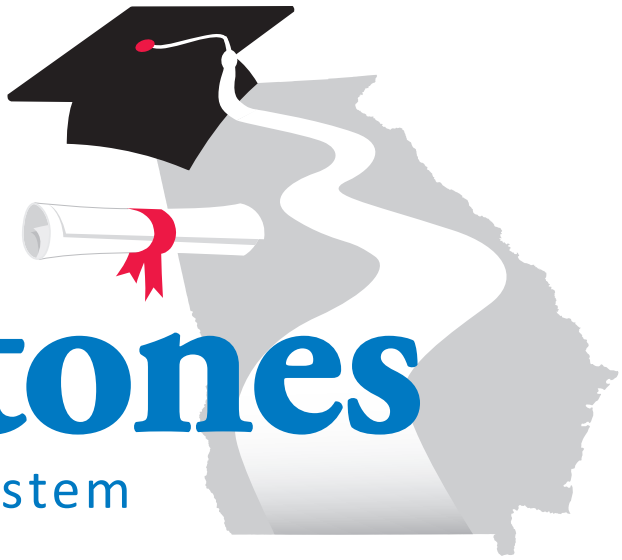
Georgia Milestones Assessment System



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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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!

GEORGIA MILESTONES END-OF-COURSE (EOC) ASSESSMENTS

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

English Language Arts

- Ninth Grade Literature and Composition
- American Literature and Composition

Mathematics

- Algebra I
- Analytic Geometry
- Coordinate Algebra
- Geometry

Science

- Physical Science
- Biology

Social Studies

- United States History
- Economics/Business/Free Enterprise

All End-of-Course assessments accomplish the following:

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

HOW TO USE THIS GUIDE

Let's get started!

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

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

OVERVIEW OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

ITEM TYPES

The American Literature and Composition EOC assessment consists of **selected-response, 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 and is also referred to as an evidence-based selected-response (EBSR) question. In an EBSR item, you will be asked to answer the first part of the question, and then you will answer the second part of the question based on how you answered the first part. These questions are worth two points. Partial credit may be awarded if the first response is correct but the second is not.

A **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 appropriate based upon the prompt and the rubric.

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 if part of the response is appropriate based upon the prompt and the rubric.

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

The **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 essay based on information read in two passages. There are three selected-response items and one two-point constructed-response item to help focus the students' thoughts on the passages and to prepare them for the actual writing task. The extended writing-response task is scored on a 7-point scale: 4 points for idea development, organization, and coherence, and 3 points for language usage and conventions.

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 writing-response items will also evaluate your writing. Your score will be based on criteria such as organization, clarity, transitions, precise language, formal style, objective tone, sentence structure, grammar, punctuation, and usage.

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

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 • Make basic inferences or logical predictions from data or text • 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 • Predict

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 • 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 • Create; design • Ask "what if?" questions • Generalize • Justify; explain why; support; convince • Assess • Rank; grade • Test; judge • Recommend • Select • Conclude

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

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 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 eighties, Atwood remains an active writer, lecturer, and environmental activist.

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: ELAGSE11-12L4a. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Read the sentences from the first paragraph.

> **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.**

Which word is closest in meaning to *spellbound* as it is used in the first paragraph?

A. confused
B. excited
C. fascinated
D. troubled

Correct Answer: C

Explanation of Correct Answer: The correct answer is choice (C) fascinated. "Fascinated" conveys the sense of focused interest that readers take in Atwood's novels. Choice (A) is incorrect because "confused" does not match the idea of being interested. Choice (B) is incorrect because "excited" does not mean that the readers remain engaged. Choice (D) is incorrect because "troubled" means unsettled or showing distress. None of the three options support accurate comprehension of the sentence.

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.

How does the author of the passage develop the idea that Atwood's choice of career was impacted by her father's work?

A. The author explains how, in helping conduct experiments, Atwood developed an interest in the natural world.
B. The author describes how, in lacking a traditional educational experience, Atwood had time to read and write stories in her youth.
C. The author suggests how, in being alone for long periods of time, Atwood was able to begin college at an early age.
D. The author indicates how, in living in the forest, Atwood developed an appreciation for different cultures.

Correct Answer: B

Explanation of Correct Answer: The correct answer is choice (B) The author describes how, in lacking a traditional educational experience, Atwood had time to read and write stories in her youth. This choice accurately describes the connection between Atwood's father's job, which made it impossible for her to attend formal school, and Atwood's choice of career. Choices (A) and (D) are incorrect because they are not supported by evidence in the passage. Choice (C) relates to the true fact that Atwood began college at a young age, but the passage lacks evidence that Atwood's father's career directly led to an early start of her college career.

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 passage to support your answer. Write your answer on the lines on your answer document.

Example Item 3

Scoring Rubric

Points	Description
2	The exemplar shows a full-credit response. It achieves the following: • Gives sufficient evidence of the ability to analyze a complex set of ideas and explain how specific events interact and develop over the course of the text • Includes specific examples/details that make clear reference to the text • Adequately analyzes interaction with clearly relevant information based on the text
1	The exemplar shows a 1-point response. It achieves the following: • Gives limited evidence of the ability to analyze a complex set of ideas and explain how specific events interact and develop over the course of the text • Includes limited examples that make reference to the text • Analyzes interaction with vague/limited details based on the text
0	The exemplar shows a response that would earn no credit. It achieves the following: • Gives no evidence of the ability to analyze a complex set of ideas and explain how specific events interact and develop over the course of the text

Exemplar Response

Points Awarded	Sample Response
2	The author provides information about the types of literature that Atwood enjoyed reading 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. The types of stories she enjoyed as a child seem to have affected her writing later in life. Her novel *The Handmaid's Tale* is not real at the present time, but it is a dark projection of present reality, much like the mysteries and fairy tales she read in her younger years.
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.

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

Standards:

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

ELAGSE11-12L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

ELAGSE11-12L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

This section of the test assesses your skill to comprehend reading passages and use information from the passages to write an argumentative essay.

Before you begin writing your essay, you will read two passages.

As you read the passages, think about details you may use in an argumentative essay about the images on American currency.

These are the titles of the passages you will read:

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

Time to Change the $50 Bill

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

The bill had thirteen co-sponsors, who argued that Reagan was a transformative 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 in sixth place and President Ulysses S. Grant (currently on the $50 bill) in twenty-ninth place 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.

Leave Grant Alone

In 2010, HR 4705, a bill to replace Ulysses S. Grant's picture on the $50 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 (who was not even a president), Andrew Jackson, and sadly, Ulysses S. Grant. However, not only does Grant deserve to be on our currency but he also 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—the Iran-Contra Affair and the arms-for-hostages deal. 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.

WRITING TASK

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

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

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

Writer's Checklist

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.
- Use clear language and vocabulary.
- 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.

Now write your argumentative essay on your answer document. Refer to the Writer's Checklist as you write and proofread your essay.

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 114 and 115 to see why this example would earn the maximum number of points.

In recent decades, there has been some controversy over which historical figures most deserve to be honored with their appearance on our nation's currency. Some people are in favor of replacing the images of the current subjects with images of more recent American heroes, while others are in favor of leaving the images as they are. Given the hefty accomplishments of the individuals who currently appear on our bills and coins, I believe it would be a mistake to replace them. It would send the message to the American public that we have little respect for those who shaped the foundations of our nation's history and that we prefer instead to laud our more modern heroes, whose long-term impacts are still yet to be determined.

One example of such controversy is the debate over the image on the $50 bill. In 2010, a group of congressional leaders made an earnest effort to replace Ulysses S. Grant's picture with that of Ronald Reagan. Fortunately, their endeavor failed. It is true that Ronald Reagan made some significant achievements during his presidency, such as successfully navigating the often-treacherous waters of the United States' relationship with the Soviet Union and helping to bring the Cold War to an end. But by the same token, General Ulysses S. Grant led the North to victory in the Civil War, a much more serious and deadly conflict than the Cold War. Later, when he was president, Grant worked tirelessly to heal the division between the North and the South and made great strides in improving the nation's economy. A civil and human rights activist, Grant advocated for Native Americans and for African Americans who had become free after the war. After he left office, he continued to lead important diplomatic efforts on a settlement between China and Japan. Clearly, it was with good reason that Grant was selected in the first place as the subject on the $50 bill.

It is too simple and too naive to fervently applaud the accomplishments of recent political heroes. In the case of Reagan versus Grant, not enough time has passed to allow us to judge Reagan's contributions over the course of a century, or even half of a century. When we look back, however, over the long expanse of time since Grant's lifetime, we can see undeniable proof of his indelible impact. The North and South remain united as one nation, and civil rights protections remain at the forefront of our nation's socio-political agenda. In fact, it would be a travesty to remove Grant from the $50 bill. This action would belittle the importance of civil rights as a whole. If, in another hundred years, the general public values Reagan's work more than Grant's and has enough historical proof that Reagan's contributions were more valuable, perhaps the discussion over who should appear on the $50 bill can rightfully commence once again. Only time will tell. Until then, we should continue to honor on our currency the heroic individuals who have made a truly lasting impact on the course of our nation's history.

DESCRIPTION OF TEST FORMAT AND ORGANIZATION

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

The test will be given in three sections.

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

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.

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.
- 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.

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.

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. 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.

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

READING PASSAGES AND ITEMS

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

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. Some examples of literary passages include short stories, book excerpts, narratives, poetry, and dramas.

Here is a short sample of what a ***literary passage*** might look like. This excerpt is from F. Scott Fitzgerald's novel *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.

UNIT 1: READING LITERARY TEXT

READING PASSAGES: LITERARY TEXT

CONTENT DESCRIPTION

In this unit, you will be reading literary passages, including fiction, drama, and poetry. The literary passages in the American Literature and Composition EOC assessment are used to identify main ideas and details, cite textual evidence, make inferences, determine the themes or central ideas of the passages, and determine the impact of the authors' choices on structure and meaning. Vocabulary skills include determining the meaning of words or phrases, understanding figurative and connotative meanings, analyzing an author's word choice, and distinguishing among multiple meanings. You may be asked to write a narrative in response to a prompt based on a literary passage. For more information about narrative writing, please refer to Unit 3.

Key Ideas and Details

- Locate and analyze literary elements, including style, character development, point of view, irony, and structure.
- Use strong and thorough textual evidence when writing or speaking about the passage.
- Draw inferences from the passage to support textual analysis.
- Identify, respond to, and analyze the effects of diction, tone, mood, syntax, sound, form, figurative language, and structure of a poem as these elements relate to meaning.
- Think about the central ideas or themes in the passage and understand the techniques the author uses to develop the central ideas or themes over the course of the passage (e.g., exposition, dialogue, imagery, and conflict).
- Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, and how the characters are introduced and developed).
- Summarize the passage without including your own opinions.

Craft and Structure

- Make sure you understand words and phrases as you read, including figurative and connotative meanings.
- Analyze and evaluate the effects of diction and imagery (e.g., controlling images, figurative language, extended metaphor, understatement, hyperbole, irony, paradox, and tone) as they relate to underlying meaning.
- Look at the structure of the passage. Analyze how the author's choices concerning how to structure specific parts of the passage contribute to its overall structure and meaning as well as its aesthetic impact.
- Think about the author's point of view and distinguish what is directly stated in the passage from what is really meant.

Integration of Knowledge and Ideas

- Generalize concepts of setting, plot, characterization, and other narrative elements so that specific instances of these may be recognized as contributing to the authors' treatments of similar themes or topics.
- Use contextual knowledge about the historical period and major authors in American literature to help demonstrate an understanding of how two or more passages from the same period treat similar themes or topics.

