

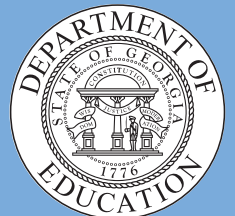
Georgia  
**Milestones**  
Assessment System



**Assessment Guide**  
**American Literature**  
**and Composition**



**Assessment Guide**



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## THE GEORGIA MILESTONES ASSESSMENT SYSTEM

The purpose of the Georgia Student Assessment Program is to measure student achievement of the state-adopted content standards and inform efforts to improve teaching and learning. Results of the assessment program are utilized to identify students failing to achieve mastery of content, to provide educators with feedback about instructional practice, and to assist school districts in identifying strengths and weaknesses in order to establish priorities in planning educational programs.

The State Board of Education is required by Georgia law (O.C.G.A. §20-2-281) to adopt assessments designed to measure student achievement relative to the knowledge and skills set forth in the state-adopted content standards. The Georgia Milestones Assessment System (Georgia Milestones) fulfills this requirement and, as a key component of Georgia's Student Assessment Program, is a comprehensive summative assessment program spanning Grade 3 through high school. Georgia Milestones measures how well students have learned the knowledge and skills outlined in the state-adopted content standards in Language Arts, Mathematics, Science, and Social Studies. Students in Grades 3–8 take an end-of-grade assessment in each content area, while high school students take an end-of-course assessment for each of the ten courses designated by the State Board of Education. In accordance with State Board Rule, Georgia Milestones end-of-course measures serve as the final exams for the specified high school courses.

The main purpose of Georgia Milestones is to inform efforts to improve student achievement by assessing student performance on the standards specific to each course or subject/grade tested. Specifically, Georgia Milestones is designed to provide students and their parents with critical information about the students' achievement and, importantly, their preparedness for the next educational level. The assessment system is a critical informant of the state's accountability measure, the College and Career Ready Performance Index (CCRPI), providing an important gauge about the quality of the educational services and opportunities provided throughout the state. The ultimate goal of Georgia's assessment and accountability system is to ensure that all students are provided the opportunity to engage with high-quality content standards, receive high-quality instruction predicated upon those standards, and are positioned to meet high academic expectations.

Features of the Georgia Milestones Assessment System include:

- open-ended (constructed-response) items in Language Arts and Mathematics (all grades and courses);
- a writing component (in response to passages read by students) at every grade level and course within the Language Arts assessment;
- norm-referenced items in all content areas and courses to complement the criterion-referenced information and to provide a national comparison; and
- a transition to online administration over time, with online administration considered the primary mode of administration and paper/pencil as a backup until the transition is complete.

The primary mode of administration for the Georgia Milestones program is online, with the goal of completing the transition from paper/pencil within five years after the inaugural administration (i.e., the 2014–2015 school year). Paper/pencil test materials (such as Braille) will remain available for students with disabilities who may require them in order to access the assessment.

Georgia Milestones follows guiding principles to help ensure that the assessment system:

- is sufficiently challenging to ensure Georgia students are well positioned to compete with other students across the United States and internationally;
- is intentionally designed across grade levels to send a clear signal of student academic progress and preparedness for the next level, whether it is the next grade level, course, or college or career;
- is accessible to all students, including those with disabilities or limited English proficiency, at all achievement levels;
- supports and informs the state’s educator-effectiveness initiatives, ensuring items and forms are appropriately sensitive to quality instructional practices; and
- accelerates the transition to online administration, allowing—over time—for the inclusion of innovative technology-enhanced items.

## **GEORGIA MILESTONES END-OF-COURSE (EOC) ASSESSMENTS**

As previously mentioned, Georgia law (§20-2-281) mandates that the State Board of Education adopt EOC assessments for core courses to be determined by the Board. An EOC assessment serves as a student’s final exam in the associated course. With educator input and State Board approval, the Georgia Milestones EOC assessments measure student achievement in the following courses: Ninth Grade Literature and Composition, American Literature and Composition, Algebra I, Geometry, Coordinate Algebra, Analytic Geometry, Physical Science, Biology, United States History, and Economics/Business/Free Enterprise.

Any student enrolled in and/or receiving credit for one of the above-mentioned courses, regardless of grade level, is required to take the Georgia Milestones EOC assessment upon completion of that course. This includes middle school students completing a course associated with a Georgia Milestones EOC assessment, regardless of whether they are receiving high school credit. Students enrolling from non-accredited programs are required to take and pass the Georgia Milestones EOC assessment prior to receiving credit for the course.

A student’s final grade in the course will be calculated using the Georgia Milestones EOC assessment as follows (State Board Rule 160-4-2-.13):

- For students enrolled in Grade 9 for the first time before July 1, 2011, the EOC assessment counts as 15% of the final grade.
- For students enrolled in Grade 9 for the first time on or after July 1, 2011, the EOC assessment counts as 20% of the final grade.

Results of the EOC assessments, according to the legislated and identified purposes, must:

- provide a valid measure of student achievement of the state content standards across the full achievement continuum;
- serve as the final exam for each course, contributing 15% or 20% to the student’s final course grade;
- provide a clear signal of each student’s preparedness for the next course and ultimately post-secondary endeavors (college and career);
- allow for the detection of the academic progress made by each student from one assessed course to the next;
- support and inform educator-effectiveness measures; and
- inform state and federal accountability measures at the school, district, and state levels.

