

## OVERVIEW OF THE AMERICAN LITERATURE AND COMPOSITION EOC ASSESSMENT

### DESCRIPTION OF TEST FORMAT AND ORGANIZATION

- ✓ total of 60 items
- ✓ three sections.
  - up to 75 minutes per section for Sections 1 and 2.
  - up to 90 minutes for Section 3, which includes the writing prompt.

Effect on Course Grade  
EOC score 20% of final grade

### ITEM TYPES

#### I. Multiple-choice:

- worth one point

#### II. Constructed-response

- worth two points (partial credit given)

#### III. Extended constructed-response

- requires a longer, more detailed response
- worth four points (partial credit given)

#### IV. Response to a narrative prompt based on a passage you have read (Extended Response)

- scored according to the rubric for the prompt (partial credit given)

#### V. Extended writing-response item

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

### Strategies for Answering Constructed-Response Items

- ✓ Read the question or prompt carefully.
- ✓ Think about what the question is asking you to do.
- ✓ Go back to the passage or passages and find details, examples, or reasons that help support and explain your response.
- ✓ Reread your response and be sure you have answered all parts of the question.
- ✓ Be sure that the evidence you have chosen from the text supports your answer.

Your response will be scored based on the accuracy of your response and how well you have supported your answer with details and other evidence.

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

## SAMPLE ITEMS

\* Read the following passage and answer items 1 through 4

### The Eyes Have It

By Phillip K Dick

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

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

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

*... his eyes slowly roved about the room.*

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

*... his eyes moved from person to person.*

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

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

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

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

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

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

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

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

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

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

Which was followed by:

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

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

... totally lacking in brains.

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

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

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

... thereupon she gave him her hand.

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

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

... presently his eyes fastened on Julia.

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

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

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

... he took her arm.

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

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

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

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

I have absolutely no stomach for it.

**Item 1**

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

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

**Item 2**

Read the last sentence of the passage

I have absolutely no stomach for it.

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

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

**Item 3**

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

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

**Item 4**

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

**ACTIVITY: Write a Screenplay**

This activity will help you understand story elements and structure.

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

"The Old Man at the Bridge" by Ernest Hemingway

"Thank You, Ma'am" by Langston Hughes

"August 2026: There Will Come Soft Rains" by Ray Bradbury

"Amigo Brothers" by Piri Thomas

## SAMPLE ITEMS

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

Read the following text and answer items 5 through 9

### Susan B Anthony on Women's Right to Vote

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

The preamble of the Federal Constitution says:

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

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

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

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

Webster, Worcester, and Bouvier<sup>2</sup> all define a citizen to be a person in the United States, entitled to vote and hold office.

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

Susan B. Anthony – 1873

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

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

Item 5

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

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

Item 6

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

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

Item 7

Read this sentence from paragraph 3

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

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

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

Item 8

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

Item 9

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

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

### Ban Ownership of Exotic Pets

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

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

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

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

Ban private ownership of exotic pets.

#### Item 10

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

- A a loving home
- B vast resources
- C access to a zoo

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D. an appreciation of animals

**Item 11**

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

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

**Item 12**

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

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

**Item 13**

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

**WRITING TASK**

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

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

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

Before you write, be sure to:

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

Now write your argumentative essay. Be sure to:

- Introduce your claim.
- Support your claim with logical reasoning and relevant evidence from the passages.
- Acknowledge and address alternative or opposing claims.
- Organize the reasons and evidence logically.

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## A Fable

By Mark Twain

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

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13. "The cat lied. There was nothing in that hole but a donkey. There wasn't a sign of a flat thing visible. It was a handsome donkey, and friendly, but just a donkey, and nothing more." 14 The elephant asked:
- 15 "Did you see it good and clear? Were you close to it?"
- 16 "I saw it good and clear, O Hathi, King of Beasts. I was so close that I touched noses with it."
- 17 "This is very strange," said the elephant; "the cat was always truthful before—as far as we could make out. Let another witness try. Go, Baloo, look in the hole, and come and report."
- 18 So the bear went. When he came back, he said:
- 19 "Both the cat and the donkey have lied; there was nothing in the hole but a bear."
- 20 Great was the surprise and puzzlement of the animals. Each was now anxious to make the test himself and get at the straight truth. The elephant sent them one at a time.
- 21 First, the cow. She found nothing in the hole but a cow.
- 22 The tiger found nothing in it but a tiger.
- 23 The lion found nothing in it but a lion.
- 24 The leopard found nothing in it but a leopard.
- 25 The camel found a camel, and nothing more.
- 26 Then Hathi was angry, and said he would have the truth, if he had to go and fetch it himself. When he returned, he abused his whole subjectry for liars, and was in an unappeasable fury with the moral and mental blindness of the cat. He said that anybody but a near-sighted fool could see that there was nothing in the hole but an elephant.
- 27 MORAL, BY THE CAT:
- 28 You can find in a text whatever you bring, if you will stand between it and the mirror of your imagination. You may not see your ears, but they will be there.

Item 14

Read this sentence from paragraph 26

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

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

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

item 15

Read paragraphs 9 and 10

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

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

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

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

Item 16

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

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

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## WRITING TASK

Before you begin planning and writing, you will read two passages. As you read the passages, think about what details from the passages you might use in your argumentative essay. These are the titles of the texts you will read: "Time to Change the \$50 Bill" and "Leave Grant Alone"

### Time to Change the \$50 Bill

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

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

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

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

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

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

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

### Leave Grant Alone

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

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

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

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

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

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

### WRITING TASK

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

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

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

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

Before you write, be sure to:

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

While writing your argumentative essay, be sure to:

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

#### SAMPLE:

The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based argumentative response.

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

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

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

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

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

## PASSAGE 1

## The Chaperon

by Henry Cuyler Bunner

I take my chaperon to the play—  
 She thinks she's taking me.  
 And the gilded youth who owns the box,<sup>1</sup>  
 A proud young man is he;  
 5 But how would his young heart be hurt  
 if he could only know  
 That not for his sweet sake I go  
 Nor yet to see the trifling show;  
 But to see my chaperon flirt.

10 Her eyes beneath her snowy hair  
 They sparkle young as mine;  
 There's scarce a wrinkle in her hand  
 So delicate and fine.  
 And when my chaperon is seen,  
 15 They come from everywhere—  
 The dear old boys with silvery hair,  
 With old-time grace and old-time air,  
 To greet their old-time queen.

They bow as my young Midas<sup>2</sup> here  
 20 Will never learn to bow  
 (The dancing-masters do not teach  
 That gracious reverence now);  
 With voices quavering just a bit.  
 They play their old parts through,  
 25 They talk of folk who used to woo,  
 Of hearts that broke in 'fifty-two—  
 Now none the worse for it.

<sup>1</sup> box—a special, separate seating area in a theater.

<sup>2</sup> Midas—a king in Greek mythology who was given the power to turn everything he touched into gold.



And as those aged crickets chirp  
I watch my chaperon's face,  
30 And see the dear old features take  
A new and tender grace;  
And in her happy eyes I see  
Her youth awakening bright,  
With all its hope, desire, delight—  
35 Ah, me! I wish that I were quite  
As young—as young as she!

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ELAGSE11.W.3

Response Score:

2. The speaker of the poem is intent on watching the interactions of her chaperon during her trip to the play. Imagine the conversations and events that might occur while they attend the play. Write an original story about the speaker and her chaperon's conversation on their trip home from the play.

Use details and information from the poem in your story. Type your answer in the space provided.

# 1

"That was such a long, boring night," I said to my chaperon.

"Did you not enjoy yourself?" she asked.

I shook my head that I had. I had not enjoyed my night at the play. My mother makes me go to these things so I will be "out of her hair". She has the chaperon take me so that I won't be alone. "Hurry up!" yelled my chaperon. "It is freezing cold out, it's late, and we have to get you home."

I ran to catch up with her and then climbed into the carriage.

Once we were inside, I said, "You seemed to enjoy yourself tonight though..."

"I don't know what you mean, she said, with an uncomfortable look.

"I mean you seemed to enjoy the company of some of the older gentlemen at the party."

There was one man in particular that had seemed to have an impact on her. When he had approached her and started speaking with her, she became a young woman again. Her eyes became happy, her old features tender, and desire coursed through her body.

The man was a perfect gentleman. How amazing to have such manners; to be able to confidently approach a beautiful woman and know how to act.

"Well," she said with the slightest smile, "Nothing says you are the only one looking to be swept off of her feet". I smiled back. "But don't tell your mother, or she'll send someone else with you next time."

"My lips are sealed," I said.

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"Well, that was quite enjoyable," stated my chaperon.