KEY TERMS

Literary text: Literary texts are passages that are fiction, dramas, or poems. Each one of these literary **genres**, or types of literary texts, has a particular style, form, and content. (RL)

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

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

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

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

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

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

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

The following examples clarify the difference between topic and theme:

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

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

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

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

- **Character development (characterization):** An author may reveal a character through the character's thoughts, words, appearance, and actions or through what other characters say or think. **Direct characterization** occurs when the reader is *told* what a character is like or 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. In this case, the text provides clues through the character's words, thoughts, or actions or through other characters' words, thoughts, or actions, but there is no evaluation or explanation from a narrator. (RL3)
- **Complex characters:** Characters who often present conflicting or shifting thoughts, actions, and motivations are considered complex characters. As you read about a character, think about the words you would use to describe him or her. If you discover you have listed words that are very different from each other (e.g., *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? If so, the character is complex. Complex characters are often referred to as being **dynamic** or **round**. In contrast, characters who do not have conflicting motivations, thoughts, or actions are called **flat**. (RL3)
- **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. The setting can clarify conflict, illuminate character, affect the mood, and act as a symbol. (RL3)
- **Plot:** Literature commonly follows a specific unifying pattern or plot structure. The most common structure of a novel or story is **chronological**. The story is arranged in order of time from the beginning to the end. It often begins with **exposition** that may introduce the characters, establish the setting, and reveal the problem or conflict. The tension may build through a series of **complications** (incidents that either help or hinder the protagonist in finding a solution). This is the **rising action**. The **climax** is the peak or turning point of the action when the problem is resolved. At this point, the reader usually knows the outcome. The **falling action** is the part after the climax. It gives any necessary explanation and ends with **resolution** or **denouement**, the sense that the story is complete. **Parallel plotlines** occur when the author weaves two or more plots together throughout the text. These plots may involve separate characters, settings, and time. (RL3)
- **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: (RL3)
    - person vs. person (RL3)
    - person vs. nature (RL3)
    - person vs. self (RL3)
    - person vs. society (RL3)
    - person vs. machine (RL3)

- **Tone:** Tone is the way the author's voice sounds within the literary text. For example, an author's voice may sound objective, playful, outraged, or sentimental. Tone is established through **diction**, which is the author's word choice. A writer may evoke a sense of time through diction. For example, in the novel *Jane Eyre* (written in 1847), one character says, *You shall not be punished*. If the same situation occurred in the present day, the character would more likely say, *You won't get in trouble*. The author's diction creates **a sense of time and place** within the text. Tone can apply to a text as a whole or to a portion of the text. For example, a novel may have an overall amusing tone, but one chapter or scene may have a more serious tone. Mood is sometimes confused with tone. Tone is the attitude a writer puts *into* a subject; mood is the feeling the reader experiences *from* it. (RL3, RL4)
- **Point of view:** Point of view refers to how the characters see or feel about an event. In literary texts, this can also mean **perspective**. Characters can have differing opinions of the same event because they come from different cultures or have had different experiences that cause them to view the event differently. For example, an English character aboard the *Mayflower* would have a different perspective of the ship arriving in Massachusetts in 1620 than a Native American character would. (RL3, RL6)

Poetic 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 rhythm 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. (RL3, RL5)

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. A **sonnet** is a poem that is fourteen lines long and each line is written in iambic pentameter. Sonnets may have one of two end rhyme patterns. (RL3, RL5)

Figurative meaning: Figurative meanings are not understood by simply defining the words in the phrase. Readers 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. (RL4)

Common types of figurative language include the following:

- **Simile:** 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. (RL4)

- **Metaphor:** 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** is a single metaphor that lasts throughout an entire poem, story, or other text. The author uses diction, imagery, and other figures of speech to sustain the metaphor and give it a deeper meaning. An example is Emily Dickinson's poem "'Hope' is the thing with feathers" in which the poet compares hope to a bird throughout the entire poem. A **controlling image** is the specific theme or symbol that is used throughout the text to emphasize a certain point. In "'Hope' is the thing with feathers," the controlling image is the bird. (RL4)
- **Personification:** Personification gives human characteristics to nonhuman things. When an author describes an object as if it were a person, he or she is using personification; for example, *The trees sighed in the afternoon breeze*. The trees cannot really sigh but seemed to as they moved gently in the breeze. (RL4)
- **Hyperbole:** A hyperbole is an exaggeration beyond belief. *Great literature would not exist if Shakespeare had never been born* is an example of hyperbole. (RL4)
- **Understatement:** An 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, if a high school soccer team wins the state championship, an understatement would be if the captain said, "We played okay today." (RL4, RL6)
- **Paradox:** A paradox is a statement that initially appears absurd or contradictory but proves true or makes sense when investigated further. One example is *You have to spend money to make money*. Initially, this does not appear to make sense, but a successful business must spend money on product, buildings, shipping, or similar expenses before the business can expect to sell product and collect money from consumers. (RL4, RL6)
- **Idiom:** An idiom is a quirky saying or expression that is specific to a language. Examples of **idiomatic language** are *the ball is in your court*, meaning it is up to you to make a decision or take the next step, and *beat around the bush*, meaning to avoid a topic or not speak directly about an issue. (RL4)

Sound devices: Sound devices are word choices authors use to incorporate specific sounds and the imagery they suggest into a text. (RL4)

Common types of sound devices include the following:

- **Alliteration:** Alliteration is the repetition of one initial sound, usually a consonant, in more than one word. An example is *Gray geese are grazing in the glen*. (RL4)
- **Assonance:** Assonance refers to words that have repetition of similar vowel sounds but are not rhyming words. Examples are *all* and *awful* or *feed* and *meal*. Assonance may occur in the initial vowel as in alliteration. An example is *apple* and *absent*. (RL4)
- **Consonance:** Consonance refers to words that have similar consonant sounds but different vowel sounds. Examples are *chitter* and *chatter*, *pick* and *sack*, or *spoiled* and *spilled*. (RL4)

Rhyme: 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 reading a poem that has rhyme, readers should look at the rhyming words and see how they contribute to the overall meaning of the poem. (RL4, RL5)

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

- **Slant rhyme:** Slant rhymes occur when words include similar, but not identical, sounds. They are also called near rhyme, half rhyme, or off rhyme. Examples are *bone* and *moon* or *ill* and *shell*. (RL4, RL5)
- **Internal rhyme:** Internal rhymes occur within a line of poetry. As an example, see this line from Edgar Allen Poe's poem "The Raven": "Once upon a midnight *dreary,* while I pondered, weak and *weary*." (RL4, RL5)

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

Connotative meanings: Another technique authors use to present precise ideas and set a certain tone is connotative language. The dictionary definition of a word is its **denotation**. For example, *helpful* has one explicit meaning, which is to be of service or assistance. The **connotation** of a word is a specific meaning or idea that the word brings to mind. For example, *laugh* and *giggle* have similar denotations. 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 denotations of both words are similar, the connotations are different. If a writer decides to describe a grandfather giggling, the writer probably means to hint that he has a youthful spirit or is feeling young at heart. (RL4)

Multiple-meaning words: Multiple-meaning words are words that have a variety of meanings. Which meaning is correct depends on the context of the word. Context is the words and phrases that surround another word or phrase and help to explain its meaning. The word *leaves* is a multiple-meaning word because it means something different depending on the content of the sentence. When a full sentence is included, such as *The leaves of the tree were swaying in the wind* or *She needs to remember to grab her backpack before she leaves for school*, the meaning is clear. (RL4)

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

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. (RL5)

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. (RL5)
- 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. (RL5)

- ***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. (RL5)
- **Flashback:** For example, in Arthur Miller's play *Death of a Salesman*, the main character, Willy Loman, has a flashback in which he relives a conversation with his brother who is now deceased. Willy is remembering the conversation as it happened rather than living it in real time. (RL5)
- **Foreshadowing:** Foreshadowing is the use of hints in the narrative that tease the reader about what is to come in the plot in the future. An example of foreshadowing is *When Arthur's alarm clock went off that morning, he had no idea today was going to be the most important day of his life*. (RL5)

Comedic or tragic resolutions: Resolutions are the endings to stories, poems, or dramas. A comedy is usually lighthearted, meant to amuse the audience, and ends happily. A tragedy is usually serious and ends in disaster and sorrow. (RL5)

Aesthetic impact: Texts in American literature are often revered for the authors' use of literary devices and techniques that add beauty to the language and the text itself. The specific techniques authors use are often influenced by the prevalent ideas of what made literature beautiful in the authors' time period. Texts that best used these techniques and fulfilled the ideas of the time period were considered aesthetically pleasing or beautiful. These texts influenced other authors to use similar techniques or to try new ones, which meant these texts had impact. To appreciate the aesthetic impact of a text means to understand why the text is considered beautiful, to recognize the devices the text used, and to understand how that text affected those who read it. (RL5)

Distinguish: Distinguish means to recognize and point out differences between what a writer directly stated and what a writer actually meant. (RL6)

Irony: 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 *dislikes* cleaning 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. (RL6)

Satire: 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. A classic example of satire is Mark Twain's novel *A Connecticut Yankee in King Arthur's Court*. In this novel, Twain uses satire to expose problems with organized religion, monarchs, magic, and many values of the Middle Ages. (RL6)

Pun: A pun is a word or phrase with more than one meaning that is used in a funny way. Here is an example from a fable about fish talking: *The first fish tells the second fish to just drop a line when he is ready to talk*. (RL6)

Multiple interpretations: Many stories, characters, or settings are so universal or popular that they are used over and over again in different forms or **versions**. Each version may interpret or explain the meaning of the story differently. For example, Shakespeare's play *The Taming of the Shrew* is available in print form. That is one version of the text. If you watch the 1967 film version of *The Taming of the Shrew*, you would notice how the director Franco Zeffirelli interpreted the text, including what he emphasized or what he left out. (RL7)

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

Important Tips

- 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.

SAMPLE ITEMS

Read the excerpt and answer questions 1 through 5.

excerpt from *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.

"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.

. . . 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

Read the sentences from the excerpt.

> **. . . 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.**

How do the words *final disposition of the organ* impact the tone of the excerpt?

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

Item 2

Selected-Response

What does the last line of the excerpt reveal about the narrator's point of view?

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

Item 3

Selected-Response

Which idea 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

Evidence-Based Selected-Response 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 excerpt 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 away.”
D. “My heart pounded and my breath choked in my windpipe.”

Item 5

Constructed-Response

Explain how the narrator's state of mind changes by the end of the excerpt.

Use details from the excerpt to support your answer. Write your answer on the lines on your answer document.

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

UNIT 2: READING INFORMATIONAL TEXT

READING PASSAGES: INFORMATIONAL TEXT

CONTENT DESCRIPTION

In this unit, you will be reading informational passages, which may include exposition, argument, personal essays, speeches, biographies, memoirs, and other nonfiction pieces that are written for a broad audience. The informational passages in the American Literature and Composition EOC assessment are used to support analysis with evidence, determine central ideas, write objective summaries, analyze complex ideas, evaluate arguments, and determine the authors' points of view or purposes. You will also integrate knowledge and ideas from multiple sources and present information. Vocabulary skills include determining the meaning of words or phrases, understanding figurative and connotative meanings, analyzing an author's word choice, and distinguishing among multiple meanings. You may be asked to write a narrative in response to a prompt based on an informational passage. For more information about narrative writing, please refer to Unit 3.

Key Ideas and Details

- Practice close and critical reading to make inferences and generalizations based on information from the passage.
- Distinguish important facts from irrelevant details and use strong and thorough textual evidence when writing or speaking about the passage.
- Look for two or more central ideas and analyze their development over the course of the passage.
- Think about the structures and elements of nonfiction works of American literature, such as letters, journals, speeches, and essays. Note the difference in the amount of evidence and support for claims in various formats.
- Summarize the passage without including your own opinions.

Craft and Structure

- Make sure you understand words and phrases as you read, including figurative, connotative, and technical meanings.
- Think about the cumulative impact of specific word choices on meaning and tone.
- Think about the ways authors use language, style, syntax, and rhetorical strategies for specific purposes in nonfiction works from American history.
- Decide whether the structure of the passage makes points clear, convincing, and engaging and whether there is logic and use of evidence in the author's argument.
- Look for ways that the author effectively uses rhetorical strategies, such as appeals to emotion or authority, syllogism, and logical fallacies.

Integration of Knowledge and Ideas

- Use multiple types of information in solving problems, integrating information, and evaluating for credibility.
- Compare strategies and reasoning employed in various seminal U.S. documents, identifying similarities and differences in their themes, purposes, and rhetorical features.
- Look for the author's biases, both subtle and overt, including implicit or explicit assumptions.
- Look for fallacious reasoning as well as reliable and well-supported arguments in the passage.
- Understand the use of rhetoric, and be able to identify rhetorical strategies the author uses and construct a persuasive and powerful argument.

