

The purpose of this tool is to help educators understand each of the grade level standards and how those standards connect to the students' overall preparation for college and career readiness.

Standards are defined as the most critical prerequisite skills and knowledge. This document is color-coded to reflect both anchor and priority standards. Though previous emphasis was placed on priority standards to address lost learning due to COVID-19, New Mexico teachers should note that moving forward, while priority standards allow for acceleration of learning, all standards should be addressed in instruction throughout the school year.

In this guide you will find:

- A [breakdown](#) of each of the grade level standards within the literature strand, including:
 - Vertical alignment guidance
 - Essential vocabulary related to the standard
 - Identification of anchor standards as identified by the CCSS and priority standards as identified by NMPED
- Sample aligned [assessment items](#)
- Companion resources guides that address:
 - [Planning Literacy Instruction with MLSS Guide](#)
 - [Choosing a Complex Text](#)
 - [Text Dependent Questions with Complex Texts](#)
 - [Vocabulary Instruction with Complex Texts](#)
 - [Speaking, Listening, and Writing](#)
 - [Differentiating Support for All Learners](#)
 - [Cross-Curricular Connections with Literacy](#)
 - [Cultural and Linguistic Responsiveness in Literacy](#)

Key		
	<i>Anchor Standard</i>	Anchor standards, as identified by the Common Core, are denoted with an anchor icon. Anchor standards are the fundamental skills we want students to have when they graduate. The College and Career Ready (CCR) and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. Anchor standards appear from Kindergarten to 12th grade and are aligned to what colleges and workplaces expect students to be able to do.
	<i>Priority Standard</i>	Priority standards, as identified by NMPED, are denoted with red highlighting. Priority standards are the most critical prerequisite skills and knowledge a student needs. This does not mean that these are only standards required to be taught, just these are the standards that will allow for the acceleration the students of New Mexico need during this time.

STANDARDS BREAKDOWN

<ul style="list-style-type: none"> ● Key Ideas and Details <ul style="list-style-type: none"> ○ CCSS.RL.10.1 ○ CCSS.RL.10.2 ○ CCSS.RL.10.3 ○ NMSS.10.1 ○ NMSS.10.2 ● Craft and Structure <ul style="list-style-type: none"> ○ CCSS.RL.10.4 ○ CCSS.RL.10.5 ○ CCSS.RL.10.6 	<ul style="list-style-type: none"> ● Integration of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.RL.10.7 ○ CCSS.RL.10.8 (not applicable to Literature) ○ CCSS.RL.10.9 ● Range of Reading Level and Text Complexity <ul style="list-style-type: none"> ○ CCSS.RL.10.10
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RL.10.1				
	Anchor Standard: Key Ideas and Details <i>R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Literature (RL)	Key Ideas and Details		
Standard		Vertical Alignment		
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1</td> <td style="padding: 5px;"><i>Future Grades:</i> RL.11-12.1</td> </tr> </table>	<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1	<i>Future Grades:</i> RL.11-12.1
<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1	<i>Future Grades:</i> RL.11-12.1			
Clarification Statement		Vocabulary for Teacher Development		
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states as well as what the text indirectly states.		<ul style="list-style-type: none"> analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation inference – a conclusion derived from logical reasoning following an investigation of available evidence strong and thorough textual evidence – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or claim/set of claims such that no area is left vulnerable to simple counterclaims (thorough) text – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> identify criteria for strong and thorough textual evidence. refer to these criteria to evaluate and check the quality of their evidence. select evidence that fits the established criteria and supports their analyses. 				

- explain the connection between their inferences and textual evidence.

RL.10.2				
	Anchor Standard: Key Ideas and Details <i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Literature (RL)	Key Ideas and Details		
Standard		Vertical Alignment		
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.2, RL.2.2, RL.3.2, RL.4.2, RL.5.2, RL.6.2, RL.7.2, RL.8.2</td> <td style="padding: 5px;"><i>Future Grades:</i> RL.11-12.2</td> </tr> </table>	<i>Previous Grades:</i> RL.1.2, RL.2.2, RL.3.2, RL.4.2, RL.5.2, RL.6.2, RL.7.2, RL.8.2	<i>Future Grades:</i> RL.11-12.2
<i>Previous Grades:</i> RL.1.2, RL.2.2, RL.3.2, RL.4.2, RL.5.2, RL.6.2, RL.7.2, RL.8.2	<i>Future Grades:</i> RL.11-12.2			
Clarification Statement		Vocabulary for Teacher Development		
Students establish a literary text’s theme, trace it throughout the work, and closely examine how it is first introduced, how it progresses, how it evolves, and how it is clarified through key details. Using the theme and key details, students summarize the text in an unbiased manner.		<ul style="list-style-type: none"> ● analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole ● explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation ● inference – a conclusion derived from logical reasoning following an investigation of available evidence. ● strong and thorough textual evidence – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or claim/set of claims such that no area is left vulnerable to simple counterclaims (thorough) ● text – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● choose a variety of topics from a literary work and establish what statement the author is making about these topics in order to determine the section of the text where the theme is most prominent. ● annotate the text to collect evidence on the setting, characters, dialogue, and/or other plot elements that 				

reveal the development of the theme.

- give explanations of how and why a particular theme progresses throughout the text.
- differentiate between significant details about the text and personal reflections.
- write paragraphs summarizing a text with content that is accurate and language that is neutral.

RL.10.3		
	<p>Anchor Standard: Key Ideas and Details</p> <p><i>R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<p><i>Previous Grades:</i> RL.1.3, RL.2.3, RL.3.3, RL.4.3, RL.5.3, RL.6.3, RL.7.3, RL.8.3</p>	<p><i>Future Grades:</i> RL.11-12.3</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine how characters' multiple traits, personalities, and conflicting motivations evolve throughout the plot. Students also examine how characters react to each other and how their actions propel the story forward or contribute to the theme.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● complex character – a character who undergoes important changes as the plot unfolds and has a variety of traits and sides to their personality ● interact – to act in such a manner as to influence another ● motivation – the reasoning behind a character's action ● plot – the sequence of events in a story, play, movie, etc ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● theme – the underlying meaning that a literary text directly or indirectly explains, develops, and/or explores 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify the motivations of a particular character and explain the extent to which the character is complex. ● list ways a character changes and describe how the character interacts with and influences other characters. ● explain how the character influences the plot or develops the theme. 		

10.1

Grade		NMSS Domain	
10	Reading: Literature (RL)		
Standard		Vertical Alignment	
Students in Grade 10 will analyze and evaluate common characteristics of significant works of literature from various genres, including Hispanic and Native American oral and written texts		<i>Previous Grades:</i> 5.a, 6.a, 7.a, 8.a	<i>Future Grades:</i> 11-12.1
Clarification Statement		Vocabulary for Teacher Development	
Students can analyze and evaluate the common characteristics of literary works across genres. This includes Hispanic and Native American oral and written texts.		<ul style="list-style-type: none"> ● characteristic – a feature or quality belonging typically to a person, place, or thing and serving to identify it ● genre – a specific type of composition characterized by similarities in form, style, or subject matter 	
Students Who Demonstrate Understanding Can...			
<ul style="list-style-type: none"> ● analyze multiple texts and determine a common characteristic across these texts. ● describe how a common characteristic serves multiple texts, both oral and written. 			

10.2		
Grade	NMSS Domain	
10	Reading: Literature (RL)	
Standard	Vertical Alignment	
Students in Grade 10 will cite strong and thorough textual evidence to support analysis of British, world, and regional literatures, including various Hispanic and Native American oral and written texts.	<i>Previous Grades:</i> N/A	<i>Future Grades:</i> 11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states (explicit) as well as what the text indirectly states (implicit). They will do this for a variety of texts written by authors around the world.	<ul style="list-style-type: none"> ● strong and thorough textual evidence – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or set of claims such that no area is left vulnerable to simple counter-claims (thorough) 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● evaluate evidence on a strength scale from weakest to strongest. ● assess the quality of several pieces of evidence. ● write responses to a text-dependent question, using only pieces of evidence deemed strongest. 		

RL.10.4



Anchor Standard: Craft and Structure

R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Grade	CCSS Domain	CCSS Strand		
10	Reading: Literature (RL)	Craft and Structure		
Standard		Vertical Alignment		
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).		<table border="1" style="width: 100%;"> <tr> <td style="width: 60%;"><i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4, RL.6.4, RL.7.4, RL.8.4</td> <td style="width: 40%;"><i>Future Grades:</i> RL.11-12.4</td> </tr> </table>	<i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4, RL.6.4, RL.7.4, RL.8.4	<i>Future Grades:</i> RL.11-12.4
<i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4, RL.6.4, RL.7.4, RL.8.4	<i>Future Grades:</i> RL.11-12.4			
Clarification Statement		Vocabulary for Teacher Development		
Students examine the text to understand the meaning of words or phrases, using the context to inform their thinking. Students consider how particular words and phrases are used to influence the overall meaning and tone of the text, such as how they create a formal or informal tone.		<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward the subject or topic of a text, generally revealed through word choice, perspective, or point of view 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● determine the meaning of a word using context clues found before and after keywords in the text. ● explain how a word impacts the overall meaning and tone of a text. ● rewrite a passage by changing key words and phrases to convey a different tone. 				

RL.10.5				
	Anchor Standard: Craft and Structure <i>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Literature (RL)	Craft and Structure		
Standard		Vertical Alignment		
Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5 </td> <td style="padding: 5px;"> <i>Future Grades:</i> RL.11-12.5 </td> </tr> </table>	<i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5	<i>Future Grades:</i> RL.11-12.5
<i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5	<i>Future Grades:</i> RL.11-12.5			
Clarification Statement		Vocabulary for Teacher Development		
Students examine how an author deliberately organizes a text, sequences events, and utilizes pacing, such as parallel plots and flashbacks, to create a sense of mystery, tension, surprise, etc. for the reader.		<ul style="list-style-type: none"> analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole event – a thing that happens; an occurrence text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> discuss how an author organizes a text and order events. create outlines of a text that reflect the overall structure, the order of events, and where time was manipulated. explain how structural choices create a specific experience for the reader. 				

RL.10.6		
	<p>Anchor Standard: Craft and Structure</p> <p><i>R.6: Assess how point of view or purpose shapes the content and style of a text.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	<i>Previous Grades:</i> RL.1.6, RL.2.6, RL.3.6, RL.4.6, RL.5.6, RL.6.6, RL.7.6, RL.8.6	<i>Future Grades:</i> RL.11-12.6
Clarification Statement	Vocabulary for Teacher Development	
Students examine how an author or character from world literature narrates the text from a particular perspective. Students determine how an author’s or narrator’s culture, and experiences influence their attitude toward an event, character, idea, or concept within the text.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● perspective – an attitude toward or outlook on something 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● use graphic organizers (such as a cause/effect organizer) to determine how the author’s or character’s perspective affects their attitude toward events, characters, ideas, or concepts within the text. ● highlight areas in the text that reflect culture and areas where the author, narrator, or character thinks, says, and does, and make connections between the two. 		