"Yes, I suppose it was," I said.

My chaperon shakes her head and then proceeds to look out the window as we begin our ride home. I start to drift off. Seeing the same plays, over and over, is starting to get tedious. At this point I feel like they are all blending together into one massive, unimpressive stage act. The only thing that I bother to take note of is the people who attend these events.

"Did you find anything exceptional this evening?" asked my chaperon.

"Yes, I did." The moment when Mrs. Smoothie tried to shove her large rump into her seat. I believe that both Mr. Smoothie and Mr. Tracker had to assist her. Her face kept turning a darker shade of red with each push.

She gave me a stern look that indicated she was not amused.

She would have had no problem fitting into any seat. She stood tall and slender. If she did have any issue, my chaperon would have handled it with delicate ease. She is quite

beautiful and seamless, even for her rising age.

"How many times have we seen that play now?" asked my chaperon, changing the subject.

"Five," I replied.

"Well, an amazing play is never out of style," she said.

"Not unlike Mr. Amard..." I said half-laughing. Mr. Amard was the worst of them all. He was always at the end of the line (so she would have to spend more time with him), and he always brought her orchids. He had greased hair, a terrible lisp, and ALWAYS wore the same tuxedo.

"Mr. Amard needs to find a woman his own age," she said curtly.

"You deserve someone better than him anyway. You deserve a polite, caring, handsome man that you can call your own," I said.

"I already have my hands full with you. How would I ever find the time?" she asked as she smiled at me. I smiled back at her, put my head on her shoulder, and slept the

rest of The way home.

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ELAGSE11.W.3

Response Score. 3

2. The speaker of the poem is intent on watching the interactions of her chaperon during her trip to the play. Imagine the conversations and events that might occur while they attend the play. Write an original story about the speaker and her chaperon's conversation on their trip home from the play.

Use details and information from the poem in your story. Write your answer on the lines on your answer document.

# 3

We finally get into the car after a long night. My chaperone sat next to me in the back. I hate it when she treats me like a baby.

"Why don't you go sit in the front? I want to be alone." I said.

"The front is for the driver. Only the driver. You are stuck with me."

she said. I rolled my eyes, folded my arms and moved to the opposite side of the seat. I stared out the window and prayed for a quick ride home. I looked over and saw that she was starting to fall asleep. She has been my chaperon for years now and I guess I never noticed that she was getting older. She does not like to act like a kid though when these men are around. Her eyes light up and she flirts.

"May I help you?" she asked. She caught me staring at her.

"Oh, it's nothing." I said.

## EXAMPLE ITEMS

Example items, which are representative of the applicable DOK levels across various American Literature and Composition content domains, are provided.

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

### Example Items 1 and 2

Read the following passage and answer example items 1 and 2.

#### A Biography of James Dickey

- 1 One of the most highly regarded 20th century poets, James Dickey was perhaps best known for his 1970 novel, *Deliverance*. A writer, a critic, a lecturer, and a teacher, Dickey was described by *The New York Times* as a "big, sprawling, life-loving man."
- 2 A Georgia native, Dickey was born in 1923 in Atlanta, where he spent his childhood. He enrolled in Clemson University in 1942, but dropped out just a few months later to join the Army Air Corps. His early experiences as a navigator—flying over 100 missions in the Pacific during World War II—ultimately would provide rich fodder for many of his poems, including one of his most famous, "The Firebombing."
- 3 Upon returning from the war, Dickey completed his undergraduate degree and earned a Master's degree in English at Vanderbilt University. While at Vanderbilt, Dickey tried his hand at poetry and had several poems published in the university's literary magazine. After college, he married Maxine Syerson. In 1950, they moved to Houston, Texas, where he began teaching English at Rice University. After just a couple of years at Rice, Dickey was recalled to active duty by the military when the Korean War began. During his service, Dickey sold his first poem, "Shark in the Window," to *The Sewanee Review*.
- 4 Dickey returned to Rice after completing his military service, and then moved on to the University of Florida, but found it difficult to make ends meet on his teacher's salary. He left teaching behind for the more lucrative advertising business and moved to Manhattan to work as a copywriter. Dickey was a success, and for five years he worked for agencies in New York and Atlanta, but he found he had little time left to devote to his poetry. He also felt guilty about his work, viewing advertising as a form of corruption. "I knew how to manipulate those poor sheep, but the fact I felt that way about them was an indication of my own corruption," he said.
- 5 Dickey finally left advertising behind and, after a year in Italy, he spent the next few years as "poet in residence" at several universities and published two volumes of poetry and a selection of critical essays. Dickey's poetry from this time is known for "a mixture of lyricism and narrative," as Richard Stull wrote in *Modern American Poetry*. Dickey often focused on everyday subjects, from his wartime experiences to animals to football players. In 1966, his collection of poems, titled *Buckdancer's Choice*, which contained "Firebombing," was awarded the prestigious National Book Award in Poetry.

- 6 In 1967, Dickey was named the consultant in poetry to the Library of Congress—the equivalent of what is now the poet laureate—and while there he was known for his strong, outspoken opinions. The following year he was hired by the University of South Carolina, where he remained on the faculty until his death.
- 7 While at the university, Dickey was viewed as a popular and inspirational teacher but was almost as well-known for his outrageous behavior. Poetry was always Dickey's first love, but the publication of *Deliverance*, the gripping story of four Atlanta businessmen on a weekend canoe trip that ends in disaster, brought Dickey a degree of acclamation not usually experienced by poets. The subsequent Hollywood movie based on the novel, for which Dickey wrote the screenplay, made him a household name.
- 8 The book's success was a turning point for Dickey, according to *The New Georgia Encyclopedia*. Dickey's poetry in the years after became "more experimental and abstract, less spontaneous and effective." While he continued to teach and write, he never was able to attain the same sort of success or critical praise for his work. Afflicted with liver disease and lung failure, Dickey died in 1997.

**Example Item 1.**

**DOK Level 2:**

**American Literature and Composition Content Domain:** Reading and Vocabulary

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

**What did Dickey's varied careers generally have in common?**

- A. They all left him unhappy.
- B. They all involved writing.
- C. They all made him wealthy.
- D. They all were controversial.

**Correct Answer:** B

**Explanation of Correct Answer:** The correct answer is choice (B): They all involved writing. Each of Dickey's careers required him to use his writing skills on a daily basis. Choice (A) is incorrect because he enjoyed his positions at various universities. Choice (C) is incorrect because the text explains that Dickey left one job for a marketing career since he was barely making ends meet. Choice (D) is incorrect because it is a misunderstanding of the text. Dickey's careers weren't necessarily controversial, but many of his views were and he expressed those views through his writing.

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Example Item 2

DOK Level 3:

American Literature and Composition Content Domain: Writing and Language

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

The author claims that Dickey's career as a poet declined after the success of his novel *Deliverance*. How does the author develop this claim?

Use details from the text to support your answer.

Scoring Rubric

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

Exemplar Response

Points Awarded	Sample Response
2	The author claims that James Dickey's career as a celebrated writer declined after the success of his novel <i>Deliverance</i> and uses information about awards and reviews to support his claim. Dickey's early work in poetry earned the National Book Award in Poetry in 1966. The next year, Dickey was named the consultant in poetry to the Library of Congress, which was a great honor. In 1970, Dickey's novel <i>Deliverance</i> was published. This work was later made into a movie, and Dickey became famous. Following the release of the movie, Dickey's poetic style became "more experimental and abstract, less spontaneous and effective." The writings of his later years did not earn awards nor praise for the writer.
1	The author states that James Dickey's poetry was awarded the National Book Award in Poetry in 1966. In 1970, Dickey published the novel <i>Deliverance</i> , which later was made into a movie. Dickey's style of poetry changed following the success of the novel.
0	James Dickey was recognized for poetry that was "a mixture of lyricism and narrative." He published two volumes of poetry and worked in several universities.

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## DEPTH OF KNOWLEDGE EXAMPLE ITEMS

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

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

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

### Margaret Atwood

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

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

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

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

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

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

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

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

Read these sentences from the fifth paragraph.

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

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

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

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

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

### Example Item 3

#### Constructed-Response

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

**Genre:** Informational

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

**Standard:** ELAGSE.11-12.RI.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

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

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

**Scoring Rubric**

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

**Exemplar Response**

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

## Example Items

### Example Item 3

#### DOK Level 4:

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

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

**In this section, you will write an argumentative essay in your own words, supporting one side of a debate about whether museums may deny requests for cultural treasures to be returned to their countries of origin.**

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

1. Bring Them Home
2. Museums Preserve the Cultures of the World

#### Bring Them Home

The magic of museums is that they transport visitors both back in time and across continents. Museums preserve some of the most priceless treasures in the world and give many people an opportunity to view wonders they would never otherwise have seen. However, take a moment to ponder how often these artifacts from around the globe come to reside in a museum far away from the country of their origin. Most often, museums acquire objects with full cooperation from the originating country, either accepting them as donations or purchasing them outright. In addition, many museums sponsor "traveling exhibits," which means that they share their exhibits with other museums located all over the world. Unfortunately, however, there are a number of examples where museums acquired artifacts and other treasures that belong to another culture or country.