KEY TERMS

Informational text: Informational text includes passages that explain, persuade, describe, or relate true events. (RI)

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

- **Expository nonfiction** is writing that explains or informs. Informational texts include business letters and memos; abstracts that summarize the information in a longer text; how-to passages that explain a process or project (such as a lab notebook or technical manual); 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 (such as diaries). (RI)
- **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. (RI)
- **Literary nonfiction** is narrative writing that tells a story and often employs the literary devices found in stories and novels. Literary nonfiction could be an anecdote, a diary (personal record of the writer's thoughts and feelings), a journal (record of events and ideas, less private than a diary), a memoir, a biography, an autobiography, or another retelling of true events. (RI)

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

Cite: A person cites when he or she mentions a specific portion of a text in order to support an analysis of the text. When citing a text, a person may choose to do so as a direct quotation (a word-for-word repeat of the text using quotation marks) or a paraphrase (rewriting the detail from the text in his or her own words). (RI1)

Textual evidence: Textual evidence includes specific details from the text that support the author's purpose, central idea, or argument. (RI1)

Analysis: Analysis is the process of looking closely at the small parts of a text to see how they work together and affect the whole. Analyzing informational text can involve focusing on how the author develops a central idea or argument, how the author advances his or her point of view, or how the author's word choice impacts meaning and tone. When you **analyze** a text, you may also be forming your own opinion of the text's meaning based on your own perspective. When analyzing a text, readers will often note that a number of interrelated and sometimes complicated ideas work together. When readers demonstrate an understanding of how the author's central idea, point of view, and word choice impact meaning and tone, the reader is performing a **complex analysis**. (RI, RI2)

Inference: To infer means to come to a reasonable conclusion based on evidence found in the text. By contrast, an **explicit** idea or message is fully stated or revealed by the author. The author tells the reader exactly what he or she needs to know. (RI1)

Central idea: The central idea is the main opinion, premise, or idea that guides the organization of the text and that the reasons and details support. Often, informational texts have a single sentence, a **thesis**, that states the central idea. Scientific texts may include a **hypothesis** (a proposed explanation of an event based on limited evidence that is used as the starting point for more investigation) as the central idea. (RI2)

Development: Development refers to the process by which the central idea is explored and revealed throughout the text by the use of reasons, evidence, and details. (RI2, RI3)

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

Bias: When a writer holds a strong opinion or belief about his or her topic, the writing may contain forms of **bias**. Bias within text can appear as statements that favor one opinion or idea over another, sometimes creating an unfair or unsound argument by the writer. Bias may be overt or subtle. **Overt** bias is stated openly and explicitly to the reader. **Subtle** bias is not stated explicitly. Instead, it may minimize, ignore, or slightly demean an idea or individual without expressly stating an opinion for or against the idea or individual. (RI3, RI9)

Interact: In informational text, interact refers to how ideas influence individuals or events or how individuals influence ideas or events. As one analyzes a text, the interactions between ideas, individuals, and events give insight into the text's meaning. (RI3)

Figurative meaning: Figurative meanings are not understood by simply defining the words in the phrase. Readers 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. Figurative meaning uses figurative language such as personification (describing an object as if it were a person), simile (a comparison using *like* or *as*), metaphor (a descriptive comparison that states one thing is another), hyperbole (exaggeration beyond belief), and idiom (a quirky expression or saying that is specific to a language). (RI4)

Connotative meaning: Another technique authors use to present precise ideas and set a certain tone is connotative language. The dictionary definition of a word is its **denotation**. For example, *helpful* has one explicit meaning, which is to be of service or assistance. The **connotation** of a word is a specific meaning or idea that the word brings to mind. For example, *laugh* and *giggle* have similar denotations. 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 denotations of both words are similar, the connotations are different. If a writer decides to describe a grandfather giggling, the writer probably means to hint that the grandfather has a youthful spirit or is feeling young at heart. (RI4)

Technical meaning: The technical meaning is the meaning of a word as it relates to a specific subject or process. For example, the term *run-on sentence* in the study of English grammar has a technical meaning that refers to two complete thoughts joined incorrectly. (RI4)

Key term: A key term is a word or phrase that serves as a clue or key to explaining the central idea of the passage or the text as a whole. Key terms may have technical meanings that refer to the specific subject or process being discussed. Key terms also have denotative and connotative meanings that support the author's central idea or argument. (RI4)

Structure: Structure refers to the way in which a passage is organized. Each sentence, paragraph, or chapter fits into the overall structure of a passage and contributes to the development of ideas. **Organizational structures** can include chronological order, cause and effect, compare and contrast, or problem and solution. (RI5)

- **Chronological order:** Chronological order is the order in which a series of events happened. A passage that is arranged in order of time from the beginning to the end is in chronological order. (RI5)
- **Cause and effect:** This is a relationship where one thing causes another thing to happen. (RI5)
- **Compare and contrast:** The structure of compare and contrast analyzes the relationships between ideas in a passage. Comparing analyzes the similarities, while contrasting analyzes the differences. (RI5)

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

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

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

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

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. All authors have their own unique **point of view** on a topic. Authors often reveal their personal points of view through word choice and what evidence they choose to include. (RI6, RI9)

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

Appeals: In persuasive passages, there are three main types of **appeals** that a writer may use to strengthen his or her argument. Appeals and other types of rhetorical strategies may also be referred to as **rhetorical features** that can be identified in a text. Each type of appeal attempts to persuade the audience, but in a different way. (RI6, RI8, RI9)

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

Syllogism: Another rhetorical strategy is **syllogism**. A syllogism is formed by two statements and a conclusion. An argument can be strengthened or weakened by the use of syllogism. For example, *Birds have a beak and two wings. Doves are birds*. *Therefore, doves have a beak and two wings*. This example is based on sound, logical reasoning. However, a false syllogism can weaken an argument if it is not based on sound reasoning. For example, *Some old TV shows appeared in black and white. Penguins are black and white. So all penguins are old TV shows*. (RI6)

Fallacious reasoning: A persuasive passage may include **fallacious reasoning**. Fallacious reasoning makes an invalid, or incorrect, argument. A writer may use fallacious reasoning by mistake by stating false claims or evidence. Sometimes a writer may include fallacious reasoning on purpose in order to persuade readers to agree with claims and arguments. This is also sometimes called **logical fallacies**. Readers should be mindful of fallacious reasoning that may appear within persuasive informational passages. (RI6)

Style: Style refers to the author's choice of words, or **diction,** in a text. Formal style is used for academic and professional communications. Formal style avoids being emotional and often uses complex sentences and the third-person point of view. **Informal** style is used in more relaxed, everyday situations in which the author wants to communicate familiarity. Informal style often uses everyday speech patterns, slang, simple sentences, contractions, and expressions of emotions. (RI6)

Integrate: To integrate means to put together key details and evidence from sources to show an understanding of the topic or issue. (RI7)

Delineate: To delineate means to distinguish or tell the difference between the ideas, words, techniques, structures, or statements in order to determine what is important and what is extraneous or unimportant in the text. (RI8)

Constitutional principles: The U.S. Constitution defines a number of principles of U.S. government. These principles are foundational to the United States, meaning that they are used to select or reject other ideas about how the nation should be governed. An example of a constitutional principle is the idea of popular sovereignty, which means that the government draws its power from the people. Historical informational texts often call upon constitutional principles, especially if those principles were being formed or questioned at the time the text was written. (RI8)

Legal reasoning: Legal reasoning is the way lawyers and judges talk about the law in texts or verbally. Legal reasoning contains a number of key terms with technical meanings that relate specifically to law. Legal reasoning is how a judge justifies his or her decision on a case by explaining how the decision was made and what laws or legal terms were influential in the decision. When the U.S. Supreme Court hears a case and makes a decision, the court releases a **majority opinion**. This is a document of legal reasoning that explains what more than half of the justices, or judges, of the Supreme Court decided and their reasoning for doing so. The **dissenting opinion** is a document written by any of the justices who did not vote with the majority. The dissenting opinion notes any opinions in which the justices agreed but also notes any conflicting ideas. The justices who did not vote with the majority explain their rationale for doing so. (RI8)

Premise: A premise is a statement in an argument that supports the argument. It is possible for a single argument to have many premises supporting it. (RI8)

Public advocacy: Public advocacy is the action of an individual or group to support or influence a specific cause, idea, or policy. Public advocates may write persuasive documents, give speeches, or file lawsuits. Examples of a work of public advocacy in American literature are the *Federalist* papers or a presidential address. (RI8)

Seminal U.S. texts: Seminal U.S. texts are books, works, or accounts of events that were highly influential in some aspect of American history. These texts are considered **foundational documents**, which are documents that characterize aspects of U.S. government. These foundational documents may also reveal how Americans view the rest of the world at any particular point in history. Examples of seminal U.S. texts are the Declaration of Independence, the Bill of Rights, and the *Federalist* papers. (RI8, RI9)

Inductive reasoning: Inductive reasoning involves identifying details, evidence, and patterns and then drawing a conclusion based on this information. To be valid, inductive reasoning must employ many details. (RI8, RI9)

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

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

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

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

Important Tips

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

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 speech and answer questions 6 through 11.

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.

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

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

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

Item 8

Selected-Response

Read the 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

Item 9

Selected-Response

What role does the excerpt from the Constitution in paragraph 3 play in the overall structure of the speech?

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

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

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

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

Item 10

Constructed-Response

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

Use details from the speech to support your answer. Write your answer on the lines on your answer document.

Item 11

Extended Constructed-Response

In the text, Susan B. Anthony is giving a speech on women's right to vote. Imagine that you are living in the year 1873 and are a member of the audience as Susan B. Anthony delivers this speech. Write a fictionalized story in which you describe the experience and setting in detail as well as your own point of view and reactions as you witness the speech.

Use information and details from the speech in your answer.

Narrative Writer's Checklist

Be sure to:

- Write a narrative response that develops a real or imagined experience.
- Include a problem, situation, or observation and its significance.
- Establish one or more points of view.
- Introduce a narrator and/or characters.
- Organize events so that they progress smoothly.
    - Use a variety of techniques consistently to sequence the events to build toward a particular tone and outcome.
- Use dialogue, description, pacing, reflection, and/or multiple plot lines to:
    - develop events.
    - develop characters.
    - develop experiences.
- Use precise words and phrases, telling details, and sensory language to create a vivid picture of the events, setting, and/or characters.
- Include a conclusion that reflects on what has been resolved, experienced, or observed in your narrative.
- Use ideas and/or details from the passage(s) to inform your narrative.
- Check your work for correct usage, grammar, spelling, capitalization, and punctuation.

Now write your narrative on your answer document. Refer to the Writer's Checklist as you write and proofread your narrative.

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.

UNIT 3: WRITING

CONTENT DESCRIPTION

In this unit, you will read passages that are similar to passages you may encounter in the American Literature and Composition EOC assessment. You will use these passages as sources of evidence for argumentative and informational/explanatory essays and as jumping-off points for narrative writing.

Some informational passages will provide evidence you can use to support your point of view in an argumentative essay. Other informational passages will provide examples or data to help you develop an informational/explanatory essay. In your writing, you will gather relevant information from multiple sources, convey complex ideas, and draw on evidence to support your analysis or argument.

You will also write a narrative in response to a prompt based on a literary or informational passage or a paired passage set you have read. A paired passage set may consist of two literary passages, two informational passages, or one of each passage type. Narrative prompts will vary depending on the passage(s) you are shown. For example, you may be asked to write a new beginning or ending to a literary story, write an original story based on an informational text, or rewrite a scene from a specific point of view. In your writing, you will use narrative techniques to develop the reader's understanding of a real or imagined experience.

In addition, you will encounter writing standalone items that assess your revision skills and your understanding of argumentative, informational/explanatory, and narrative writing. For example, you may be asked to answer a selected-response question that focuses on introducing a topic in an informational essay. There will also be writing standalone items that assess your planning and research skills.

Writing Types and Purposes

Argumentative Essay

- An argumentative essay states an argument and supports claims in an analysis.
- When you develop your argumentative essay, refer to information from the passages, using valid reasoning and sufficient evidence to support your argument.

Informational/Explanatory Essay

- An informational/explanatory essay examines and conveys complex ideas, concepts, and information.
- When you develop your informational/explanatory essay, support your ideas with information from the passages clearly and accurately through the effective selection, organization, and analysis of content.

Narrative

- A narrative response develops a real or imagined experience or event.
- When you develop your narrative, use effective writing techniques, descriptive details, and clear event sequence.

Production and Distribution of Writing

- Use the writing process to develop argumentative essays, informational/explanatory essays, and narratives.
- Produce writing with an organization and style that fit the task, purpose, and audience.
- Strengthen your writing by reviewing or revising, if needed.

Argumentative Essay

- Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), and distinguish the claim(s) from alternate or opposing claims.
- Create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- Develop the claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- Use words and phrases as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of argumentative writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

Informational/Explanatory Essay

- Introduce the topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. Use formatting techniques, such as headings, if needed.
- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of informational/explanatory writing.
- Provide a concluding statement or section that supports the information or explanation presented.