Additional uses of the EOC assessments include: (1) certifying student proficiency prior to the awarding of credit for students enrolling from non-accredited private schools, home study programs, or other non-traditional educational centers and (2) allowing eligible students to demonstrate competency without taking the course and earn course credit (e.g., “test out”). In both cases, students are allotted *one* administration.

## ASSESSMENT GUIDE

The Georgia Milestones American Literature and Composition EOC Assessment Guide is provided to acquaint Georgia educators and other stakeholders with the structure of and content assessed by the test. Importantly, this guide is not intended to inform instructional planning. It is essential to note that there are a small number of content standards that are better suited for classroom or individual assessment than for large-scale summative assessment. While those standards are not included in the tests and therefore are not included in this Assessment Guide, the knowledge, concepts, and skills inherent in those standards are often required for the mastery of the standards that are assessed. Failure to attend to all content standards within a course can limit a student’s opportunity to learn and show what he or she knows and can do on the assessment.

The Georgia Milestones American Literature and Composition EOC Assessment Guide is in *no way* intended to substitute for the state-mandated content standards; it is provided to help educators better understand the structure and content of the assessment, *but it is not all-encompassing of the knowledge, concepts, and skills covered in the course or assessed on the test*. The state-adopted content standards and associated standards-based instructional resources, such as the Content Frameworks, should be used to plan instruction. This Assessment Guide can serve as a *supplement* to those resources, in addition to any locally developed resources, **but should not be used in isolation**. In principle, the Assessment Guide is intended to be descriptive of the assessment program and should not be considered all-inclusive. The state-adopted content standards are located at [www.georgiastandards.org](http://www.georgiastandards.org).

## TESTING SCHEDULE

The Georgia Milestones American Literature and Composition EOC assessment is offered during three Main Administrations. Main Administrations are primarily intended to provide an opportunity to assess student achievement at the completion of a course and to serve as the final exam for the associated course as required by State Board Rule. As a result, the EOC assessment should occur as close to the conclusion of the course as possible. Main Administrations can also be utilized to verify credit from a non-accredited school or home schooling. In addition to the Main Administrations, Mid-Month Administrations are provided in order to allow students additional testing opportunities for the various reasons noted below.

Purpose for EOC Assessment	Winter & Spring Main Administrations	Mid-Month Administrations	Summer Main Administration
Completion of Course	Yes	Yes	Yes
Makeup from Previous Administration	Yes	Yes	Yes
Retest	No*	Yes	Yes
Test Out	No	Yes**	Yes
Validation of Credit	Yes	Yes	Yes

\*Winter and Spring Main Administrations cannot be used for the purpose of a retest.

\*\*August, September, and March Mid-Month Administrations as well as the Summer Main Administration can be used for the purpose of a test out.

**Note:** Each district determines a local testing window within the state-designated testing window.

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## TEST STRUCTURE

### DESCRIPTION OF TEST FORMAT AND ORGANIZATION

The Georgia Milestones American Literature and Composition EOC assessment is primarily a criterion-referenced test designed to provide information about how well a student has mastered the state-adopted content standards within the course. Each student will receive one of four Achievement Level designations, depending on how well the student has mastered the course content standards. The four Achievement Level designations are Beginning Learner, Developing Learner, Proficient Learner, and Distinguished Learner. In addition to criterion-referenced information, the Georgia Milestones measures will also include a limited sample of nationally norm-referenced items to provide a signal of how Georgia students are achieving relative to their peers nationally. The norm-referenced information provided is supplementary to the criterion-referenced Achievement Level designation and will not be utilized in any manner other than to serve as a barometer of national comparison. Only the criterion-referenced scores and Achievement Level designations will be utilized in the accountability metrics associated with the assessment program (such as student course grades, student growth measures, educator-effectiveness measures, and the CCRPI).

The American Literature and Composition EOC assessment consists of a total of 60 items, 54 of which are operational items (and contribute to a student's criterion-referenced and/or norm-referenced score) and 6 of which are field test items (newly written items that are being tried out and do not contribute to the student's scores). The criterion-referenced score, as well as the Achievement Level designation, is comprised of 44 items, for a total of 55 points. Students will respond to a variety of item types, including selected-response, constructed-response, and extended writing-response items. Of the 54 operational items, 20 will be norm-referenced and will provide a national comparison in the form of a national percentile rank. Ten of the items have been verified as aligned to the course content standards by Georgia educators and will therefore contribute to the criterion-referenced Achievement Level designation. The other 10 items will contribute only to the national percentile rank and be provided as supplemental information. Only items that are aligned to the state-adopted content standards will be utilized to inform the criterion-referenced score.

With the inclusion of the norm-referenced items, students may encounter items for which they have not received direct instruction. These items will not contribute to the students' criterion-referenced Achievement Level designation; only items that align to the course content standards will contribute to the criterion-referenced score. Students should be instructed to try their best should they ask about an item that is not aligned to the content they have learned as part of the course.