RL.10.7		
	<p>Anchor Standard: Integration of Knowledge and Ideas <i>R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).	<i>Previous Grades:</i> RL.1.7, RL.2.7, RL.3.7, RL.4.7, RL.5.7, RL.6.7, RL.7.7, RL.8.7	<i>Future Grades:</i> RL.11-12.7
Clarification Statement	Vocabulary for Teacher Development	
Students examine two literary texts in different formats which address the same subject or key scene, such as Auden's "Musée des Beaux Arts" and Breughel's "Landscape with the Fall of Icarus." Students compare the two texts' representations of the subject or key scenes, noting their similarities and differences as well as the parts that were accentuated or omitted to understand the artist's or author's purpose and bias.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● artistic medium – the form(s) or material(s) an artist or author uses to express their ideas (e.g., words, oil paint, etc.) 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● compare and contrast the treatment of a subject or scene in two different artistic mediums. ● create side-by-side comparison charts to explain how Medium A and how Medium B address established points of comparison. ● discuss the mediums' major similarities and differences with their class. 		

RL.10.9		
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><i>R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	<i>Previous Grades:</i> RL.1.9, RL.2.9, RL.3.9, RL.4.9, RL.5.9, RL.6.9, RL.7.9, RL.8.9	<i>Future Grades:</i> RL.11-12.9
Clarification Statement	Vocabulary for Teacher Development	
Students examine how an author borrows or alters content from an original text, such as how Shakespeare treats a theme or topic from Ovid or how a later author draws on a play by Shakespeare.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● compare and contrast a modern character with a mythological character. ● discuss how a theme/event/character from a myth has been modernized in a contemporary text. ● compare the theme/event/character in a traditional story to the same in a modern work of fiction. 		

RL.10.10

	<p>Anchor Standard: Range of Reading Level and Text Complexity <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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10	Reading: Literature (RL)	Range of Reading Level and Text Complexity
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Standard	Vertical Alignment
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<p>By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.</p>	<p><i>Previous Grades:</i> RL.K.10, RL.1.10, RL.2.10</p>	<p><i>Future Grades:</i> RL.4.10, RL.5.10</p>
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Clarification Statement	Vocabulary for Teacher Development
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<p>By the end of grade 10, students competently read and understand literature within the 9-10 text complexity band (Lexile: 1050-1335). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.</p>	<ul style="list-style-type: none"> independently – on one’s own, without aid from another (such as a teacher) proficient/proficiently – competent, skilled, and/or showing knowledge and aptitude in doing something; the level at which one is able to complete a particular skill, such as reading complex texts, with success text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more text complexity band – stratification of the levels of intricacy and/or difficulty of texts, corresponding to associated grade levels (2-3, 4-5, 6-8, 9-10, 11-12) determined by three factors: 1) qualitative dimensions (levels of meaning, language complexity as determined by the attentive reader), 2) quantitative dimensions (word length and frequency, sentence length, and cohesion), and 3) reader and task considerations (factors related to a specific reader such as motivation, background knowledge, persistence; others associated with the task itself such as the purpose or demands of the task itself)
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Students Who Demonstrate Understanding Can...

- write a list of predictions they have about the text, chapter, excerpt, etc. based on the text's title, chapter title, act/scene title, etc. and after independently reading, students confirm or disprove their predictions.
- use a reading strategy or keep a purpose in mind to help monitor their comprehension during independent reading.

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RL.10.4**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Constructed Response Assessment Task aligned to RL.10.7**
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Craft and Structure
Sample Task #1 (Constructed Response)		
<p>After reading an excerpt from “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, students must answer: What is the story’s title “Two Kinds” representative of, and how are those “Two Kinds” reflected in the text?</p>		
Exemplar Student Responses		
RL.10.4	<p>A well supported argument would include some or all of the following ideas:</p> <ul style="list-style-type: none"> ● A exploration of the two kinds of relationships that exist between a mother and daughter ● The difference in the two kinds of daughters: particular attention is given to “pleading child” and “perfectly contented” (with specific evidence from the text to support each of those types) ● At the end of the text, the author’s realization that there may be some points when we must assume both types of identity at different stages in life. ● An understanding that as we grow, we move from being one type of person to another, based on life experiences. As a child, the narrator does not recognize or appreciate her mother’s sacrifices and choices, but as she grows older comes to understand the importance of contentment with where you are in life. 	
	DOK	Blooms
	3	Analyzing
	Possible Aligned Language Objectives	
	<ul style="list-style-type: none"> ● Students will analyze a particular point of view in a work of literature from outside the United States. ● Analyze how complex characters develop over the course of a text 	<ul style="list-style-type: none"> ● Students may use the stereotype that exists around Asian parents and the pressure that is placed on their children. ● Some students may incorrectly interpret the narrator’s reflection as a negative memory of her mother and their relationship. ● Some students may miss that the text is a push to celebrate heritage, even as the characters become more Americanized.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness

Text Summary and evidence of Complexity:

- *The Joy Luck Club* describes the lives of four Asian women who fled China in the 1940s and their four very Americanized daughters. The novel focuses on Jing-mei "June" Woo, a thirty-six-year-old daughter, who, after her mother's death, takes her place at the meetings of a social group called the Joy Luck Club. As its members play mah jong and feast on Chinese delicacies, the older women spin stories about the past and lament the barriers that exist between their daughters and themselves. Through their stories, Jing-mei comes to appreciate the richness of her heritage.
- Lexile: 930
- *The Joy Luck Club* novel was a Finalist, National Book Awards 1989 for Fiction.

Evidence of Cultural and Linguistic Responsiveness:

- **Who is represented in the text used to assess this cluster of standards?**

Three mothers and four daughters (one mother, Suyuan Woo, dies before the novel opens).

- **How are those groups and individuals portrayed?**

The three mothers (Asian) and four daughters (Asian-American) (one mother, Suyuan Woo, dies before the novel opens) share stories about their lives in the form of short vignettes. Each part is preceded by a parable relating to the themes within that section.

- **Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?**

The protagonist is the Chinese culture and heritage, which struggles to survive and prosper in the American culture. Each of the stories of the mothers and daughters clearly depicts this struggle. The Chinese culture fights for survival throughout the novel. The Americanized daughters of the Joy Luck Club resist their mothers and their histories without even fully understanding or knowing them. They seek to be a part of the American culture and want to be independent and different from their mothers. Most of them try to minimize their Chinese appearance and heritage.

- **What supports are provided to teachers to identify blind spots?**

The supports provided are minimal. A review of the ending of WWII and China when Chinese immigrants were coming to America and seeking better lives and job opportunities. The Chinese brought their language, culture, and customs to the U.S. Over time they became native speakers of English and integrated into the mainstream of society and became a part of the population. As the mothers and daughters interact within the novel, it is important to realize the perspectives of immigrating from China to America.

- **How is this text culturally/linguistically responsive?**

This text is culturally responsive because the characters are of Asian descent who represent the losses within the leaving of China and the daughters struggle with their Asian heritage and the American ways in which they were born. The overall message relates to preserving one's heritage and culture when one immigrates to a foreign country. Although all four of the mothers (Suyuan, Ying-ying, An-Mei, and Lindo) have terrible experiences in China, they love their native land even after they come to America.

RL.10.4

VABB Analysis		
RL.10.4	<p>Validate</p> <p><i>The intentional and purposeful legitimization of the home culture and language of the student.</i></p>	<p>Affirm</p> <p><i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i></p>
	<p>Question: How does your own upbringing compare to June's (Jing-Mei)? Are your parents as strict as June's parents? Do you resist rules like June does?</p> <p>ESR: Student answers will vary.</p> <p>My upbringing is different from June's because my parents are open-minded to what activities I participate in. My parents have rules, but they are not as strict as June's parents because they do not compare me to their past. I obey the rules which my parents set because I do not want to face the consequences.</p>	<p>Question: June's mother's life in China was hard because she lost her family and home. Are the mother's actions toward raising June acceptable? Does June make good choices regarding her behavior toward her mother?</p> <p>ESR: Student answers will vary.</p> <p>June's mother experienced a bad tragedy in her past while in China. She wants the best that America, the land of opportunity, has to offer her daughter. She pushes June to become a prodigy, but June defies her potential and does the opposite.</p>
	<p>Build</p> <p><i>Create the connections between the home culture/language and the school culture/language through instruction for success in school and the broader social context.</i></p>	<p>Bridge</p> <p><i>Create opportunities for situational appropriateness that provides the academic and social skills that students will need to have success beyond school culture.</i></p>
	<p>Question: How do we learn from June's decisions she has made in regard to her relationship with her mother at the end of the story?</p> <p>ESR: Student answers will vary.</p> <p>We learn that though June made some bad choices when dealing with her mother and in her life, in the end the importance of family, heritage, and understanding prevail.</p>	<p>Question: How can you build relationships within your community to help the better understanding of different cultures?</p> <p>ESR: Student answers will vary.</p> <p>Some examples could include having a literacy night at the school and having different families from different cultures read a story pertaining to their heritage and share stories.</p> <p>The home economics class could facilitate sharing different foods which are made from various family traditions.</p> <p>One Book One Community - This is where a novel is chosen and read in each classroom. It is also expanded throughout the community. Novels</p>

		<p>chosen each year support different types of heritages to expose our children and community members to differences amongst the people we live with in our communities.</p>	
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Layer 1: Universal Supports

High-quality core instruction for all students

In New Mexico we believe that all students deserve access to high-quality grade-level texts to show proficiency with reading and comprehension as outlined in the New Mexico standards. These universal supports provide core instruction that allow students to comprehend complex texts by providing access points and opportunities for deep thinking.

1. Pre-teach Tier 2 Vocabulary Words
 - Tier 2 Vocabulary are words that are more likely to appear in text than speech. Pre-teaching these words before diving into a text allows students to better understand the text because their cognitive load can be focused more on comprehension. To learn more, please visit Resource Guide on [Vocabulary Instruction with Complex Texts](#)
 - Choose words that are not implicitly or explicitly defined within the text.
2. Annotate/Create Text-Dependent questions to push student thinking to think about themes and central ideas, knowledge of vocabulary, or syntax and structure following the steps outlined in this resource guide. To learn more, please visit Resource Guide on [Text Dependent Questions with Complex Texts](#)
 - Crafting and using text dependent questions throughout a complex text allows the reader to chunk the text to better focus on meaning. They also teach the reader how to think deeply about a text and use evidence from the text to support that thinking.

Universal Supports

The details listed below apply to the specific text in the bottom-most box and are meant to offer examples of how universal supports can be planned for lessons using an appropriately complex text.

Tier 2 Vocabulary to Preteach

Word: prodigy

Think Aloud: When exploring the word prodigy, we think of a gifted or very talented young person. An example of a prodigy is Mozart who was an infant prodigy. Prodigy means a person who is especially skilled at a task or especially talented at a young age.

Text Dependent Question

Question: What does regret mean?

ESR: To regret something means to feel sad or disappointed. In the reading, June makes reference to her mother not having any regret with what she left in China.