Narrative

- Engage and orient the reader by setting out a problem, situation, or observation and its significance.
- Establish one or multiple points of view, and introduce a narrator and/or characters.
- Create a smooth progression of experiences or events.
- Use a variety of techniques to sequence events that build on one another to create a coherent whole.
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Audience, Purpose, and Voice

- As you write, remember who your audience will be.
- Remember, you are writing for a purpose—think about *what* you are writing and *why*.
- As you write argumentative and informational/explanatory essays, reveal your writing voice by using language that matches the content, connects with your intended readers, and reveals your personality and writing style.
- As you write your narrative, reveal your writing voice by choosing a narrator and point of view that allow your readers to experience the story and relate to the characters in a meaningful way.

Research to Build and Present Knowledge

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

Range of Writing

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

Scoring Rubrics

- A narrative scoring rubric can be found beginning on page 110. An informational/explanatory scoring rubric can be found beginning on page 112. An argumentative scoring rubric can be found beginning on page 114. You may find it helpful to read and discuss these rubrics with a family member or friend.
- It is important to understand these rubrics because they show you what is needed to produce a strong piece of narrative, informational/explanatory, or argumentative writing.
- Narrative, informational/explanatory, and argumentative writing on the EOC assessment will be scored using these rubrics.

KEY TERMS

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

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

Introduction: An introduction is the beginning of a piece of writing. The introduction should let readers know what they will be reading about, and it should set up the main idea, or thesis, of the writing. (W1a, W2a)

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

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

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

Substantive: When writing an argumentative text, writers should select argumentative topics that are important, will impact many people, or deal with a fundamental social issue. For example, a substantive topic for an argumentative paper might involve the environment, public safety, or education. An insubstantial topic would focus on something trivial that does not affect many people or deal with an important issue. The sources that a writer uses to support his or her topic should also be substantive, meaning that they should be reputable and contain relevant details that will help to prove the writer's claim. (W1)

Valid reasoning: Valid reasoning refers to arguments or claims that have a sound basis in logic and fact. (W1, W1a)

Fallacious reasoning: Reasoning that makes an invalid, or incorrect, argument is called fallacious reasoning. A writer may use fallacious reasoning by mistake by stating false claims or evidence. Sometimes a writer may include fallacious reasoning on purpose in order to persuade readers to agree with claims and arguments. This is also sometimes called **logical fallacies**. (W1, W1b)

Relevant evidence: Facts, details, or other information that is related to the topic in the text and helps support the author's opinion, claim, and reasoning is considered relevant evidence. (W1, W1a, W1b, W2b, W8)

Sufficient evidence: When the argument, reasoning, and details or evidence included in a text are adequate or enough to prove the author's claims, the evidence is considered to be sufficient. (W1, W1a, W1b, W2b)

Precise claims and language: A basic claim states a general opinion that is not very specific, such as *Cats are better than dogs*. A precise claim is much more specific and uses clear language, such as *Cats are more convenient pets for apartment dwellers than dogs*. Similarly, precise language uses specific words to create a vivid mental picture for the reader. An example of a general use of language is *The cat touched my leg*. Writing the sentence this way would be more precise: *The orange tabby brushed against my black pant leg*. Writers should use precise claims and language. (W1a, W2d)

Distinguish: To distinguish means to recognize the differences between claims and their opposing claims and to be able to explain the differences between them in a way that makes sense to others. (W1a)

Organization: Organization in writing helps 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 a writer of an argumentative text wants to show the negative effects of something, he or she may choose cause and effect as an organizational structure. Structure refers to the way in which a text is organized. Each sentence, paragraph, or chapter fits into the overall structure of a text and contributes to the development of ideas. **Organizational structures** can include chronological order, cause and effect, compare and contrast, order of importance, or problem and solution. (W1a, W2, W2a, W4)

- **Chronological order:** Chronological order is the order in which a series of events happened. A text that is arranged in order of time from the beginning to the end is in chronological order. (W1a, W2, W2a, W4)
- **Cause and effect:** This is a relationship where one thing causes another thing to happen. (W1a, W2, W2a, W4)

- **Compare and contrast:** The structure of compare and contrast analyzes the relationships between ideas in a text. Comparing analyzes the similarities, while contrasting analyzes the differences. (W1a, W2, W2a, W4)
- **Order of importance:** Order of importance organizes text by listing supporting details from most important to least important, or by least important to most important. (W1a, W2, W2a, W4)
- **Problem and solution:** Text that is organized by problem and solution identifies a problem and proposes one or more solutions. A writer may use problem and solution to try to persuade readers about a certain topic or course of action. (W1a, W2, W2a, W4)

Persuasive rhetorical strategies: When presenting an argument, a writer may use rhetorical strategies, or persuasive techniques, to strengthen the argument. This means the writer uses language to persuade, influence, or please the audience. In persuasive passages, there are three main types of **appeals** that a writer may use to strengthen an argument. Each type of appeal attempts to persuade the audience but in a different way. (W1a)

- **Logos:** Logos appeals to the logic of readers. Logos often includes the use of strong evidence supported by facts or data. (W1a)
- **Pathos:** Pathos appeals to the emotions of the reader. When using pathos, a writer attempts to use the reader's feelings to persuade the reader to agree with the argument the writer is presenting. (W1a)
- **Ethos:** Ethos attempts to persuade the reader by proving the writer's expertise on a topic. The writer might list the reasons why he or she is knowledgeable about a topic in an effort to convince the reader to agree with the writer's main argument. (W1a)

Develop: The process of exploring and revealing a central idea within a text using reasons, evidence, and details. (W1b, W2b)

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 writer does not intend to share with anyone? Understanding who the intended audience is will help the writer understand the purpose of the writing and also help the writer to use appropriate language. Understanding the audience's level of knowledge and concern about the topic will help the writer determine what to address in the text. (W1b, W2b, W4)

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

Transitions: A transition is a word, phrase, or clause that links one idea to the next to create cohesion. Transitions clarify the relationships between complex ideas and concepts by showing the **connections** between them. Transitions are also used to note **distinctions**, which are differences between ideas, concepts, explanations, or arguments. Writing should not jump from one idea to the next without transitions that guide the reader to the next idea. Examples of transitional words or phrases include *another*, *for example*, *also*, and *because*. Examples of transitional clauses are *When you consider that argument* or *After that event occurs*. (W1c, W2c).

Syntax: Syntax refers to the order in which words are placed. (W1c, W2c)

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

Relationships: Relationships in writing refer to the ways in which ideas are connected. Writing should use words, phrases, and clauses to clarify the relationships between claims and reasons or claims and counterclaims. (W1c, W2c)

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

Objective tone: Tone is the attitude a writer has toward a particular subject or audience. In academic and formal writing, a writer should maintain an objective tone. This means a writer should keep his or her attitude toward the subject or audience as neutral as possible. A writer should avoid words or phrases that reveal his or her feelings about a fact or claim. For example, in the sentence *One smart high school made the wise choice to change its starting time to the perfect time of 9:30 each morning*, the tone makes the writer's attitude about the fact clear. A more neutral way of stating the information would be *One high school changed its starting time to 9:30 each morning*. (W1d, W2e)

Conventions: Conventions are the particular rules that govern spelling, punctuation, capitalization, and grammar in a language. When we use Standard English conventions, our writing is easy for other English speakers to read and understand. Different **disciplines**, also known as fields of study, also have conventions regarding what terminology to use or the style a paper should be written in. For example, conventions of scientific papers are required to be short, clear, and to the point. However, the conventions of a more literary paper in a creative writing class would include the use of imagery or figurative language, which would be out of place in a science paper. (W1d, W2e)

Concluding statement/section: The last part of a text that the audience will read is the concluding statement or section. Good writers use the concluding section to support the argument, information, or explanation that has been presented in the text. There are several effective strategies for concluding a text: (W1e, W2f)

- **Significance:** The writer explains why the topic presented was significant and why the audience should care about the issue being presented. (W1a, W1e, W2f)
- **Impact:** The writer explains the impact the argument, information, or explanation could have on the audience and on society as a whole. This is also known as **articulating implications**. (W1e, W2f)
- **Summary:** The writer summarizes the main points of his or her text in words he or she has not used before. The writer makes clear to the reader how the points made throughout the text supported the central idea. (W1e, W2f)
- **Repetition:** The writer returns to a theme, idea, or scenario he or she presented in the introduction and provides the audience with closure. After reading the text, the audience members have more information that will allow them to better understand what the writer mentioned in the introduction. (W1e, W2f)
- **Call to action:** The writer provides an opportunity for the audience to act on the argument, information, or explanation developed in the text. This does not have to be a call to physical action. Instead, the writer might encourage the audience to change their thought processes, research a topic further, see the broader implications of an idea, or think about something in a new way. (W1e, W2f)

Informational/explanatory texts: An informational text informs the reader about a topic, while an explanatory text explains something to the reader. (W2)

Examine: In informational writing, to examine means to inspect or investigate a topic and text closely to determine its nature, condition, rhetorical strategies, organization, complexity, and accuracy. (W2)

Convey: In an informational text, a writer should take care to convey, or communicate, complex ideas, concepts, and information clearly and accurately. (W2)

Complex: When an idea, concept, or information has many sides or aspects to it, it is considered complex. Complex ideas or concepts often need more than a sentence or two to explain them properly. When writing an argumentative or informational/explanatory text, the writer should be sure to explain and express complex ideas as clearly and accurately as possible for the audience. (W2, W2d)

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

Formatting: Informational texts are often structured in the way that will best communicate the writer's central idea, reasons, and details in order to prove a point. A writer may divide the text into **sections** (groups of paragraphs) or use **headings** to label sections so readers understand what to expect in the following paragraphs. (W2a)

Extended definitions: In informative writing, some words, ideas, or concepts are so complex that they cannot be described in a word or phrase. These complex terms require longer explanations, which often include examples, to help the audience understand the definition and how it relates to the text and its central idea. (W2b)

Concrete details: Concrete details include specific information, facts, and knowledge shared within a text in order to explain, inform, or prove a particular point. A concrete detail usually appeals to at least one of the reader's five senses and allows the reader to create a mental picture of the idea, concept, or argument being discussed. For example, the following concrete details might be used in an informative/explanatory essay about helping a bird with oil on its feathers by washing it: *The volunteer submerges the brown pelican in warm, soapy water, which contained common dish soap, and, by hand, ladles the water over the bird as it snaps its bill, producing a loud popping sound*. (W2b)

Quotations: A quotation is the exact copying of what a source said, word for word. Quotations from a source are always put inside quotation marks and followed by a citation that indicates where the quotation came from. Good writers use quotations when the exact words of a source are important to preserve for tone, accuracy, or voice. Information from a source that is rewritten in a writer's own words is called a **paraphrase**. No quotation marks are used with paraphrases, but paraphrases are still followed by citations. (W2b)

Domain-specific vocabulary: Domain-specific vocabulary is usually not part of everyday speech. Instead, it is words or phrases that are used in a certain topic to refer to a particular set of circumstances. Examples of domain-specific vocabulary are *noun* and *verb*. These two terms refer to specific types of words in language and are used both to group words into manageable categories and to give people a way to refer to them that is easily understandable to all parties. Most of the words and phrases in these key terms, such as *transitions* and *compare and contrast*, are domain-specific vocabulary. (W2d)

Simile: 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. (W2d)

Metaphor: 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. (W2d)

Analogy: 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 essay on maintaining your health might compare a human 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 essay. (W2d)

Narrative: A narrative is a real or imaginary story that may convey a situation, a single moment in time, or a series of related events and experiences. Experiences may include what a character sees, hears, smells, tastes, or touches. It can also include what a character is thinking or feeling in response to what he or she can sense with the five senses. Narratives may focus on a single moment in time but convey that single moment through a progression of and emphasis on a single character's thoughts. Narratives may also focus on a single situation but emphasize the thoughts and viewpoints of multiple characters. In addition, narratives may also focus on a series of related events and experiences and how they lead a character to find meaning or growth. Regardless of the focus of the narrative, the thoughts, events, and experiences are ordered in a way that makes sense to the reader and evokes feeling and meaning. (W3)

Orient the reader: Good writers engage or interest readers and pull them into the narrative by conveying important information that will allow readers to understand what follows. Good writers orient readers in a number of ways: establishing one or more points of view; introducing a narrator and/or characters; describing the setting, establishing the pace of the story; and setting out a problem, situation, or observation that directly relates to the narrative. Good writers share this information in a way that engages readers and encourages them to follow the story and identify with or have opinions about the characters, situation, and meaning. (W3a)