This is not to say that the museums intentionally stole these precious artifacts. In many cases, protecting the artifacts motivated the acquisition. For example, the stunning marble sculptures that once adorned the Parthenon temple in Greece were removed in the 1800s and transported to the British Museum to preserve them from further damage. The Turkish government, which then controlled Greece, gave permission for this undertaking. However, Greece has long since regained its independence and now has urgently petitioned the British Museum to return this historic art. Greece is eager to undertake the preservation of these priceless marbles. In fact, a new Greek museum has a special room designed to house these statues in the hope that the country's wishes and rights will be honored.

Like Greece, Egypt also wants to recover its historical treasures. The country is negotiating with France, England, Germany, the United States, and other countries for the return of priceless pieces of its history. In some cases, the archaeologists who discovered these treasures brought them to the museums. However, in many cases thieves looted tombs and warehouses, later selling their goods to museums. Egypt claims this happened, for example, to a historically priceless burial mask purchased by a museum in St. Louis.

Greece and Egypt are not alone in their quest. Many other countries including China, Iran, India, and Turkey are seeking the return of objects important to their culture and history. Since they now have the desire and capability to preserve their treasures, they argue that it is only right that they have the treasures themselves. It is impossible to ignore the power of these arguments. Whether these relics were taken for noble reasons such as preserving them, or taken as spoils of war or colonialism, those countries currently in possession must make the moral decision to return these pieces of history to their rightful homes.

### **Museums Preserve the Cultures of the World**

Nations petition museums regularly to return artifacts that once came from their lands. Sometimes museums agree that it is appropriate to return these items, but sometimes they do not agree. While right of ownership might seem always to belong to the country of origin, there are many legitimate reasons that a museum may decline such requests. Perhaps museum funds were used in the past to legally purchase an exhibit with the full cooperation of the native country at that time. A change in political power can motivate a "give me that back" attitude in a donor country. Perhaps the museum that houses ancient treasures is far better equipped to preserve them from destruction and deterioration. Most importantly, an excellent argument can be made that some treasures truly belong to all citizens of the world, not just to those in their country of origin.

Throughout the centuries, many priceless antiquities have been lost or severely damaged. The reasons for this often include the ravages of war, downright carelessness, and the erosion of time. For example, of the Seven Ancient Wonders, only one, the Great Pyramids, survives today. Museums protect items of historical and cultural significance. Museum professionals are experts, trained in the best ways to preserve and restore ancient art and other relics, and they are dedicated to this mission. In the 1940s, one museum curator even risked his life as part of a World War II task force charged with the mission to protect historical monuments and works of art from the war.

It is this need to preserve these irreplaceable objects that most often prevents museums from returning them. For example, Germany still refuses to return the bust of Queen Nefertiti to Egypt because such a long trip could cause irreversible damage to the ancient treasure. In other cases, the stability of the original country calls into question its ability to protect artifacts.

Imagine a world where every country kept to itself all of its ancient artifacts. The only way to experience these wonders would be to travel to each country. Most people do not have the money to do this. However, many national museums are free and others are relatively low cost. By housing important artifacts from a variety of cultures in museums around the world, people everywhere can experience a taste of the history and art that helped to mold the world they live in today.

In order to promote this experience of a world culture, museums should be supported in their desire to retain treasures that they have gathered over time. Their curators and boards of directors can be trusted to make wise decisions about which artifacts to return and which to keep. These antiquities are part of a shared history that spans many countries. They should be placed where they will be safe, cared for, and enjoyed by millions.

## ADDITIONAL SAMPLE ITEMS

This section has two parts. The first part is a set of 10 sample items for American Literature and Composition. The second part 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 distractors. The sample items can be utilized as a mini-test to familiarize students 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.

### Items 1 through 8

Read the following passage and answer Items 1 through 8.

*from One of Ours*  
By Willa Cather

- 1 THE CIRCUS was on Saturday. The next morning Claude was standing at his dresser, shaving. His beard was already strong, a shade darker than his hair and not so red as his skin. His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face. He was exactly the sort of looking boy he didn't want to be. He especially hated his head,—so big that he had trouble in buying his hats, and uncompromisingly square in shape; a perfect block-head. His name was another source of humiliation. Claude: it was a "chump" name, like Elmer and Roy; a hayseed name trying to be fine. In country schools there was always a red-headed, warty-handed, runny-nosed little boy who was called Claude. His good physique he took for granted; smooth, muscular arms and legs, and strong shoulders, a farmer boy might be supposed to have. Unfortunately he had none of his father's physical repose, and his strength often asserted itself inharmoniously. The storms that went on in his mind sometimes made him rise, or sit down, or lift something, more violently than there was any apparent reason for his doing.
- 2 The household slept late on Sunday morning; even Mahailey did not get up until seven. The general signal for breakfast was the smell of doughnuts frying. This morning Ralph rolled out of bed at the last minute and callously put on his clean underwear without taking a bath. This cost him not one regret, though he took time to polish his new oxblood shoes tenderly with a pocket handkerchief. He reached the table when all the others were half through breakfast, and made his peace by genially asking his mother if she didn't want him to drive her to church in the car.
- 3 "I'd like to go if I can get the work done in time," she said, doubtfully glancing at the clock.
- 4 "Can't Mahailey tend to things for you this morning?"
- 5 Mrs. Wheeler hesitated. "Everything but the separator, she can. But she can't fit all the parts together. It's a good deal of work, you know."

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- 6 "Now, Mother," said Ralph good-humouredly, as he emptied the syrup pitcher over his cakes, "you're prejudiced. Nobody ever thinks of skimming milk now-a-days. Every up-to-date farmer uses a separator."
- 7 Mrs. Wheeler's pale eyes twinkled. "Mahailey and I will never be quite up-to-date, Raiph. We're old-fashioned, and I don't know but you'd better let us be. I could see the advantage of a separator if we milked half-a-dozen cows. It's a very ingenious machine. But it's a great deal more work to scald it and fit it together than it was to take care of the milk in the old way."
- 8 "It won't be when you get used to it." Ralph assured her. He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house. As soon as Mahailey got used to a washing-machine or a churn, Ralph, to keep up with the bristling march of invention, brought home a still newer one. The mechanical dish-washer she had never been able to use, and patent flat-irons and oil-stoves drove her wild.
- 9 Claude told his mother to go upstairs and dress; he would scald the separator while Ralph got the car ready. He was still working at it when his brother came in from the garage to wash his hands.
- 10 "You really oughtn't to load mother up with things like this, Ralph," he exclaimed fretfully. "Did you ever try washing this . . . thing yourself?"
- 11 "Of course I have. If Mrs. Dawson can manage it, I should think mother could."
- 12 "Mrs. Dawson is a younger woman. Anyhow, there's no point in trying to make machinists of Mahailey and mother."
- 13 Ralph lifted his eyebrows to excuse Claude's bluntness. "See here," he said persuasively, "don't you go encouraging her into thinking she can't change her ways. Mother's entitled to all the labour-saving devices we can get her."
- 14 Claude rattled the thirty-odd graduated metal funnels which he was trying to fit together in their proper sequence. "Well, if this is labour-saving—"
- 15 The younger boy giggled and ran upstairs for his panama hat. He never quarrelled. Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude.
- 16 After Ralph and his mother had gone off in the car, Mr. Wheeler drove to see his German neighbour, Gus Yoeder, who had just bought a blooded bull. Dan and Jerry were pitching horseshoes down behind the barn. Claude told Mahailey he was going to the cellar to put up the swinging shelf she had been wanting, so that the rats couldn't get at her vegetables.
- 17 "Thank you, Mr. Claude. I don't know what does make the rats so bad. The cats catches one most every day, too."
- 18 "I guess they come up from the barn. I've got a nice wide board down at the garage for your shelf."