### American Literature and Composition EOC Assessment Design

Description	Number of Items	Points for CR <sup>1</sup> Score	Points for NRT <sup>2</sup> Feedback
CR Selected-Response Items	30	30	0
NRT Selected-Response Items	20 <sup>3</sup>	10 <sup>4</sup>	20
CR Constructed-Response Items	2	4	0
CR Extended Constructed-Response Items	1	4	0
CR Extended Writing-Response Items	1	7	0
CR Field Test Items	6	0	0
<b>Total Items/Points<sup>5</sup></b>	<b>60</b>	<b>55</b>	<b>20</b>

<sup>1</sup>CR—Criterion-Referenced: items aligned to state-adopted content standards

<sup>2</sup>NRT—Norm-Referenced Test: items that will yield a national comparison; may or may not be aligned to state-adopted content standards

<sup>3</sup>Of these items, 10 will contribute to both the CR scores and NRT feedback. The other 10 of these items will contribute to NRT feedback only and will not impact the student's Achievement Level designation, scale score, or grade conversion.

<sup>4</sup>Alignment of national NRT items to course content standards was verified by a committee of Georgia educators. Only approved, aligned NRT items will contribute to a student's CR Achievement Level designation, scale score, and grade conversion score.

<sup>5</sup>Total number of items contributing to CR score: 44; total points: 55; total number of items contributing to NRT feedback: 20; total points: 20

The test will be given in three sections. Students may have up to 75 minutes per section to complete Sections 1 and 2. Students will be given a maximum of 90 minutes to complete Section 3, which includes the extended writing response. The total estimated testing time for the American Literature and Composition EOC assessment ranges from approximately 190 to 240 minutes. Total testing time describes the amount of time students have to complete the assessment. It does not take into account the time required for the test examiner to complete pre-administration and post-administration activities (such as reading the standardized directions to students). Sections 1 and 2 may be administered on the same day or across two consecutive days based on the district's testing protocols for the EOC measures (in keeping with state guidance). Section 3, which focuses on writing, must be administered on a separate day following the completion of Sections 1 and 2.

## CONTENT MEASURED

The American Literature and Composition EOC assessment will measure the American Literature and Composition standards that are described at [www.georgiastandards.org](http://www.georgiastandards.org).



The content of the assessment is organized into two groupings, or domains, of standards for the purposes of providing feedback on student performance. A content domain is a reporting category that *broadly* describes and defines the content of the course, as measured by the EOC assessment. The standards for American Literature and Composition are grouped into two domains: Reading and Vocabulary, and Writing and Language. Each domain was created by organizing standards that share similar content characteristics. The content standards describe the level of expertise that American Literature and Composition educators should strive to develop in their students. Educators should refer to the content standards for a full understanding of the knowledge, concepts, and skills subject to be assessed on the EOC assessment.

The approximate proportional number of points associated with each domain is shown in the following table. A range of cognitive levels will be represented on the American Literature and Composition EOC assessment. Educators should always use the content standards when planning instruction.

**American Literature and Composition:  
Domain Structures and Content Weights**

Domain	Standards	Approximate Weight
Reading and Vocabulary	ELAGSE11-12RL1 ELAGSE11-12RL2 ELAGSE11-12RL3 ELAGSE11-12RL4 ELAGSE11-12RL5 ELAGSE11-12RL6 ELAGSE11-12RL9 ELAGSE11-12RI1 ELAGSE11-12RI2 ELAGSE11-12RI3 ELAGSE11-12RI4 ELAGSE11-12RI5 ELAGSE11-12RI6 ELAGSE11-12RI7 ELAGSE11-12RI8 ELAGSE11-12RI9 ELAGSE11-12L4 (4a, 4b, 4c) ELAGSE11-12L5 (5a, 5b) ELAGSE11-12L6	53%

Domain	Standards	Approximate Weight
Writing and Language	ELAGSE11-12W1 (1a, 1b, 1c, 1d, 1e) ELAGSE11-12W2 (2a, 2b, 2c, 2d, 2e, 2f) ELAGSE11-12W3 (3a, 3b, 3c, 3d, 3e) ELAGSE11-12W4 ELAGSE11-12W5 ELAGSE11-12W7 ELAGSE11-12W8 ELAGSE11-12W9 ELAGSE11-12L1 (1a) ELAGSE11-12L2 (2a, 2b) ELAGSE11-12L3 (3a) ELAGSE11-12L6	47%

## ITEM TYPES

The American Literature and Composition EOC assessment consists of selected-response, constructed-response, extended constructed-response, and extended writing-response items.

A selected-response item, sometimes called a multiple-choice item, is defined as a question, problem, or statement that appears on a test followed by several answer choices, sometimes called options or response choices. The incorrect choices, called distractors, usually reflect common errors. The student's task is to choose, from the alternatives provided, the best answer to the question posed in the stem (the question). The American Literature and Composition selected-response items will have four answer choices. All norm-referenced items will be selected-response.

A constructed-response item asks a question and solicits the student to provide a response he or she constructs on his or her own, as opposed to selecting from options provided. The constructed-response items on the EOC assessments will be worth two points. Partial credit may be awarded if part of the response is correct.

