

Georgia Milestones

Assessment System



Study/Resource Guide for Students and Parents Ninth Grade Literature and Composition



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.

Study/Resource Guide



Table of Contents

THE GEORGIA MILESTONES ASSESSMENT SYSTEM	3
GEORGIA MILESTONES END-OF-COURSE (EOC) ASSESSMENTS	4
HOW TO USE THIS GUIDE	5
OVERVIEW OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT	6
ITEM TYPES	6
DEPTH OF KNOWLEDGE DESCRIPTORS	7
DEPTH OF KNOWLEDGE EXAMPLE ITEMS	10
DESCRIPTION OF TEST FORMAT AND ORGANIZATION	22
PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT	23
STUDY SKILLS	23
ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD	23
ACTIVE PARTICIPATION	23
TEST-TAKING STRATEGIES	23
PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT	24
CONTENT OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT	25
SNAPSHOT OF THE COURSE	26
READING PASSAGES AND ITEMS	27
UNIT 1: READING LITERARY TEXT	28
UNIT 2: READING INFORMATIONAL TEXT	40
UNIT 3: WRITING	49
UNIT 4: LANGUAGE	76
SAMPLE ITEMS ANSWER KEY	84
SCORING RUBRICS AND EXEMPLAR RESPONSES	92
WRITING RUBRICS	98
APPENDIX: LANGUAGE PROGRESSIVE SKILLS, BY GRADE	105

THE GEORGIA MILESTONES ASSESSMENT SYSTEM



Dear Student,

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

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

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

Get ready—open this guide—and get started!

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

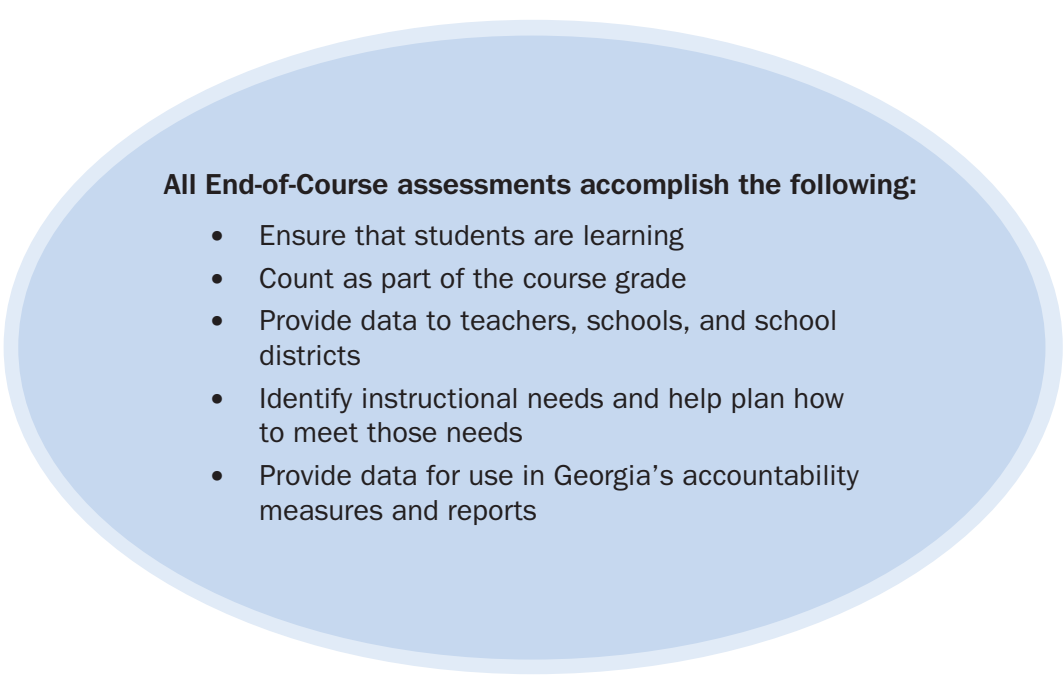
- Algebra I
- Analytic Geometry
- Coordinate Algebra
- Geometry

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



OVERVIEW OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT

ITEM TYPES

The Ninth Grade Literature and Composition EOC assessment consists of **selected-response**, **technology-enhanced**, **constructed-response**, **extended constructed-response**, and **extended writing-response** items.

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

A **technology-enhanced** item has two parts 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 Ninth Grade Literature and Composition, you will respond to a narrative prompt based on a passage you have read, and the response will be scored according to a rubric. Partial credit may be awarded.

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

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

Level 1—Recall of Information	
Level 1 generally requires that you identify, list, or define, often asking you to recall <i>who</i> , <i>what</i> , <i>when</i> , and <i>where</i> . This level usually asks you to recall facts, terms, concepts, and trends and may ask you to identify specific information contained in documents, excerpts, quotations, maps, charts, tables, graphs, or illustrations. Items that require you to “describe” and/or “explain” could be classified as Level 1 or Level 2. A Level 1 item requires that you just recall, recite, or reproduce information.	
Skills Demonstrated	Question Cues
<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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” and/or “explain” item would require that you go beyond a description or explanation of recalled information to describe and/or explain a result or “how” or “why.”

Skills Demonstrated	Question Cues
<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• Design• Connect• Synthesize• Apply concepts• Critique• Analyze• Create• Prove

DEPTH OF KNOWLEDGE EXAMPLE ITEMS

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

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

Read the passage and answer example items 1 through 3.

from Rip Van Winkle

by Washington Irving

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

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

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

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

Example Item 1

Selected-Response

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

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

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

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

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

Correct Answer: C

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

Example Item 2

Selected-Response

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

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

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

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

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

Correct Answer: D

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

Example Item 3

Drag-and-Drop Technology-Enhanced

DOK Level 3: This is a DOK level 3 item because it asks students to determine a theme of the passage and then analyze how the author develops this theme throughout the passage.

Genre: Literary

Ninth Grade Literature and Composition Content Domain: Reading and Vocabulary

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

Complete the chart by moving ONE theme from the passage into the column on the left and then moving the TWO phrases that BEST explain how the author develops the theme into the column on the right.

Theme	How Author Develops Theme
<p>Change is an inevitable part of life.</p> <p>Community members support one another.</p> <p>Leisure time leads to happiness.</p>	<p>by describing the transformations evident in aspects of nature</p> <p>by sharing the many contributions made by the neighbors</p> <p>by describing activities that Rip Van Winkle enjoyed in the village</p> <p>by noting how Rip Van Winkle differed from his ancestors</p> <p>by suggesting the geography of the area makes the village unique</p>


Click To Respond



Due to the size of the response area, this item has a “Click To Respond” button on the screen. Clicking this button will bring up the response area at full size.

Go on to the next page to finish example item 3.

Example Item 3. *Continued.*




?

Theme	How Author Develops Theme
<ul style="list-style-type: none">	<ul style="list-style-type: none">

Theme
Change is an inevitable part of life.
Community members support one another.
Leisure time leads to happiness.

How Author Develops Theme
by describing the transformations evident in aspects of nature
by sharing the many contributions made by the neighbors
by describing activities that Rip Van Winkle enjoyed in the village
by noting how Rip Van Winkle differed from his ancestors
by suggesting the geography of the area makes the village unique

 Use a mouse, touchpad, or touchscreen to move the descriptions below the chart into the chart next to the bullets.

Example Item 3. Continued.**Scoring Rubric**

Points	Description
2	The student correctly fills in both columns (order within each column does not matter).
1	The student correctly fills in the first column or the first column and one bullet in the second column (order within each column does not matter).
0	The student correctly fills in the second column or does not correctly fill in either column.

Exemplar Response

The correct response is shown below.

Theme	How Author Develops Theme
<ul style="list-style-type: none"> • Change is an inevitable part of life. 	<ul style="list-style-type: none"> • by describing the transformations evident in aspects of nature • by noting how Rip Van Winkle differed from his ancestors
<u>Theme</u> Community members support one another. Leisure time leads to happiness.	<u>How Author Develops Theme</u> by sharing the many contributions made by the neighbors by describing activities that Rip Van Winkle enjoyed in the village by suggesting the geography of the area makes the village unique

The correct response for the first column is “Change is an inevitable part of life.” This response is correct because the author includes elements of change throughout the description of the setting and the introduction of the main character. Change is part of the transitioning of the weather, the days, and the seasons as described in the excerpt. Therefore, one of the correct responses for the second column is that the author develops the theme “by describing the transformations evident in aspects of nature.” In addition, change is part of the human experience. The houses of the original colonists change ownership and appearance, and Rip Van Winkle’s house becomes “time-worn and weather-beaten.” Furthermore, the excerpt details how Van Winkle’s ancestors could be described as “gallant,” “chivalrous,” and “martial.” In contrast, Van Winkle is described as “a simple, good-natured man.” He is portrayed as being talkative, amiable, entertaining, and fond of playing games with children. Therefore, the second correct response for the second column is that the author develops the theme “by noting how Rip Van Winkle differed from his ancestors.” NOTE: The order of the responses in the second column does not matter.