Tier 2 Vocabulary:

“We didn’t immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We’d watch Shirley’s old movies on TV as though they were training films. My mother would poke my arm and say, ‘Ni kan.You watch.’ And I would see Shirley tapping her feet, or singing a sailor song, or pursing her lips into a very round O while saying ‘Oh, my goodness...’

In fact, in the beginning I was just as excited as my mother, maybe even more so. I pictured this prodigy part of me as many different images, and I tried each one on for size. I was a dainty ballerina girl standing by the curtain, waiting to hear the music that would send me floating on my tiptoes. I was like the Christ child lifted out of the straw manger, crying with holy indignity. I was Cinderella stepping from her pumpkin carriage with sparkly cartoon music filling the air. In all of my imaginings I was filled with a sense that I would soon become perfect: My mother and father would adore me. I would be beyond reproach. I would never feel the need to sulk, or to clamor for anything. But sometimes the prodigy in me became impatient. ‘If you don’t hurry up and get me out of here, I’m disappearing for good,’ it warned. ‘And then you’ll always be nothing.’”

The Joy Luck Club by Amy Tan

[Link to Full Text](#)

Text Dependent Question:

“America was where all of my mother's hopes lay. She had come here in 1949 after losing everything in China; her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better.”

The Joy Luck Club by Amy Tan

[Link to Full Text](#)

Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Craft and Structure
Sample Task #2 (Constructed Response)		
After reading an excerpt from <i>Julius Caesar</i> by William Shakespeare and then watching a short video of part of the scene students must answer:		
Exemplar Student Responses		
What aspect of the scene is more apparent in the video than in the written excerpt? A sample strong student response: <ul style="list-style-type: none"> ● The depth of Antony’s anguish as he delivers his speech. ● Antony’s facial expressions and body movements convey anguish that is less apparent in the text. 		
RL.10.7	DOK	Blooms
	Level 3	Analyzing
	Possible Aligned Language Objectives	Possible Misconceptions
	<ul style="list-style-type: none"> ● Students will analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment. 	<ul style="list-style-type: none"> ● Students may choose Antony’s influence on the crowd which is apparent in the video, but the crowd’s beliefs and behaviors are also clearly evident in the text. ● Students may select how Caesar was killed and who was responsible, but this is conveyed through the dialogue rather than through actions in the video.

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Key Ideas and Details
RL.10.2	<p>As described by the narrator, the grandfather is most remarkable for his</p> <ul style="list-style-type: none"> A. constant generosity and cheerful manner. B. extreme frugality and unfeeling pragmatism. C. narrow-minded prejudices and foolish stubbornness. D. strong convictions and intense personality. <p>Text Reference: Gilead by Marilynne Robinson from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>What choice best describes the narrator's attitude toward Nan?</p> <ul style="list-style-type: none"> A. Admiration and curiosity B. Indulgence and pity C. Deference and gratitude D. Jealousy and resentment <p>Text Reference: "Kindness" by Yiyun Li from the PSAT/NMSQT and PSAT 10 Question Bank</p>	

Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Craft and Structure
RL.10.5	<p>The third paragraph (line 11-15) illustrates which contrast?</p> <p>A. The natural landscape and human-made objects B. The comforts of home and the thrill of travel C. Quiet and commotion D. Past and present</p> <p>Text Reference: Let the Great World Spin by Colum McCann from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>Alternative question stems with the right text:</p> <p>The purpose of the flashback in this passage is...</p> <p>The author creates suspense by...</p>	
RL.10.6	<p>In the passage, Katie primarily presents herself as someone who is</p> <p>A. shy, because is at a loss for words when Kalia's brothers speak to her. B. perceptive, because she is aware of the tension among Kalia C. critical, because she is quick to make judgements based on the appearance of Kalia's home. D. troublesome, because she disturbs Lalia's brothers when she plays the piano.</p> <p>Text Reference: "Broken Chords" by Yia Lee from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>Alternative question stems with a clear text from outside the US:</p> <p>Character X's experience is different from their peers because...</p> <p>What misunderstandings might someone outside this culture have about Character X?</p>	

Grade	CCSS Domain	CCSS Strand
10	Reading: Literature (RL)	Integration of Knowledge and Ideas
RL.10.9	<p>Anne Sexton's poem, "the Starry Night," about Vincent Van Gogh's painting of the same name, makes the following contrast between the earth and the sky:</p> <ul style="list-style-type: none"> A. The sky is full of life and the town is not. B. The sky has rounded shapes and the earth has angles. C. The earth is full of life and the sky is not. D. The sky is peaceful, whereas the town is turbulent. <p>Which of the following is NOT a transformation that Anne Sexton makes of the painting?</p> <ul style="list-style-type: none"> A. The tree is a drowned woman. B. The moon pushes children from its eye. C. There are 11 stars. D. The night is a dragon. <p>Text References: Anne Sexton's "The Starry Night" Van Gogh's "Starry Night"</p>	

Text Reference for MC Assessment Item RL.10.2

Questions 1-9 are based on the following passage.

This passage is adapted from Marilynne Robinson, *Gilead*. ©2004 by Marilynne Robinson.

Line I wish you could have known my grandfather. I heard a man say once it seemed the one eye he had was somehow ten times an eye. Normally speaking, it seems to me, a gaze, even a stare, is diffused a little when there are two eyes involved. He could make me feel as though he had poked me with a stick, just by looking at me. Not that he meant any harm to speak of. He was just afire with old certainties, and he couldn't bear all the patience that was required of him by the peace and by the aging of his body and by the
5 forgetfulness that had settled over everything. He thought we should all be living at a dead run, I don't say he was wrong. That would be like contradicting John the Baptist.

He really would give anything away. My father would go looking for a saw or a box of nails and it would be gone. My mother used to keep what money she had in the bodice of her dress, tied up in a handkerchief. For a while she was selling stewing hens and eggs because times were very hard. (In those days we had a little land around this house, a barn and pasture and henhouse and a wood lot and woodshed and a nice little orchard and a grape arbor. But over the years the church has had to sell it all off. I used to expect to hear they were planning to auction off the cellar next, or the roof.) In any case, times were hard and she had the old man to deal with, and he would actually give away the blankets off his bed. He did that several times, and my mother was at a good deal of trouble to replace them. For a while she made me wear my church clothes all the time so he couldn't get at them, and then she never gave me a moment's peace because she was sure I was going to go off and play baseball in them, as of course I did.
10

I remember once he came into the kitchen while she was doing her ironing. He said, "Daughter, some folks have come to us for help." "Well," she said, "I hope they can wait a minute, I hope they can wait till this iron is cool." After a few minutes she put the iron on the stove and went into the pantry and came out with a can of baking powder. She delved around in it with a fork until she drew up a quarter. She did this again until she had a quarter and two dimes lying there on the table. She picked them up and polished the powder off with a corner of her apron and held them out to him. Now, forty-five cents represented a good many eggs in those days—she was not
15 an ungenerous woman. He took them, but it was clear enough he knew she had more. (Once when he was in the pantry he found money hidden in an empty can because when he happened to pick it up it rattled, so he took to going into the pantry from time to time just to see what else might rattle. So she took to washing her money and then pushing it into the lard or burying it in the sugar. But from time to time a nickel would show up where she didn't want it to, in the sugar bowl, of course, or in the fried mush.) No doubt she thought she could make him go on believing all her money was hidden in the pantry if she hid part of it there.
20

But he was never fooled, I believe he may have been a little unbalanced at that time, but he could see through anyone and anything. Except, my mother said, ne'er-do-wells. But that wasn't really true either. He just said, "Judge not," and of course that's Scripture and hard to contradict.
25

But it must be said that my mother took a great deal of pride in looking after her family, which was heavy work in those days and especially hard for her, with her aches and pains. But he'd walk off with a jar of her pickled beets without so much as a by-your-leave. That day, though, he stood there with those three coins in his drastic old mummified hand and watched her with that terrible eye, and she crossed her arms right over the handkerchief with the hidden money in it, as he clearly knew, and watched him right back, until he said, "Well, the Lord bless and keep you," and went out the door.
30

My mother said, "I stared him down! I stared him down!" She seemed more amazed than anything. As I have said, she had a good deal of respect for him. He always told her she ought not to worry about his generosity, because the Lord would provide. And she used to say that if He weren't put to so much trouble keeping us in shirts and socks, He might have time to provide a cake now and then, or a pie. But she missed him when he was gone, as we all did.
35

Text Reference for MC Assessment Item RL.10.2

Questions 1-9 are based on the following passage.

This passage is from Yiyun Li, "Kindness." ©2010 by Yiyun Li. In the passage, the narrator and Nan are female recruits in the Chinese army.

Line "The Last Rose of Summer," she told me when I asked her about the song during the break. Nan was a small girl and looked no more than thirteen years old. She had joined a famous children's choir when she was six, and when the other children her age had entered middle school and left the choir, she had remained because she liked to sing, and she could still pass for a young child. When she reached sixteen, the choir changed its name from "children's choir" to "children and young women's choir." She'd laughed when she told us about it. Would she go back to the choir? one of the girls had asked her, and she'd thought for a moment and said that perhaps after the army she would have to find some other hobbies. One could not possibly remain in a children's choir all her life, she'd said, though she seemed to me the kind of person who could get away with anything she set her heart on. I could imagine her still singing at twenty or thirty among a group of children, looking as young and innocent as them—though this I did not tell Nan. We were friendly toward each other, but we were not friends, perhaps the only two in our platoon who hadn't claimed a close friend eight weeks into the military life. I did not see the need to have someone next to me when I took a walk around the drill grounds after dinner for the fifteen minutes of free time; nor did I need to share my night-watch duty with a special friend, so I was often paired with leftover girls from the other platoons—girls like me who had no one to cling to—and it suited me well to spend half the night with someone as quiet as I was in the front room of the barracks, dozing off in two chairs set as far apart as possible.

15 Nan was a different case. She was friendly with everyone, including the officers and the conscripts in the cooking squad, and was courted by quite a few girls hoping to become her best friend. You could see that she was used to such attention, amused even, but she would not grant anyone that privilege. Even our squad leader, who had become a favorite of the officers with her increasingly militant treatment of us, was unwilling to assign the most dreadful duties—cleaning the toilets, or the pigsties—to Nan. A less gracious person than Nan would have been the target of envy, yet she seemed untouched by any malignancy.

20 One girl, overhearing our conversation, asked Nan to sing "The Last Rose of Summer." Nan stood up from where we were sitting in a circle and flicked dried grass and leaves from her uniform. Her voice seemed to make breathing hard for those around her; her face, no longer appearing amused, had an ancient, ageless look. I wondered what kind of person Nan was to be able to sing like that—she seemed too aloof to be touched by life, but how could she sing so hauntingly if she had not felt the pain described in those songs?

Text Reference for MC Assessment Item RL.10.5

Questions 1-9 are based on the following passage.

This passage is adapted from Colum McCann, *Let the Great World Spin*. ©2009 by Colum McCann.