An extended constructed-response item is a specific type of constructed-response item that elicits a longer, more detailed response from the student than a two-point constructed-response item does. The extended constructed-response items on the EOC assessments will be worth four points. For American Literature and Composition, the student will respond to a narrative prompt based on a passage the student has read, and the response will be scored according to the Writing and Language domain. Partial credit may be awarded if part of the response is correct.

The extended writing-response items require the student to produce an argument or develop an informative or explanatory response. As part of the extended writing task, students must first read two passages and then respond to three multiple-choice items and one constructed-response item. All of these items help students write their extended essay by focusing them on the main idea(s) and key details in the passages. Two of the selected-response items will address each of the passages separately. One selected-response item and the constructed-response item will address both of the passages together. All four items contribute to the Reading and Vocabulary domain. These items will be followed by an extended writing-prompt, which requires the student to draw from reading experiences when writing an essay response and to cite evidence from the passage(s) to support claims and conclusions in the essay. The writing task is worth seven points.

## DEPTH OF KNOWLEDGE DESCRIPTORS

Items found on the Georgia Milestones assessments, including the American Literature and Composition EOC assessment, are developed with a particular emphasis on cognitive complexity or Depth of Knowledge (DOK). DOK is measured on a scale of 1 to 4 and refers to the level of cognitive demand required to complete a task (or in this case, an assessment item). The higher the level, the *more complex* the item; however, higher levels do not necessarily mean *more difficult* items. For instance, a question can have a low DOK but a medium or even high difficulty level. Conversely, a DOK 4 question may have a low difficulty level but still require a great deal of cognitive thinking (e.g., analyzing and synthesizing information instead of just recalling it). The following descriptions and table show the expectations of the four DOK levels in greater detail.

**Level 1** (Recall of Information) generally requires students to identify, list, or define, often asking them to recall who, what, when, and where. Consequently, this level usually asks students to recall facts, terms, concepts, and trends and may ask them to identify specific information contained in documents, excerpts, quotations, maps, charts, tables, graphs, or illustrations. Items that require students to “describe” and/or “explain” could be classified at Level 1 or Level 2, depending on what is to be described and/or explained. A Level 1 “describe” and/or “explain” would require students to recall, recite, or reproduce information.

**Level 2** (Basic Reasoning) includes the engagement of some mental processing beyond recalling or reproducing a response. A Level 2 “describe” and/or “explain” would require students to go beyond a description or explanation of recalled information to describe and/or explain a result or “how” or “why.”

**Level 3** (Complex Reasoning) requires reasoning, using evidence, and thinking on a higher and more abstract level than Level 1 and Level 2. Students will go beyond explaining or describing “how and why” to justifying the “how and why” through application and evidence. Level 3 questions often involve making connections across time and place to explain a concept or “big idea.”

**Level 4** (Extended Reasoning) requires the complex reasoning of Level 3 with the addition of planning, investigating, applying significant conceptual understanding, and/or developing that will most likely require an extended period of time. Students should be required to connect and relate ideas and concepts *within* the content area or *among* content areas in order to be at this highest level. The distinguishing factor for Level 4 would be a show of evidence (through a task, a product, or an extended response) that the cognitive demands have been met.

The following table identifies skills that students will need to demonstrate at each DOK level, along with question cues appropriate for each level.

Level	Skills Demonstrated	Question Cues
<p style="text-align: center;">Level 1 Recall of Information</p>	<ul style="list-style-type: none"> <li>• Make observations</li> <li>• Recall information</li> <li>• Recognize properties, patterns, processes</li> <li>• Know vocabulary, definitions</li> <li>• Know basic concepts</li> <li>• Perform one-step processes</li> <li>• Translate from one representation to another</li> <li>• Identify relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Tell what, when, or where</li> <li>• Find</li> <li>• List</li> <li>• Define</li> <li>• Identify; label; name</li> <li>• Choose; select</li> <li>• Read from data displays</li> <li>• Order</li> </ul>
<p style="text-align: center;">Level 2 Basic Reasoning</p>	<ul style="list-style-type: none"> <li>• Apply learned information to abstract and real-life situations</li> <li>• Use methods, concepts, theories in abstract and real-life situations</li> <li>• Perform multi-step processes</li> <li>• Solve problems using required skills or knowledge (requires more than habitual response)</li> <li>• Make a decision about how to proceed</li> <li>• Identify and organize components of a whole</li> <li>• Identify/describe cause and effect</li> <li>• Recognize unstated assumptions, make inferences</li> <li>• Interpret facts</li> <li>• Compare or contrast simple concepts/ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Apply</li> <li>• Complete</li> <li>• Describe</li> <li>• Explain how; demonstrate</li> <li>• Construct data displays</li> <li>• Construct; draw</li> <li>• Analyze</li> <li>• Extend</li> <li>• Connect</li> <li>• Classify</li> <li>• Arrange</li> <li>• Compare; contrast</li> </ul>