Example Item 4

Extended Writing-Response

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

Genre: Informational

Ninth Grade Literature and Composition Content Domain: Writing and Language

Standards:

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

ELAGSE9-10L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

ELAGSE9-10L2. 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 explanatory 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 explanatory essay about diplomats and their role in the U.S. Department of State.

These are the titles of the passages you will read:

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

Who Is a Diplomat?

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

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

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

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

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

Everything the Department does supports this goal—

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

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

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

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

WRITING TASK

Diplomats are responsible for many aspects of a successful country.

Think about the ideas in BOTH passages. Then write an **explanatory essay** in your own words explaining how diplomats carry forth the mission of the U.S. Department of State.

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

Writer's Checklist

Be sure to:

- Introduce the topic clearly, provide a focus, and organize information in a way that makes sense.
- Use information from the two passages so that your essay includes important details.
- Develop the topic with facts, definitions, details, quotations, or other information and examples related to the topic.
- Identify the passages by title or number when using details or facts directly from the passages.
- Develop your ideas clearly and use your own words, except when quoting directly from the passages.
- Use appropriate and varied transitions to connect ideas and to clarify the relationship among ideas and concepts.
- Use clear language and vocabulary.
- Establish and maintain a formal style.
- Provide a conclusion that supports the information presented.
- Check your work for correct usage, grammar, spelling, capitalization, and punctuation.

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

[illegible]

The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based explanatory response on pages 101 and 102 to see why this example would earn the maximum number of points.

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

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

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

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

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

DESCRIPTION OF TEST FORMAT AND ORGANIZATION

The Ninth Grade Literature and Composition EOC assessment consists of a total of 51 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 80 minutes per section to complete Sections 2 and 3.
- The total estimated testing time for the Ninth Grade Literature and Composition EOC assessment ranges from approximately 125 to 250 minutes. Total testing time describes the amount of time you have to complete the assessment. It does not take into account the time required for the test examiner to complete pre-administration and post-administration activities (such as reading the standardized directions to students).
- Section 1, which focuses on writing, must be administered on a separate day from Sections 2 and 3.
- Sections 2 and 3 may be administered on the same day or across two consecutive days, based on the district's testing protocols for the EOC measures (in keeping with state guidance).

Effect on Course Grade

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

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




PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT

STUDY SKILLS

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





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

ORGANIZATION—OR TAKING CONTROL OF YOUR WORLD

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

ACTIVE PARTICIPATION

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

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

TEST-TAKING STRATEGIES

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

- * Read and understand the directions completely. If you are not sure, ask a teacher.
- * Read each question and all the answer choices carefully.
- * If you use scratch paper, make sure you copy your work to your test accurately.
- * Underline the important parts of each task. Make sure that your answer goes on the answer sheet.
- * Be aware of time. If a question is taking too much time, come back to it later.
- * Answer all questions. Check them for accuracy. For constructed-response questions and the writing prompt, do as much as you can. Remember, partially correct responses will earn a partial score.
- * Stay calm and do the best you can.

PREPARING FOR THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT




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

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

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

CONTENT OF THE NINTH GRADE LITERATURE AND COMPOSITION EOC ASSESSMENT





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

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

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

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

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

-  A content domain is a category that *broadly* describes and defines the content of the course, as measured by the EOC assessment.
-  On the actual test the standards for Ninth Grade Literature and Composition are grouped into two domains that follow your classwork: Domain 1 is Reading and Vocabulary and Domain 2 is Writing and Language.
-  Each domain was created by organizing standards that share similar content characteristics.
-  The content standards describe the level of understanding each student is expected to achieve. They include the knowledge, concepts, and skills assessed on the EOC assessment, and they are used to plan instruction throughout the course.

SNAPSHOT OF THE COURSE

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

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

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

READING PASSAGES AND ITEMS

The questions for 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. You can find informational passages in newspapers, magazines, and textbooks. Here is a short sample of what an **informational passage** might look like.

The Dime Novel

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

The information in the passage above is strictly factual. Literary passages, by contrast, will tell a story or express an idea. Literary passages (fiction) often have characters and a plot structure. 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 Ninth Grade 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 the authors' word choices, 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

- Look for literary elements that will help you analyze the passage, such as characterization, setting, plot, or conflict.
- Use strong and thorough textual evidence when writing or speaking about the passage.
- Draw inferences from the passage to support textual analysis.
- Look for the theme or central idea of the passage and analyze its development through the use of literary devices.
- Think about how complex characters develop over the course of the passage, interact with other characters, and advance the plot or develop the theme.
- 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.
- Think about how specific types of literary elements impact the tone and mood of the passage.
- Look at the structure of the passage. Analyze how the author's choices concerning how to structure the passage, order events within it, and manipulate time create such effects as mystery, tension, or surprise.
- Think about the point of view through the lens of perspective and cultural experience.

Integration of Knowledge and Ideas

- Think about the similarities and differences between two passages, including setting, plot, characterization, and theme.
- Recognize when the author draws on or transforms source material from a specific work by noting the treatment of or allusion to a foundational work.

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 assessment include the following:

- **Fiction**, including adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, and satires (RL, RL10)
- **Dramas**, including plays consisting of one or more acts (RL, RL10)
- **Poetry**, including narrative, lyric, and free verse poems as well as sonnets, odes, ballads, and epics (RL, RL10)

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 you **analyze** a text, you may also be forming your own opinion of the text's meaning based on your 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)

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. (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 you take away from it. The theme is not the same as the topic, which focuses strictly on the content. The theme is also not the same as the plot. Most literary works have one or more themes that are expressed through the plot. To help you identify a work's theme or themes, you might ask yourself: Why did the author have this happen? What point do I think the author is 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, RL3)

Development: Development refers to the process by which characters grow, change, or **develop** in a text or the method the author uses to slowly reveal theme throughout a text. (RL2, RL3)

Emerge: In literary text, emerge refers to when a theme, characterization, tone, or other literary element becomes apparent or better known as the reader progresses through the text. (RL2)

Specific details: In literary text, specific details may be aspects of tone, diction, characterization, and figurative language the author uses to reveal the central meaning of the text. (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)

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)

Multiple/conflicting motivations: Complex characters often have more than one reason or motivation to complete or avoid an action. Those motivations can cause characters to both want to do something and not want to do it. For example, a son may want to help his mother clean the house, but he also does not want to help because cleaning the house is difficult work that he will not enjoy. How a character chooses to act when he or she has conflicting or multiple motivations reveals character. (RL3)

Interact: In literary text, interact refers to how ideas or events influence characters in the text or how characters influence other characters, ideas, or events. The way that characters, ideas, and events interact give insight into the meaning of a text. (RL3)

Plot: Plot is a specific unifying pattern or structure used in storytelling. 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**, or leading character, 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. (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. (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)

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)

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. (RL4)

Formal vs. informal tone: Depending on the type of writing and the intended audience, an author may choose to use a formal or 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)

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)
- **Onomatopoeia:** Onomatopoeia is a word that imitates the natural sound of something. Examples are *meow*, *pop*, *fizz*, and *clop*. (RL4)

Cumulative impact: In literary writing, the author’s choice of words and phrases, figurative language, connotative meanings, and other literary devices all work together to create images in the reader’s mind and to create a sense of time or place. The way all these details work together to affect the reader is called the cumulative impact. (RL4)

Structure: In literary writing, writers use structure to convey meaning. This structure helps break longer pieces of writing into smaller portions that are grouped together because they happened around the same time or because they share a similar meaning. Each sentence, paragraph, or chapter fits into the overall structure of a text and contributes to the development of ideas. (RL5)

- **Stanza:** Stanza refers to the way lines are grouped into sections in a poem. (RL5)
- **Act:** An act is a major division of a drama or play. An act may be lengthy and involve many scenes. The drama or play usually has an intermission, or a short break, between acts that allows the props and backdrops on stage to be changed. (RL5)
- **Scene:** A scene is a shorter section of an act. A scene usually occurs in a single place at a single moment in time. It begins when the first actor enters the stage and ends with the exit of one or more characters. (RL5)
- **Chapter:** A chapter is a section of a book. Many authors choose to start a new chapter when the story changes or reaches a crisis or when the perspective changes to a different character. (RL5)

Order of events: Sometimes authors alter the time frame from which a story is related instead of telling the story in the order in which it happened. Doing so can create **effects**, such as mystery, tension, or surprise, because the author is controlling what information to share with readers at each point in the plot. Authors may use several techniques to **manipulate time** or details within the plot. (RL5)