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Additional Sample Items

19 The cellar was cemented, cool and dry, with deep closets for canned fruit and flour and groceries, bins for coal and cobs, and a dark-room full of photographer's apparatus. Claude took his place at the carpenter's bench under one of the square windows. Mysterious objects stood about him in the grey twilight; electric batteries, old bicycles and typewriters, a machine for making cement fence-posts, a vulcanizer, a stereopticon with a broken lens. The mechanical toys Ralph could not operate successfully, as well as those he had got tired-of, were stored away here. If they were left in the barn, Mr. Wheeler saw them too often, and sometimes, when they happened to be in his way, he made sarcastic comments. Claude had begged his mother to let him pile this lumber into a wagon and dump it into some washout hole along the creek; but Mrs. Wheeler said he must not think of such a thing; it would hurt Ralph's feelings. Nearly every time Claude went into the cellar, he made a desperate resolve to clear the place out some day, reflecting bitterly that the money this wreckage cost would have put a boy through college decently.

Item 1

Read these sentences from paragraph 7.

"Mahailey and I will never be quite up-to-date, Ralph. We're old-fashioned, and I don't know but you'd better let us be."

Which idea is conveyed through these sentences?

- A. People often resist change.
- B. Some people enjoy hard work.
- C. One must be persistent to be persuasive.
- D. Advances in technology yield positive results.

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## Item 2

Which sentence from the passage is an example of the author's use of imagery?

- A. "His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face."
- B. "The household slept late on Sunday morning; even Mahailey did not get up until seven."
- C. "He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house."
- D. "Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude."

## Item 3

Based on the passage, which statement is MOST LIKELY true about Claude and Ralph Wheeler?

- A. Claude relies on others, but Ralph is independent.
- B. Claude enjoys his family, but Ralph is restless to escape.
- C. Claude is the harder worker, but Ralph is the favored son.
- D. Claude takes all the credit, but Ralph is the responsible one.

## Item 4

Which character in the passage MOST strongly represents the theme of the inevitability of modernization?

- A. Claude
- B. Ralph
- C. Mahailey
- D. Mrs. Wheeler

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Additional Sample Items

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Item 5

The writing style in this passage can BEST be described as

- A. informal and direct
- B. flowery and eloquent
- C. humorous and carefree
- D. serious and informative

Item 6

Read this sentence from paragraph 10.

"You really oughtn't to load mother up with things like this, Ralph," he exclaimed fretfully.

Based on paragraph 10, what does the underlined phrase mean?

- A. force mother to carry heavy items
- B. shower mother with enjoyable gifts
- C. help mother finish her chores quicker
- D. give mother more than she can handle

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## Four-Point Holistic Rubric

Genre: Narrative  
(continued)

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

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

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Four-Point Holistic Rubric

Genre: Narrative

Writing Trait	Points	Criteria
<p><i>This trait examines the writer's ability to effectively develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences based on a text that has been read.</i></p>	4	<p><i>The student's response is a well-developed narrative that fully develops a real or imagined experience based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Effectively establishes a situation, one or more points of view, and introduces a narrator and/or characters</li> <li>◦ Creates a smooth progression of events</li> <li>◦ Effectively uses multiple narrative techniques such as dialogue, description, pacing, reflection, and plot to develop rich, interesting experiences, events, and/or characters</li> <li>◦ Uses a variety of techniques consistently to sequence events that build on one another</li> <li>◦ Uses precise words and phrases, details, and sensory language consistently to convey a vivid picture of the events</li> <li>◦ Provides a conclusion that follows from the narrated experiences or events</li> <li>◦ Integrates ideas and details from source material effectively</li> <li>◦ Has very few or no errors in usage and/or conventions that interfere with meaning*</li> </ul>
	3	<p><i>The student's response is a complete narrative that develops a real or imagined experience based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Establishes a situation, a point of view, and introduces one or more characters</li> <li>◦ Organizes events in a clear, logical order</li> <li>◦ Uses narrative techniques such as dialogue, description, pacing, reflection, and plot to develop experiences, events, and/or characters</li> <li>◦ Uses words and/or phrases to indicate sequence</li> <li>◦ Uses words, phrases, and details to convey a picture of the events</li> <li>◦ Provides an appropriate conclusion</li> <li>◦ Integrates some ideas and/or details from source material</li> <li>◦ Has few minor errors in usage and/or conventions with no significant effect on meaning*</li> </ul>
	2	<p><i>The student's response is an incomplete or oversimplified narrative based on a text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Introduces a vague situation and at least one character</li> <li>◦ Organizes events in a sequence but with some gaps or ambiguity</li> <li>◦ Attempts to use a narrative technique such as dialogue, description, reflection, and plot to develop experiences, events, and/or characters</li> <li>◦ Inconsistently uses occasional signal words to indicate sequence</li> <li>◦ Inconsistently uses some words or phrases to convey a picture of the events</li> <li>◦ Provides a weak or ambiguous conclusion</li> <li>◦ Attempts to integrate ideas or details from source material</li> <li>◦ Has frequent errors in usage and conventions that sometimes interfere with meaning*</li> </ul>

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Seven-Point, Two-Trait Rubric

Trait 1 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
<p><b>Idea Development, Organization, and Coherence</b></p> <p><i>This trait examines the writer's ability to effectively establish a controlling idea and to support the idea with evidence from the text(s) read and to elaborate on the idea with examples, illustrations, facts, and other details in order. The writer must integrate the information from the text(s) into his/her own words and arrange the ideas and supporting evidence (from text that they have read) in order to create cohesion for an informative/explanatory essay.</i></p>	4	<p><i>The student's response is a well-developed informative/explanatory text that examines a topic in depth and presents related information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Effectively introduces the topic and main idea(s) to be examined</li> <li>◦ Uses an organizational strategy to present information effectively and maintain focus and to make important connections and distinctions</li> <li>◦ Thoroughly develops the topic with well-chosen, relevant, and enough facts; extended definitions; concrete details; quotations; or other information and examples that are appropriate for the audience</li> <li>◦ Uses appropriate and varied transitions to create cohesion, to link major sections of the text, and to clarify the relationship among ideas</li> <li>◦ Effectively uses precise language and domain-specific vocabulary appropriate to the audience and complexity of the topic</li> <li>◦ Establishes and maintains a formal style and an objective tone</li> <li>◦ Provides a strong concluding statement or section that logically follows from the ideas presented</li> </ul>
	3	<p><i>The student's response is a complete informative/explanatory text that examines a topic and presents information based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Introduces the topic and main idea(s) to be examined</li> <li>◦ Has an organizational strategy to group information and provide focus, but sometimes connections and distinctions are not clear</li> <li>◦ Uses a few pieces of relevant information from sources to develop topic</li> <li>◦ Uses some transitions to connect and clarify relationships among ideas, but relationships may not always be clear</li> <li>◦ Uses some precise language and domain-specific vocabulary to explain the topic</li> <li>◦ Maintains a formal style and objective tone, for the most part</li> <li>◦ Provides a concluding statement or section that follows from the ideas presented</li> </ul>
	2	<p><i>The student's response is an incomplete or oversimplified informative/explanatory text that cursorily examines a topic based on text as a stimulus.</i></p> <ul style="list-style-type: none"> <li>◦ Attempts to introduce a topic or main idea</li> <li>◦ Ineffectively organizes ideas, concepts, and information</li> <li>◦ Develops topic, sometimes unevenly, with little relevant information</li> <li>◦ Attempts to link ideas and concepts, but cohesion is inconsistent</li> <li>◦ Uses limited precise language and/or domain-specific vocabulary to manage the topic</li> <li>◦ Attempts to establish formal style and objective tone but struggles to maintain them</li> <li>◦ Provides a weak concluding statement or section</li> </ul>
	1	<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"> <li>◦ May not introduce a topic or main idea, or the topic or main idea must be inferred</li> <li>◦ May be too brief to demonstrate an organizational structure, or no structure is evident</li> <li>◦ Provides minimal information to develop the topic, little or none of which is from sources</li> <li>◦ Struggles to link some ideas and concepts, but cohesion is weak throughout</li> <li>◦ Uses vague, ambiguous, inexact, or repetitive language</li> <li>◦ Lacks appropriate formal style and tone</li> <li>◦ Provides a minimal or no concluding statement or section</li> </ul>
	0	<p><i>The student's response is flawed for various reasons and will receive a condition code:</i></p> <ul style="list-style-type: none"> <li>◦ Code A: Blank</li> <li>◦ Code B: Copied</li> <li>◦ Code C: Too Limited to Score/Illegible/Incomprehensible</li> <li>◦ Code D: Non-English/Foreign Language</li> <li>◦ Code E: Off Topic/Off Task/Offensive</li> </ul>

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## Seven-Point, Two-Trait Rubric

## Trait 2 for Informational/Explanatory Genre

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

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

Seven-Point, Two-Trait Rubric

Trait 1 for Argumentative Genre

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

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**GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA  
Assessment Examples**