Level	Skills Demonstrated	Question Cues
<p style="text-align: center;">Level 3 Complex Reasoning</p>	<ul style="list-style-type: none"> <li>• Solve an open-ended problem with more than one correct answer</li> <li>• Generalize from given facts</li> <li>• Relate knowledge from several sources</li> <li>• Draw conclusions</li> <li>• Make predictions</li> <li>• Translate knowledge into new contexts</li> <li>• Compare and discriminate between ideas</li> <li>• Assess value of methods, concepts, theories, and processes</li> <li>• Make choices based on a reasoned argument</li> <li>• Verify the value of evidence, information, numbers, data</li> </ul>	<ul style="list-style-type: none"> <li>• Plan; prepare</li> <li>• Predict</li> <li>• Create; design</li> <li>• Ask “what if?” questions</li> <li>• Generalize</li> <li>• Justify; explain why; support; convince</li> <li>• Assess</li> <li>• Rank; grade</li> <li>• Test; judge</li> <li>• Recommend</li> <li>• Select</li> <li>• Conclude</li> </ul>
<p style="text-align: center;">Level 4 Extended Reasoning</p>	<ul style="list-style-type: none"> <li>• Analyze and synthesize information from multiple sources</li> <li>• Examine and explain alternative perspectives across a variety of sources</li> <li>• Describe and illustrate how common themes are found across texts from different cultures</li> <li>• Combine and synthesize ideas into new concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Design</li> <li>• Connect</li> <li>• Synthesize</li> <li>• Apply concepts</li> <li>• Critique</li> <li>• Analyze</li> <li>• Create</li> <li>• Prove</li> </ul>

## SCORES

Selected-response items are machine scored. However, the American Literature and Composition EOC assessment consists of a variety of item types that contribute to the student's score, including selected-response, constructed-response, extended constructed-response, and extended writing-response. Items that are not machine scored—i.e., constructed-response, extended constructed-response, and extended writing-response items—require rubrics for manual scoring.

Students will receive a scale score and an Achievement Level designation based on total test performance. In addition, students will receive information on how well they performed at the domain level. Students will also receive a norm-referenced score based on a set of norm-referenced items included within the test; this score will allow comparison to a national norming group of students.

## 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.



## 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.

### 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.

Now that you have read “Bring Them Home” and “Museums Preserve the Cultures of the World,” create a plan for and write your argumentative essay.

## WRITING TASK

Some people believe that museums must return cultural treasures to their country of origin if that country requests them, while other people believe that museums do sometimes have a right to deny those requests.

Weigh the claims on both sides and write an argumentative essay in your own words, supporting either side of the debate.

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

### 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 the source texts.
- Be sure to identify the sources by title or number when using details or facts directly from the sources.
- You may use your scratch paper if needed.

### Now write your argumentative essay. Be sure to:

- Introduce your claim.
- Support your claim with logical reasoning and relevant evidence from the texts.
- 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.

**The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based argumentative response on pages 46 and 47 to see why this example would earn the maximum number of points.**

*There is no question that museums play a huge role in the preservation of our history. In fact, museums have been most important in spreading culture and helping us grow as a species. The doubt arises when cultural treasures are housed outside of their original cultures. To whom do these treasures rightfully belong and how can they best be preserved for people?*

*If it is true that, “most often, museums acquire objects with full cooperation from the originating country,” as stated in the article, “Bring Them Home,” objects then become the rightful property of the museum and are best housed there for several reasons. Rightful ownership is the least of these legitimate reasons. If a house is purchased fairly, it would seem crazy for a previous owner to claim that the house should be returned to him simply because he has a history with the house. But there are more important reasons, beyond clear ownership, that museums should be allowed to retain legally acquired exhibits.*

*Museums were created for preservation. Professional curators are “trained in the best ways to preserve and restore ancient art and other relics,” according to the author of “Museums Preserve the Cultures of the World.” The expertise of these curators may prevent further deterioration or destruction of important exhibits. In a museum, pieces may be kept safe from the ravages of time and war, and most importantly, maintained for all to see.*

*History, whether it is Greek or Egyptian, is human history and belongs to everyone. Both articles reference treasures of Egypt which have been held in Germany and Britain for several generations. According to the first article, Egypt would like those artifacts back. Egyptians feel, not only that the artifacts belong to them, but that Egypt is now in a state to preserve these artifacts. Egyptians also claim that many of the artifacts are the spoils of tomb raiding rather than legitimate business transactions. This is all probably true, but the biggest question should be how to best preserve the artifacts for the most people to learn from them.*

*Though compensation should be made to people robbed of their treasures, the safe keeping of those treasures in well-maintained environments that offer opportunities for study to the largest number of people is the best place for these exhibits. Museums open to the public and dedicated to the preservation of humanity’s treasures will always be the best keepers of history.*

## 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.”

- 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, Ralph. 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.”

- 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.



**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

### 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

**Item 7**

**Explain what makes the relationship between Claude and Ralph complicated. Support your answer with details from the text. Write your answer on the lines provided.**

A large rectangular box containing 20 horizontal lines for writing an answer.

**Item 8**

**Willa Cather wrote the story using third-person point of view. How would the excerpt be different if Ralph were narrating?**

**Rewrite the beginning of the story from Ralph’s perspective. Write your answer on the lines provided.**

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## Items 9 and 10

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.

**Item 9**

Which author’s style and content **MOST** effectively support his purpose?

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

A large rectangular box containing 20 horizontal lines for writing an answer.

## Item 10

Now that you have read “Bring Them Home” and “Museums Preserve the Cultures of the World,” create a plan for and write your argumentative essay.