- **Pacing:** Pacing is the speed at which the story is told. An author decides how long or short the scenes should be, how quickly the action should move, or how quickly information is revealed to the reader to control the text’s pacing. (RL5)
- **Flashbacks:** Flashbacks are shifts in the storyline that give readers important information to help them understand the story better. 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)
- **In media res:** Starting a story in the middle of the action is called in media res. Authors may choose to start a story when the action is already taking place and then use flashbacks to reveal to the reader what led to this point in the plot. (RL5)
- **Parallel plots:** Parallel plots are two or more plots the author weaves together throughout a text. These plots may involve separate characters, settings, and time. (RL5)

Mystery: Mystery occurs when the reader experiences uncertainty about how the plot will progress or what a character’s motivations are. (RL5)

Tension: Tension is the balance an author achieves when using the order of events, such as pacing or foreshadowing, and characterization to reveal enough information to prevent the reader from feeling frustrated while also maintaining enough mystery that the reader wonders what will happen next. (RL5)



Point of view: Point of view is how 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 may have had different **cultural 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. (RL6)

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**. (RL6)

Source materials: Earlier works of literature or art that authors may reference in their own texts are considered source materials. Authors may draw on plots, characters, or narrative elements from earlier, more famous works of art. Authors often reference source material through allusion. An **allusion** is an indirect reference to something. When a writer refers to something without mentioning it explicitly, it is an allusion; for example, *He didn't want to give gifts to anyone at Christmas; he was being a scrooge*. In this sentence, the writer is alluding to Ebenezer Scrooge from Charles Dickens's *A Christmas Carol*. (RL9)

Allegory: An allegory is an extended metaphor that extends throughout a story. An allegory has characters, settings, and events that all represent something different than what is in the story. For example, George Orwell's novel *Animal Farm* appears to be about a group of pigs who take over a farm and oppress the other animals living there. But this is not what the story is truly about. *Animal Farm* is an allegory referencing communist leaders who oppressed their fellow people. (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 4.

excerpt from *Les Misérables*

by Victor Hugo

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

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

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

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

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

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

Item 1

Selected-Response

How does the author's use of structure create tension throughout the excerpt?

- A. The author uses a cause-and-effect pattern, building tension as the characters slowly discover the effects of their own actions.
- B. The author starkly contrasts the two characters, building tension that leads up to the climax.
- C. The author uses frequent flashbacks, building tension through the manipulation of time.
- D. The author develops parallel plots of each of the two characters, building tension as the plots eventually converge.

Item 2

Selected-Response

In the last paragraph, how does the author use figurative language?

- A. The author uses simile to compare Valjean's actions to the swift movements of a tiger.
- B. The author uses metaphor to compare Valjean's courage to a candlestick made of iron.
- C. The author uses onomatopoeia to describe the sounds Valjean makes during his escape.
- D. The author uses personification to describe as a living thing the silverware that Valjean takes.

Item 3

Evidence-Based Selected-Response Technology-Enhanced

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

Part A

How does the internal conflict that Jean Valjean experiences help to advance the plot in the excerpt?

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

Part B

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

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

Item 4**Extended Constructed-Response**

The excerpt was written using third-person point of view. Imagine how the excerpt might be different if Jean Valjean were narrating.

Rewrite the beginning of the excerpt from Jean Valjean's perspective.

Narrative Writer's Checklist

Be sure to:

- Write a narrative response that develops a real or imagined experience.
- Include a problem, situation, or observation.
- 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 to sequence events that build on one another.
- 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.

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

[illegible]

ACTIVITY

Understanding Literary Language and Point of View

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

Traditions and Culture

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

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

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

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

Write a similar piece reflecting your own cultural experiences.

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

UNIT 2: READING INFORMATIONAL TEXT

READING PASSAGES: INFORMATIONAL TEXT

CONTENT DESCRIPTION

In this unit, you will be reading informational passages, which may include expositions, arguments, personal essays, speeches, biographies, memoirs, and other nonfiction pieces that are written for a broad audience. The informational passages in the Ninth Grade 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 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.
- Use strong and thorough textual evidence when writing or speaking about the passage.
- Look for the central idea and analyze its development over the course of the passage.
- Think about how the author unfolds an analysis or series of ideas and events. Understand how the author uses an organizational structure to develop ideas and make connections.
- 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.
- Think about the cumulative impact of specific word choices on meaning and tone.
- Think about how particular sentences, paragraphs, or larger portions of the passage develop the author's ideas or claims.
- Look for ways that the author uses rhetorical strategies and appeals (e.g., pathos, logos, and ethos) to advance a point of view or purpose.

Integration of Knowledge and Ideas

- Evaluate the argument and specific claims in the passage.
- Look for fallacious reasoning as well as reliable and well-supported arguments in the passage.
- Think about the nuances of opinion and strategy in passages from well-known historical subjects (e.g., Washington's Farewell Address, the Gettysburg Address, and "Letter from Birmingham Jail").
- Compare and contrast the rhetoric of a variety of figures from U.S. history on the same subjects, including how they address related themes and concepts.

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, RI3)
- **Argumentation** uses reasoning to influence people's ideas or actions. This kind of writing includes editorials and opinion pieces, speeches, letters to the editor, editorials, job application letters, critical reviews such as movie and book reviews, and advertisements. (RI, RI3)
- **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, RI3)

NOTE: Most informational passages contain some combination of the common kinds of writing but 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. (RI1, RI3)

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)

Emerge: In informational text, emerge refers to when the central idea of a text becomes apparent or better known as the reader progresses through the text. (RI2)

Specific details: Specific details in an informational text are the identified evidence the author uses to support his or her central idea and reasons. (RI2)

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)

Unfolds: Unfolds refers to when information, details, and evidence are revealed to support the central idea of a text. (RI3)

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, problem and solution, or compare and contrast. (RI3)

- **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. (RI3)
- **Cause and effect:** This is a relationship where one thing causes another thing to happen. (RI3)
- **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. (RI3)
- **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. (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 he 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)

Tone: Tone is the way the author’s voice sounds within the 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. Tone can apply to a text as a whole or to a portion of the text. Depending on the type of writing and the intended audience, an author may choose to use a formal or 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. (RI4)

Cumulative impact: In writing, the author’s choice of words and phrases, figurative language, connotative meanings, and other literary devices all work together to create images in the reader’s mind and to create a sense of time or place. The way all these details work together to affect the reader is called the cumulative impact. (RI4)

Text structures: Informational texts are often structured in the way that will best communicate the author’s central idea, reasons, and details in order to prove a point. Authors 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. (RI5)

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 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. (RI5, RI6, 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)

Rhetoric: Rhetoric consists of language choices and techniques that writers use to communicate perspective and to modify the perspectives of others. As you locate and analyze evidence of effective rhetoric, you need to remember the difference between fact and opinion. Nonfiction works such as speeches and essays often combine fact and opinion, particularly if they are meant to be persuasive. (RI6)

Rhetorical strategies: When presenting an argument, a writer may use **rhetorical strategies** to strengthen the argument. When **rhetoric** is present within text, the writer uses language to persuade, influence, or please his or her audience through words. (RI6)

Appeals: In persuasive passages, there are three main types of **appeals** that a writer may use to strengthen his or her argument. Each type of appeal attempts to persuade the audience but in a different way. (RI6, RI8)

- **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)
- **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)
- **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)

Bias: When an author 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 author. (RI6, RI8)

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. (RI6, RI8)

Audience: The audience is the intended readers for a particular text. (RI6)

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)

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

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. (RI8)

Valid reasoning: Arguments or claims that have a sound basis in logic and fact are considered valid reasoning. (RI8)

Evidence: The facts, details, or other information that are related to the topic in the text and help support the author's opinion, claim, and reasoning are considered **relevant evidence**. When the argument, reasoning, and details included in a text are adequate enough to prove the author's claims, they are considered **sufficient evidence**. (RI8)

False statements: An incorrect assertion that something is or is not the case is a false statement. An example is *All teenagers know how to drive by age sixteen*. This is a false statement because although it might sound true and be true for some teenagers, not all teenagers know how to drive by age sixteen. Some know how to drive earlier, and others are not able to learn until later, do not need to drive due to public transportation, or do not wish to drive. (RI8)




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**. Readers should be mindful of fallacious reasoning that may appear within persuasive informational passages. (RI8)

Primary source: A source that provides direct or firsthand evidence about an event, person, or thing is considered a primary source. Examples of primary sources are historical and legal documents, letters, eyewitness accounts, or results of experiments. (RI9)

Secondary source: A secondary source describes, interprets, analyzes, or comments on events, people, and things covered in a primary source. Examples of secondary sources are newspaper and magazine articles or reviews. (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

Read the biography and answer questions 5 through 7.