<b>Reading Literature</b>	<b>Reading Informational</b>	<b>Writing</b>	<b>Speaking &amp; Listening</b>	<b>Language</b>
<a href="#">ELAGSE11-12RL1</a>	<a href="#">ELAGSE11-12RI1</a>	<a href="#">ELAGSE11-12W1</a>	<a href="#">ELAGSE11-12SL1</a>	<a href="#">ELAGSE11-12L1</a>
<a href="#">ELAGSE11-12RL2</a>	<a href="#">ELAGSE11-12RI2</a>	<a href="#">ELAGSE11-12W1a</a>	<a href="#">ELAGSE11-12SL1a</a>	<a href="#">ELAGSE11-12L1a</a>
<a href="#">ELAGSE11-12RL3</a>	<a href="#">ELAGSE11-12RI3</a>	<a href="#">ELAGSE11-12W1b</a>	<a href="#">ELAGSE11-12SL1b</a>	<a href="#">ELAGSE11-12L1b</a>
<a href="#">ELAGSE11-12RL4</a>	<a href="#">ELAGSE11-12RI4</a>	<a href="#">ELAGSE11-12W1c</a>	<a href="#">ELAGSE11-12SL1c</a>	<a href="#">ELAGSE11-12L2</a>
<a href="#">ELAGSE11-12RL5</a>	<a href="#">ELAGSE11-12RI5</a>	<a href="#">ELAGSE11-12W1d</a>	<a href="#">ELAGSE11-12SL1d</a>	<a href="#">ELAGSE11-12L2a</a>
<a href="#">ELAGSE11-12RL6</a>	<a href="#">ELAGSE11-12RI6</a>	<a href="#">ELAGSE11-12W1e</a>	<a href="#">ELAGSE11-12SL2</a>	<a href="#">ELAGSE11-12L2b</a>
<a href="#">ELAGSE11-12RL7</a>	<a href="#">ELAGSE11-12RI7</a>	<a href="#">ELAGSE11-12W2</a>	<a href="#">ELAGSE11-12SL3</a>	<a href="#">ELAGSE11-12L2c</a>
	<a href="#">ELAGSE11-12RI8</a>	<a href="#">ELAGSE11-12W2a</a>	<a href="#">ELAGSE11-12SL4</a>	<a href="#">ELAGSE11-12L3</a>
<a href="#">ELAGSE11-12RL9</a>	<a href="#">ELAGSE11-12RI9</a>	<a href="#">ELAGSE11-12W2b</a>	<a href="#">ELAGSE11-12SL5</a>	<a href="#">ELAGSE11-12L3a</a>
<a href="#">ELAGSE11-12RL10</a>	<a href="#">ELAGSE11-12RI10</a>	<a href="#">ELAGSE11-12W2c</a>	<a href="#">ELAGSE11-12SL6</a>	<a href="#">ELAGSE11-12L4</a>
		<a href="#">ELAGSE11-12W2d</a>		<a href="#">ELAGSE11-12L4a</a>
		<a href="#">ELAGSE11-12W2e</a>		<a href="#">ELAGSE11-12L4b</a>
		<a href="#">ELAGSE11-12W2f</a>		<a href="#">ELAGSE11-12L4c</a>
		<a href="#">ELAGSE11-12W3</a>		<a href="#">ELAGSE11-12L4d</a>
		<a href="#">ELAGSE11-12W3a</a>		<a href="#">ELAGSE11-12L5</a>
		<a href="#">ELAGSE11-12W3b</a>		<a href="#">ELAGSE11-12L5a</a>
		<a href="#">ELAGSE11-12W3c</a>		<a href="#">ELAGSE11-12L5b</a>
		<a href="#">ELAGSE11-12W3d</a>		<a href="#">ELAGSE11-12L6</a>
		<a href="#">ELAGSE11-12W3e</a>		
		<a href="#">ELAGSE11-12W4</a>		
		<a href="#">ELAGSE11-12W5</a>		
		<a href="#">ELAGSE11-12W6</a>		
		<a href="#">ELAGSE11-12W7</a>		
		<a href="#">ELAGSE11-12W8</a>		
		<a href="#">ELAGSE11-12W9</a>		
		<a href="#">ELAGSE11-12W10</a>		

## GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA Assessment Examples

Reading Literature	
Standard	Example
<p><b>**Use the following passage from literature for the RL standards unless otherwise noted.</b></p> <p style="text-align: center;"><b>from <i>The Awakening</i> by: Kate Chopin</b></p> <p>It was eleven o'clock that night when Mr. Pontellier returned from Klein's hotel. He was in an excellent humor, in high spirits, and very talkative. His entrance awoke his wife, who was in bed and fast asleep when he came in. He talked to her while he undressed, telling her anecdotes and bits of news and gossip that he had gathered during the day. From his trousers pockets he took a fistful of crumpled bank notes and a good deal of silver coin, which he piled on the bureau indiscriminately with keys, knife, handkerchief, and whatever else happened to be in his pockets. She was overcome with sleep, and answered him with little half utterances.</p> <p>He thought it very discouraging that his wife, who was the sole object of his existence, evinced<sup>1</sup> so little interest in things which concerned him, and valued so little his conversation.</p> <p>Mr. Pontellier had forgotten the bonbons and peanuts for the boys. Notwithstanding he loved them very much, and went into the adjoining room where they slept to take a look at them and make sure that they were resting comfortably. The result of his investigation was far from satisfactory. He turned and shifted the youngsters about in bed. One of them began to kick and talk about a basket full of crabs.</p> <p>Mr. Pontellier returned to his wife with information that Raoul had a high fever and needed looking after. Then he lit a cigar and went and sat near the open door to smoke it.</p> <p>Mrs. Pontellier was quite sure Raoul had no fever. He had gone to bed perfectly well, she said, and nothing had ailed him all day. Mr. Pontellier was too well acquainted with fever symptoms to be mistaken. He assured her the child was consuming<sup>2</sup> at that moment in the next room.</p> <p>He reproached his wife with her inattention, her habitual neglect of the children. If it was not a mother's place to look after children, whose on earth was it? He himself had his hands full with his brokerage business. He could not be in two places at once; making a living for his family on the street, and staying at home to see that no harm befell them. He talked in a monotonous, insistent way.</p> <p>Mrs. Pontellier sprang out of bed and went into the next room. She soon came back and sat on the edge of the bed, leaning her head down on the pillow. She said nothing, and refused to answer her husband when he questioned her. When his cigar was smoked out he went to bed, and in half a minute he was fast asleep.</p> <p>Mrs. Pontellier was by that time thoroughly awake. She began to cry a little, and wiped her eyes on the sleeve of her peignoir.<sup>3</sup> Blowing out the candle, which her husband had left burning, she slipped her bare feet into a pair of satin mules at the foot of the bed and went out on the porch, where she sat down in the wicker chair and began to rock gently to and fro.</p> <p>It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. There was no sound abroad except the hooting of an old owl in the top of a water-oak, and the everlasting voice of the sea, that was not uplifted at that soft hour. It broke like a mournful lullaby upon the night.</p> <p>The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit<sup>4</sup> and self-understood.</p> <p>An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding<sup>5</sup> her husband, lamenting at Fate, which had directed her footsteps to the path which they had taken. She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm, round arms and nipping at her bare insteps.</p> <p>The little stinging, buzzing imps succeeded in dispelling a mood which might have held her there in the darkness half a night longer.</p> <p>The following morning Mr. Pontellier was up in good time to take the rockaway which was to convey him to the steamer at the wharf. He was returning to the city to his business, and they would not see him again at the Island till the coming Saturday. He had regained his composure, which seemed to have been somewhat impaired the night before. He was eager to be gone, as he looked forward to a lively week in Carondelet Street.</p> <p>Mr. Pontellier gave his wife half of the money which he had brought away from Klein's hotel the evening before. She liked money as well as most women, and accepted it with no little satisfaction. ...</p>	

## GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA Assessment Examples

A few days later a box arrived for Mrs. Pontellier from New Orleans. It was from her husband. It was filled with friandises<sup>6</sup>, with luscious and toothsome<sup>7</sup> bits—the finest of fruits, pates, a rare bottle or two, delicious syrups, and bonbons in abundance.

Mrs. Pontellier was always very generous with the contents of such a box; she was quite used to receiving them when away from home. The pates and fruit were brought to the dining-room; the bonbons were passed around. And the ladies, selecting with dainty and discriminating fingers and a little greedily, all declared that Mr. Pontellier was the best husband in the world. Mrs. Pontellier was forced to admit that she knew of none better.