### WRITING TASK

Some people believe that museums must return cultural treasures to their country of origin if that country requests them, while other people believe that museums do sometimes have a right to deny those requests.

Weigh the claims on both sides and write an argumentative essay in your own words, supporting either side of the debate.

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

#### 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 the source texts.
- Be sure to identify the sources by title or number when using details or facts directly from the sources.
- You may use your scratch paper if needed.

#### Now write your argumentative essay. Be sure to:

- Introduce your claim.
- Support your claim with logical reasoning and relevant evidence from the texts.
- 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.





A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across most of the width of the box, leaving a small margin on the right side.

## ADDITIONAL SAMPLE ITEM KEYS

Item	Standard/ Element	DOK Level	Correct Answer	Explanation
1	ELAGSE11- 12RL1	2	A	The correct answer is choice (A) People often resist change. Mrs. Wheeler informs Ralph that she and Mahailey will always be behind in technology and that she doesn't want to keep changing how she does her work on the farm. Choice (B) is incorrect because there is no indication that Mother enjoys hard work even though her way is not as efficient. Choice (C) is incorrect because Mrs. Wheeler is not persuaded to change her mind nor do her sons push their views on her. Choice (D) is incorrect because these sentences do not show the positive aspects of technology. Rather, they convey that technical advances often occur too quickly for some people to keep up with.
2	ELAGSE11- 12RL4	1	A	The correct answer is choice (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." This sentence uses figurative language to describe a character's physical features. Choices (B), (C), and (D) are incorrect because they do not use imagery to describe a character or setting. Instead, they provide basic details about a character's actions or what is currently happening in the story.
3	ELAGSE11- 12RL1	3	C	The correct answer is choice (C) Claude is the harder worker, but Ralph is the favored son. Ralph is able to charm his way out of getting in trouble for being late for breakfast and despite the fact that his broken toys often get in the way, the family won't let Claude toss them. Choice (A) is incorrect because nothing in the text states or implies that Claude relies on others. Both boys seem independent. Choice (B) is incorrect because nothing in the text suggests that Ralph wants to leave his family. His goal is to bring his family up to speed on the latest technology. Choice (D) is incorrect because the text does not suggest that Claude takes credit for his brother's work. In fact, Claude seems to dislike many of Ralph's actions, so it is not likely that he would want to take credit for any of it.

Item	Standard/ Element	DOK Level	Correct Answer	Explanation
4	ELAGSE11-12RL3	3	B	The correct answer is choice (B) Ralph. He represents the inevitability of modernization because he is constantly bringing new machines home for his mother and Mahailey to use, even though they are resistant to change. Choices (A), (C), and (D) are incorrect because none of these characters particularly enjoy new technology. Claude is annoyed at all the mechanical toys that Ralph leaves around the house and also scolds Ralph for insisting that their mother use new machines. Mahailey and Mrs. Wheeler are both described as older women who do not or cannot keep up with the new advances in technology.
5	ELAGSE11-12RL5	2	A	The correct answer is choice (A) informal and direct. The author's writing style is informal and direct because it does not linger on any one description nor does it use complex sentence structures or literary language. Choice (B) is incorrect because the author's style is modern and clear. Choice (C) is incorrect because there is no overt humor in the story. Choice (D) is incorrect because the story is fictional, not informational.
6	ELAGSE11-12L4a	2	D	The correct answer is choice (D) give mother more than she can handle. The story demonstrates how the newer technology is often more difficult to use. Choice (A) is incorrect because Ralph is not asking his mother to carry the machine. Choice (B) is incorrect because Ralph's mother and family do not find the new machines enjoyable. Choice (C) is incorrect because the new machine requires additional time and is not helping to complete the chores sooner.
7	ELAGSE11-12RL1	3	N/A	See scoring rubric and exemplar responses on page 37.
8	ELAGSE11-12W3b	3	N/A	See exemplar responses on page 38 and the four-point holistic rubric beginning on page 42.
9	ELAGSE11-12RI6	3	N/A	See scoring rubric and exemplar responses beginning on page 39.
10	ELAGSE11-12W1	4	N/A	See exemplar response on page 40 and the seven-point, two-trait rubric beginning on page 46.

## EXAMPLE SCORING RUBRICS AND EXEMPLAR RESPONSES

### Item 7

#### Scoring Rubric

Points	Description
2	<p>The response achieves the following:</p> <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	<p>The response achieves the following:</p> <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	<p>The response achieves the following:</p> <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	<p>The relationship between Claude and Ralph is complicated for several reasons. Claude, a strong, serious young man, is dedicated to hard work on the family farm. His younger brother, Ralph, is charming and carefree. Ralph’s interest is in modernizing the family farm not by hard work, but by the implementation of machinery.</p> <p>Ralph’s eagerness to modernize the farm annoys Claude, and the brothers disagree about the ability of the machines to simplify life. Claude views the excess machinery that is stored in the cellar as a waste of money and a reminder of his brother’s foolishness. Although Claude is hard working and thoughtful, his mother sides with Ralph and does not allow Claude to dispose of the stored articles. This further complicates the brothers’ relationship.</p>
1	<p>The brothers have a complicated relationship because Claude is unhappy with the amount of work that he has to do on the farm while Ralph spends the family’s money buying machinery. Claude is disappointed that his mother will not allow him to dispose of the unused machines that clutter the cellar.</p>
0	<p>Claude and Ralph work together to help their parents on the farm. The brothers laugh and joke and are never cross with each other.</p>

## Item 8

To view the four-point holistic rubric for a text-based narrative response, see pages 42 and 43.