- **Introduction:** Good writers skillfully orient the reader by conveying just enough information in the opening paragraphs of the narrative to create interest and help the reader understand where and when the story is happening. There is no one right way to write an introduction. Introductions may include dialogue, a description of the setting, an introduction of the narrator, a description of a character, an explanation of the situation, or any combination of these. Good writers craft a unique introduction for each narrative that best fits the characters, events, tone, pacing, and theme. (W3a)
- **Narrator:** The narrator is the person the writer chooses to tell a story. The narrator may be a character in the story. The narrator may also record the characters' actions, words, and thoughts but not be a character in the story. (W3a)
- **Characters:** Characters are persons, things, or beings in stories. The characters may be real or imaginary. The details a writer shares about characters—the way they think, talk, and act—help the reader understand the characters' personalities. (W3a)
- **Point of view:** Point of view is the perspective from which a writer chooses to tell a narrative. The point of view the writer selects depends on who the narrator is and how much he or she knows. The point of view could be first person (*I* went to the store), second person (*You* went to the store), or third person (*He* went to the store). The point of view used by the writer has a significant influence on the narrative. A single narrative may include more than one point of view. (W3, W3a)

Narrative techniques: Narrative techniques, sometimes called literary devices, are the methods writers use to develop interesting experiences, events, and characters while telling a story. (W3, W3b)

- **Dialogue:** Writers use dialogue to reveal the exact words the characters are saying. Generally, dialogue is set off from the rest of the text with quotation marks and commas. Each time a new character speaks, a new paragraph begins. Dialogue can reveal new information about characters, propel the action in a story, or provoke a character's decision. (W3, W3b)
- **Pacing:** Pacing is the speed at which a story is told. The pace of a story is influenced by the description of characters, settings, and thoughts or reflections; the use of sensory language; the number of telling details related; the length of sentences, paragraphs, and scenes; dialogue and how

many words or sentences a character speaks at one time; and the use of precise word choice. Writers may choose to slow the pace in one part of the narrative and speed up the pace in another or to keep a consistent pace throughout the narrative. (W3, W3b)

- **Description:** Good writers use description to vividly portray characters, settings, and events in a way that allows the reader to visualize what is described and experience the story. For example, instead of writing *The boy loved his dog*, a good writer might use description to vividly portray the boy and dog together: *As the boy and his Jack Russell terrier lounged in the tall grass, the boy smiled affectionately at the dog and scratched behind its left ear*. (W3, W3b)
- **Reflection:** Reflection is a mental process through which a character analyzes the meaning and impact of something he or she has heard, seen, or experienced. The character's thoughts, feelings, and opinions about the event are revealed when the narrator describes what a character is thinking or feeling. Reflection often slows the pace of a narrative but helps the reader understand the significance of the events to the character and the overall meaning of the narrative. (W3, W3b)
- **Plot/plot lines:** A plot or plot line is a specific order of events that move the action forward in a narrative. Many narratives have more than one plot line. For example, the main plot line in *Treasure Island* involves the sailors on the *Hispaniola* hunting for the treasure of the pirate Captain Flint. A second plot line involves the ship's cook, Long John Silver, attempting to take over the *Hispaniola* and claim the treasure for himself. (W3, W3b)

Sequence: Sequence is the order of events in a narrative. While the events of the narrative may be ordered chronologically, other orders of events may be used to communicate a variety of opinions or interpretations of the events. For example, a narrative may begin in the middle and use flashbacks to explain what happened before or use foreshadowing to indicate what will happen later. (W3, W3c)

Sensory language: Sensory language is language that uses details that appeal to the five senses (sight, sound, smell, taste, touch) to create a description or image for the reader to experience through imagination. For example, the sentence *She smelled sulfur in the chemistry lab* does not connect to the reader's sense of smell as well as *The air in the chemistry lab stank of rotten eggs* connects. (W3, W3d)

Precise word choice: Good writers choose their words carefully. Specific and vivid words and phrases describe or explain and make meaning clear. The sentence *A bird was on the ground* is very general and does not use precise language. However, that sentence could be rewritten using more specific nouns and verbs: *A robin landed in the grassy field*. (W3, W3d)

Conclusion: A story ends wherever a writer chooses; however, a good ending provides a sense of closure that causes the reader to feel like the story is over. In the conclusion, the events of the story end, and the reader understands one or more of the following: what the story meant, what characters learned, how characters felt about the experience, how characters changed, and what the reader can learn from the story. (W3e)

Purpose: The writer's intention for his or her piece is the writer's purpose. All writing has a purpose, whether it is to persuade, inform, explain, or entertain. (W4)

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

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

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

Synthesize: To synthesize means to combine different ideas or information. Research projects require students to combine elements from multiple sources to show an understanding of the topic being researched or to make a point about the topic. (W7)

Integrate: To integrate means to put together key details and evidence from sources to show an understanding of the topic or issue. (W8)

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. (W8)

Citation: The way the writer tells readers that certain details or information included in the text come from another source is through citation. The citation gives readers enough information that they could find the original source and the information in it. (W8)

Literary text: Literary text includes passages that are fiction, dramas, or poems. Each one of these literary **genres**, or types of literary texts, has a particular style, form, and content. (W9)

Informational text: Informational text includes passages that explain, persuade, describe, or relate true events. (W9)

Reflection: Reflection is a mental process in which a writer analyzes the meaning and impact of something he or she has read. Reflection is a process that takes time. When a writer reflects on a text, he or she will develop opinions about the text and the ideas that it expresses. These opinions may lead the writer to further research or to develop a unique central idea to prove in an essay and support with relevant and sufficient evidence from the text and other sources. (W9)

Important Tips

Argumentative and Informational/Explanatory Essays

- Organize your writing by using an organizational structure, such as chronological order, cause and effect, compare and contrast, or problem and solution.
- For argumentative essays, be sure to develop your argument with claims and evidence. For informational/explanatory essays, be sure to develop your topic with well-chosen facts, definitions, details, quotations, or other information that supports your topic.
- Make sure your writing has a concluding statement that supports the information or explanation presented.

Narrative

- Organize your narrative so that the ideas, thoughts, or experiences progress smoothly, using a variety of techniques to sequence details that build on one another.
- Use dialogue, description, pacing, reflection, and/or multiple plot lines to develop events, characters, and experiences.
- Make sure your narrative has a conclusion that reflects on what has been resolved, experienced, or observed in your narrative.

Narrative, Argumentative, and Informational/Explanatory Writing

- Strengthen your writing by planning, revising, editing, rewriting, or trying a new approach.
- **Use the writer's checklist before, during, and after writing to make sure you are meeting the criteria.**

SAMPLE ITEMS

The practice writing items for this unit include an extended writing-response item, an extended constructed-response item, and writing standalone items. There are also sample reading comprehension items associated with the passages you will read in this unit, including selected-response, evidence-based selected-response, and/or constructed-response items. In the actual assessment, there is often a mix of reading comprehension and extended constructed-response and/or extended writing-response items connected to one passage or passage set.

Extended Writing-Response (Argumentative or Informational/Explanatory Essay)

In Section 1 of the Georgia Milestones EOC assessment, you will be asked to comprehend a pair of informational passages and use information from the passages to write an argumentative or informational/explanatory essay. The structure of the practice items in this unit is similar to how the task will appear in Section 1 of the Georgia Milestones EOC assessment:

1. Two selected-response (multiple-choice) questions (three on the actual test)
2. A constructed-response question
3. An extended writing-response question

Additionally, the instructions for the extended writing prompt are in the same form as those that appear on the EOC assessment. In the actual assessment, you will receive either an argumentative or an informational/explanatory writing task. The sample provided in this resource is an example of an argumentative writing task.

This section of the test assesses your skill to comprehend reading passages and use information from the passages to write an argumentative essay.

Before you begin writing your essay, you will read two passages and answer multiple-choice questions and one short constructed-response question about what you have read.

As you read the passages, think about details you may use in an argumentative essay about people owning exotic animals as pets.

These are the titles of the passages you will read:

1. License the Cats
2. Ban Ownership of Exotic Pets

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 also 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 purebred 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 do not become extinct.

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

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

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

Ban private ownership of exotic pets.

Item 12

Selected-Response

Which statement identifies two central ideas of the passage "License the Cats"?

A. Some owners of large cats grow weary of caring for the animals after a short period of time, and the cost of purchasing a large cat can be similar to that of purchasing a purebred dog.
B. Finding and maintaining good homes for large cats kept as pets can be a challenge, and licensing can help assure quality of life for these cats.
C. The Bengal tiger population in India has decreased in recent years, and many Bengal tigers can be found in zoos across the United States.
D. Large cats kept as pets can be especially menacing to people living nearby, and a thorough screening process can ensure that only qualified owners are approved for licensing.

Item 13

Selected-Response

In paragraph 4 of "Ban Ownership of Exotic Pets," what is one way the author effectively supports the purpose of the passage?

A. by relaying a series of personal anecdotes from people who have owned tigers
B. by concluding with examples of how big cat bans have been successful
C. by starting with recognition of a counterargument about government restrictions
D. by including quotations from various experts who have written laws in different states

Item 14

Constructed-Response

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

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

Item 15

Extended Writing-Response

WRITING TASK

There is currently a debate about people owning exotic animals as pets.

Think about BOTH sides of the debate. Should people have the right to own exotic animals? Write an **argumentative essay** in your own words supporting either side of the debate.

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

Writer's Checklist

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.
- Use clear language and vocabulary.
- 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.

Now write your argumentative essay on your answer document. Refer to the Writer's Checklist as you write and proofread your essay.

Extended Constructed-Response (Narrative)

On the Georgia Milestones EOC assessment, you will write a narrative in response to a prompt based on a literary or informational passage or a paired passage set you have read. In the actual assessment, you will also respond to reading comprehension questions before writing your narrative. Narrative prompts will vary depending on passage type. The sample provided in this resource is an example of a narrative prompt based on an informational/literary paired passage set.

Read the passage and the poem and answer questions 16 through 18.

America as a Woman

Most Independence Day parades are not complete without a man dressed in red-and-white striped trousers, a blue coat with tails, and a top hat. This is Uncle Sam, the male personification of the United States of America. But long before we imagined our country as a man with white hair and a long silver beard, America was considered a woman. Her name was Columbia.

According to the New-York Historical Society, in the 1500s, Europeans created Amerique as a "composite figure to stand for the entire western hemisphere" in artwork. Over time, the American colonists chose a more specific personification for themselves—Columbia, a feminine form of the name Columbus. Columbia became popular among the American colonists in the 1730s as a "symbol of liberty and pioneering spirit."

By the Revolutionary War (1775–1783), Columbia had become a warrior. She was often depicted as a young Greek or Roman goddess. She fought against Britannia, the personification of England. Columbia embodied the qualities Americans valued: liberty, justice, peace, and victory. According to Garance Franke-Ruta in *The Atlantic*, Columbia was "a mythical and majestic personage whose corsets or breast-plates curved out of her striped or starred or swirling skirts with all the majesty of a shield." Many poets, including Phillis Wheatley, wrote patriotic poems and songs to Columbia. In 1842, David T. Shaw wrote the song "Columbia, the Gem of the Ocean." It was set to the same tune as the British song "Britannia, the Pride of the Ocean."

Ironically, personifying America as a woman did not mean women had political power or the right to vote. During the late nineteenth and early twentieth centuries, female suffragists[1] often posed in white robes and armor. They symbolically called on Columbia to help them fight for equal rights. However, Columbia's image in popular culture did not further their cause. The New-York Historical Society asserts that "although she often bore arms or displayed a warrior's persona, Columbia's instincts were usually protective or defensive, rather than aggressive." Political cartoons depicted Columbia as weak and powerless. They suggested she needed the protection of a more powerful Uncle Sam.

[1] suffragists—people seeking, through organized protest, the right to vote, especially for women

During World War I (1914–1918), Columbia was a prominent figure in many propaganda posters. She encouraged citizens to buy war bonds and plant food to support the war effort. But after women gained the right to vote, Lady Liberty began to eclipse Columbia in popularity. The two female personifications had been almost interchangeable in appearance throughout the nineteenth century, which is why the Statue of Liberty was designed to look like Columbia. However, the Statue of Liberty was becoming more popular. People associated it with personal freedom. This made Columbia seem old-fashioned. Historian Ellen Berg suggests Columbia's popularity waned after World War I because "Americans may have felt disenchanted about the demands Columbia placed on them at such great cost." Columbia had urged Americans to enlist in the military and support the war. Americans likely blamed her for the more than 100,000 US soldiers who never returned home.