- 1 evinced — clearly showed*  
*2 consuming — wasting away*  
*3 peignoir — dressing gown*  
*4 tacit — not actually stated*  
*5 upbraiding — severely scolding*  
*6 friandises—dainty cakes*  
*7 toothsome—delicious*

**ELAGSE11-12RL1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**\*\*Read the following lines from paragraph 10.**

*She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit<sup>4</sup> and self-understood.*

**These lines demonstrate Mrs. Pontellier's desire to**

- A. protect her reputation
- B. question her situation
- C. abandon her dreams
- D. disguise her sorrow

1

**ANSWER:** ●

**ELAGSE11-12RL2:** Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**\*\*Paragraphs 14 and 15 contradict a central idea in the text by describing Mr. Pontellier's**

- A. generosity
- B. honesty
- C. humility
- D. sympathy

2

**ANSWER:** ●

**ELAGSE11-12RL3:** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**\*\*The primary purpose of the first paragraph is to**

- A. create a metaphor
- B. foreshadow an event
- C. establish a contrast
- D. present a flashback

3

**ANSWER:** ●

**\*\*Placed in the context of the rest of the text, Mr. Mrs. Pontellier's disagreement about Raoul's fever (paragraphs 4-6) reflects**

- A. Mr. Pontellier's concern for his wife's well-being
- B. Mr. Pontellier's belief in his authority over his wife
- C. Mrs. Pontellier's need for her husband's approval
- D. Mrs. Pontellier's resentment of her husband's night out

4

**ANSWER:** ●

**\*\*In paragraph 6, the author presents Mr. Pontellier as a man who feels**

- A. anxious
- B. arrogant
- C. defeated
- D. distracted

5

**ANSWER:** ●

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Assessment Examples**

	<p><b>This item does not relate to the passage above. Read the following sentences.</b>  <i>Mr. Toony spent most of his days hunched over a pile of books, mostly literary and nonfiction texts. He avoided his neighbors and waylaid any attempts of friendship.</i>  <b>In these sentences, the author reveals Mr. Toony's character through what:</b>  A. the character says.  B. the character does.  C. other characters say about him.  D. other characters think about him.  <b>ANSWER:</b> ●</p> <p align="right">6</p>
<p><b>ELAGSE11-12RL4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>	<p><b>**The author's choice of language in paragraphs 8 and 9 serves to emphasize Mrs. Pontellier's sense of</b>  A. boredom  B. disbelief  C. inferiority  D. isolation  <b>ANSWER:</b> ●</p> <p><b>**Read the following sentence from the end of paragraph 9.</b>  <i>It broke like a mournful lullaby upon the night.</i>  <b>One major effect of the simile used in this line is to emphasize Mrs. Pontellier's</b>  A. anger  B. defiance  C. distress  D. exhaustion  <b>ANSWER:</b> ●</p> <p align="right">7</p> <p align="right">8</p>
<p><b>ELAGSE11-12RL5:</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	
<p><b>ELAGSE11-12RL6:</b> Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p><b>**Based on the events in the text, which quotation BEST reveals the irony of the statement that Mr. Pontellier's wife "was the sole object of his existence" (paragraph 2)?</b>  A. "From his trousers pockets he took a fistful of crumpled bank notes"  B. "Then he lit a cigar and went and sat near the open door to smoke it"  C. "He assured her the child was consuming at that moment in the next room"  D. "He was eager to be gone, as he looked forward to a lively week in Carondelet Street"  <b>ANSWER:</b> ●</p> <p align="right">9</p>
<p><b>ELAGSE11-12RL7:</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare as well as one play by an American dramatist.)</p>	<p><b>N/A</b></p>

## GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA Assessment Examples

<b>ELAGSE11-12RL8:</b> (Not applicable to literature)	N/A
<b>ELAGSE11-12RL9:</b> Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	N/A
<b>ELAGSE11-12RL10:</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band independently and proficiently.	N/A

### Reading Informational

Standard	Example
<p>Use the following text to answer the questions below that relate to it. These questions are noted by **.</p> <p><i>In this excerpt, Andrew Carnegie presents his philosophy regarding how the excess wealth of the rich should be used. Carnegie himself had risen from being an impoverished immigrant to one of the most successful industrialists of the 19th Century.</i></p> <p>The growing disposition to tax more and more heavily large estates left at death is a cheering indication of the growth of a salutary<sup>1</sup> change in public opinion. The State of Pennsylvania now takes—subject to some exceptions—one-tenth of the property left by its citizens. The budget presented in the British Parliament the other day proposes to increase the death-duties; and, most significant of all, the new tax is to be a graduated one. Of all forms of taxation, this seems the wisest. Men who continue hoarding great sums all their lives, the proper use of which for public ends would work good to the community, should be made to feel that the community, in the form of the state, cannot thus be deprived of its proper share. By taxing estates heavily at death the state marks its condemnation of the selfish millionaire's unworthy life. ...</p> <p>This policy would work powerfully to induce the rich man to attend to the administration of wealth during his life, which is the end that society should always have in view, as being that by far most fruitful for the people. Nor need it be feared that this policy would <u>sap the root</u> of enterprise and render men less anxious to accumulate, for to the class whose ambition it is to leave great fortunes and be talked about after their death, it will attract even more attention, and, indeed, be a somewhat nobler ambition to have enormous sums paid over to the state from their fortunes.</p> <p>There remains, then, only one mode of using great fortunes; but in this we have the true antidote for the temporary unequal distribution of wealth, the reconciliation of the rich and the poor—a reign of harmony—another ideal, differing, indeed, from that of the Communist in requiring only the further evolution of existing conditions, not the total overthrow of our civilization. It is founded upon the present most intense individualism, and the race is prepared to put it in practice by degrees whenever it pleases. Under its sway we shall have an ideal state, in which the surplus wealth of the few will become, in the best sense, the property of the many, because administered for the common good, and this wealth, passing through the hands of the few, can be made a much more potent force for the elevation of our race than if it had been distributed in small sums to the people themselves. Even the poorest can be made to see this, and to agree that great sums gathered by some of their fellow-citizens and spent for public purposes, from which the masses reap the principal benefit, are more valuable to them than if scattered among them through the course of many years in trifling amounts. ...</p> <p>Poor and restricted are our opportunities in this life; narrow our horizon; our best work most imperfect; but rich men should be thankful for one inestimable boon.<sup>2</sup> They have it in their power during their lives to busy themselves in organizing benefactions from which the masses of their fellows will derive lasting advantage, and thus dignify their own lives. The highest life is probably to be reached, not by such imitation of the life of Christ as Count Tolstoi gives us, but, while animated by Christ's spirit, by recognizing the changed conditions of this age, and adopting modes of expressing this spirit suitable to the changed conditions under which we live; still laboring for the good of our fellows, which was the essence of his life and teaching, but laboring in a different manner.</p> <p>This, then, is held to be the duty of the man of Wealth: First, to set an example of modest, <u>unostentatious</u> living, shunning display or extravagance; to provide moderately for the legitimate wants of those dependent upon him; and after doing so to consider all surplus revenues which come to him simply as trust funds, which he is called upon to administer, and strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to produce the most beneficial results for the community—the man of wealth thus becoming the mere agent and trustee for his poorer brethren, bringing to their service his superior wisdom, experience and ability to administer, doing for them better than they would or could do for themselves. ...</p>	

## GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA Assessment Examples

40 Thus is the problem of Rich and Poor to be solved. The laws of accumulation will be left free; the laws of distribution free. Individualism will continue, but the millionaire will be but a trustee for the poor; intrusted for a season with a great part of the increased wealth of the community, but administering it for the community far better than it could or would have done for itself. The best minds will thus have reached a stage in the development of the race in which it is clearly seen that there is no mode of disposing of surplus wealth creditable to thoughtful and earnest men into whose hands it flows save by using it year by year for the general good. This day already dawns. But a little while, and although, without incurring the pity of their fellows, men may die sharers in great business enterprises from which their capital cannot be or has not been withdrawn, and is left chiefly at death for public uses, yet the man who dies leaving behind many millions of available wealth, which was his to administer during life, will pass away “unwept, unhonored, and unsung,” no matter to what uses he leaves the dross<sup>3</sup> which he cannot take with him. Of such as these the public verdict will then be: “The man who dies thus rich dies disgraced.”

45 Such, in my opinion, is the true Gospel concerning Wealth, obedience to which is destined some day to solve the problem of the Rich and the Poor, and to bring “Peace on earth, among men Good-Will.”