## Exemplar Response

Points Awarded	Sample Response
4	<p>“Doughnuts are ready!” Mahailey is calling from the kitchen. I can’t believe that it is time to get up already, I think as I tug on the blue thermal blanket draped across the foot of my bed. In my hurry to go to bed last night, I must have left my bedroom window open. I have to get up and close that window, but I sure wish that there was some way to do that task from the warmth of my bed. Maybe I will just invent self-closing windows. I am sure there are many lazy people like me who don’t want to leave the warmth of their beds. This could be the ticket to a bright future for me, a future that does not involve milking cows or repairing farm implements.</p> <p>I hear thumping sounds coming from Claude’s bedroom next door. That brother of mine certainly wants to prevent anybody from sleeping. Clumsy Claude! Last night at the circus, he bolted from his seat just as my friend Cecil was walking down the aisle with a bag of buttered popcorn. Claude collided with Cecil, creating a popcorn shower over the people sitting nearby. Carolyn Jones, Cecil’s fifteen-year-old cousin who is visiting from Augusta, had popcorn stuck in her curly brown hair. I am sure Carolyn will long remember picking the buttery kernels from her hair.</p>
3	<p>Mahailey just yelled upstairs to tell me that breakfast is ready. I am going to ignore that call for just a few minutes and warm myself up. Last night I must have forgotten to close the bedroom window. This morning my bedroom is quite chilly. If only there could be a way to close the window without having to get up out of bed. Maybe I can invent a way of doing that. I imagine that there are other people like me who dislike getting out of a warm bed. This may just be the invention that will make me rich!</p> <p>I hear sounds coming from Claude’s bedroom. He must be moving his clumsy body around just so I can’t get any more sleep. That brother of mine sure knows how to make a bad impression. Last night at the circus he bumped into Cecil and made him spill his popcorn all over the people who were sitting nearby. Cecil’s pretty cousin from Augusta had to pick popcorn from her hair.</p>
2	<p>I hear Mahaileys voice telling me that breakfast is ready. I don’t want to get up out of bed because it is to cold in my bedroom. I accidentally left my window open last night. I sure wish that there was a way to close the window without getting out of bed. Maybe I will use some spare parts to try to make something to do that job.</p> <p>Claude is moving around in his room. He sure is a clumsy brother. Last night he made Cecil spill his popcorn at the circus. It landed on many people who are sitting nearby. A pretty girl had popcorn stuck in her hair.</p>
1	<p>Breakfast is ready, but I don’t want to get out of bed. My bedroom is cold. I wish that I had close the window last night.</p> <p>My brother is very clumsy and loud. He caused a boy to spill his popcorn at the circus.</p>
0	<p>Mr. Wheeler brought his new truck into the garage. He wanted too clean the mud off of the tires. Old tunes were playing on the radio.</p>

## Item 9

## Scoring Rubric

Points	Description
2	<p>The response achieves the following:</p> <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	<p>The response achieves the following:</p> <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	<p>The response achieves the following:</p> <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	<p>I think the author of the first article does the best job of using style and content to support his purpose. In the first place, this author is the most fair. He does not try to prove that museums just steal other countries’ treasures. Instead, he takes a very reasonable approach and focuses on those cases where a country really should have the right to take back their property. His example of the marble sculptures that were taken from Greece when it was under Turkish rule and placed in a British museum is very persuasive. Of course these sculptures should be returned to Greece if they want them back! All the way through this article, the author’s style is logical and calm and fair. The author of the second article has a condescending style when he writes about how “expert” museum workers are and how they can take better care of artifacts than people in the country where the artifacts came from can. That makes it sound like the home country has no experts and no real right to its own history.</p> <p>OR</p> <p>The style and content in the second article is by far most effective. The strongest argument this writer makes is that preserving ancient treasures is so important that we cannot afford to risk their loss. He argues over and over again that museums have a very special and important role: they are protectors. They protect artifacts from war, from being eroded by time, and sometimes even from unstable countries that aren’t equipped to take care of them. I think his style is very powerful when he says, “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.” I think countries and people need to remember that no one can really own objects so important to everyone around the world.</p>

Points Awarded	Sample Response
1	I think the second author’s article is the most convincing because he shows how many reasons there are that a museum might need to hold onto artifacts that they bought and paid for and care about saving. The first article just makes the whole problem too simple.
0	The purpose of both authors is to have the readers agree with them.