While we don't see Columbia at twenty-first-century parades, her image is firmly entrenched in our culture. The District of Columbia, the state capital of South Carolina, the largest river in the Pacific Northwest, and many other cities are named after her. Columbia University in New York has borne her name since 1784. In Washington, D.C., many public buildings are decorated with images of Columbia. She is also more present in the entertainment industry than you may realize. Both Columbia Records and Columbia Pictures bear her name. Columbia Pictures even uses a painting of Columbia—a woman in a white dress with a blue sash, holding a torch in front of a cloudy sky—as its production logo.

If you keep your eyes open, you can see evidence of Columbia everywhere. When you do see her, remember that once upon a time, the most popular image to represent America was a woman.

Thomas Paine (1737–1809) intended "Columbia" to be sung to the tune "Anacreon in Heaven." In 1814, Francis Scott Key used the same tune for his poem "The Star-Spangled Banner."

Columbia

by Thomas Paine

To Columbia who, gladly reclined at her ease
On Atlantic's broad bosom, lay smiling in peace,
Minerva[2] flew hastily sent from above,
And addrest her this message from thundering Jove[3]:
"Rouse, quickly awake!
Your Freedom's at stake,
Storms arise, your renown'd independence to shake,
Then lose not a moment, my aid I will lend,
If your sons will assemble your rights to defend."

Roused Columbia rose up, and indignant declared,
That no nation she'd wrong'd and no nation she fear'd,
That she wished not for war, but if war were her fate,
She would rally up souls independent and great:
"Then tell mighty Jove,
That we quickly will prove,
We deserve the protection he'll send from above;
For ne'er shall the sons of America bend,
But united their rights and their freedom defend."

Minerva smiled cheerfully as she withdrew,
Enraptured to find her Americans true,
"For," said she "our sly Mercury[4] ofttimes reports,
That your sons are divided" — Columbia retorts,
"Tell that vile god of thieves,
His report but deceives,
And we care not what madman such nonsense believes,
For ne'er shall the sons of America bend,
But united their rights and their freedom defend."

[2] Minerva—Roman goddess of wisdom
[3] Jove—another name for Jupiter, chief of the Roman gods
[4] Mercury—Roman god of thieves and tricksters

Jove rejoiced in Columbia such union to see,
And swore by old Styx[5] she deserved to be free
Then assembled the Gods, who all gave consent,
Their assistance if needful her ill to prevent;
Mars[6] arose, shook his armor,
And swore his old Farmer
Should ne'er in his country see aught that could harm her,
For ne'er should the sons of America bend,
But united their rights and their freedom defend.

Minerva resolved that her regis[7] she'd lend,
And Apollo[8] declared he their cause would defend,
Old Vulcan[9] an armor would forge for their aid,
More firm than the one for Achilles[10] he made.
Jove vow'd he'd prepare, A compound most rare,
Of courage and union, a bountiful share;
And swore ne'er shall the sons of America bend,
But their rights and their freedom most firmly defend.

Ye sons of Columbia, then join hand in hand,
Divided we fall, but united we stand;
'Tis ours to determine, 'tis ours to decree,
That in peace we will live independent and free;
And should from afar
Break the horrors of war,
We'll always be ready at once to declare,
That ne'er will the sons of America bend,
But united their rights and their freedom defend.

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[5] Styx—one of the rivers of the underworld in Greek mythology
[6] Mars—Roman god of agriculture who eventually became the god of war
[7] regis—Latin word for king or ruler
[8] Apollo—one of the most powerful Roman gods
[9] Vulcan—Roman god of fire and also a master craftsman
[10] Achilles—a half-god Greek hero

Item 16

Evidence-Based Selected-Response

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

Part A

Which conclusion about Columbia is BEST supported by the information in "America as a Woman"?

A. She symbolizes the political power of American women.
B. She endures as a symbol of the ideal American qualities.
C. She has increased in significance over time in America.
D. She is the preferred personification of modern America.

Part B

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

A. "But long before we imagined our country as a man with white hair and a long silver beard, America was considered a woman."
B. "The New-York Historical Society asserts that 'although she often bore arms or displayed a warrior's persona, Columbia's instincts were usually protective or defensive, rather than aggressive.' "
C. "The two female personifications had been almost interchangeable in appearance throughout the nineteenth century, which is why the Statue of Liberty was designed to look like Columbia."
D. "While we don't see Columbia at twenty-first-century parades, her image is firmly entrenched in our culture."

Item 17

Selected-Response

Which characteristic of Columbia is BEST supported by historical facts in "America as a Woman" and reinforced through description in the poem?

A. She is a guardian of fairness and freedom.
B. She is a defender and symbol of women's rights.
C. She is a motivator for those who are disenchanted.
D. She is a refuge for those who are weary.

Item 18

Extended Constructed-Response (Narrative)

The author of "America as a Woman" describes different personifications of America throughout history. Imagine that Columbia, Uncle Sam, and Lady Liberty are real people. Write an original narrative describing what happens when these characters meet for the first time. Use dialogue and description to develop your narrative.

Narrative Writer's Checklist

Be sure to:

- Write a narrative response that develops a real or imagined experience.
- Include a problem, situation, or observation and its significance.
- Establish one or more points of view.
- Introduce a narrator and/or characters.
- Organize events so that they progress smoothly.
    - Use a variety of techniques consistently to sequence the events to build toward a particular tone and outcome.
- Use dialogue, description, pacing, reflection, and/or multiple plot lines to:
    - develop events.
    - develop characters.
    - develop experiences.
- Use precise words and phrases, telling details, and sensory language to create a vivid picture of the events, setting, and/or characters.
- Include a conclusion that reflects on what has been resolved, experienced, or observed in your narrative.
- Use ideas and/or details from the passage(s) to inform your narrative.
- Check your work for correct usage, grammar, spelling, capitalization, and punctuation.

Now write your narrative on your answer document. Refer to the Writer's Checklist as you write and proofread your narrative.

Writing Standalone Items

On the Georgia EOC Milestones Assessment, you will encounter writing standalone items that assess your understanding of argumentative, informational/explanatory, and narrative writing and revision skills. There will also be writing standalone items that assess your ability to apply writing planning and research skills.

Item 19

Selected-Response

Read the paragraph from a student's argumentative essay.

> **Americans today are increasingly reluctant to leave home without their smartphones. Having access to digital information while on the go has made smartphones a critical necessity for many people in everyday life. These days, people use their mobile devices for everything from accessing maps to shopping, scheduling appointments, researching on the Internet, and communicating with peers on social media. However, despite the useful nature of smartphones, people are just using those things way too much.**

Which revision of the underlined clause BEST maintains the formal style of the paragraph?

A. people all over are really utilizing their mobile devices quite a bit.
B. lots of people take this mobile device usage to super-high levels.
C. people are becoming excessively reliant on these mobile devices.
D. a bunch of people fail to put decent limits on using these mobile devices.

Item 20

Selected-Response

Read the paragraph from a student's report.

> **[1]Though California's Sierra Nevada range is the site of America's most well-known gold rush, the first significant gold strike in America occurred near Dahlonega, Georgia, in the late 1820s. [2]According to one legend, Benjamin Parks, a farmer and hunter, accidentally found the first gold nugget while traveling with a friend. [3]He picked up what he initially thought was a rock, but upon closer examination, he realized it was gold. [4]Word quickly spread that gold had been discovered. [5]_____ thousands of people flocked to the area, hoping to make the same profitable discovery.**

Which transitional word or phrase should be placed at the beginning of sentence 5 to BEST clarify the relationship between ideas?

A. Nevertheless,
B. As a result,
C. In the same way,
D. Although this may be true,

Item 21

Selected-Response

Read the paragraph from a student's draft of a narrative.

> **[1]I'll never forget the day my family and I hiked nearly thirty minutes through brushy terrain on a humid afternoon to reach the campsite for our annual summer camping trip. [2]As everyone started to settle into the campsite, my stomach sank as I suddenly realized something that would surely make me an unpopular camper. [3]I remembered that I had left a box of graham crackers, chocolate bars, and marshmallows at home. [4]Unfortunately, in my excitement to get the best seat in the car for the upcoming trip, I forgot the box. [5]I prepared myself for everyone's reaction once they knew that I had left the most important camping supplies at home.**

Read the sentence.

> **I had purposely placed the box of supplies near the front door so that I wouldn't forget it.**

Where should the sentence be placed to maintain a logical sequence of events in the narrative?

A. after sentence 1
B. after sentence 2
C. after sentence 3
D. after sentence 4

Item 22

Selected-Response

A student needs to answer the following research question for a science project:

> **What are the advantages of implementing a renewable energy plan?**

The student took notes from various sources for the research project. Choose the note that BEST answers the student's research question.

A. Many people are still dependent upon sources of energy that are not renewable, such as coal, petroleum, and natural gas.
B. Renewable energy sources have lasting benefits, but the initial setup of renewable energy technology is typically more expensive than traditional energy sources.
C. Research shows that nonrenewable energy sources can be harmful to the environment and have been proven to emit greenhouse gases and other pollutants.
D. Renewable energy sources, such as sunshine and wind, can meet current energy needs and are naturally replenished.

Item 23

Selected-Response

A student is writing an essay about how desalination of salt water can produce fresh water for human consumption. Which source would be the MOST credible and relevant to use for the essay?

A. a chapter in a textbook that explains the process in which ocean water is converted into drinking water
B. a chart from a government website that shows the percentage of Earth that is covered by oceans
C. a journal article that explains the process of removing soaps and oils from water systems in Georgia
D. a community newsletter that provides the schedule for replacing coastal city water supply lines

ACTIVITY

Analyzing and Presenting Arguments and Counterarguments

Standards: ELAGSE11-12W1

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 smartphones 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.

UNIT 4: LANGUAGE

CONTENT DESCRIPTION

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

Conventions of Standard English

- Demonstrate command of the correct conventions of Standard English grammar and usage.
- Demonstrate command of Standard English capitalization, punctuation, and spelling.
- Maintain familiarity with common and more sophisticated rules of usage, rules of grammar, and conventions in Standard English, such as the parts of speech, agreement, and antecedents.
- Apply the understanding that usage can change over time and is sometimes contested. Resolve these issues by consulting reliable references.
- Use various types of sentence constructions to convey specific meanings and add variety and interest to your writing.
- Understand the rules of hyphen usage, and use them correctly.

Knowledge of Language

- Understand how language functions in different contexts in order to make effective choices for meaning or style.
- Include a variety of sentence constructions in your writing and use syntax purposely for effect.

Vocabulary Acquisition and Use

- Use different strategies (e.g., context, affixes, roots) to help you determine the meaning of unknown or multiple-meaning words.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
- Use general and specific reference materials, both print and digital, to determine or clarify a specific word's precise meaning, its part of speech, its etymology, or its standard usage.
- Show an understanding of figurative and connotative language (e.g., satire, pun, irony, synecdoche, metonymy) and interpret figures of speech (e.g., hyperbole, paradox).
- Analyze the nuances in the meanings of words with similar denotations (e.g., *close* versus *slam*).