Line It is not fashionable anymore, I suppose, to have a regard for one's mother in the way my brother and I had then, in the mid-1950s, when the noise outside the window was mostly wind and sea chime. One looks for the chink in the armor, the leg of the piano stool shorter than the other, the sadness that would detach us from her, but the truth is we enjoyed each other, all three of us, and never so evidently as those Sundays when the rain fell gray over Dublin Bay and the squalls blew fresh against the windowpane.

5 Our house in Sandymount looked out to the bay. We had a short driveway full of weeds, a square of lawn, a black ironwork fence. If we crossed the road we could stand on the curved seawall and look a good distance across the bay. A bunch of palm trees grew at the end of the road. They stood, smaller and more stunted than palms elsewhere, but exotic nonetheless, as if invited to come watch the Dublin rain. Corrigan sat on the wall, banging his heels and looking over the flat strand to the water. I should have known even then that the sea was written in him, that there would be some sort of leaving. The tide crept in and the water swelled at his feet. In the

10 evenings he walked up the road past the Martello Tower to the abandoned public baths, where he balanced on top of the seawall, arms held wide.

 On weekend mornings we strolled with our mother, ankle-deep in the low tide, and looked back to see the row of houses, the coastline, and the little scarves of smoke coming up from the chimneys. Two enormous red and white power station towers broke the horizon to the east, but the rest was a gentle curve, with gulls on the air, the mail boats out of Dun Laoghaire, the scud of clouds on the

15 horizon. When the tide was out, the stretch of sand was corrugated and sometimes it was possible to walk a quarter-mile among isolated waterpools and bits of old refuse, log shaver shells, bedstead pipes.

 Dublin Bay was a slow heaving thing, like the city it horseshoed, but it could turn without warning. Every now and then the water smashed up against the wall in a storm. The sea, having arrived, stayed. Salt crusted the windows of our house. The knocker on the door was rusted red.

20 When the weather blew foul, we sat on the stairs, Corrigan and I. Our father, a physicist, had left us years before. A check, postmarked in London, arrived through the letter box once a week. Never a note, just a check, drawn on a bank in Oxford. It spun in the air as it fell. We ran to bring it to our mother. She slipped the envelope under a flower pot on the kitchen windowsill and the next day it was gone. Nothing more was ever said.

 The only sign of our father was a wardrobe full of his old suits and trousers in our mother's bedroom. Corrigan drew the door open.

25 In the darkness we sat with our backs against the rough wooden planks and slipped our feet in our father's shoes, let his sleeves touch our ears, felt the cold of his cuff buttons. Our mother found us one afternoon, dressed in his gray suits, the sleeves rolled up and the trousers held in place with elastic bands. We were marching around in his oversize brogues when she came and froze in the doorway, the room so quiet we could hear the radiator tick.

 "Well," she said as she knelt to the ground in front of us. Her face spread out in a grin that seemed to pain her. "Come here," she

30 kissed us both on the cheek, tapped our bottoms, "Now run along." We slipped out of our father's old clothes, left them puddled on the floor.

 Later that night we heard the clang of the coat hangers as she hung and rehung the suits.

 Over the years there were the usual tantrums and bloody noses and broken rocking-horse heads, and our mother had to deal with the whispers of the neighbors, sometimes even the attentions of local widowers, but for the most part things stretched out comfortably in front of us: calm, open, a sweep of sandy gray.

Text Reference for MC Assessment Item RL.10.6

Questions 1-9 are based on the following passage.

This passage is from Yia Lee, "Broken Chords." ©2011 by Yia Lee. The Hmong people are from Vietnam, Laos, Thailand, and parts of China.

Line I wandered to it without trying to seem like I was heading directly there. But Kalia saw. She was a small girl, with skin the color of wet sand on the beach. Her shiny black hair was pulled back into its usual ponytail. She smiled as I stopped in front of the piano.

"Do you play, Katie?" she asked, getting up and sweeping away the clothes. She put them on the couch, and then she lifted the lid to the keyboard. The white and black keys winked at me.

5 I sat down and plinked out a few notes. "It's in tune," I said. Why had it been carelessly buried under all those clothes? She gestured for me to begin, so I started Mozart's Twelve Variations on Twinkle, Twinkle, Little Star. It was one of my favorites. Deceptively simple, yet full of energy and whim. My fingers were bouncing around a rush of sixteenth notes, when a voice startled me. "Aaron, shut up!" A booming male voice yelled in Hmong.

The music faltered and then I stopped. Kalia appeared calm, but her black eyes were annoyed.

10 "It's not Aaron, she's my friend!" she called back in English. "Oh, sorry, my bad." A body attached itself to the voice: a young man appeared in the doorway. He glanced at us carelessly and went away.

"That was my older brother. Ignore him, he's an idiot." Kalia tried to be lighthearted, and I smiled for her sake. "He doesn't like piano?" I asked.

15 She shrugged. "He'll be leaving soon—he hardly seems to live here anymore. Why don't you finish the song?" I finished the song, although the frolicking notes seemed false now. "Do you play?" Kalia shook her head. I thought, then asked, "Who's Aaron?"

"He's Aaron." Kalia motioned with her head and I realized that there was another person at the doorway. He must have been standing

20 there as I was playing, for his face had an intent, pleased expression. His skinny frame was drowning in baggy clothes and there was a gold stud in his left ear. Now that we were paying attention to him he flashed us a small smile. His black eyes seemed vaguely familiar. "How was detention?" Kalia asked him drily. "Good," he answered. "Maybe if you do your homework, you'd avoid it," Kalia suggested.

25 "Maybe," said Aaron. "Perhaps if you showed up in class once in a while, that would help, too." "Perhaps," Aaron said, his voice too pleasant. It sounded like an old argument. Kalia looked angry, and more tired than ever. I wasn't sure what to do; my fingers hit a couple of keys accidentally.

30 The sound of the piano shifted their attention to me. Aaron stepped into the room and approached me. "That's my piano," he said. I got off the bench. "I'm sorry . . ."

"Don't be, it's just that it hasn't been played on for a long time," he said, trailing a finger along the white keys. "It's weird, coming here and hearing it again . . ."

"Well, then, why don't you play something?" I said. The question just popped out of me and he hesitated. I sneaked a glance at Kalia; she

35 was watching Aaron closely. There were undercurrents that I wasn't sure how to read. I was wondering if I'd somehow made a mistake when he sat down abruptly on the bench and let his fingers hover over the keys. Then he pressed them down.

He played Chopin, the etude nicknamed Ocean. His fingers flew as the music swept over the room. He was good. Not perfect, but he had good technique and he knew the music. I could see it in his eyes, the way they blazed a vivid crystal black.

When Aaron stopped, there was a silence.

40 I struggled to say something. Kalia beat me to words. "Aaron, this is my friend Katie Yang," she introduced. "Katie, this is my little brother Aaron." I said hello to him, he nodded and said, "Whatssup?"

Then Kalia told him to go away and leave us alone; we were working on a project. But her tone was less angry and had more humor. When he left I looked at the piano. I could still hear the notes rolling in my mind.

The purpose of this tool is to help educators understand each of the grade level standards and how those standards connect to the students' overall preparation for college and career readiness.

Standards are defined as the most critical prerequisite skills and knowledge. This document is color-coded to reflect both anchor and priority standards. Though previous emphasis was placed on priority standards to address lost learning due to COVID-19, New Mexico teachers should note that moving forward, while priority standards allow for acceleration of learning, all standards should be addressed in instruction throughout the school year.

In this guide you will find:

- A [breakdown](#) of each of the grade level standards within the literature strand, including:
 - Vertical alignment guidance
 - Essential vocabulary related to the standard
 - Identification of anchor standards as identified by the CCSS and priority standards as identified by NMPED
- Sample aligned [assessment items](#)
- Companion resources guides that address:
 - [Planning Literacy Instruction with MLSS Guide](#)
 - [Choosing a Complex Text](#)
 - [Text Dependent Questions with Complex Texts](#)
 - [Vocabulary Instruction with Complex Texts](#)
 - [Speaking, Listening, and Writing](#)
 - [Differentiating Support for All Learners](#)
 - [Cross-Curricular Connections with Literacy](#)
 - [Cultural and Linguistic Responsiveness in Literacy](#)

Key		
	<i>Anchor Standard</i>	Anchor standards, as identified by the Common Core, are denoted with an anchor icon. Anchor standards are the fundamental skills we want students to have when they graduate. The College and Career Ready (CCR) and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. Anchor standards appear from Kindergarten to 12th grade and are aligned to what colleges and workplaces expect students to be able to do.
	<i>Priority Standard</i>	Priority standards, as identified by NMPED, are denoted with red highlighting. Priority standards are the most critical prerequisite skills and knowledge a student needs. This does not mean that these are only standards required to be taught, just these are the standards that will allow for the acceleration the students of New Mexico need during this time.

STANDARDS BREAKDOWN

<ul style="list-style-type: none"> ● Key Ideas and Details <ul style="list-style-type: none"> ○ CCSS.RI.10.1 ○ CCSS.RI.10.2 ○ CCSS.RI.10.3 ● Craft and Structure <ul style="list-style-type: none"> ○ CCSS.RI.10.4 ○ CCSS.RI.10.5 ○ CCSS.RI.10.6 	<ul style="list-style-type: none"> ● Integration of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.RI.10.7 ○ CCSS.RI.10.8 ○ CCSS.RI.10.9 ○ NMSS.10.1 ○ NMSS.10.2 ● Range of Reading Level and Text Complexity <ul style="list-style-type: none"> ○ CCSS.RI.10.10
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RI.10.1



Anchor Standard: Key Ideas and Details

R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Grade	CCSS Domain	CCSS Strand	
10	Reading: Informational (RI)	Key Ideas and Details	
Standard		Vertical Alignment	
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.		<i>Previous Grades:</i> RI.1.1, RI.2.1, RI.3.1, RI.4.1, RI.5.1, RI.6.1, RI.7.1, RI.8.1	<i>Future Grades:</i> RI.11-12.1
Clarification Statement		Vocabulary for Teacher Development	
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states (explicit) as well as what the text indirectly states (implicit).		<ul style="list-style-type: none"> ● analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole ● explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation ● inference – a conclusion derived from logical reasoning following an investigation of available evidence ● strong and thorough textual evidence – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or claim/set of claims such that no area is left vulnerable to simple counterclaims (thorough) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...			
<ul style="list-style-type: none"> ● evaluate evidence on a strength scale from weakest to strongest. ● assess the quality of several pieces of evidence. ● write responses to a text-dependent question, using only pieces of evidence deemed strongest. 			

RI.10.2		
	Anchor Standard: Key Ideas and Details <i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Key Ideas and Details
Standard	Vertical Alignment	
Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<i>Previous Grades:</i> RI.1.2, RI.2.2, RI.3.2, RI.4.2, RI.5.2, RI.6.2, RI.7.2, RI.8.2	<i>Future Grades:</i> RI.11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students establish a text’s central idea, trace it throughout the work, and closely examine how it is first introduced, how it progresses, how it evolves, and how it is clarified through key details. Using the central idea and key details, students summarize the text without bias.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● central idea – the unifying concept within an informational text to which other elements and ideas relate ● objective summary – a brief account of a text’s central or main points, themes, or ideas that is free of bias, prejudice, and personal opinion and does not incorporate outside information ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how an author introduced a central idea and used key details to shape and refine it. ● revise a biased summary which contains extraneous information to incorporate the central idea and key details as well as to remove biased language and unnecessary information. 		