Sojourner Truth

- 1 Sojourner Truth was an abolitionist, an emancipated slave, and a women's rights activist. She was one of the best-known African American women of the 19th century. Truth, who renamed herself at the age of 52, was born Isabella Baumfree to parents James and Elizabeth, slaves of a man named Colonel Ardinburgh, in Ulster County, New York.
- 2 Sojourner's childhood was difficult, and she was separated from her parents at the age of nine. She later married and became a mother to five children. She recounted many details of her life in her book, *Narrative of Sojourner Truth*, which she wrote with the help of Olive Gilbert, as she had never been able to learn to write.
- 3 Truth escaped from slavery in 1827 at the age of 36. A major turning point in Truth's life was her decision to preach tolerance. She lived in a utopian community called the Northhampton Association for Education and Industry, a group of people dedicated to transcending class, race, and gender distinctions. Other like-minded reformers such as Frederick Douglass and William Lloyd Garrison also visited Northhampton.
- 4 Through her Northhampton connections, Sojourner began to speak publicly about abolition and women's rights. She gave her famous "Ain't I a Woman" speech at a Women's Rights Convention in Akron, Ohio, in 1851. She was able to buy a home and support herself through her speaking engagements and the sales of her book.
- 5 During the Civil War, Truth devoted herself to gathering food and clothing for the volunteer regiments of African American Union soldiers. She was also a champion for creating a colony for freed slaves in the American West. When a large migration of freed slaves settled in Kansas, Sojourner made the journey to help them get settled even though she was 88 years old. She died at the age of 92 in Battle Creek, Michigan. Despite her life circumstances, Sojourner Truth accomplished amazing things, championed human rights, and exemplified service to others.

Item 5

Selected-Response

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

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

Item 6

Selected-Response

Read the sentence from the last paragraph.

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

What is suggested by the author's use of the word *despite*?

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

Item 7

Selected-Response

What is the author's **MAIN** purpose for writing "Sojourner Truth"?

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

Activity

Comparing U.S. Documents of Historical and Literary Significance

Standards: ELAGSE9-10RI2, ELAGSE9-10RI9

Analyze Significant U.S. Documents

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

Start by reading your document, then answer questions 1 and 2.

Name of text 1:
1. What is the central idea of the text?
2. What specific details contribute to the development of the central idea? List at least three details.

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

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

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

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

Name of text 2:
3. How do these two texts address related central ideas?

UNIT 3: WRITING

CONTENT DESCRIPTION

In this unit, you will read passages that are similar to passages you may encounter in the Ninth Grade 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 a precise claim or claims and distinguish the claim(s) from alternate or opposing claims.
- Create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- Use words and phrases 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 an appropriate style and objective tone.
- 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 to make important connections and distinctions. Use formatting techniques, such as headings, if needed.
- Develop the topic with well-chosen, relevant, and sufficient 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 an appropriate style and objective tone.
- 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.
- Establish one or multiple points of view, and introduce a narrator and/or characters.
- Create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and/or multiple plot lines, to develop experiences, events, and/or characters.
- 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 usefulness 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 99. An informational/explanatory scoring rubric can be found beginning on page 101. An argumentative scoring rubric can be found beginning on page 103. 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 his or her 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. (W1, 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)

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)

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, 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, 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 are*. 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, and 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: To develop means to explore and reveal 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, W5)

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 words such as *another*, *for example*, *also*, and *because*. Examples of transitional clauses are *When you consider that argument* or *After that event occurs*. (W1c, W2a, 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. (W1c, 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)

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. (W1e, W2f)
- **Impact:** The writer explains the impact the argument, information, or explanation could have on the audience and on society as a whole. (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 has 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 members 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)

Informative/explanatory texts: An informative 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 a 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 contains 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 tone, accuracy, or voice. Information from a source that is rewritten in your 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 *comparison and contrast*, are domain-specific vocabulary. (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 the narrator 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 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 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 compositions 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 that establishes a clear relationship among the ideas in your essay.
-  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 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 this 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 two 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 the use of technology such as smartphones in the classroom.

These are the titles of the passages you will read:

1. A Changing Student Body
2. New Technologies Require New Rules

A Changing Student Body

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

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

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

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

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

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

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

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

New Technologies Require New Rules

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

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

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

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

Item 8

Selected-Response

What is the central idea of “A Changing Student Body”?

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

Item 9

Selected-Response

In “New Technologies Require New Rules,” which claim does the author make in the passage and support with valid reasoning and relevant evidence?

- A. Students use handheld devices mainly for texting and social networking.
- B. Teachers must do more to ban the use of handheld devices in the classroom.
- C. Technology is rarely needed for students to do research for their assignments.
- D. Students in high school are too young to properly use the latest technology.

Item 10

Constructed-Response

Which author better advances his or her point of view using rhetoric?

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

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Item 11

Extended Writing-Response

WRITING TASK

There is currently an ongoing debate about the use of technology such as smartphones in the classroom.

Think about BOTH sides of the debate. Should smartphones be allowed in the classroom or should schools be smartphone free? Write an **argumentative essay** in your own words supporting either side.

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.

Lined writing area for student response.

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 paired passage set.

Read the excerpt and the advertisement and answer questions 12 through 14.

Phineas Taylor Barnum (1810–1891) was a successful American promoter who had a keen understanding of how to catch people’s attention and convince them to spend money to satisfy their curiosity. While Barnum is best known today for creating in 1871 the circus that would become “The Greatest Show on Earth,” this wasn’t his first business venture. In 1841, Barnum purchased a museum, rebranding it Barnum’s American Museum. Visitors paid twenty-five cents to view constantly changing exhibitions. In this excerpt from his autobiography, Barnum describes an advertising method he used to draw people to the museum.

excerpt from *Life of P. T. Barnum*

by P. T. Barnum

I thoroughly understood the art of advertising, not merely by means of printer’s ink, which I have always used freely, and to which I confess myself so much indebted for my success, but by turning every possible circumstance to my account. . . . As an illustration, one morning a . . . hearty-looking man came into my ticket-office and begged some money. . . . I handed him a quarter of a dollar, told him to go and get his breakfast and return, and I would employ him, at light labor, at a dollar and a half a day. When he returned I gave him five common bricks.

“Now,” said I, “go and lay a brick on the sidewalk, at the corner of Broadway and Ann street; another close by the Museum; a third diagonally across the way, at the corner of Broadway and Vesey street, by the Astor House; put down the fourth on the sidewalk, in front of St. Paul’s Church, opposite; then, with the fifth brick in hand, take up a rapid march from one point to the other, making the circuit, exchanging your brick at every point, and say nothing to anyone.”

“What is the object of this?” inquired the man.

“No matter,” I replied; “all you need to know is that it brings you fifteen cents wages per hour. It is a bit of my fun, and to assist me properly you must . . . wear a serious countenance; answer no questions; pay no attention to any one; but attend faithfully to the work, and at the end of every hour, by St. Paul’s clock, show this ticket at the Museum door; enter, walking solemnly through every hall in the building; pass out, and resume your work.”

With the remark that it was “all one to him, so long as he could earn his living,” the man placed his bricks, and began his round. Half an hour afterwards, at least five hundred people were watching his mysterious movements. He had assumed a military step and bearing, and, looking as sober as a judge, he made no response whatever to the constant inquiries as to the object of his singular conduct. At the end of the first hour, the sidewalks in the vicinity were packed with people, all anxious to solve the mystery. The man, as directed, then went into the Museum, devoting fifteen minutes to a solemn survey of the halls, and afterwards returning to his round. This was repeated every hour till sundown, and whenever the man went into the Museum a dozen or more persons would buy tickets and follow him, hoping to gratify their curiosity in regard to the purpose of his movements. This was continued for several days—the curious people who followed the man into the Museum considerably more than paying his wages—till finally the policeman, to whom I had imparted my object, complained that the obstruction of the sidewalk by crowds, had become so serious that I must call in my “brick man.” This trivial incident excited considerable talk and amusement; it advertised me; and it materially advanced my purpose of making a lively corner near the Museum.

This excerpt is from an advertisement Barnum placed in the *New York Daily Tribune* on December 4, 1863.

Amusements.

BARNUM'S AMERICAN MUSEUM . . .

LAST DAY BUT ONE

of the

THREE ENORMOUS LIVING GIANTS,

EACH 8 FEET HIGH!!

The most

STUPENDOUS TOWERS OF HUMANITY

ever seen upon earth . . .

MONSTER SERPENTS, MOVING WAX FIGURES,

GRAND AQUARIA, Sea Lion, Mammoth Bear.