—Andrew Carnegie  
excerpted from “Wealth,” 1889

<sup>1</sup> *salutary*: beneficial

<sup>2</sup> *boon*: benefit

<sup>3</sup> *dross*: waste

**ELAGSE11-12RI1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**\*\*Which words in paragraph 5 best support the tone (See question under RI4)?**

**ELAGSE11-12RI2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**\*\*Which statement best reflects a central argument used by the author?**

- A. There is no way to insure fair distribution of earnings.
- B. People should only be paid what they actually earn.
- C. Sharing wealth among all would limit large gifts from benefactors.
- D. Equaling wealth among all would restrict the national tax base.

ANSWER:

**\*\*A central idea in the text advocates that the wealthy should**

- A. be rewarded for their generosity to the public
- B. contribute to the public during their lifetime
- C. entrust their estates to charitable institutions
- D. be focused on increasing their institutional worth

ANSWER:

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

**\*\*What evidence from the text best clarifies the author’s claim in lines 20 through 22 (“Even the poorest...amounts”)?**

- A. lines 23 through 24 (“Poor and restricted...inestimable boon”)
- B. lines 30 through 31 (“This, then, ... or extravagance”)
- C. lines 37 through 38 (“The laws... distribution free”)
- D. lines 38 through 40 (“Individualism...for itself” )

ANSWER:

**ELAGSE11-12RI4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

**\*\*The expression “sap the root of enterprise” (line 9) refers to the**


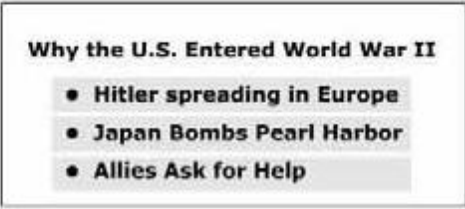
- A. decline in consumer confidence
- B. reduction in government funding
- C. discouragement of private business
- D. harm to international trade

ANSWER:

**\*\* The author’s tone in paragraph 5 can best be described as**

- A. confident

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Assessment Examples**

	<p>B. indifferent C. humble D. sarcastic <b>ANSWER:</b> ●</p> <p align="right">14</p>
<p><b>ELAGSE11-12RI5:</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p><b>**The first paragraph serves the author's purpose by</b></p> <p>A. providing examples of alternative tax policies B. contrasting the current taxation system with his proposal C. comparing equal taxation with graduated taxation D. distinguishing estate taxes from income taxes <b>ANSWER:</b> ●</p> <p align="right">15</p>
<p><b>ELAGSE11-12RI6:</b> Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p>	
<p><b>ELAGSE11-12RI7:</b> Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p><b>Read this newspaper headline.</b></p>  <p><b>Look at this diagram.</b></p>  <p><b>How do these media differ in the way they treat the bombing of Pearl Harbor?</b></p> <p>A. The diagram expresses less emotion. B. The newspaper headline shows less bias. C. The diagram lists the causes of the bombing. D. The newspaper headline gives the results of the bombing. <b>ANSWER:</b> ●</p> <p align="right">16</p>
<p><b>ELAGSE11-12RI8:</b> Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i>, presidential addresses.)</p>	
<p><b>ELAGSE11-12RI9:</b> Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's</p>	<p><b>Why did political writing dominate the Revolutionary Period in American Literature?</b></p> <p>A. Our country was breaking away from the rule of England. B. Most of the early colonies were religious in their political origin. C. Our writers were trying to find their own national American style. D. Few readers were interested in reading any novels about ordinary</p>

**GSE in 11<sup>th</sup> and 12<sup>th</sup> ELA  
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Second Inaugural Address) for their themes, purposes, and rhetorical features.	people. <b>ANSWER:</b> ●
<b>ELAGSE11-12RI10:</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction in the grades 11-CCR text complexity band independently and proficiently.	N/A

**Writing**

<b>Standard</b>	<b>Example</b>
<b>ELAGSE11-12W1:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	<p><b>Use the following selection to answer questions for W1a-e.</b></p> <p>(1) I feel that children watch way too much television. (2) Studies show that children, on the average, watch between three and five hours of television on weekdays and up to eight hours of television on weekends. (3) Cartoons may be funny, but children should not spend their whole lives watching them. (4) If children are spending that much time watching television, when are they doing anything else? (5) When are they sitting down to eat as a family? (6) When are they getting outside and participating in physical activities and socializing with their friends? (7) They probably are not doing much of that at all—there just would not be any time for any productive activities.</p>
<p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p>	<p><b>What is the best order for the sentences in the following paragraph? (NOTE: You would not want to include the passage above with this item)</b></p> <p>(1) When are they getting outside and participating in physical activities and socializing with their friends? (2) When are they sitting down to eat as a family? (3) I feel that children watch way too much television. (4) If children are spending that much time watching television, when are they doing anything else? (5) They probably are not doing much of that at all—there just would not be any time for any productive activities. (6) Studies show that children, on the average, watch between three and five hours of television on weekdays and up to eight hours of television on weekends.</p> <p>A. 1, 6, 5, 4, 3, 2 B. 3, 6, 4, 1, 2, 5 C. 2, 1, 3, 4, 5, 6 D. 3, 4, 1, 2, 5, 6</p> <p><b>ANSWER:</b> ●</p> <p>OR</p> <p><b>**What would be a better opening sentence for the passage above?</b></p> <p><b>Current sentence:</b> <i>I feel that children watch way too much television.</i></p> <p>A. Today's children watch too much television. B. I think children watch way too much television. C. In this essay, I will discuss why I think children watch too much television. D. I can't</p> <p><b>ANSWER:</b> ●</p>
<p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the</p>	<p><b>**Which is the weakest point in this argument?</b></p> <p>A. sentence 1 B. sentence 3</p>

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Assessment Examples**

<p>strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</p>	<p>C. sentence 5 D. sentence 7 <b>ANSWER:</b> ●</p> <p align="right">20</p>
<p>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p>	
<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	
<p><b>ELAGSE11-12W2:</b> 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.</p>	
<p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p><b>Read the following paragraph.</b>  <i>(1) No person can receive certification unless the person scores 70 percent on the national teacher exam. (2) Therefore, every teacher in our school must have worked here for a while and be very intelligent. (3) Every teacher in the school is certified. (4) They must also have worked for the district for three years.</i>  <b>What is the BEST order for the sentences in the paragraph above?</b>  A. 1, 3, 4, 2  B. 2, 3, 1, 4  C. 3, 1, 4, 2  D. 3, 4, 1, 2</p> <p align="right">21</p>
<p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p><b>Read the following paragraph.</b>  <i>(1) Every teacher in the school is certified. (2) No person can receive certification unless the person scores 70 percent on the national teacher exam. (3) Additionally, students have to take many state tests. (4) They must also have worked for the district for three years. (5) Therefore, every teacher in our school must have worked here for a while and be very intelligent.</i>  <b>Which sentence is LEAST related to the central idea of the paragraph?</b>  A. sentence 2  B. sentence 3  C. sentence 4  D. sentence 5  <b>ANSWER:</b> ●</p> <p align="right">22</p>
<p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p><b>Read these sentences from a movie review.</b>  <i>Biographical films often stretch the truth and romanticize events in the lives of the characters. _____, Jackson played this one straight, sticking to the facts of Bretz's life as found in the pages of a book about Bratz.</i>  <b>Which transitional word correctly joins these sentences?</b>  A. Furthermore  B. Specifically  C. Nevertheless  D. Certainly</p> <p align="right">23</p>

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<p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p>	<p><b>ANSWER:</b> </p> <p><b>Read this sentence from a report for a history class.</b>  <i>The leaders met to <u>talk about and come to some sort of agreement about</u> the terms of the treaty.</i>  <b>Which word is the most precise and accurate word to replace the underlined portion of the sentence?</b>  A. negotiate  B. mediate  C. discuss  D. ratify</p> <p align="right"><b>24</b></p> <p><b>ANSWER:</b> </p>
<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>	
<p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p><b>Read the following paragraph.</b>  <i>(1) Every teacher in the school is certified. (2) No person can receive certification unless the person scores 70 percent on the national teacher exam. (3) They must also have worked for the district for three years. (4) Therefore, every teacher in our school must have worked here for a while and be very intelligent.</i>  <b>Which sentence in this argument would be categorized as the conclusion?</b>  A. sentence 1  B. sentence 2  C. sentence 3  D. sentence 4</p> <p align="right"><b>25</b></p> <p><b>ANSWER:</b> </p>
<p><b>ELAGSE11-12W3:</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p><b>Read this paragraph.</b>  <i>(1) Mr. Hiller had grown tired of ducking his head all the time. (2) Walking beneath the tree had become very difficult. (3) He retrieved his pruning saw from the garage and headed toward the backyard. (4) It was time to trim the lower branches of that redbud tree.</i></p>
<p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p><b>What is the correct order for these sentences?</b>  A. 1, 2, 3, 4  B. 1, 4, 2, 3  C. 3, 4, 1, 2  D. 3, 1, 4, 2</p> <p align="right"><b>26</b></p> <p><b>ANSWER:</b> </p>
<p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	
<p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p>	
<p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>	<p><b>What is the MOST precise word to replace the underlined verb?</b>  <i>Avid fans sat in tiered bleachers or <u>were</u> around the edges like the gallery at a golf tournament, savoring every shot.</i>  A. stood  B. got  C. hovered  D. stayed</p> <p align="right"><b>27</b></p> <p><b>ANSWER:</b> </p>
<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or</p>	