RI.10.3

	<p>Anchor Standard: Key Ideas and Details</p> <p><i>R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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10	Reading: Informational (RI)	Key Ideas and Details
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Standard	Vertical Alignment
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Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-right: 1px solid black; padding: 5px;"> <i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3, RI.8.3 </td> <td style="width: 50%; padding: 5px;"> <i>Future Grades:</i> RI.11-12.3 </td> </tr> </table>	<i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3, RI.8.3	<i>Future Grades:</i> RI.11-12.3
<i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3, RI.8.3	<i>Future Grades:</i> RI.11-12.3		

Clarification Statement	Vocabulary for Teacher Development
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Students closely examine how an author develops an analysis, a series of events, or a set of ideas within a text, including how they introduce, sequence, and expand upon their points and create relationships between them.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● event – a thing that happens; an occurrence ● series – a set of related/similar things (e.g., people, books, events, etc.) coming one after one another (e.g., a series of books or TV episodes) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more
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Students Who Demonstrate Understanding Can...

- explain how an author introduced, sequenced, and developed their points in an effective line of reasoning.
- illustrate how an author developed their analysis, series of events, or set of ideas, including how the author introduced, sequenced, and developed their points and made connections between them.

RI.10.4



Anchor Standard: Craft and Structure

R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Grade	CCSS Domain	CCSS Strand		
10	Reading: Informational (RI)	Craft and Structure		
Standard		Vertical Alignment		
<p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p>		<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4, RI.8.4</p> </td> <td style="width: 50%; vertical-align: top;"> <p><i>Future Grades:</i> RI.11-12.4</p> </td> </tr> </table>	<p><i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4, RI.8.4</p>	<p><i>Future Grades:</i> RI.11-12.4</p>
<p><i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4, RI.8.4</p>	<p><i>Future Grades:</i> RI.11-12.4</p>			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students examine the text to understand the meaning of words or phrases, using the context to inform their thinking. Students consider how particular words and phrases are used to influence the overall meaning and tone of the text, such as how the language of a court opinion differs from that of a newspaper.</p>		<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward the subject or topic of a text, generally revealed through word choice, perspective, or point of view 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● define a word and explain the word’s tone in a text. ● explain how key words impact the overall meaning and tone of the text. ● replace key words with synonyms and discuss how the synonyms change the meaning and tone of the overall text. 				

RI.10.5				
	Anchor Standard: Craft and Structure <i>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Informational (RI)	Craft and Structure		
Standard		Vertical Alignment		
Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.5, RI.2.5, RI.3.5, RI.4.5, RI.5.5, RI.6.5, RI.7.5, RI.8.5</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.11-12.5</td> </tr> </table>	<i>Previous Grades:</i> RI.1.5, RI.2.5, RI.3.5, RI.4.5, RI.5.5, RI.6.5, RI.7.5, RI.8.5	<i>Future Grades:</i> RI.11-12.5
<i>Previous Grades:</i> RI.1.5, RI.2.5, RI.3.5, RI.4.5, RI.5.5, RI.6.5, RI.7.5, RI.8.5	<i>Future Grades:</i> RI.11-12.5			
Clarification Statement		Vocabulary for Teacher Development		
Students examine how an author arranges sentences, paragraphs, sections, or chapters to build and clarify their ideas or claims.		<ul style="list-style-type: none"> analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> discuss how an author's ideas or claims are developed or clarified by a particular sentence, paragraphs, or larger portions of texts. explain how a sentence, paragraph, or portion of text develops or refines an idea or claim. 				

RI.10.6		
	<p>Anchor Standard: Craft and Structure <i>R.6: Assess how point of view or purpose shapes the content and style of a text.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	<p><i>Previous Grades:</i> RI.1.6, RI.2.6, RI.3.6, RI.4.6, RI.5.6, RI.6.6, RI.7.6, RI.8.6</p>	<p><i>Future Grades:</i> RI.11-12.6</p>
Clarification Statement	Vocabulary for Teacher Development	
Students establish an author's point of view or intention by interpreting how they use language to communicate their opinion and achieve their purpose.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● point of view – a narrator's, writer's, or speaker's position with regard to the events of a narrative; one's stance on events or information given their orientation (physically and/or mentally) to the events or information; the vantage point ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● respond – to say, show, and/or act in response to a prompt which may be a question, an action or event, a claim or counterclaim, etc. ● rhetoric/rhetorical feature – language (or the art of using language) designed to be persuasive or effective in supporting a claim such that readers or listeners come to agree with the claim, often making use of figurative, sensory, and evocative language; an element of a large literary work that is particularly designed to have a persuasive or emotional impact ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	

Students Who Demonstrate Understanding Can...

- highlight the rhetorical devices used in a passage to advance the author's point of view or purpose.
- analyze two texts that use different languages to communicate the same point of view or have the same purpose.

RI.10.7				
	<p>Anchor Standard: Integration of Knowledge and Ideas <i>R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</i></p>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7, RI.8.7</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.11-12.7</td> </tr> </table>	<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7, RI.8.7	<i>Future Grades:</i> RI.11-12.7
<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7, RI.8.7	<i>Future Grades:</i> RI.11-12.7			
Clarification Statement		Vocabulary for Teacher Development		
Students examine several different reportings that address the same subject in different mediums, such as the reporting of a current event in both print and multimedia. In comparing the texts' similarities and differences, students identify the details that are accentuated in each report and analyze the impact of each.		<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● medium – the form(s) or material(s) an artist or author uses to express their ideas (e.g., poem, oil paint, etc.) 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● read and annotate the similarities and differences between two accounts of a subject, noting what details authors choose to emphasize in each source. ● identify the common and different details that are emphasized between multiple accounts of a subject. 				

RI.10.8				
	<p>Anchor Standard: Integration of Knowledge and Ideas <i>R.8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</i></p>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid, and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.8, RI.2.8, RI.3.8, RI.4.8, RI.5.8, RI.6.8, RI.7.8, RI.8.8</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.11-12.8</td> </tr> </table>	<i>Previous Grades:</i> RI.1.8, RI.2.8, RI.3.8, RI.4.8, RI.5.8, RI.6.8, RI.7.8, RI.8.8	<i>Future Grades:</i> RI.11-12.8
<i>Previous Grades:</i> RI.1.8, RI.2.8, RI.3.8, RI.4.8, RI.5.8, RI.6.8, RI.7.8, RI.8.8	<i>Future Grades:</i> RI.11-12.8			
Clarification Statement		Vocabulary for Teacher Development		
Students precisely describe the argument and specific claims in a text and judge the quality and quantity of evidence presented, as well as the validity of the reasoning. Students also determine if fallacious reasoning or inaccuracies are present in the text’s argument and claims.		<ul style="list-style-type: none"> ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain ● claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth ● delineate – to describe something precisely ● evaluate – to determine quality or value after careful analysis or investigation ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● relevant evidence, observations, ideas, descriptive details – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc. that are closely related to the idea being expressed by the claim ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, 		

films, articles, music, art, and more

Students Who Demonstrate Understanding Can...

- identify an author's claim.
- determine when an author needs more explanation.
- trace or delineate an author's argument throughout the text.
- analyze whether there is enough evidence to support a claim.
- highlight in a text where reasoning and evidence is insufficient, fallacious, irrational, or inaccurate.
- revise a weak/irrational/insufficient argument in a text so the arguments and claims are valid and rational.

RI.10.9		
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><i>R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.	<p><i>Previous Grades:</i> RI.1.9, RI.2.9, RI.3.9, RI.4.9, RI.5.9, RI.6.9, RI.7.9, RI.8.9</p>	<p><i>Future Grades:</i> RI.11-12.9</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine pivotal documents that reflect important historic events and notable literary styles, such as Washington's "Farewell Address", Roosevelt's "Four Freedoms" speech, and King's "Letter from Birmingham Jail." When examining these documents, students note the similarities and differences in how they address similar themes and subjects.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● theme – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● determine the themes and central ideas of the document under study. ● explain the purpose and audience of a document. ● discuss the similarities and differences between various documents under study. 		

10.1

Grade		NMSS Domain	
10	Reading: Informational Text (RI)		
Standard		Vertical Alignment	
Students in Grade 10 will analyze and evaluate common characteristics of significant works, including Hispanic and Native American oral and written texts.		<i>Previous Grades:</i> N/A	<i>Future Grades:</i> 11-12.2
Clarification Statement		Vocabulary for Teacher Development	
Students can analyze and evaluate the common characteristics of literary works across a variety of texts, oral and written.		<ul style="list-style-type: none"> ● genre – a specific type of composition characterized by similarities in form, style, or subject matter ● characteristic – a feature or quality belonging typically to a person, place, or thing and serving to identify it. 	
Students Who Demonstrate Understanding Can...			
<ul style="list-style-type: none"> ● analyze multiple texts and determine a common characteristic across these texts. ● describe how a common characteristic serves multiple texts, both oral and written. 			

10.2

Grade		NMSS Domain	
10	Reading: Informational Text (RI)		
Standard		Vertical Alignment	
Students in Grade 10 will cite strong and thorough textual evidence to support analysis of significant works, including Hispanic and Native American oral and written texts.		<i>Previous Grades:</i> N/A	<i>Future Grades:</i> 11-12.2
Clarification Statement		Vocabulary for Teacher Development	
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states (explicit) as well as what the text indirectly states (implicit).		<ul style="list-style-type: none"> strong and thorough textual evidence – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or set of claims such that no area is left vulnerable to simple counter-claims (thorough) 	
Students Who Demonstrate Understanding Can...			
<ul style="list-style-type: none"> evaluate evidence on a strength scale from weakest to strongest. assess the quality of several pieces of evidence. write responses to a text-dependent question, using only pieces of evidence deemed strongest. 			

RI.10.10				
	<p>Anchor Standard: Range of Reading Level and Text Complexity <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>			
Grade	CCSS Domain	CCSS Strand		
10	Reading: Informational (RI)	Range of Reading Level and Text Complexity		
Standard		Vertical Alignment		
<p>By the end of Grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.</p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10, RI.8.10</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.11-12.10</td> </tr> </table>	<i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10, RI.8.10	<i>Future Grades:</i> RI.11-12.10
<i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10, RI.8.10	<i>Future Grades:</i> RI.11-12.10			
Clarification Statement		Vocabulary for Teacher Development		
<p>By the end of Grade 9, students competently read and understand informational texts within the 9-10 text complexity band (Lexile: 1050-1335). By the end of 10th grade, students competently read and understand informational texts at the highest end of the text complexity band. They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.</p>		<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● use a strategy or keep a purpose in mind while independently reading. ● confirm or revise their ideas about a given topic after independently reading a text. 				