ROBERT HOUDIN'S AUTOMATON WRITER,

EDUCATED SEAL, plays a MUSICAL INSTRUMENT, and

EACH AFTERNOON and EVENING,

at 3 and 7 o'clock, will be produced

THE MAGNIFICENT DRAMA CALLED

FOREST BANDIT;

Or,

THE SPECTER OF THE RUIN,

in which the great Spectral Illusion . . . is introduced. . . .

OTHER MAGNIFICENT ATTRACTIONS

are also engaged. . . .

Miss DORA DAWRON,

THE DOUBLE-VOICED SINGER,

Also appears in a favorite double-voiced duet at each

performance.

Notwithstanding the enormously increased expenses and attractions of the Museum, the manager is still enabled to keep the admission at the original

LOW PRICE OF 25 CENTS;

but this can only be done by the total exclusion of all free admissions, without any exception whatever. . . .

Item 12**Selected-Response**

In the excerpt from *Life of P. T. Barnum*, how does the anecdote about the bricks **BEST** contribute to the development of a central idea in the excerpt?

- A. It challenges the idea that people tend to congregate when they notice something unusual going on.
- B. It demonstrates that people will often accept odd jobs when given the opportunity to earn a good wage.
- C. It supports the idea that advertising through print and pictures is limited and usually lacks profitability.
- D. It emphasizes that designing a situation to draw attention can be an effective means of advertising.

Item 13**Selected-Response**

In the advertisement, what is the cumulative impact of Barnum's use of phrases such as ". . . enormously increased expenses and attractions . . ." and ". . . manager is still enabled to keep the admission at the original **LOW PRICE OF 25 CENTS** . . ."?

- A. The phrases suggest to consumers that Barnum is offering a unique and valuable bargain they will want to take advantage of.
- B. The phrases reveal to consumers that Barnum is new to the entertainment industry and needs more experience.
- C. The phrases imply that the workers in the museum appreciate the extreme efforts Barnum makes to bring in an audience.
- D. The phrases confirm that Barnum often makes questionable business decisions that result in losing profit.

Item 14

Extended Constructed-Response (Narrative)

In the excerpt from *Life of P. T. Barnum*, Barnum describes an advertising strategy involving bricks. Write an original narrative, from Barnum’s point of view, in which you create a brand-new advertising strategy to promote the museum. Use ideas from the excerpt and/or advertisement 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.
- 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 to sequence events that build on one another.
- 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.

Lined writing area for student response.

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 15

Selected-Response

Read the paragraph from a student's draft of an argumentative essay.

Many people, however, would argue that music is not a form of art. For them, it is simply sound. How can this statement be made when a beautiful piece of music takes as much skill to create and evokes as much emotion as a traditional piece of art?

Which sentence should be added to the beginning of the paragraph to BEST introduce the student's claim?

- A. Music and art are everywhere, and they are almost impossible to ignore on a day-to-day basis.
- B. Music and art have been appreciated for countless years by nearly every culture around the world.
- C. Music complements many traditional forms of art, so it is no surprise that people enjoy both music and art as hobbies.
- D. Music is as much a form of art as is a stunning painting displayed in a museum or a detailed sketch drawn by an illustrator.

Item 16

Selected-Response

Read the paragraph from a student's essay.

The bicycle is a common, simple form of transportation that has existed for hundreds of years. However, over time, the bicycle has undergone many changes to keep up with the needs of modern citizens. Today, many people rely on electric bicycles, or e-bikes, to get to their destinations. E-bikes look just like ordinary bicycles, but they have small motors attached to them. Unlike motorcycles or scooters, e-bikes can be pedaled, just like ordinary bicycles. The small motor helps propel the bicycle. As a result, the rider exerts less energy than would be needed while on a regular one.

Which replacement for the underlined phrase ensures the author uses the MOST precise word choice in the paragraph?

- A. taking a regular bicycle out
- B. pedaling a traditional bicycle
- C. using a typical bicycle with pedals
- D. riding the kind of bicycle most citizens use

Item 17**Selected-Response**

Read the draft of a student's narrative.

During summer vacation, Regina intended to do as little as possible. She would ignore the nagging of her alarm clock and her younger sister, Vicki. _____

On the first day of vacation, Regina woke to see Vicki standing beside her bed. "Our tennis lessons start today," Vicki declared. "I convinced Mom to sign us both up. We'll be doubles partners!"

Regina preferred softball to tennis, but she couldn't skip something Mom had already paid for and Vicki was so excited about. This would be a productive summer after all.

Which sentence should be added to the end of the first paragraph so that the events in the narrative build on one another?

- A. Vicki, on the other hand, had more active plans for Regina's summer.
- B. Of course, Regina looked forward to spending some quality time with Vicki this summer.
- C. Regina knew she needed to ignore any tricks Vicki had up her sleeve to disrupt Regina's plans.
- D. Despite being so similar, Regina and Vicki did not share common interests.

Item 18**Selected-Response**

Lloyd is writing a research report on the fog forests of Chile. His research question is "How are plants able to survive in fog forests?"

Lloyd conducted research and found these sources. Which source would be MOST useful to him for the purpose of his paper?

- A. a book titled *Fog Forests of Chile: A Year in Photographs*
- B. a blog titled *Travel Memories* with an entry on "Chile's Amazing Fog Forests"
- C. an article titled "Chile's Fog Forests: A Study in How They Grow and Maintain Life"
- D. an article titled "New Discoveries in the Fog Forests of Chile"

Item 19

Selected-Response

Read the sentence from a student's draft of a school newsletter.

Once you have received the field trip permission form, you should have asked for your guardian's signature.

Which revision is the correct way to edit this sentence?

- A. Once you have received the field trip permission form, you should ask for your guardian's signature.
- B. Once you have received the field trip permission form, you should be asking for your guardian's signature.
- C. Once you have received the field trip permission form, you should have had asked for your guardian's signature.
- D. The sentence is correct as it is.

ACTIVITY

Analyzing and Presenting Arguments and Counterarguments

Standard: ELAGSE9-10W1

Writing Arguments

You can develop your skills in persuasive writing and creating an argument. Write different arguments and support your claims based on current issues or debates that interest you. You will need an even number of participants (or someone who is willing to do a little extra work).

Work with family or friends. Brainstorm a list of topics for debate, such as whether teenagers should be allowed to go off campus at lunchtime, whether teenagers should have after-school jobs, or any other appropriate topic of interest. Think of twice as many topics as you have participants. For example, if there are 4 people participating, think of 8 topics.

Building Your Arguments

1. Create two large (5" × 7") index cards per topic. Label the top of each card with a pro or con position on the same topic. For example, label one card "in favor of students eating lunch off campus" and label the other card "against students eating lunch off campus."
2. Put the cards face down in two piles, a "for" pile and an "against" pile. Let each person draw a card from the "for" pile.
3. Each person should write a paragraph supporting a claim on the topic he or she drew from the pile. The steps are
 - a. Write a topic sentence that is the main claim of a paragraph.
 - b. Write a body paragraph with reasons and evidence that support this claim.
4. After each person has completed the "for" paragraph, he or she should select a card from the "against" pile of cards. The topic will likely not match the "for" topic.
5. Each person should write two different topic sentences opposing the topic. For the "against" card, do not write a full paragraph.

Building an Essay Draft

6. Each person repeats step #3 at least twice for the same "for" topic. Each person should now have three claims and three paragraphs in support of the position.
7. Exchange "against" topic cards so that everyone has a topic match for their "for" topic. For instance, if you have just written three paragraphs in favor of students eating lunch off campus, you should now have two topic sentences/claims against students eating lunch off campus.
8. Consider the merits of the "against" topic sentences/claims. Do you find either one particularly convincing?
9. Choose from the two "against" topic sentences (or think of another, if you feel this is necessary) and compose a counterargument paragraph for your essay.
10. You should now have the building blocks for an essay that can be revised: three body paragraphs supporting your "for" topic and one body paragraph that contains a counterargument "against" the topic. You will need to work on an introduction, a conclusion, and linking words and phrases to clarify the relationships between claims and counterclaims to finish the essay.

UNIT 4: LANGUAGE

CONTENT DESCRIPTION

The language portion of the Ninth Grade 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.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to your writing.
- Use parallel structure in writing for effect, and recognize its use in passages.
- Understand the rules of colon and semicolon usage, and use them correctly.

Knowledge of Language

- Make effective choices for meaning or style and distinguish appropriately between writing tasks that require varying levels of formality.
- Be thoroughly familiar with what is meant by “manuscript style,” and know the basic requirements of APA and MLA style.

