to suggest both connection and isolation. The protagonist begins his reading in his house, surrounded by his family. Then he goes out to his garage, where he is alone. When his fear reaches a peak, he returns to his house and is again with his family. Choices (A), (B), and (C) are incorrect because the multiple settings in the story do not suggest a division between any of the opposing conditions named in those choices.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
4	Literary	ELACC11RL1	3	C/D	The correct answers are (C) frightened, **and** (D) My heart pounded and my breath choked in my windpipe. The main character becomes increasingly alarmed by what he reads in his book, which is made clear by numerous examples from what he is reading. 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 the speaker becomes increasingly agitated as the passage progresses. Choice (B) is incorrect because rather than show any doubt, the speaker is confident that something truly terrible is happening. Choice (D) is incorrect as there is no indication that the speaker feels thankful for the book he is reading, especially as his panic escalates. The incorrect options in Part B support incorrect answers in Part A.
5	Literary	ELAGSE11-12RL3	3	N/A	See scoring rubric and exemplar responses on page 78.
6	Informational	ELAGSE11-12RI1	1	C	The correct answer is choice (C) paragraph 5. In that paragraph, Anthony cites specific legal principles that make the denial of women's suffrage illegal. Choices (A), (B), and (D) are incorrect because nowhere in those referenced paragraphs does she explicitly cite a law or legal principle that is violated by the denial of women's right to vote.
7	Informational	ELAGSE11-12RI8	2	A	The correct answer is choice (A) Denying women equality is undemocratic. She argues that legal inequality between men and women goes against the principles of democracy. Choices (B), (C), and (D) are incorrect because although they correctly state or infer aspects of Anthony's viewpoint, they do not address the content of paragraph 6.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
8	Informational	ELAGSE11-12RI8	2	A	The correct answer is choice (A) We, the people. This is the concept that Anthony uses to make her central argument that women are people as defined in the Constitution and deserve full equality. Choices (B), (C), and (D) are incorrect because Anthony does not dissect these concepts to nearly the same degree as she does the concept of women being "people."
9	Informational	ELAGSE11-12RI6	3	N/A	See scoring rubric and exemplar responses on page 79.
10	Informational	ELAGSE11-12W3	3	N/A	See exemplar response on page 80 and four-point holistic rubric beginning on page 85.
11	Informational	ELAGSE11-12RI2	2	B	The correct answer is choice (B) vast resources. Choice (A) is incorrect because the animals need more than a loving home. Choice (C) is incorrect because the author states that zoos often don't want these animals. Choice (D) is incorrect because an appreciation of animals alone will not qualify you for a license.
12	Informational	ELAGSE11-12RI6	3	A	The correct answer is choice (A) They are not typical of pet owner behavior. Although this extreme situation did occur, it is not representative of most cases. Choice (B) is inaccurate since no grisly details are included. Choice (C) indicates that the situation would actually support the opposing argument. Choice (D) is irrelevant to the argument.
13	Informational	ELAGSE11-12RI7	3	N/A	See scoring rubric and exemplar responses beginning on page 80.
14	Argumentative	ELAGSE11-12W1	4	N/A	See exemplar response on page 82 and the seven-point, two-trait rubric beginning on page 89.

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Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
15	Informational	ELAGSE11-12L4a	2	A	The correct answer is choice (A) "When he returned, he scolded all of his subjects, calling them liars . . ." The remainder of the sentence makes it clear that the elephant was angry at those around him, and choice (A) gives the most likely reason. Choices (B), (C), and (D) all contain descriptions that do not fit well with the content of the second part of the compound sentence.
16	Literary	ELAGSE11-12L4a	2	C	The correct answer is choice (C) long-winded. The statement by the cat in the previous paragraph is packed with gushing and unnecessary adjectives. Answers (A) and (D) are incorrect because those adjectives have positive connotations, and the donkey's statement is obviously not meant to be complimentary. Answer (B) is incorrect because the context gives no indication that the cat is not adequately communicating what he means to say.
17	Literary	ELAGSE11-12L4a	3	N/A	See scoring rubric and exemplar responses on page 83.

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SCORING RUBRICS AND EXEMPLAR RESPONSES

Item 5

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to justify interpretations of information • Includes specific examples/details that make clear reference to the text • Adequately supports examples with clearly relevant information from the text
1	The response achieves the following: • Gives limited evidence • 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

Exemplar Response

Points Awarded	Sample Response
2	The narrator's state of mind at the end of the story is mixed. He is frightened, as evidenced by his feverish brow and chattering teeth. He is also desperately trying to distance himself from his fear by playing a board game with his family. He has resigned himself to his belief that Earth is being invaded. Finally, he is at his wit's end, as shown by his final statement, in which he makes it plain that he wants nothing to do with any of what he has "discovered."
1	The narrator is frightened and frantic. He is trying to calm his fear by playing a game with his family.
0	The narrator is nervous for no reason.