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RI.10.1 and RI.10.2**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Constructed Response Assessment Task aligned to RI.10.5**
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading <i>I Know Why the Caged Bird Sings</i> by Maya Angelou, students must respond to the following prompt: At various points throughout the text, Maya describes the impact of places and people. How do both the family store and Mrs. Flowers have an impact on her life? Provide evidence from the text to support your answer.</p>		
Exemplar Student Responses		
RI.10.1 RI.10.2	<p>A strong student response would include the following sentences and explanations:</p> <ul style="list-style-type: none"> • The store represents community and a place for people to come together. • The store is a place where she has a sense of belonging and success. • Mrs. Flowers helps Maya to see her worth. She also helps Maya reclaim her voice through the book of poems she gives her. • Mrs. Flowers gives Maya the gift of friendship, which helps to instill pride in who she is and the contributions she can make to the world around her. 	
	DOK	Blooms
	4	Evaluation
	Possible Aligned Language Objectives	Possible Misconceptions
	<ul style="list-style-type: none"> • The student will provide strong textual evidence to support an analysis. • Analyze how an author’s ideas are developed and refined by particular sentences, paragraphs, or larger portions of a text 	<ul style="list-style-type: none"> • Students may easily identify the conflict of man vs. society but may miss the conflict Maya has with herself. • Students may miss how the narrator’s recollections of events and situations are impacted by her personal experiences.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness

Text Summary and evidence of Complexity:

- In *I Know Why the Caged Bird Sings*, Maya Angelou describes her coming of age as a precocious but insecure Black girl in the American South during the 1930s and subsequently in California during the 1940s. Maya’s parents divorce when she is only three years old and ship Maya and her older brother, Bailey, to live with their paternal grandmother, Annie Henderson, in rural Stamps, Arkansas. Annie, whom they call Momma, runs the only store in the Black section of Stamps and becomes the central moral figure in Maya’s childhood.
- Lexile 1010
- Coretta Scott King Book Awards 1971
- Literarian Award 2013

Evidence of Cultural and Linguistic Responsiveness:

- **Who is represented in the text used to assess this cluster of standards?**
As young children, Maya and Bailey struggle with the pain of having been rejected and abandoned by their parents.
- **How are those groups and individuals portrayed?**
I Know Why the Caged Bird Sings follows Marguerite's (called "My" or "Maya" by her brother) life from the age of three to seventeen and the struggles she faces – particularly with racism – in the Southern United States. Abandoned by their parents, Maya and her older brother Bailey are sent to live with their paternal grandmother (Momma) and disabled uncle (Uncle Willie) in Stamps, Arkansas. Maya and Bailey are haunted by their parents' abandonment throughout the book – they travel alone and are labeled like baggage.
- **Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?**
In the course of *Caged Bird*, Maya, who has been described as "a symbolic character for every black girl growing up in America," goes from being a victim of racism with an inferiority complex to a self-aware individual who responds to racism with dignity and a strong sense of her own identity.
- **What supports are provided to teachers to identify blind spots?**
There aren't a lot of supports provided for students, but it would be helpful for students to have context on topics such as [Japanese Relocation during World War II](#), as Maya speaks of the displacement of the Japanese in San Francisco by the government and how the black people replaced them in the city. Information on the Great Depression would be useful for students as well, as this is the time period in which the text takes place.
- **How is this text culturally/linguistically responsive?**
This text is culturally/linguistically responsive because it portrays the life of an African-American female who faced many different challenges throughout her childhood living during the Great Depression in the United States. The time represented a racist world divided between Black and white, male and female.

RI.10.1
RI.10.2

VABB Analysis	
Validate	Affirm
<i>The intentional and purposeful legitimization of the home culture and language of the student.</i>	<i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i>
<p>Question: Maya believes that because she is African American, she is unattractive and struggles with self acceptance. She fantasizes about being a blue-eyed, white girl. Has there been a time you have felt ashamed of your ethnicity? Have you ever dreamed of being someone other than who you are?</p> <p>ESR: Student answers will vary. Sometimes there is more expected of me because I am of a different race than white. Sometimes I feel people are making fun of me because of my accent when I speak. Sometimes I wish I were white so that I could be invited to all the parties.</p>	<p>Question: As the United States enters WWII, Angelou comments on how the Provincial Black migrants are replaced by the Japanese. She stresses about finally feeling at home for the first time in her life. Why does she feel this situation has finally made her feel like she is at home?</p> <p>ESR: Student answers will vary. Angelou feels at home now because the African-American people have been replaced by the Japanese. The Japanese are now working in the fields and being treated like they are different.</p>
Build	Bridge
<i>Create the connections between the home culture/language and the school culture/language through instruction for success in school and the broader social context.</i>	<i>Create opportunities for situational appropriateness that provides the academic and social skills that students will need to have success beyond school culture.</i>
<p>Question: How can we learn from Angelou's perspective as an adult about her childhood and segregation?</p> <p>ESR: Student answers will vary. Segregation in Stamps was present and most Black children did not know what white children looked like. Most Black children viewed white people as the inferior, the rich, and the powerful.</p>	<p>Question: What difference can you make within your community to build relationships among all the different cultures?</p> <p>ESR: Student answers will vary. We could have guest speakers from WWII of different races to come and share their experiences with the class. We can support different cultures within the classroom through sharing our family tree. We can share the different celebrations which our culture celebrates.</p>

RI.10.1
RI.10.2

Layer 1: Universal Supports

High-quality core instruction for all students

In New Mexico we believe that all students deserve access to high-quality grade-level texts to show proficiency with reading and comprehension as outlined in the New Mexico standards. These universal supports provide core instruction that allow students to comprehend complex texts by providing access points and opportunities for deep thinking.

1. Pre-teach Tier 2 Vocabulary Words
 - Tier 2 Vocabulary are words that are more likely to appear in text than speech. Pre-teaching these words before diving into a text allows students to better understand the text because their cognitive load can be focused more on comprehension. To learn more, please visit Resource Guide on [Vocabulary Instruction with Complex Texts](#)
 - Choose words that are not implicitly or explicitly defined within the text.
2. Annotate/Create Text-Dependent questions to push student thinking to think about themes and central ideas, knowledge of vocabulary, or syntax and structure following the steps outlined in this resource guide. To learn more, please visit Resource Guide on [Text Dependent Questions with Complex Texts](#)
 - *Crafting and using text dependent questions throughout a complex text allows the reader to chunk the text to better focus on meaning. They also teach the reader how to think deeply about a text and use evidence from the text to support that thinking.*

Universal Supports

The details listed below apply to the specific text in the bottom-most box and are meant to offer examples of how universal supports can be planned for lessons using an appropriately complex text.

Tier 2 Vocabulary to Preteach	Text Dependent Question
<p>Word: <u>disastrous</u></p> <p>Think Aloud: When exploring the word <u>disastrous</u>, we think of something that has been destroyed or ruined. An example of <u>disastrous</u> would be when a tornado hits an area and destroys everything within its path. <u>Disastrous</u> means causing great damage.</p>	<p>Question: What does <u>segregation</u> mean?</p> <p>ESR: <u>Segregation</u> means to separate apart from others. The author, Maya Angelou, makes reference to the time period of <u>segregation</u> when blacks were separated from whites.</p>
<p>Tier 2 Vocabulary: “Our parents had decided to put an end to their disastrous marriage, and Father shipped us home to his mother. The conductor on the train had been asked to take care of us, and our tickets were pinned to my brother's inside coat pocket.”</p> <p><i>I Know Why the Caged Bird Sings</i> by Maya Angelou Link to Full Text</p>	
<p>Text Dependent Question: “I don't remember much of the trip, but after we reached the segregated southern part of our journey, things must have improved. Negro passengers, who always traveled with full lunch boxes, felt sorry for "the poor little motherless darlings" and gave us lots of cold fried chicken and potato salad.”</p> <p><i>I Know Why the Caged Bird Sings</i> by Maya Angelou Link to Full Text</p>	

Grade	CCSS Domain	CCSS Strand
10	Reading: informational (RI)	Craft and Structure
RI.10.5	Sample Task #2 (Constructed Response)	
	<p>After reading “A Big Surprise from the Edge of the Solar System” by Dr. Tony Phillips, students must respond to the following prompt: In the text the author reveals a scientist’s claim that “The magnetic bubbles appear to be our first line of defense against cosmic rays. . .” Choose two sentences from the article that most help to develop this claim and explain your choices.</p>	
	Exemplar Student Responses	
	<p>A strong student response would include the following sentences and explanations:</p> <ul style="list-style-type: none"> ● “When these microscopic cannonballs try to enter the solar system, they have to fight through the sun’s magnetic field to reach the inner planets.” This sentence explains how magnetic bubbles offer protection from cosmic rays. ● “On the other hand, cosmic rays could get trapped inside the bubbles, which would make the froth a very good shield indeed.” This sentence provides a second example of how magnetic bubbles offer protection from cosmic rays. 	
	DOK	Blooms
	Level 2	Applying
	Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> ● Students will analyze how an author's claim is developed and refined by particular sentences. ● Students will select evidence in support of a claim. 	<ul style="list-style-type: none"> ● Students may select sentences which give information about magnetic bubbles but don’t necessarily support the author’s claim. ● Students may simply choose the next sentence after the author’s claim without examining its validity as evidence for the claim. 	

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Key Ideas and Details
RI.10.2	<p>If true, which finding of a survey of the general population would most undermine the author’s interpretation of Lyubomirsky’s study?</p> <ul style="list-style-type: none"> A. The happiness boost associated with altruistic acts remains constant when more than five altruistic acts are performed in a single day. B. While all altruistic acts confer a happiness boost, altruistic acts confer a happiness boost, altruistic acts that lead to immediate benefits confer the greatest boost. C. The amount of happiness people feel as a result of performing altruistic acts increases with the effort those acts require. D. Occasional altruistic acts result in long-lasting increases in the personal happiness of those who perform them. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>Based on the passage, which choice best describes the relationship between emotional support and well-being as shown by Schwartz’s study?</p> <ul style="list-style-type: none"> A. Both givers and recipients of emotional support reported increased well-being. B. Givers of emotional support reported increased well-being, while recipients reported no change. C. Givers of emotional support increased well-being. D. Both givers and recipients of emotional support reported initial well-being followed by a return to their previous condition. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p>	

Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Craft and Structure
RI.10.4	<p>As used in line 1, “positive most nearly means</p> <ul style="list-style-type: none"> A. confident. B. practical. C. specific. D. beneficial. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>As used in line 11, “associations” most nearly means</p> <ul style="list-style-type: none"> A. links. B. organizations. C. combinations. D. partnerships. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p>	
RI.10.6	<p>In line 17-19 the author includes the quotation from Borgonovi most likely to</p> <ul style="list-style-type: none"> A. indicate the hypothesis that Lyubomirsky’s study was intended to test. B. provide a possible explanation for a result of Lyubomirsky’s study. C. criticize Lyubomirsky for failing to consider the benefits of short-term happiness. D. compare the results of Lyubomirsky’s study with those of another study about kind acts. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>Which choice best supports Grant’s claim in line 25 (“These...writes”)?</p> <ul style="list-style-type: none"> A. line 18-19 (“Perhaps...colleagues”) B. line 21-22 (“Go back...center”) C. line 22 (“They’re...or 7s”) D. line 22-23 (“In Grant’s...counterparts”) <p>Text Reference: “To Sell is Human: The Surprising Truth About Moving Others” by Daniel H. Pink from the PSAT/NMSQT and PSAT 10 Question Bank</p>	