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., analyze, analysis, analytical).
- Use general and specific reference materials, both print and digital, to determine or clarify a specific word’s precise meaning, its part of speech, or its etymology.
- Show an understanding of figurative language (e.g., similes, metaphors, personification, hyperbole, idioms, onomatopoeia, alliteration, and assonance) and interpret figures of speech (e.g., euphemism, oxymoron).
- 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)

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.” (L1a)

Phrase: A phrase is a group of words that work together as a unit. (L1b)

- **Noun phrase:** A noun phrase is a group of words that function as a subject, object, or prepositional object in a sentence. (L1b)
- **Verb phrase:** A verb phrase is a group of words that contain both the verb and either a direct or indirect object in a sentence. (L1b)
- **Adjectival phrase:** An adjectival phrase is a phrase that functions as an adjective. (L1b)
- **Adverbial phrase:** An adverbial phrase is a phrase that functions as an adverb. (L1b)
- **Participial phrase:** A participial phrase is a phrase that includes the participle and its object and modifiers (used as an adjective). (L1b)
- **Prepositional phrase:** A prepositional phrase is a phrase that includes a preposition and its object and modifiers. It may be used as a noun, an adverb, or an adjective. (L1b)
- **Absolute phrase:** An absolute phrase is a group of words that modifies an independent clause as a whole. It includes a noun and its modifiers and may precede, follow, or interrupt the main clause. (L1b)

Clause: A clause has a subject and verb but lacks the complete thought that makes a sentence a sentence. (L1b)

- **Independent clause:** An independent clause is a group of words with a subject and a verb that expresses a complete thought and can stand alone as a sentence. (L1b)
- **Dependent clause:** A dependent clause is a group of words with a subject and a verb that does not express a complete thought and cannot stand alone as a sentence. (L1b)
- **Noun clause:** A noun clause is a dependent clause that functions as a noun in the main clause. (L1b)
- **Relative clause:** A relative clause is a clause that generally modifies a noun or noun phrase and is introduced by a relative pronoun (*which*, *that*, *who*, *whom*, *whose*), a relative adverb (*where*, *when*, *why*), or a zero relative. (L1b)
- **Adverbial clause:** An adverbial clause is a dependent clause that functions as an adverb in its relation to the main clause. Adverbial clauses indicate time, place, manner, purpose, condition, result, or reason. (L1b)

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. (L2)

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 neatness and legibility of their work. (L2d)

Semicolon: A semicolon is a punctuation mark that looks like a period centered over a comma [;]. Semicolons are used when you need something stronger than a comma but not as strong as a period. For example, when a sentence has two related **independent clauses** (groups of words that can stand alone as a sentence), the clauses need to be separated in some way. One way is to use a semicolon. A semicolon should not be confused with a **colon**. (L2a)

Semicolons may also be joined with conjunctive adverbs. A **conjunctive adverb** is an adverb or adverbial phrase that acts as a conjunction or joining word between two independent clauses. Examples are *however*, *on the other hand*, *in addition*, and *therefore*. Conjunctive adverbs are often used with semicolons to separate two independent clauses and show the relationship between the ideas expressed in them. An example is *My stomach is growling; however, lunch period is not for another hour*. (L2a)

Colon: A colon is a punctuation mark that looks like one period centered over another period [:]. Colons are used to express “here is what I mean.” That is why colons are often used before a list or a quotation. However, a colon should only be used at the end of an **independent clause** (groups of words that can stand alone as a sentence). (L2b)

A colon can be used before a **list** as long as the sentence before the colon is a complete thought. An example is *I packed these items in my lunch: a turkey sandwich, an apple, and a bag of potato chips*. (L2b)

A colon may also be used when a writer wants to introduce a **quotation** (a direct, word-for-word copying from another source). An example is *Herman Melville suggests that the narrator of Moby-Dick may not be using his real name in the opening sentence of the novel: “Call me Ishmael.”* (L2b)

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)

Context: Context refers to words and phrases that surround another phrase 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, L4a)

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)
- **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)

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. 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**. 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 you are looking 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*, *comparison 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**Item 20****Selected-Response**

Use the dictionary entry to answer the question.

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

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

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

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

Item 21**Selected-Response**

Which sentence is an example of parallel structure?

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

Item 22**Selected-Response**

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

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

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

Item 23

Selected-Response

In which sentence is a semicolon used correctly?

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

Item 24

Selected-Response

Read the MLA style guidelines below.

Include the author's last name and the page number or numbers from which the quotation is taken. The author's name may appear either in the sentence itself or in parentheses following the quotation, but include the page number or numbers in parentheses, not in the text of your sentence.

Which sentence correctly applies MLA style as it is described?

- A. On page 53 Kingston claims that scientists have not "entirely determined what starts this process," but he suggests they may soon have an answer.
- B. Kingston claims that scientists have not "entirely determined what starts this process" (53), but he suggests they may soon have an answer.
- C. Kingston claims on page 53 that scientists have not "entirely determined what starts this process," but he suggests they may soon have an answer.
- D. Kingston (53) claims that scientists have not "entirely determined what starts this process," but he suggests they may soon have an answer.

ACTIVITY

Using Appropriate Tone in Writing

Standards: ELAGSE9-10L2, ELAGSE9-10L3

Purpose and Tone

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

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

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

Share these documents with your family or friends.

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

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

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

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

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

SAMPLE ITEMS ANSWER KEY

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
1	Literary	ELAGSE9-10RL5	2	B	The correct answer is choice (B) The author starkly contrasts the two characters, building tension that leads up to the climax. The author describes the two characters in relation to each other, saying that Valjean has a “troubled and uneasy conscience” contemplating the “slumber of the just.” By comparing and contrasting the two characters, the author creates the tension that makes the robbery of the Bishop’s silver so impactful. Choices (A), (C), and (D) are incorrect because they describe patterns of organization that are not used in the passage; no cause-and-effect pattern, frequent flashbacks, or parallel plots are used.
2	Literary	ELAGSE9-10RL4	2	A	The correct answer is choice (A) The author uses simile to compare Valjean’s actions to the swift movements of a tiger. The author uses simile to compare Valjean to a tiger: Valjean “leaped over the wall like a tiger, and fled.” Choices (B), (C), and (D) are incorrect because they describe types of figurative language that are not used in the paragraph.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
3	Literary	ELAGSE9-10RL3	3	C/B	<p>The correct answers are choice (C) Valjean’s initial guilt causes him to hesitate to steal from the Bishop, and choice (B) “The moral world has no grander spectacle than this: a troubled and uneasy conscience, which has arrived on the brink of an evil action, contemplating the slumber of the just.” While Valjean does end up stealing from the Bishop, a main focus of the plot is what happens to Valjean when he sees the Bishop sleeping and how it makes Valjean pause and weigh his actions. The answer choice for Part B of this item shows text from the excerpt that supports this conclusion.</p> <p>In Part A, choice (A) is incorrect because while there is a connection between the two characters, there is no mention of a friendship or the exact manner in which they are acquainted. Choice (B) is incorrect because annoyance is not expressed by Valjean. Choice (D) is incorrect because while Valjean seems to have strong feelings when he sees the moonlight fall on the Bishop, it is not described as affection, and that is certainly not what causes him to run away; he runs away because he is stealing from the Bishop. The incorrect answers in Part B support incorrect answers in Part A.</p>
4	Literary	ELAGSE9-10W3	4	N/A	See exemplar responses on page 92 and the four-point holistic rubric beginning on page 99.
5	Informational	ELAGSE9-10RI1	2	C	<p>The correct answer is choice (C) Truth was dedicated to helping others. The details about her volunteer work support this idea. Choices (A), (B), and (D) are incorrect because they present ideas that are not supported or implied by the text.</p>