KEY TERMS

Grammar: Grammar is the set of rules for language. (L1)

Usage: Usage refers to using the correct word when there is a choice (e.g., *to*, *too*, and *two*). (L1)

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

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

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

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. (L2a)

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

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

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

Syntax: Syntax is the arrangement of words in sentences, clauses, and phrases. We are familiar with the way words are commonly arranged in conversation; however, sometimes an author may purposefully

change the order of words in order to emphasize certain words or to create a specific impact on the reader. An author may also purposefully use longer or shorter sentences throughout a text or passage. For example, in *A Farewell to Arms*, Ernest Hemingway uses long, complex sentences to reveal a character's laziness. These techniques are referred to as using **syntax for effect**. (L3a)

Context: Context refers to words and phrases that surround another word and help to explain its meaning. Sometimes a word cannot be understood without the context of the words and phrases around it. For example, the word *leaves* is a **multiple-meaning word** because it could mean several things. When a full sentence is included, such as *The leaves of the tree were swaying in the wind* or *She needs to remember to grab her backpack before she leaves for school*, the meaning is clear. (L4)

Context clues: Context clues are the words, facts, or ideas in a text that explain a difficult or unusual word. For example, *dehydrated* is a difficult word. However, you can use clues included in the context of a piece of writing to figure out the meaning of *dehydrated*. *After running in gym class*, *I was dehydrated*. *I felt much better after drinking two glasses of water*. Using the context clues in the sentences, it is clear the meaning of *dehydrated* is *in need of water*. (L4a)

Part of speech: There are eight major parts of speech in English grammar, including noun, pronoun, verb, adverb, adjective, conjunction, preposition, and interjection. Understanding the different parts of speech helps readers indicate how words function in meaning as well as grammatically within a sentence. (L4b, L4c)

Root: The root of a word is the foundation of a word. Knowing the meaning of the root can help a reader determine the meaning of its variations. For example, if you know that a "school" is a place that provides knowledge, you may be able to guess that "scholar" is someone who is seeking knowledge. (L4b)

Affix: Letters added to a root word that change its meaning. For example, when the prefix *dis-* is added to the word *interest*, the word *disinterest* means the opposite of the root word *interest*. (L4b)

Dictionary: A dictionary is a reference book that provides the **precise**, or exact, meanings of words and phrases. (L4c)

Glossary: A glossary is an alphabetical list of words and phrases and their meanings. A glossary is often found at the end of a text. (L4c)

Thesaurus: A thesaurus is a reference book that provides synonyms (words with similar meanings) or antonyms (words with opposite meanings) to a word. (L4c)

Etymology: Etymology is the study of word origins and how word meanings have changed over time. For example, if a student researches the etymology of the word *book*, he or she will discover that it comes from an Old English word *boc* meaning "book, writing, written document" and is related to the Old English word *bece* which means "beech" and might refer to language being inscribed on beech wood tablets. (L4c)

Preliminary determination: When a reader encounters a word that he or she does not recognize, it is best to first guess the meaning before looking it up. A reader should use his or her knowledge of grammar, root words, and word patterns as well as the context of the sentence to help determine the meaning of the word. After examining these clues, the reader will have a preliminary or educated guess of what the word means. A reader should only consult reference material after he or she has performed a preliminary determination of the word's meaning. (L4d)

Inferred meaning: The **literal meaning** is what the text actually says. The **inferred meaning** requires the reader to understand what has not been stated clearly in the text. For example, in the sentence *I ordered a hamburger and French fries*, the literal meaning is that the speaker ordered a hamburger and French fries. The inferred meaning is that the speaker is in a restaurant, presumably a fast food restaurant, even though this information is not clearly stated. (L4d)

Figurative language: Figurative language is not understood by simply defining the words in the phrase. A reader needs to distinguish between literal and figurative meanings of words and phrases. (**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. (L5)

The following are examples of figurative language:

- **Simile:** 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. (L5)
- **Metaphor:** 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. (L5)
- **Personification:** Personification gives human characteristics to nonhuman things. When an author describes an object as if it were a person, he or she is using personification; for example, *The trees sighed in the afternoon breeze*. The trees cannot really sigh but seemed to as they moved gently in the breeze. (L5)
- **Hyperbole:** A hyperbole is an exaggeration beyond belief. *Great literature would not exist if Shakespeare had never been born* is an example of hyperbole. (L5, L5a)
- **Euphemism:** A euphemism is a vague expression used to refer to a subject that others might consider to be offensive, harsh, or blunt. For example, *She went to powder her nose* is a euphemism for someone going to the bathroom. (L5, L5a)
- **Oxymoron:** An oxymoron is an expression that puts together two ideas or terms that seem to contradict each other in order to make a point. Examples are *alone together*, *loud whisper*, *only choice*, or *same difference*. (L5, L5a)
- **Satire:** Satire is a form of writing that ridicules or scorns people, practices, or institutions in order to expose their failings. Satire is often used to make people think critically about a subject, although satires can be written for amusement. (L5)
- **Pun:** A pun is a word or phrase with more than one meaning that is used in a funny way. Here is an example from a fable about fish talking: *The first fish tells the second fish to just drop a line when he is ready to talk*. (L5)
- **Irony:** Irony is a form of speech intended to convey the opposite of the actual meaning of the words. There are several types of irony, including dramatic, situational, and verbal. Verbal irony is also called **sarcasm**. The speaker's intended central idea is far different from the usual meaning of the words, and in some cases, words are used to convey a meaning that is opposite of the literal meaning. For example, a teenager may tell his mother, "I just *love* cleaning up my room," when in fact, the teenager means that he *dislikes* cleaning 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 a student waking up late and thinking he is going to be tardy for school, and then realizing it is Saturday. (L5)
- **Synecdoche:** Synecdoche is a figure of speech in which a part is made to represent the whole or vice versa. In William Shakespeare's Sonnet 116, he uses the phrase *ever-fixed mark* to refer to a lighthouse since being an *ever-fixed mark* is one part of what a lighthouse is: *O no! It is an ever-fixed mark / That looks on tempests and is never shaken*. (L5)
- **Metonymy:** Metonymy is a figure of speech that replaces the name of a thing with the name of something else closely associated with it. An example is *Let me give you a hand*. In this instance, *hand* is closely related to *help* since we often use our hands to help people. The phrase means *Let me give you some help*. (L5)

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

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

Connotative language: Another technique authors use to present precise ideas and set a certain tone is connotative language. The dictionary definition of a word is its **denotation**. For example, *helpful* has one explicit meaning, which is to be of service or assistance. The **connotation** of a word is a specific meaning or idea that the word brings to mind. For example, *laugh* and *giggle* have similar denotations. 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 denotations of both words are similar, the connotations are different. If a writer decides to describe a grandfather giggling, the writer probably means to hint that he has a youthful spirit or is feeling young at heart. (L5, L5b)

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

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

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

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

Important Tip

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

SAMPLE ITEMS

Read the passage and answer questions 24 and 25.

A Fable

by Mark Twain

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

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

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

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

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

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

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

8 "What is a mirror?"

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

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

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

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

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

14 The elephant asked:

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

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

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

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

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

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

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

22 The tiger found nothing in it but a tiger.

23 The lion found nothing in it but a lion.

24 The leopard found nothing in it but a leopard.

25 The camel found a camel, and nothing more.

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

27 **MORAL, BY THE CAT:**

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

Item 24

Selected-Response

Read the 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 phrase BEST paraphrases the underlined portion of the sentence in contemporary English?

A. When he returned, he scolded all 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 25

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.**

What is the MOST LIKELY meaning of the underlined word?

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

Items 26–30

Item 26

Selected-Response

Read the definition and the sentence.

> **deteriorate** *v*. **1. to become worse in value or quality over time 2. to wear away slowly**
>
> **After nearly forty years of wear and tear, the _____ of the exterior of the house was significant.**

Which form of *deteriorate* correctly completes the sentence?

A. deteriorating
B. deterioration
C. deteriorative
D. deteriorated

Item 27

Selected-Response

Read the dictionary entry.

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

Now read the sentences.

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

Which definition from the dictionary entry matches the meaning of *compounds* as it is used in the sentences?

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

Item 28

Selected-Response

Which sentence contains correct capitalization?

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

Item 29

Selected-Response

Read the sentence.

> **Edith Wharton was an American novelist, a Pulitzer Prize winner, and typically explored such themes as the limitations of social class and societal expectations.**

Which revision BEST improves the syntax of the sentence?

A. As an American novelist and Pulitzer Prize winner, limitations of social class and societal expectations were themes that Edith Wharton typically explored.
B. An American novelist, Edith Wharton, a Pulitzer Prize winner, typically explored such themes as the limitations of social class and societal expectations.
C. Typically exploring such themes as the limitations of social class and societal expectations, Edith Wharton was an American novelist, and she was a Pulitzer Prize winner.
D. Edith Wharton, an American novelist and Pulitzer Prize winner, typically explored such themes as the limitations of social class and societal expectations.

Item 30

Selected-Response

Which sentence uses hyphenation correctly?

A. When I was twenty-two years-old, I lived in the Czech Republic for a summer and worked as an English speaking tour guide.
B. Marcus does not usually care for peanuts unless they are chocolate-covered.
C. My brother recently purchased a state of-the-art blender that can make delicious smoothies in a matter of seconds.
D. Mr. Donovan's lease is up in mid-September, at which point he will move to a different city.

ACTIVITY

Understanding Figurative Language

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

Figuratively Speaking

Demonstrate your understanding of figurative language.

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

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

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

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

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

SAMPLE ITEMS ANSWER KEY

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

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
4	Literary	ELAGSE11-12RL1	3	C/D	The correct answers are choice (C) frightened **and** choice (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 of 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 because 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 102.
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.

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	ELAGSE11-12RI5	2	A	The correct answer is choice (A) It serves as the centerpiece of Anthony's argument, effectively proving the idea that the Constitution supports women's right to vote. Anthony continuously returns to this excerpt from the Constitution, analyzing how specific words from the excerpt support her main claims. Choices (B), (C), and (D) are incorrect because the statements do not accurately describe how the excerpt impacts the overall structure of the speech.
10	Informational	ELAGSE11-12RI6	3	N/A	See scoring rubric and exemplar responses on page 103.
11	Narrative	ELAGSE11-12W3	4	N/A	See exemplar response on page 104 and four-point holistic rubric beginning on page 110.
12	Informational	ELAGSE11-12RI2	2	B	The correct answer is choice (B) Finding and maintaining good homes for large cats kept as pets can be a challenge, and licensing can help assure quality of life for these cats. These are the two major claims that the author makes in the passage. Choices (A), (C), and (D) are incorrect because they contain one or more details from the passage that are not significant enough to qualify as central ideas.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
13	Informational	ELAGSE11-12RI6	3	C	The correct answer is choice (C) by starting with recognition of a counterargument about government restrictions. This answer is correct because in the first sentence of paragraph 4, the author acknowledges the counterpoint that people are sensitive to too much regulation. Answers (A), (B), and (D) are all plausible ways the author might approach strengthening the argument. However, the strategies were not used in paragraph 4.
14	Informational	ELAGSE11-12RI7	3	N/A	See scoring rubric and exemplar responses on page 105.
15	Argumentative	ELAGSE11-12W1 ELAGSE11-12L1 ELAGSE11-12L2	4	N/A	See exemplar response on page 106 and the seven-point, two-trait rubric beginning on page 114.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
16	Informational/ Literary	ELAGSE11-12RI1	3	B/D	The correct answers are choice (B) She endures as a symbol of the ideal American qualities **and** choice (D) "While we don't see Columbia at twenty-first-century parades, her image is firmly entrenched in our culture." The author indicates that Columbia was a personification of America and embodied the qualities Americans valued. The author later goes on to say even though Columbia is no longer the primary personification of America, many places, such as the District of Columbia, still bear her name. 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 author indicates that Columbia did not further the cause of suffragists. Choice (C) is incorrect because the author states that Lady Liberty became more popular than Columbia in the 1920s, and today we think of Uncle Sam as the personification of America. Choice (D) is incorrect because the author opens the passage by saying Uncle Sam is the current personification of America and closes by saying Columbia was, "once upon a time, the most popular image to represent America." The incorrect options in Part B support incorrect answers in Part A.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
17	Informational/ Literary	ELAGSE11-12RI7	3	A	The correct answer is choice (A) She is a guardian of fairness and freedom. In the passage it says American colonists considered her a “symbol of liberty” and her instincts were “protective or defensive.” The poem supports this idea through details like “We deserve the protection he’ll send from above; / For ne’er shall the sons of America bend.” Choice (B) is incorrect because the passage indicates her image did not further the cause of women having political power. The poem portrays Columbia as a defender, but not of women’s rights. Choice (C) is incorrect because, while the poem supports this idea, the passage indicates Columbia may have caused Americans to feel disenchanted during World War I. Choice (D) is incorrect because, while both the passage and the poem include details that support the idea that she was encouraging in times of war, they do not support that people felt a sense of security because of Columbia.
18	Narrative	ELAGSE11-12W3	4	N/A	See exemplar response on page 107 and four-point holistic rubric beginning on page 110.
19	N/A	ELAGSE11-12W1d	2	C	The correct answer is choice (C) people are becoming excessively reliant on these mobile devices. This choice maintains the formal style of the paragraph. Choices (A), (B), and (D) are incorrect because the vocabulary in the clauses is too casual and, if used, would not maintain the formal style in the paragraph.
20	N/A	ELAGSE11-12W2c	2	B	The correct answer is choice (B) As a result,. This transitional phrase clarifies the cause and effect relationship between word spreading about the gold and thousands of people flocking to Dahlonega, Georgia. Choices (A), (C), and (D) are incorrect because they do not correctly clarify the relationship between ideas in the paragraph.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
21	N/A	ELAGSE11-12W3a	3	C	The correct answer is choice (C) after sentence 3. When the sentence is placed in this location, the reader will better understand where the box of supplies was left and that it wasn't the narrator's intention to forget the supplies. Choices (A), (B), and (D) are incorrect because, if placed in any of these locations, the events would be out of sequence.
22	N/A	ELAGSE11-12W7	2	D	The correct answer is choice (D) Renewable energy sources, such as sunshine, wind, and water, can meet current energy needs and will not run out in the future. This note BEST describes the advantages of implementing a renewable energy plan. Choice (A) is incorrect because the use of nonrenewable energy sources does not directly connect to the research question. Choice (B) is incorrect because the expense of renewable energy technology is not considered an advantage. Choice (C) is incorrect because, although the disadvantages of nonrenewable energy sources may be included in this report, it is not the best answer to the research question.
23	N/A	ELAGSE11-12W8	2	A	The correct answer is choice (A) a chapter in a textbook that explains the process in which ocean water is converted into drinking water. This is the correct choice because, based on the research topic, the student will be writing an explanatory essay which describes this specific process. Choice (B) is incorrect because it is not the most relevant information for the topic. Choice (C) is incorrect because, although the article is about a process involving water, it is not the specific process described in the research topic. Choice (D) is incorrect because the community newsletter is not a credible and relevant source for the topic.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
24	Literary	ELAGSE11-12L4a	2	A	The correct answer is choice (A) When he returned, he scolded all 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.
25	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. Choices (A) and (D) are incorrect because those adjectives have positive connotations, and the donkey's statement is obviously not meant to be complimentary. Choice (B) is incorrect because the context gives no indication that the cat is not adequately communicating what he means to say.
26	N/A	ELAGSE11-12L4b	2	B	The correct answer is choice (B) deterioration. This is the grammatically correct form of *deteriorate* to complete the sentence. Choices (A), (C), and (D) are incorrect because they do not grammatically fit into the sentence.
27	N/A	ELAGSE11-12L4c	2	B	The correct answer is choice (B) definition 2. This is the definition of a compound in this scientific context. Choices (A), (C), and (D) are definitions of compound, but not the correct definitions for this context.
28	N/A	ELAGSE11-12L2c	1	D	The correct answer is choice (D) Icarus is a character from a Greek myth who tries to escape from Crete by means of wings made from wax. This choice is capitalized because *Greek* is a proper adjective and *Crete* is a proper noun. Choices (A), (B), and (C) are all incorrect because they do not follow the rules of capitalization.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
29	N/A	ELAGSE11-12L3a	2	D	The correct answer is choice (D) Edith Wharton, an American novelist and Pulitzer Prize winner, typically explored such themes as the limitations of social class and societal expectations. This choice makes the sentence more succinct and more varied in syntax. Choice (A) is incorrect because it introduces a phrase that is a misplaced modifier, making the sentence grammatically unsound. Choice (B) and choice (C) are incorrect because they create a syntax that is as awkward as the original sentence.
30	N/A	ELAGSE11-12L2a	2	D	The correct answer is choice (D) Mr. Donovan's lease is up in mid-September, at which point he will move to a different city. The phrase *mid-September* correctly uses a hyphen because it is a compound in which the prefix is being connected to a capitalized word. Choices (A), (B), and (C) are incorrect because they contain errors in hyphenation.