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resolved over the course of the narrative.	
<b>ELAGSE11-12W4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	
<b>ELAGSE11-12W5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11-12.)	
<b>ELAGSE11-12W6:</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.	<b>N/A</b>
<b>ELAGSE11-12W7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	
<b>ELAGSE11-12W8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	<p><b>The following sentences are from a research paper about a type of fish called a goby. Which sentence must contain a citation of a source in the final draft of the essay?</b></p> <p>A. Round gobies have soft bodies and large rounded heads.          B. The gobies are now part of North America’s freshwater ecosystem.          C. One round goby can produce between 300 and 5,000 eggs, and the males defend the eggs until they hatch.          D. People should take several precautions after fishing or boating to prevent spreading these fish to another waterway.</p> <p><b>ANSWER: ●</b></p>
<b>ELAGSE11-12W9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses]”).	<b>N/A</b>

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<p><b>ELAGSE11-12W10:</b> 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.</p>	<p>N/A</p>
<p><b>Speaking and Listening</b></p>	
<p><b>**Use the following speech for items from the SL standards unless otherwise noted.</b></p>	
<p><b>Standard</b></p>	<p><b>Example</b></p>
<p><b>ELAGSE11-12SL1:</b> Initiate and participate effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p>	
<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<p>N/A</p>
<p>b. Work with peers to set rules for collegial discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p>	<p><b>Jim is having trouble with the research aspect of his team's geography project. Which strategy will enable the team to complete the project successfully?</b>  A. informing the teacher of Jim's difficulties  B. dividing Jim's duties into manageable chunks  C. telling Jim to ask for an extension on the project  D. selecting a topic Jim thinks is more interesting  <b>ANSWER:</b> </p>
<p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>	<p>N/A</p>
<p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p>N/A</p>
<p><b>ELAGSE11-12SL2:</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	
<p><b>ELAGSE11-12SL3:</b> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<p><b>Read this excerpt from a speech by a celebrity at a college campus to encourage students to vote in an upcoming presidential election.</b>  <i>Your vote is your voice. Our country needs your vivacious spirit at the polls, your vitality. Visualize the future you want for yourself and make it happen. You are more valuable to this country than you realize.</i></p>

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	<p><b>Which rhetorical device does the speaker use?</b>          A. alliteration          B. antithesis          C. parallelism          D. simile  <b>ANSWER:</b> ●</p> <p align="right">30</p>
<p><b>ELAGSE11-12SL4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.</p>	
<p><b>ELAGSE11-12SL5:</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	
<p><b>ELAGSE11-12SL6:</b> Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)</p>	<p>N/A</p>
<b>Language</b>	
<b>Standard</b>	<b>Example</b>
<p><b>ELAGSE11-12L1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p><b>Read the sentences below.</b>  <i>In April 2010, a crew operating a remotely controlled submarine got a big surprise. Attached to the bottom was a Bathynomus giganteus. Living up to its name, the crustacean measured two and a half feet long.</i>  <b>Which revision BEST combines these sentences into one complex sentence?</b>          A. A crew operating a remotely controlled submarine in April 2010 was surprised by a Bathynomus giganteus attached to its bottom, which was a crustacean that was two and a half feet long.          B. A Bathynomus giganteus surprised a submarine crew operating a remotely controlled submarine in April 2010 by attaching to the bottom measuring two and a half feet and living up to its name.          C. In April 2010, a crew operating a remotely controlled submarine found a crustacean Bathynomus giganteus attached to its bottom, which, at two and a half feet long, lived up to its name.          D. In April 2010, a crew operating a remotely controlled submarine found a surprise attached it is bottom, a Bathynomus giganteus, which lived up to its name by measuring two and a half feet long.  <b>ANSWER:</b> ●</p>
<p>a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p>	<p>N/A</p> <p align="right">31</p>
<p>b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American English) as needed.</p>	<p>N/A</p>
<p><b>ELAGSE11-12L2:</b> Demonstrate command of</p>	<p><b>How is the sentence below BEST written?</b></p>

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<p>the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p><i>Barry, _____, and _____ will all travel together to see the Empire State Building.</i></p> <p>A. me, her B. she, I C. me, she D. I, her</p> <p><b>ANSWER:</b> <input type="radio"/></p> <p align="right">32</p>
<p>a. Observe hyphenation conventions.</p>	<p><b>Read the following sentences from a movie review.</b> <i>Bretz's fellow geologists scoffed at this idea. They stated their belief. Most geologic features on earth are created over long periods of time. These lengthy periods of time are called "geologic time."</i></p> <p><b>Which revision of the excerpt BEST communicates the author's message?</b></p> <p>A. Bretz's fellow geologists stated their belief—scoffing at Bretz's idea—that most geologic features on earth are created over lengthy periods of time called "geologic time." B. Bretz's fellow geologists stated their belief that most geologic features on earth are created over long periods of time called "geologic time," and they scoffed at Bretz's idea. C. Bretz's fellow geologists scoffed at this idea, stating their belief that most geologic features on earth are created over long periods of time—"geologic time," as these lengthy periods are called. D. Bretz's fellow geologists scoffed at this idea by stating their belief that most geologic features on earth are created over long periods of time and that these lengthy periods of time are called "geologic time."</p> <p><b>ANSWER:</b> <input type="radio"/></p> <p align="right">33</p>
<p>b. Spell correctly.</p>	<p><b>Read the following sentence.</b> <i>Wondering whether his findings would be <u>aplicable</u> to the current research project, Dr. Lamb hesitated to share them.</i></p> <p><b>What is the correct way to spell the underlined word?</b></p> <p>A. aplicabel B. applicible C. applicable D. no change</p> <p><b>ANSWER:</b> <input type="radio"/></p> <p align="right">34</p>
<p>c. Produces legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.</p>	<p><b>Read the following sentence.</b> <i>Native to the black and caspian seas in eastern Europe; these fish can grow ten inches long, but the ones in the Great Lakes usually average less than seven inches.</i></p> <p><b>Which revision shows correct capitalization and punctuation?</b></p> <p>A. Native to the Black and Caspian seas in eastern Europe, these fish can grow ten inches long; but the ones in the Great Lakes usually average less than seven inches. B. Native to the Black and Caspian Seas in Eastern Europe, these fish can grow ten inches long, but the ones in the Great Lakes usually average less than seven inches.. C. Native to the Black and Caspian seas in eastern Europe, these fish can grow ten inches long; but the ones in the Great Lakes usually average less than seven inches.. D. Native to the Black and Caspian seas in eastern Europe these fish can grow ten inches long but the ones in the Great Lakes usually average less than seven inches.</p> <p><b>ANSWER:</b> <input type="radio"/></p> <p align="right">35</p>
<p><b>ELAGSE11-12L3:</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to</p>	<p><b>N/A</b></p>

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comprehend more fully when reading or listening.	
a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.	N/A
<b>ELAGSE11-12L4:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.	N/A
a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.	<p><b>Read the following sentence.</b>  <i>When hiking on trails, stay on the path; do not cut across <u>switchbacks</u> to reach parallel parts of the trail.</i>  <b>What is the meaning of the underlined word in this sentence?</b>  A. a bundle of thin tree branches  B. a change in a person’s decision  C. a railway with curves in high and low areas  D. a path or trail that zigzags back and forth across a steep area  <b>ANSWER:</b> ●</p> <p style="text-align: right; font-size: 2em;">36</p>
b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).	<p><b>Read the following sentence.</b>  <i>He also noted that very little had changed in the nearly 100 years since Michael first set foot in this <u>savage</u> eroded terrain.</i>  <b>Which word BEST replaces the underlined word?</b>  A. savaged  B. savagely  C. savaging  D. no change  <b>ANSWER:</b> ●</p> <p style="text-align: right; font-size: 2em;">37</p>
c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology, or its standard usage.	
d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	N/A
<b>ELAGSE11-12L5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	
a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.	
b. Analyze nuances in the meaning of words with similar denotations.	
<b>ELAGSE11-12L6:</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	N/A