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
6	Informational	ELAGSE9-10RI4	2	C	The correct answer is choice (C) Truth was able to overcome obstacles. The text explains some of the difficulties of Truth's life, such as her enslavement and her illiteracy. Based on the quoted sentence and the rest of the passage, the reader can infer that "despite" means that Sojourner Truth accomplished great things even though she had difficult circumstances. Choice (A) is incorrect because it does not justify or explain the use of the word "despite." Choices (B) and (D) include incorrect inferences.
7	Informational	ELAGSE9-10RI6	2	A	The correct answer is choice (A) to tell the story of Truth's life. The passage is a biography that begins with her birth and then continues to outline some of her life events and accomplishments up until her death. Choice (B) is incorrect because the passage is not persuasive or about slavery. Choices (C) and (D) are incorrect because although the biography touches on these topics, they are details and not the purpose of the passage.
8	Informational	ELAGSE9-10RI2	2	B	The correct answer is choice (B) "Instead of blocking off new technologies, educators should embrace them." This is the central idea of the text. Choices (A), (C), and (D) are details that support the central idea.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
9	Informational	ELAGSE9-10RI8	3	A	The correct answer is choice (A) Students use handheld devices mainly for texting and social networking. The author makes this claim in paragraph 2 and supports it with information from “a study by Harrison Interactive,” which found that “27 percent of smartphone users use their devices for educational purposes (explicitly <i>not</i> texting or social networking) two to three times per week, indicating that a majority of students use their smartphones only for texting or social networking.” Choices (B), (C), and (D) are incorrect because they describe claims that relate to the passage but which the author does not make (and, therefore, does not support with valid and relevant evidence).
10	Informational	ELAGSE9-10RI6	3	N/A	See scoring rubric and exemplar responses beginning on page 93.
11	Argumentative	ELAGSE9-10W1 ELAGSE9-10L1 ELAGSE9-10L2	4	N/A	See exemplar response on page 95 and the seven-point, two-trait rubric beginning on page 103.
12	Informational	ELAGSE9-10RI5	2	D	The correct answer is choice (D) It emphasizes that designing a situation to draw attention can be an effective means of advertising. In the excerpt, P. T. Barnum describes how he drew attention to the museum by creating a spectacle that made onlookers curious enough to visit the museum. Choice (A) is incorrect because the anecdote about the bricks does not challenge, but rather supports the idea about congregating to view something unusual. Choice (B) is incorrect because, although someone did accept an odd job involving bricks, this is not the central idea. Choice (C) is incorrect because the anecdote does not support this idea about advertising.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
13	Informational	ELAGSE9-10RI4	2	A	The correct answer choice is (A) The phrases suggest to consumers that Barnum is offering a unique and valuable bargain they will want to take advantage of. In the advertisement, Barnum is attempting to entice customers by creating an offer that seems too good to be true. He suggests that, for a limited time, customers will receive a valuable bargain by claiming that the expenses have enormously increased and yet the admission price remains “LOW” and at the original amount of 25 cents. Choice (B) is incorrect because there is no evidence that Barnum is new to the entertainment industry. Choice (C) is incorrect because the advertisement does not provide evidence regarding the attitudes of the workers in the museum. Choice (D) is incorrect because, although Barnum may be taking a risk, he likely is exaggerating the extent to which his expenses have increased.
14	Narrative	ELAGSE9-10W3	4	N/A	See exemplar responses beginning on page 96 and the four-point holistic rubric beginning on page 99.
15	N/A	ELAGSE9-10W1a	2	D	The correct answer is choice (D) Music is as much a form of art as is a stunning painting displayed in a museum or a detailed sketch drawn by an illustrator. This sentence sets up the connection between music and art that is developed in the paragraph. Choice (A) is incorrect because, although the sentence mentions music and art, the sentence does not connect to the claim that is developed in the paragraph. Choice (B) is incorrect because, although the topic of the sentence is music, the focus of cultural appreciation is off topic. Choice (C) is incorrect because, although the sentence connects music and art, the focus of hobbies is not developed in the paragraph.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
16	N/A	ELAGSE9-10W2d	2	B	The correct answer is choice (B) pedaling a traditional bicycle. This is the most precise word choice for the action described in the underlined portion of the sentence. Choice (A) is incorrect because “taking” and “out” are not precise. Choice (C) is incorrect because, although “using a typical bicycle with pedals” is specific, it is not the most precise replacement. Choice (D) is incorrect because, although descriptive, it is the least precise option.
17	N/A	ELAGSE9-10W3c	3	A	The correct answer is choice (A) Vicki, on the other hand, had more active plans for Regina’s summer. This sentence serves as a transition between what Regina had intended to do with her summer and the events that led her to do something different. Choice (B) is incorrect because the sentence does not fit with the author’s previous description of Regina’s plans. Choice (C) is incorrect because the rest of the narrative does not build on the idea that Regina ignored Vicki. Choice (D) is incorrect because, while Regina and Vicki seem to have different interests, there are no details that indicate the characters are similar.
18	N/A	ELAGSE9-10W8	2	C	The correct answer is choice (C) an article titled “Chile’s Fog Forests: A Study in How They Grow and Maintain Life.” This is correct because the research topic would be most supported by information on growing and maintaining life. Choices (A), (B), and (D) are either too general or not fully related to the research topic.
19	N/A	ELAGSE9-10W5	2	A	The correct answer is choice (A) Once you have received the field trip permission form, you should ask for your guardian’s signature. This is the correct verb tense. Choices (B), (C), and (D) are all incorrect verb tenses.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
20	N/A	ELAGSE9-10L4c	2	D	The correct answer is choice (D) definition 4. The sentence in which <i>thrived</i> appears describes how students have been able to progress as students. Thus, the meaning “to progress toward or realize a goal despite or because of circumstances” fits the context of the sentence. Choices (A), (B), and (C) are incorrect because these definitions do not fit the contextual meaning of the word <i>thrived</i> .
21	N/A	ELAGSE9-10L1a	2	A	The correct answer is choice (A) She went to the mall, to the grocery store, and to her dance class. This is the only sentence that maintains a parallel structure. She went to three locations, and the sentence uses the same structure and verb tense to name each location. Choices (B), (C), and (D) are incorrect because each contains mistakes in parallel structure (for instance, an infinitive phrase followed by a gerund phrase).
22	N/A	ELAGSE9-10L1b	2	A	The correct answer is choice (A) Because the plane arrived late. This group of words has its own subject and verb yet is dependent on the main part of the sentence—“the rest of the day’s flights were delayed, and many travelers were stuck waiting at the airport.” Choices (B), (C), and (D) are incorrect because none of them are dependent clauses.
23	N/A	ELAGSE9-10L2a	1	C	The correct answer is choice (C) I prefer to write with pens instead of pencils; ballpoint pens are my favorite. This sentence correctly uses a semicolon to link two closely related but independent ideas. Choices (A), (B), and (D) are incorrect because they do not link two closely related independent clauses.

Item	Genre	Standard/ Element	DOK Level	Correct Answer	Explanation
24	N/A	ELAGSE9-10L3	2	B	The correct answer is choice (B) Kingston claims that scientists have not “entirely determined what starts this process” (53), but he suggests they may soon have an answer. Choices (A), (C), and (D) do not follow correct MLA format as described.

SCORING RUBRICS AND EXEMPLAR RESPONSES

Item 4

To view the four-point holistic rubric for a text-based narrative response, see pages 99 and 100.

Exemplar Response

Points Awarded	Sample Response
4	<p>As I stood in the doorway, the moonlight shone through the window and seemed to light up the inward radiance of the Bishop. He seemed cradled in the gentle glory of the moon, the peaceful garden, and the quiet house. It was 3:00 in the morning, and I had awoken to contemplate my next move in the house of this puzzling host. As I looked at his white hair, his closed eyes, and his face all full of hope and confidence, my mind started to wander away from my goal of stealing enough to survive on and fleeing. It was as if in him was all goodness, and yet he didn't realize how good he was.</p> <p>I'm not sure I realized how good he was either. I had never known a man like him, nor had I ever been treated with such kindness. I stood frozen in the shadow with the one candlestick I already had in my hand and realized I was frightened. I didn't know exactly what was scaring me, but the questions whirled through my mind. How could he sleep in such peace? Why would I steal from a man like this? Why would I consider not stealing from him when his silver would help me survive? I realized I had been standing there for some time with my mouth open, unable to even understand my own emotions.</p>
3	<p>I stood in the shadows of the room, shocked by the way the moonlight shone on the sleeping Bishop. It was the middle of the night, and the room was dark except for the glowing light reflecting off the Bishop's hair. I couldn't help but forget for a moment where I was and what I was doing there.</p> <p>I had never been surrounded by goodness like this before. Suddenly, I realized that I felt frozen. The guilt of what I was about to do felt real for a moment. But was it enough to stop me from doing what I was there for in the first place? Was it going to stop me from stealing from this man? No, it wouldn't stop me. It couldn't stop me. I knew what I had to do.</p>
2	<p>As soon as I saw the Bishop, I felt frozen. I didn't know what to do. The moon lit up his white hair in the dark room, and I felt confused about what to do next.</p> <p>I had a strange feeling that I had never felt before. Something about this sleeping man made me think I was doing something wrong. But I was still determined to do what I came for.</p>
1	<p>The moonlight lit up the dark room. I stood in a shadow and saw the sleeping man. I was afraid. I thought what is this I am feeling and why?</p>
0	<p>Jean Valjean stood in the shadow and felt frightened.</p>

Item 10**Scoring Rubric**

Points	Description
2	<p>The exemplar shows a full-credit response. It achieves the following:</p> <ul style="list-style-type: none">• Gives sufficient evidence of the ability to determine and compare two authors' points of view in a text, assessing each author's use of rhetoric to advance his or her point of view• Includes specific examples/details that make clear reference to the text• Adequately explains the two authors' points of view and use of rhetoric with clearly relevant information based on the text
1	<p>The exemplar shows a 1-point response. It achieves the following:</p> <ul style="list-style-type: none">• Gives limited evidence of the ability to determine and compare two authors' points of view in a text, assessing each author's use of rhetoric to advance his or her point of view• Includes vague/limited examples/details that make reference to the text• Compares two authors' points of view and use of rhetoric with vague/limited information based on the text
0	<p>The exemplar shows a response that would earn no credit. It achieves the following:</p> <ul style="list-style-type: none">• Gives no evidence of the ability to determine and compare two authors' points of view in a text, assessing each author's use of rhetoric to advance his or her point of view

Go on to the next page to finish item 10.