Grade	CCSS Domain	CCSS Strand
10	Reading: Informational (RI)	Integration of Knowledge and Ideas
RI.10.7	<p>Which of the following choices is a claim in the passage that is supported by the data in the graph?</p> <ul style="list-style-type: none"> A. CAM plants do not leave their stomata open throughout photosynthesis. B. CAM plants demand less water on average than either C3 or C4 plants do. C. CAM plants absorb more CO₂ during the night. D. CAM plants perform a certain phase of photosynthesis in the same manner than C3 plants do. <p>Text Reference: “Does Agave Hold the Secret to Drought-Resistant Farming?” by Niina Heikkinen and ClimateWire from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>What change to the graph would most directly address a concern raised by Scott?</p> <ul style="list-style-type: none"> A. Adding corresponding measurements for other areas of the brain B. Recording the NAcc activity only between 10 and 20 seconds C. Incorporating the data for music purchased for 99¢ and \$1.29 D. Including an explanation for the decrease in NAcc activity at 20 seconds <p>Text Reference: “Brain’s Music Pleasure Zone Identified” by Alok Jha from the PSAT/NMSQT and PSAT 10 Question Bank</p>	
RI.10.8	<p>Based on information in the passage, it can be reasonably inferred that the majority of survey respondents represented in figure 1</p> <ul style="list-style-type: none"> A. value volunteering because they have a high degree of empathy. B. may have experienced decreases in the level of certain hormones after volunteering. C. are likely to live longer than volunteers who disagreed with the statements. D. always have higher levels of oxytocin circulating in their bloodstreams than do nonvolunteers. <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p> <p>Which choice provides the best evidence for the answer to the previous question?</p> <ul style="list-style-type: none"> A. line 1-2 (“In a...life”) B. line 2-4 (“This connections...measures”) C. line 8-10 (“Even...helped”) D. line 22-23 (“The boost...norepinephrine”) <p>Text Reference: “What Makes a Hero? The Surprising Science of Selflessness” by Elizabeth Svoboda from the PSAT/NMSQT and PSAT 10 Question Bank</p>	

Text Reference for MC Assessment Item RI.10.2, RI.10.4, RI.10.6, RI.10.8

This passage is adapted from Elizabeth Svoboda, *What Makes a Hero? The Surprising Science of Selflessness*. ©2013 by Elizabeth Svoboda.

Line In a 2010 survey of more than 4,500 American volunteers, 89 percent—nearly 9 in 10—stated that volunteering improved their sense of well-being, while a sizable majority reported that it lowered their stress levels and enhanced their sense of purpose in life. This connection appears to hold true regardless of culture: In a 2012 study of older Maori and non-Maori in New Zealand, those who volunteered more often scored higher on happiness measures.

5 In best-case scenarios, regular helping may even help stave off an early death. Analyzing data from more than seven thousand respondents collected for the government’s Longitudinal Study of Aging, the researchers Alex Harris and Carl Thoresen found that frequent volunteers had a 19 percent lower mortality risk than people who never volunteered when the subjects’ level of social support was taken into account. That means volunteering is associated with longer survival independent of the advantages social ties provide. Even more dramatically, when University of Michigan researchers studied 423 older couples who were followed for five years,
10 those who helped others were nearly 60 percent less likely to die during the study period than those who never helped.

While many survey studies have found more or less strong associations between helping and happiness, the University of California, Riverside, psychologist Sonja Lyubomirsky wanted to test the connection in a real-world setting. She asked students to carry out five “random acts of kindness” of their choice every week for six weeks—they could choose anything that benefited others, from making a homeless person a meal to helping a kid with a school assignment. The subjects experienced higher levels of happiness than controls
15 when they performed all five kind acts in one day, suggesting that the well-being boost is pronounced when people help often.

Interestingly, though, students who spaced the kind acts out, performing them on different days, didn’t experience the same happiness boost. Lyubomirsky’s work suggests altruistic acts may need to be frequent in order to confer a lasting change in well-being. With isolated acts of helping, says the London School of Economics social scientist Francesca Borgonovi, “it could be that there’s a very short—narrowly defined in time and space—bump in happiness that doesn’t shift your [overall] happiness in any meaningful way.”

20 On balance, though, being generous boosts your mood and health because it strengthens your sense that you’re really doing something significant. The social psychologist Sara Konrath of the University of Michigan notes that helping others may signal our bodies to release pleasurable chemicals such as oxytocin. The boost we get from helping may also mute our stress response, causing us to release fewer jarring stress hormones such as cortisol and norepinephrine.

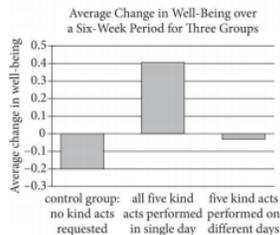
Figure 1

Selected Responses to 2010 Survey of 4,500 American Adults Who Volunteered in the Previous Year

Survey statement	Percent of respondents agreeing
Volunteering has made me feel physically healthier	68%
Volunteering has improved my sense of well-being	89%
Volunteering lowers my stress levels	73%
Volunteering enriches my sense of purpose in life	92%

Adapted from “Volunteering and Your Health: How Giving Back Benefits Everyone.” ©2010 by UnitedHealth Group.

Figure 2



Adapted from Sonja Lyubomirsky, Kennon M. Sheldon, and David Schkade, “Pursuing Happiness: The Architecture of Sustainable Change.” ©2005 by the Educational Publishing Foundation.

Text Reference for MC Assessment Item RI.10.6

This passage is adapted from Daniel H. Pink, *To Sell Is Human: The Surprising Truth about Moving Others*. ©2012 by Daniel H. Pink.

Line When social scientists have investigated the relationship between extraversion and sales success, they've found the link, at best, flimsy. For instance, while supervisors often give extraverts high ratings, several researchers have found that extraversion has "no statistically significant relationship . . . with sales performance" and that "extraversion is not related to sales volume." One of the most comprehensive investigations—a set of three meta-analyses of thirty-five separate studies involving 3,806 salespeople—found that the correlation between extraversion and sales was essentially nonexistent. (Positive correlations are measured on a scale that goes from 0 to 1, with higher numbers—say, 0.62—indicating close correlations and 0 no correlation at all. Across the thirty-five studies, the correlation between extraversion and sales performance was a minuscule 0.07.)

Does this mean that introverts—those soft-spoken souls more at home in a study carrel than at a party—are better at moving others? Not at all. In fact, the evidence, which is emerging in new research, reveals something far more intriguing.

10 Adam Grant is a management professor at the University of Pennsylvania's Wharton School and one of America's top young social psychologists. Some of his previous research had examined extraversion and he'd become curious that a trait so widely associated with sales didn't have much connection to success in that realm. So he decided to find out why.

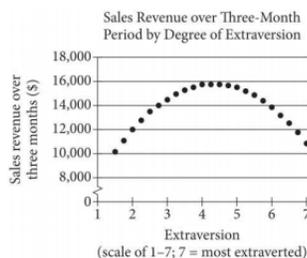
Grant collected data from a software company that operates call centers to sell its products. He began by asking more than three hundred sales representatives to complete several personality assessments, including one that social scientists use to measure where 15 people fall on the introversion-extraversion spectrum. This particular assessment lists statements such as "I am the life of the party" and "I am quiet around strangers" and asks participants to rate themselves on a 1-to-7 scale, with their answers resulting in a numerical measure of extraversion. Then Grant tracked the sales representatives' revenues over the next three months.

Perhaps not surprisingly, introverted sales reps didn't perform as well as extraverted ones, earning an average of \$120 per hour in revenue compared with \$125 per hour for their more outgoing colleagues. But neither did nearly as well as a third group: the ambiverts.

20 Ambi-whats?

These are people who are neither overly extraverted nor wildly introverted. Go back to that 1-to-7 introversion-extraversion scale. Ambiverts sit roughly in the center. They're not 1s or 2s, but they're not 6s or 7s. In Grant's study, these Goldilocks personalities—not too hot, not too cold—earned an average of nearly \$155 per hour, easily besting their counterparts. In fact, the salespeople who had the highest average revenue—\$208 per hour—had extraversion scores between 4.0 and 4.5, smack at the midpoint.

25 "These findings call into question the longstanding belief that the most productive salespeople are extraverted," Grant writes. According to a large study of European and American customers, the "most destructive" behavior of salespeople wasn't being ill-informed. It was an excess of assertiveness and zeal that led to contacting customers too frequently. Extraverts, in other words, often stumble over themselves. They can talk too much and listen too little, which dulls their understanding of others' perspectives. They can fail to strike the proper balance between asserting and holding back, which can be read as pushy and drive people away.



Adapted from Adam M. Grant, "Rethinking the Extraverted Sales Ideal: The Ambivert Advantage."

Text Reference for MC Assessment Item RI.10.7

This passage is adapted from Niina Heikkinen and ClimateWire, "Does Agave Hold the Secret to Drought-Resistant Farming?" ©2015 by Scientific American, a Division of Nature America, Inc.

Line The process is called crassulacean acid metabolism, or CAM, and a small group of scientists have been studying it for several decades because the plants that have it use less water. However, it has only been in the last couple of years that a growing number of researchers have been attempting to fully identify and transfer this photosynthetic pathway to other plant species.

Re-creating an entire metabolic pathway in a plant is far from a simple task. Once scientists figure out all the genes associated with its basic function, as well as its regulation, they then have to find a way to add that genetic material into the target plant, or make existing genes and proteins within the plant work the way they want them to. Altogether, that could involve somewhere around 100 genes, the researchers said, though they don't know the exact number yet.

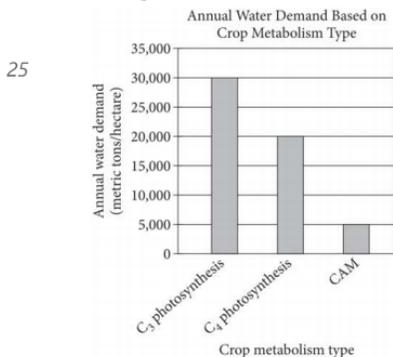
Xiaohan Yang, a staff scientist in the Biosciences Division at Oak Ridge National Laboratory, is one of the researchers working to figure out how to get CAM to work in other types of plants. He said interest in CAM has increased rapidly in the last few years alone, as concern about the effects of drought has gone up and more funding from the federal government has come in.

What makes photosynthesis in agave and cactus so different? Unlike most plants that take up carbon dioxide through stomata [small openings that allow plants to regulate the intake and release of gases] in their leaves during the day (known as C₃ and C₄ plants), CAM plants absorb most of their CO₂ [carbon dioxide] at night. This timing shift means less water evaporates off of the leaves through transpiration. In fact, CAM plants require between a [sixth] and a [fourth] of the water that C₃ and C₄ plants need, respectively.