## Item 10

**The following is an example of a seven-point response. See the seven-point, two-trait rubric for a text-based argumentative response on pages 46 and 47 to see why this example would earn the maximum number of points.**

*There is no question that museums play a huge role in the preservation of our history. In fact, museums have been most important in spreading culture and helping us grow as a species. The doubt arises when cultural treasures are housed outside of their original cultures. To whom do these treasures rightfully belong and how can they best be preserved for people?*

*If it is true that, “most often, museums acquire objects with full cooperation from the originating country,” as stated in the article, “Bring Them Home,” objects then become the rightful property of the museum and are best housed there for several reasons. Rightful ownership is the least of these legitimate reasons. If a house is purchased fairly, it would seem crazy for a previous owner to claim that the house should be returned to him simply because he has a history with the house. But there are more important reasons, beyond clear ownership, that museums should be allowed to retain legally acquired exhibits.*

*Museums were created for preservation. Professional curators are “trained in the best ways to preserve and restore ancient art and other relics,” according to the author of “Museums Preserve the Cultures of the World.” The expertise of these curators may prevent further deterioration or destruction of important exhibits. In a museum, pieces may be kept safe from the ravages of time and war, and most importantly, maintained for all to see.*

*History, whether it is Greek or Egyptian, is human history and belongs to everyone. Both articles reference treasures of Egypt which have been held in Germany and Britain for several generations. According to the first article, Egypt would like those artifacts back. Egyptians feel, not only that the artifacts belong to them, but that Egypt is now in a state to preserve these artifacts. Egyptians also claim that many of the artifacts are the spoils of tomb raiding rather than legitimate business transactions. This is all probably true, but the biggest question should be how to best preserve the artifacts for the most people to learn from them.*

*Though compensation should be made to people robbed of their treasures, the safe keeping of those treasures in well-maintained environments that offer opportunities for study to the largest number of people is the best place for these exhibits. Museums open to the public and dedicated to the preservation of humanity’s treasures will always be the best keepers of history.*



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## WRITING RUBRICS

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

### **Four-Point Holistic Rubric**

#### **Genre: Narrative**

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

### **Seven-Point, Two-Trait Rubric**

#### **Genre: Argumentative or Informational/Explanatory**

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

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

### 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>

### Four-Point Holistic Rubric

#### Genre: Narrative (continued)

Writing Trait	Points	Criteria
<p><i>This trait examines the writer's ability to effectively develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences based on a text that has been read.</i></p>	1	<p><i>The student's response provides evidence of an attempt to write a narrative based on a text as a stimulus.</i></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><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>

\*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 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>

## Seven-Point, Two-Trait Rubric

### Trait 2 for Informational/Explanatory Genre

Writing Trait	Points	Criteria
<p><b>Language Usage and Conventions</b></p> <p><i>This trait examines the writer's ability to demonstrate control of sentence formation, usage, and mechanics as embodied in the grade-level expectations of the language standards.</i></p>	3	<p><i>The student's response demonstrates full command of language usage and conventions.</i></p> <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	<p><i>The student's response demonstrates partial command of language usage and conventions.</i></p> <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	<p><i>The student's response demonstrates weak command of language usage and conventions.</i></p> <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	<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>

\*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: 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>

## Seven-Point, Two-Trait Rubric

### Trait 2 for Argumentative Genre

Writing Trait	Points	Criteria
<p><b>Language Usage and Conventions</b></p> <p><i>This trait examines the writer's ability to demonstrate control of sentence formation, usage, and mechanics as embodied in the grade-level expectations of the language standards.</i></p>	3	<p><i>The student's response demonstrates full command of language usage and conventions.</i></p> <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	<p><i>The student's response demonstrates partial command of language usage and conventions.</i></p> <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	<p><i>The student's response demonstrates weak command of language usage and conventions.</i></p> <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	<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>

\*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.

## APPENDIX A: LANGUAGE PROGRESSIVE SKILLS, BY GRADE

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

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

\* Subsumed by L.7.3a

† Subsumed by L.9-10.1a

‡ Subsumed by L.11-12.3a



## APPENDIX B: CONDITION CODES

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

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

CODE	Performance Scoring: Code Description	Full Description
A	Blank	<ul style="list-style-type: none"> <li>• Blank</li> <li>• Student's response did not contain words.</li> <li>• In some instances, student may have drawn pictures.</li> </ul>
B	Copied	<ul style="list-style-type: none"> <li>• Student's response is not his/her own work.</li> <li>• Student does not clearly attribute words to the text(s).</li> <li>• Student copies from the text(s) that serve as writing stimulus.</li> </ul>
C	Too Limited to Score/Illegible/ Incomprehensible	<ul style="list-style-type: none"> <li>• Student's response is not long enough to evaluate his/her ability to write to genre or his/her command of language conventions.</li> <li>• Response is not able to be deciphered.</li> <li>• An illegible response does not contain enough recognizable words to provide a score.</li> <li>• An incomprehensible paper contains few recognizable English words or it may contain recognizable English words arranged in such a way that no meaning is conveyed.</li> </ul>
D	Non-English/ Foreign Language	<ul style="list-style-type: none"> <li>• Written in some language other than English.</li> <li>• The writing items/tasks on the test require the student to write in English.</li> </ul>
E	Off Topic/Off Task/ Offensive	<ul style="list-style-type: none"> <li>• Student may have written something that is totally off topic (e.g., major portion of response is unrelated to the assigned task).</li> <li>• Student response did not follow the directions of the assigned task (i.e., off task).</li> <li>• Student uses inappropriate or offensive language/picture.</li> </ul>

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