Item 10

Exemplar Response

Points Awarded	Sample Response
2	<p>Both authors use rhetoric, or persuasive language, to persuade readers to agree with a particular point of view. In Passage 1, the author argues that technology is important to education and that kids should be allowed to bring smartphones, tablets, and laptops into the classroom. Passage 2 offers a contrasting view, stating that these devices present an unnecessary distraction to learning.</p> <p>In my opinion, Passage 1 presents a stronger argument, as it makes use of statistics, logic, and a testimonial from an actual classroom teacher to support the point of view. First, the author cites statistics to show how common smartphones are and how many students are bringing them to school already. This leads to the logical conclusion that since these devices are so popular with kids, teachers should embrace them instead of trying to ban them. The quote from teacher Ken Halla serves as a testimonial of how useful smartphone apps can be. The passage also makes a strong appeal to our need for safety by pointing out that smartphones are needed in case of emergency.</p> <p>The writer in Passage 2 only includes one statistic about phone use and in my opinion does not develop a strong logical argument. The author's point that students are "too young" to use handheld devices when "even adults have difficulty" seems illogical. Why should it be harder for kids than for adults? The author would need to provide more evidence to support this point.</p>
1	<p>I think Passage 1 does a better job of using rhetoric because it includes more statistics and makes many more points. The writer has provided several arguments for why smartphones and other technology can be useful in the classroom, such as Remind101 is used for homework, or phones can help for safety. Passage 2 does not do as good a job at persuading me.</p>
0	<p>I think both authors did a good job but I agree with Passage 2. Students should not be allowed to have phones at school.</p>

Item 11

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 103 and 104 to see why this example would earn the maximum number of points.

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

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

With such a powerful resource in their hands, students should be taught how to use a smartphone to enhance their education. As the first author states, “the world has opened up to students at an amazing pace.” Students should be allowed to access the educational resources that are available through smartphones. While the second author dwells on how smartphones distract from a student’s education due to ringtones and texting, he or she neglects the many more positive uses of smartphones. With the availability of new tools, students should be taught how to use them in a “proper and polite” way, as stated in the first passage, not taught to shun them.

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

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

Item 14

To view the four-point holistic rubric for a text-based narrative response, see pages 99 and 100.

Exemplar Response

Points Awarded	Sample Response
4	<p>Tomorrow, my latest, greatest purchases for the museum will arrive and I can finally introduce my Mammoth Bear and Monster Serpent to the world! But how will I get the word out to the public? I knew these impressive objects were worthy of a unique promotion. So, I decided to search for a local fellow who could drive a wagon loaded with a large wooden crate and vibrant colored signs promoting the “World Premier Unveiling” of my rare finds. I will ask the man to drive around town stirring up interest, then pull up to the museum where I will have 6 masked body guards carry the crate inside. “I’m brilliant, the most successful promoter in the world!” I screamed to no one in particular.</p> <p>The next day, I roamed the streets until I found someone I thought might be a willing prospect. Then, on the corner of Broadway street, I noticed a young man who looked like he needed something to do. “Sir excuse me, may I have a word with you?” I said. He seemed a bit reluctant at first, but politely replied, “Howdy, how may I help you?” I explained my plan and offered him a generous wage. His immediate response was, “Are you crazy? I’m not getting anywhere near a Mammoth Bear or a Monster Serpent...you got the wrong guy!!” I responded, “Calm down Sir! I assure you the crate will be empty. I only want to create excitement and intrigue and help lure patrons to my museum. If we are successful, I could use you for other lucrative events in the future.” With that, the young man’s eyes lit up like fireworks and he accepted the job. Needless to say, after all the “buzz” we created around town, the unveiling was a huge success!</p>
3	<p>As I was standing in my ticket office waiting for customers to come through the door, I said to myself... “there has to be a way to get more customers to visit this museum, and they need to come back more often!!” But how? I had spent days traveling the world, sparing no expense or distance (I might add), to find treasures for my museum! I had the coolest artifacts: Monster Sized Serpents, Trumpet Playing Seals, and Prehistoric Bears to name a few. I wanted people to see them! So I walked down to the building they print the newspapers in and talked to the man in charge. “I am the owner of the museum and I would like to place an ad on the front page of the newspaper to promote a different thrilling specimen or relic each week!”</p> <p>The newsman said “What a wonderful idea! Advertising in this paper will reach most of the people in town. It will greatly help!”</p> <p>The first ad was for the Monster Serpents and let’s just say our crowds that night were “Monster Crowds”!</p>
2	<p>When I wake up in the morning I think to myself “what new strategy can I use to promote my museum today?” I last used a clever red brick idea that worked well. Now I want to try a free buttered popcorn giveaway to the first 100 people who enter my museum. I print up flyers and have them distributed around town by kids on bikes. I pay the kids 15 cents for one hours work each. There are long lines of people waiting to get in! It worked!</p>

Go on to the next page to finish item 14.

Item 14

To view the four-point holistic rubric for a text-based narrative response, see pages 99 and 100.

Exemplar Response, *continued*

Points Awarded	Sample Response
1	I have to find some one to advertise my museum. I payed 15 cents an hour to whoever wants the job. I asked a man to put large rocks around town and move them around, one place to the next. Then come into my museum and stay 1 hour. Then repeat. i hope people come to my museum.
0	When I watch TV I get so mad that there are so many ads. I don't pay attention to the ads, they don't make me want to buy the product anyways. I think ads don't work on people and are too boring!

WRITING RUBRICS

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

Four-Point Holistic Rubric

Genre: Narrative

A holistic rubric 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 Ninth Grade 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	<p><i>The student's response is a well-developed narrative that fully develops a real or imagined experience based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is a complete narrative that develops a real or imagined experience based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is an incomplete or oversimplified narrative based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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
<p><i>This trait examines the writer's ability to effectively develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences based on a text that has been read.</i></p>	1	<p><i>The student's response provides evidence of an attempt to write a narrative based on text as a stimulus.</i></p> <ul style="list-style-type: none"> • 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	<p><i>The student will receive a condition code for various reasons:</i></p> <ul style="list-style-type: none"> • 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 <i>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.</i>	4	<p><i>The student's response is a well-developed informative/explanatory text that examines a topic in depth and presents related information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is a complete informative/explanatory text that examines a topic and presents information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is an incomplete or oversimplified informative/explanatory text that cursorily examines a topic based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is a weak attempt to write an informative/explanatory text that examines a topic based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student will receive a condition code for various reasons:</i></p> <ul style="list-style-type: none"> 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 <i>This trait examines the writer's ability to demonstrate control of sentence formation, usage, and mechanics as embodied in the grade-level expectations of the language standards.</i>	3	<i>The student's response demonstrates full command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student's response demonstrates partial command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student's response demonstrates weak command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student will receive a condition code for various reasons:</i> <ul style="list-style-type: none"> • 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 <i>This trait examines the writer's ability to effectively establish a claim as well as to address counterclaims, to support the claim with evidence from the text(s) read, and to elaborate on the claim with examples, facts, and other details. The writer must integrate the information from the text(s) into his/her own words and arrange the ideas and supporting evidence in order to create cohesion for an argument essay.</i>	4	<p><i>The student's response is a well-developed argument that develops and supports claims with clear reasons and relevant evidence based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is a complete argument that relates and supports claims with some evidence based on text as a stimulus.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is an incomplete or oversimplified argument that partially supports claims with loosely related evidence.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student's response is a weak attempt to write an argument and does not support claims with adequate evidence.</i></p> <ul style="list-style-type: none"> 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	<p><i>The student will receive a condition code for various reasons:</i></p> <ul style="list-style-type: none"> 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 <i>This trait examines the writer's ability to demonstrate control of sentence formation, usage, and mechanics as embodied in the grade-level expectations of the language standards.</i>	3	<i>The student's response demonstrates full command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student's response demonstrates partial command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student's response demonstrates weak command of language usage and conventions.</i> <ul style="list-style-type: none"> • 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	<i>The student will receive a condition code for various reasons:</i> <ul style="list-style-type: none"> • 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., <i>to/too/two</i> ; <i>there/their</i>).								
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

Study/Resource Guide
for Students and Parents
Ninth Grade Literature
and Composition
End-of-Course