SCORING RUBRICS AND EXEMPLAR RESPONSES

Item 5

Scoring Rubric

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

Exemplar Response

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

Item 10

Scoring Rubric

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

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

Item 11

To view the four-point holistic rubric for a text-based narrative response, see pages 110 and 111.

Exemplar Response

Points Awarded	Sample Response
4	A thick crowd had gathered in front of the podium, and I, together with my fellow audience members, stood anxiously awaiting the speech. Like Susan B. Anthony, I was a woman who longed to make my voice heard just the same as any man in this nation could do by voting. My cousin had warned me not to come today, but if there was anything that Anthony's activism had taught me so far, it was that I could wait no longer to take my own action. When Anthony took the podium, the audience cheered. She gazed out at the crowd, then slowly lifted up her hand, politely requesting our silence. We eagerly anticipated her words. When she began to speak, she described her so-called "crime": voting in the presidential election, just as any United States citizen should be permitted to do. She analyzed an excerpt from the Constitution while the audience hung on her every word. "Webster, Worcester, and Bouvier all define a citizen to be a person in the United States, entitled to vote and hold office," she said. "The only question left to be settled now is: Are women persons?" The crowd applauded loudly. Anthony's passionate argument, and the emotion of the crowd, brought tears to my eyes. How much longer would we have to wait to cast our votes? I struggled to make my way toward Miss Anthony as she descended from the podium to greet her supporters. "Miss Anthony, I was so moved by your speech. I support you fully and so want the right to vote for myself, my sisters, my mother, and my daughters." Miss Anthony responded, "Have faith and try to bring others to our way of thinking. If we do that, we cannot fail."
3	A crowd had gathered and was waiting excitedly for Susan B. Anthony to begin her speech. I couldn't wait to hear her. I was also a woman who wanted to be treated as an equal. I knew she would speak wisely about women's right to vote and why we should be able to have our opinions heard. The audience cheered when Anthony stepped up to the podium. She began to talk about the crime she had been accused of. Then she went on about the Constitution, our government, and women as citizens. People clapped many times during the speech. At the end, I couldn't hold my excitement and I walked right over to Susan B. Anthony. "Miss Anthony, I am so moved by your cause. I want the right to vote just like you do." "I am glad you are here today," she responded. "Never give up on that dream."
2	People gathered around to hear Susan B. Anthony's speech. I couldn't wait to hear what she had to say because she has been a huge inspiration for me! When she finally began her speech, she talked about how she had not committed a crime by trying to vote. She firmly believes that the Constitution gives all citizens the right to vote and read several definitions that proved women are indeed citizens. Everyone there cheered loudly for her. It was so exciting. I hope someday to be like Susan B. Anthony and to vote.
1	Susan B. Anthony did not commit a crime. She voted because she thinks everyone should have the same rights, like the Constitution says. She gave speeches about women's right to vote.
0	Susan B. Anthony gave a speech about women voting in 1873.

Item 14

Scoring Rubric

Points	Description
2	The exemplar shows a full-credit response. It achieves the following: • Gives sufficient evidence of the ability to integrate information from multiple sources in order to address a question • Includes specific examples/details that make clear reference to the texts • Adequately integrates information with clearly relevant details based on the texts
1	The exemplar shows a 1-point response. It achieves the following: • Gives limited evidence of the ability to integrate information from multiple sources in order to address a question • Includes limited examples that make reference to the texts • Integrates information with vague/limited details based on the texts
0	The exemplar shows a response that would earn no credit. It achieves the following: • Gives no evidence of the ability to integrate information from multiple sources in order to address a question

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 author of “License the Cats” uses the example of owners facing this dilemma of devoting “the time and resources necessary to attend to the animal.” The author of the second passage would clearly agree with the idea that humans likely do not have the resources to care for exotic animals. The second author describes how the animals become a great drain on the owners when they grow from playful cubs to 700-pound meat eaters. The author says that the owners are “unable to satisfy the animal’s needs for space and nutrition.”
1	They both think that not all people are right to have an exotic pet. Having an exotic pet is way too much work for some people.
0	Celebrities often have exotic pets.

Item 15

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 114 and 115 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 population of the Bengal tiger in its natural habitat: 1,706. This number alone shows that there are some exotic species that need protection. They need a safe place to live that is outside of the wild.

The physician's creed is to do no harm, and that must guide the issue of exotic pet ownership. We can stay true to that creed best by licensing ownership of exotic pets. We can do that by making exotic pet ownership expensive and highly regulated. This way, only truly qualified people would be able to house exotic pets. A potential owner would have to guarantee the benefits of the pet's future environment. A two-room apartment in New York City would not get approved. A 2,000-acre sanctuary might get approved.

Some people might say that exotic animals still belong in their own natural environments. But let's go back to the example of the shockingly low number of Bengal tigers that are trying to survive on their own in the wild. Clearly, such a small population of cats could disappear very quickly through natural disasters, overhunting, disease, or other causes. With cats in safe sanctuaries, we will preserve the species that are in need of our help, plain and simple.

We have to do no harm to exotic animals. Licensing and carefully regulating the ability to allow responsible owners to care for exotic pets would be helping species that are in need of being saved.

Item 18

To view the four-point holistic rubric for a text-based narrative response, see pages 110 and 111.

Exemplar Response

Points Awarded	Sample Response
4	As the men arrived home from the Great War, Columbia found herself confused and upset. Yes, the war was over, but at what cost? Should she really remain in the public eye after so many of the soldiers she encouraged to fight in this conflict didn't return home? No, it was time for others to take the lead. She knew of the other American muses, Lady Liberty and Uncle Sam, and decided it was finally time to arrange a meeting. It was a dark and cloudy day in May when they met up. Uncle Sam was the first to arrive, wearing his sparkling blue jacket and bright red striped pants. Lady Liberty appeared soon after, dressed in her flowing green robes and shiny copper armor. "I've called the two of you here for a reason. I've led this country since before its founding, but I believe it is time to pass the torch to a new generation" Columbia began. "I know you two have been gaining more and more popularity. It is time for you to take the lead and continue to guide this country towards freedom and prosperity." And with that, Columbia took her seat. Uncle Sam and Lady Liberty asked some questions, but they knew they had the strength and wisdom to lead. They said their goodbyes and Columbia left her beloved country in the hands of the two other muses. She then made her way west to California. While she would no longer call on men to fight in America's wars, she knew she still wanted to inspire the people. Soon, she had founded a great film company to fulfill this dream. She would use movies to reach the people in new and exciting ways. As the years went on, Uncle Sam and Lady Liberty fulfilled their calling and brought the country to new heights. But people today still look on Columbia's blue sash and white dress with awe whenever a Columbia Pictures movie starts, and that may be her longest-lasting legacy.
3	Back in the height of World War 2 Lady Liberty, Columbia, and Uncle Sam decided it was time they finally met for the first time and join forces to put a stop to the war. They decided that first, they would meet up in Washington D.C to create their plans. Columbia was the first to arrive and greeted the others as they came in. "Today we come together to stop the greatest threat our country has ever faced," Columbia said. "We will fight bravely and defeat this menace." After some discussion, Uncle Sam decided that he would go directly to Germany to fight. Lady Liberty volunteered to go to France to help liberate the people there. Columbia then decided that she could help most the same way she did in World War 1, and went throughout America encouraging young men to enlist in the Army to serve their country. She even encouraged women to work in factories to build tanks and airplanes for the war. And because of everyone's help, the war was eventually won.

See the following page for 2-, 1-, and 0-point Sample Responses.

Item 18

To view the four-point holistic rubric for a text-based narrative response, see pages 110 and 111.

Exemplar Response, *continued*

Points Awarded	Sample Response
2	A long time ago, lady liberty and columbia first met. Columbia had been trying to stand up for liberty and justice by fighting for equal rights and womens right to vote. She was trying really hard but it still wasnt working and she was getting tired. When it looked like she was about to lose, thats when Lady Liberty came to join her and help. So they teamed up and fought for freedom and rights together with other women. Even together it was hard but they were brave and kept going. it was a long fight but with the two of them together they eventually won and now everyone can vote.
1	columbia and lady liberty were always best friends. they got into lots of adventures together and were kinda like superheros and always helped people if thye need help. nothing could ever stop them when they worked together
0	She was depicted as a young greek or roman goddess she fought Britannia

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

Seven-Point, Two-Trait Rubric

Genre: Argumentative or Informational/Explanatory

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

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

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 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 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 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*

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 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 will receive a condition code for various reasons:* • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

*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 the Appendix for those standards that need continued attention beyond the grade in which they were introduced.

Seven-Point, Two-Trait Rubric

Trait 1 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
Idea Development, Organization, and Coherence *This trait examines the writer's ability to effectively establish a controlling idea, support the idea with evidence from the text(s) read, and elaborate on the idea 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 (from the text[s] 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 will receive a condition code for various reasons:* • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

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 will receive a condition code for various reasons:* • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

*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 the Appendix for those standards that need continued attention beyond the grade in which they were introduced.

Seven-Point, Two-Trait Rubric

Trait 1 for Argumentative Genre

Writing Trait	Points	Criteria
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 will receive a condition code for various reasons:* • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

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 will receive a condition code for various reasons:* • Blank • Copied • Too Limited to Score/Illegible/Incomprehensible • Non-English/Foreign Language • Off Topic/Off Task/Offensive

*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 the Appendix for those standards that need continued attention beyond the grade in which they were introduced.

APPENDIX: 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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