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Item 9

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to justify interpretations of information • Includes specific examples/details that make clear reference to the text • Adequately supports examples with clearly relevant information from the text
1	The response achieves the following: • Gives limited evidence • 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

Exemplar Response

Points Awarded	Sample Response
2	For Anthony, the term "aristocracy" is synonymous with the term "oligarchy," rule by the few. She believes that it defines the U.S. system of government more accurately than do the terms "republic" and "democracy." She sees several intertwined types of aristocracy/ oligarchy running both government and society and feels that the one defined by the different rights and privileges accorded both sexes is the most "odious."
1	Anthony believes that oligarchy and aristocracy are the same thing. You can tell because she uses the terms interchangeably in paragraph 6.
0	Anthony thinks that everyone is second-class.

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Item 10

The following is an example of a four-point response. See the four-point holistic rubric for a text-based narrative response on pages 85 and 86 to see why this example would earn the maximum number of points.

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

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

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

Item 13

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to justify interpretations of information • Includes specific examples/details that make clear reference to the text • Adequately supports examples with clearly relevant information from the text
1	The response achieves the following: • Gives limited evidence • 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	Both authors agree that exotic pet ownership is a big job. So big, in fact, that countless people fail miserably at it, to the detriment of the animal itself. The animals become a great drain on the owners when they grow from playful cubs to 700-pound meat eaters. And the response is all too often to deny the animals the basics of an existence.
1	They both think that not all people are right to have an exotic pet. They are way too much work for some people.
0	Celebrities often have exotic pets.

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Item 14

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 89 and 90 to see why this example would earn the maximum number of points.

Among the many bits of information wafting through the debate about owning exotic pets is the dwindling population of Bengal tigers in their natural habitat: according to License the Cats there are currently "fewer than 2000" Bengal Tigers on the Indian subcontinent where they live. It is stunning to realize that any group of anything so small would be so recognizable throughout the world. A town with fewer than 2000 residents would not even appear on a national map, or some state maps. A widget maker who produces fewer than 2000 widgets each year would not make any Forbes list. But we know Bengal tigers, and because we know them, we want what's best for them and their cousins, other big cats such as leopards, lions and panthers.

The physician's creed is to do no harm, and that principle must guide this issue. We can stay true to the creed best by licensing ownership of exotic pets.

Clearly, such a small population of cats could disappear very quickly through natural disasters, overhunting, disease, or other causes. With big cats in safe sanctuaries, we will preserve the species, plain and simple. Laboratories keep strains of deadly viruses alive well after they have been removed as a public threat. We can debate the precise number needed another time, but we would have a supply of breeding stock.

So much for the species, but we also have to do no harm to the individual cat, or bear, or hippo. And we can do that by making exotic pet ownership expensive and highly regulated. A potential owner would have to guarantee the benefits of the pet's future environment. A Siberian-Bengal tiger living in a two-room apartment in New York City—an actual case referenced in License for Cats!—would not get approved. A 2,000-acre sanctuary might.

The other article, Ban Ownership of Exotic Pets, brings up the case of Mike Tyson to argue that a full ban on exotic pet ownership is needed. However, the article states that "When Mike Tyson failed to acquire proper licensing for his tigers...U.S. authorities seized them." So even in that case, strict licensing laws solved the problem. This clearly shows that a full ban is unnecessary. Finally, with strict licensing guidelines in place, owners would have to submit to frequent inspections and pay heavy licensing fees which would fund the oversight. Again, we will have done no harm.

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Item 17

Scoring Rubric

Points	Description
2	The response achieves the following: • Gives sufficient evidence of the ability to justify interpretations of information • Includes specific examples/details that make clear reference to the text • Adequately supports examples with clearly relevant information from the text
1	The response achieves the following: • Gives limited evidence • 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

Exemplar Response

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

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WRITING RUBRICS

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

Four-Point Holistic Rubric

Genre: Narrative

A holistic rubric essentially has one main criterion. On the Georgia Milestones End-of-Course assessment, a holistic rubric contains a single-point scale ranging from zero to four. Each point value represents a qualitative description of the student's work. To score an item on a holistic rubric, the scorer or reader need only choose the description and associated point value that best represents the student's work. Increasing point values represent a greater understanding of the content and, thus, a higher score.

Seven-Point, Two-Trait Rubric

Genre: Argumentative or Informational/Explanatory

A two-trait rubric is an analytic rubric with two criteria or traits. On the Georgia Milestones End-of-Course assessment, a two-trait rubric contains two point scales for each trait, ranging from zero to three on one scale and zero to four on the other. A score is given for each of the two criteria/traits for a total of seven possible points for the item. To score an item on a two-trait rubric, a scorer or reader must choose the description and associated point value for each criteria/trait that best represents the student's work. The two scores are added together. Increasing point values represent a greater understanding of the content and, thus, a higher score.

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

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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 92 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 92 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 92 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 92 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 92 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 AMERICAN LITERATURE
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EOC STUDY/RESOURCE GUIDE
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Study/Resource
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