However, CAM plants also need a way of storing carbon overnight, because just like other plants, they cannot use it to build energy reserves like sugars and starches without sunlight. They do this by temporarily fixing carbon in a transient pool of mostly malic acid. When the sun rises, the plants break down the organic acids, releasing the CO₂. At this point, the plant is able to perform photosynthesis like a C₃ plant, except the stomata don't have to stay open because the carbon is already available in the leaf.

The challenge for researchers like Yang is to find a way to get other plants to create this nocturnal carbon storage. Since the genomes of a number of different CAM plants have been sequenced in the past two years, researchers are beginning to develop a better understanding of how the pathway works.

"We have a very good idea of what genes are important for CAM species," Yang said. "Right now, we are working on how those genes come together, and then we test their efficiency."



Adapted from Xiaohan Yang et al., "A Roadmap for Research on Crassulacean Acid Metabolism (CAM) to Enhance Sustainable Food and Bioenergy Production in a Hotter, Drier World." ©2015 by ORNL/UT-Battelle and New Phytologist Trust.

Text Reference for MC Assessment Item RI.10.7

This passage is adapted from Alok Jha, "Brain's Music Pleasure Zone Identified," ©2013 by Guardian News and Media Limited.

Line Scientists know that music can give intense pleasure by delivering chemical rewards in the brain that are equal to the joy of good food, but now they think they may have identified the part of the brain where this pleasure starts.

5 Researchers scanned the brains of subjects while they listened to new songs and asked how much they would spend on buying the tracks. They found that the most popular songs—those which people were prepared to pay more for—were also the ones that elicited the strongest response in the nucleus accumbens, a structure in the centre of the brain that is involved in reward processing.

"This area is important because it's involved in forming expectations and these are expectations that could be rewarding," said Valorie Salimpoor of McGill University in Montreal, Canada. "What makes music so emotionally powerful is the creation of expectation. Activity in the nucleus accumbens normally would indicate that expectations are being met or surpassed."

10 In the experiment, which is published in *Science*, she and her colleagues scanned the brains of 20 people who used an interface to listen to 30-second clips of songs they had never heard before but were in a genre they generally liked. "Instead of just asking them if they liked the music or not, we gave them a chance to buy the music because that gives us a real understanding of what they really like and want," she said. "Immediately after they hear each clip, they make a decision. They could spend zero dollars, 99¢, \$1.29 or \$2."

15 The brain scans showed a direct relationship between how strong a response someone had in their nucleus accumbens to a song and how much they were willing to pay for it. This part of the brain was not acting alone, however. Salimpoor also found that it was taking in information from the superior temporal gyrus.

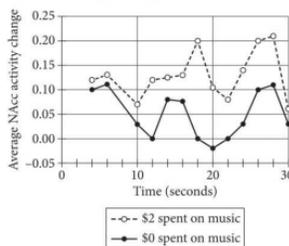
"This part of the brain is the part that has stored all the templates of the music we've heard in the past and will be unique for each individual," she said. "The way that we like music is 100% unique to who we are and what we've heard in the past and the way that our superior temporal gyrus has been shaped. The brain is working a bit like a music-recommendation system."

20 The latest results shed further light into Salimpoor's 2011 study, which found that the experience of pleasure when listening to music was mediated by the release of the brain's reward chemical, dopamine. She said that music seemed to tap into the circuitry in the brain that had evolved to drive human motivation. This ancient reward system, when listening to music, was being used to provide a cognitive reward.

25 Professor Sophie Scott, a neuroscientist at University College London, cautioned that Salimpoor's results should not be over-interpreted. "It is clearly the case that you get rewards for the music you like [but] I don't think we listen to music in any one way, we listen to music in the same way we read books or read poetry or engage with other sorts of art," she said. "One of the reasons they are things we like is because we can engage with them in multiple ways—you could be enjoying music because of the rhythm, because of the way the singer's singing, there's so much going on."

Reward was only a snapshot of one particular brain system and its involvement in music, Scott said. "But don't think it's telling you everything about the totality of how your brain engages with music."

Average Activity in Nucleus Accumbens (NAcc) When Listening to Excerpts of Unfamiliar Music



Adapted from Valorie N. Salimpoor et al., "Interactions between the Nucleus Accumbens and Auditory Cortices Predict Music Reward Value." ©2013 by American Association for the Advancement of Science.

Twenty subjects listened to sixty 30-second song clips and then chose to purchase each clip for \$0, 99¢, \$1.29, or \$2. The researchers averaged the subjects' NAcc activity levels to determine the overall NAcc activity change when the subjects listened to clips they purchased for \$0 and to clips they purchased for \$2.

The purpose of this tool is to help educators understand each of the grade level standards and how those standards connect to the students' overall preparation for college and career readiness.

Standards are defined as the most critical prerequisite skills and knowledge. This document is color-coded to reflect both anchor and priority standards. Though previous emphasis was placed on priority standards to address lost learning due to COVID-19, New Mexico teachers should note that moving forward, while priority standards allow for acceleration of learning, all standards should be addressed in instruction throughout the school year.

In this guide you will find:

- A [breakdown](#) of each of the grade level standards within the Speaking & Listening strand, including:
 - Vertical alignment guidance
 - Essential vocabulary related to the standard
 - Identification of anchor standards as identified by the CCSS and priority standards as identified by NMPED

Key		
	<i>Anchor Standard</i>	Anchor standards, as identified by the Common Core, are denoted with an anchor icon. Anchor standards are the fundamental skills we want students to have when they graduate. The College and Career Ready (CCR) and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. Anchor standards appear from Kindergarten to 12th grade and are aligned to what colleges and workplaces expect students to be able to do.
	<i>Priority Standard</i>	Priority standards, as identified by NMPED, are denoted with red highlighting. Priority standards are the most critical prerequisite skills and knowledge a student needs. This does not mean that these are only standards required to be taught, just these are the standards that will allow for the acceleration the students of New Mexico need during this time.

STANDARDS BREAKDOWN

- **Comprehension and Collaboration**

- [CCSS.SL.10.1](#)
- [CCSS.SL.10.2](#)
- [CCSS.SL.10.3](#)

- **Presentation of Knowledge and Ideas**

- [CCSS.SL.10.4](#)
- [CCSS.SL.10.5](#)
- [CCSS.SL.10.6](#)

SL.10.1		
	<p>Anchor Standard: Speaking and Listening</p> <p><i>SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</i></p>	
Grade	CCSS Domain	CCSS Strand
10	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b) Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c) Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. d) Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. 	<p><i>Previous Grades:</i> SL.K.1, SL.1.1, SL.2.1, SL.3.1, SL.4.1, SL.5.1, SL.6.1, SL.7.1, SL.8.1, SL.9.1</p>	<p><i>Future Grades:</i> SL.11-12.1</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Students lead and contribute to small-group, whole-group, and teacher-led collaborative discussions with peers on</p>	<ul style="list-style-type: none"> ● collegial – relating to or involving shared responsibility, as among a group of colleagues 	

topics, texts, and issues appropriate for Grades 9-10. To lead and contribute to these collaborative discussions, students clearly and convincingly communicate their own ideas as well as add to the ideas of others.

- **evidence** – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement
- **explicit, explicitly** – stated clearly and directly, leaving no room for confusion or interpretation
- **perspective** – an attitude toward or outlook on something
- **range/range of tasks, purposes, and audiences** – the production of written and spoken works covers a variety tasks (including, but not limited to, speaking, presenting, and writing), purposes (e.g., to persuade, to inform, to express, and/or to entertain), and audiences (which requires shifts in register)
- **reasons/reasoning** – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions which follow from the evidence
- **research (short or more sustained)** – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create context and foundations for learning; students conduct more sustained research (e.g., consulting a variety of sources on the ethics surrounding growth hormones) in order to gather and synthesize (either as evidence for claims or data to present/explain) information from a variety of sources
- **respond** – to say, show, and/or act in response to a prompt which may be a question, an action or event, a claim or counterclaim, etc.
- **summary/summarize** – a brief statement of the main points of a larger work or text; the act of providing such a statement or account
- **text** – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more
- **theme** – the underlying meaning that a literary text directly or indirectly explains, develops, and/or explores
- **topic** – the literal subject or matter being discussed, written about, or explored in a text

Students Who Demonstrate Understanding Can...

- research information on the topic under study prior to and in preparation for discussion, then draw on this preparation by referencing relevant textual evidence when participating in large or small group discussions.
- express their thoughts clearly and persuasively when speaking through relevant, text-based responses that effectively communicate their analysis of a text.
- ask questions that seek a deeper understanding of the text.
- verbally coordinate with group members about the logistics of their collaborative work, working with peers to develop and establish guidelines for productive discussions, protocols for shared decision-making, and individual responsibilities, goals, and due dates.
- adjust their words to suit topic, purpose, and audience, using academic languages as a means to engage in the ongoing discussion of the topic when appropriate.
- respond thoughtfully to other ideas by contributing differing perspectives to the topic under discussion; engaging others in discussion; and clarifying, confirming, or questioning ideas and conclusions.
- provide clear and succinct summaries of the discussion, explicitly reference multiple perspectives on the topic, and summarize the points of agreement and disagreement.
- express a clear line of reasoning for supporting the conclusions made during the academic discussions, and, when appropriate, substantiating their own opinions and understandings of the topic under study.

SL.10.2				
	Anchor Standard: Speaking and Listening <i>SL.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Speaking and Listening (SL)	Comprehension and Collaboration		
Standard		Vertical Alignment		
Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> SL.K.2, SL.1.2, SL.2.2, SL.3.2, SL.4.2, SL.5.2, SL.6.2, SL.7.2, SL.8.2, SL.9.2</td> <td style="padding: 5px;"><i>Future Grades:</i> SL.11-12.2</td> </tr> </table>	<i>Previous Grades:</i> SL.K.2, SL.1.2, SL.2.2, SL.3.2, SL.4.2, SL.5.2, SL.6.2, SL.7.2, SL.8.2, SL.9.2	<i>Future Grades:</i> SL.11-12.2
<i>Previous Grades:</i> SL.K.2, SL.1.2, SL.2.2, SL.3.2, SL.4.2, SL.5.2, SL.6.2, SL.7.2, SL.8.2, SL.9.2	<i>Future Grades:</i> SL.11-12.2			
Clarification Statement		Vocabulary for Teacher Development		
Students combine multiple sources of information in various ways (visuals, texts with numbers or measures, oral presentations, mixed media, etc.) or forms (charts, graphs, images, etc.) into presentations or discussions on a given topic. To select the most relevant sources, students assess the reliability and correctness of each source.		<ul style="list-style-type: none"> ● credibility – the extent to which a source can be relied upon generally to give accurate, complete, and unbiased information ● evaluate – to determine quality or value after careful analysis or investigation ● integrate – to combine multiple elements to produce a single whole unified by a common topic or purpose 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● summarize, cite, and evaluate evidence from diverse media for strength, relevance, and persuasiveness. ● coordinate evidence cited from diverse media and formats to act as support for a claim. ● use visuals to bolster the strength of their own claims, where appropriate. ● articulate advantages and disadvantages in how each kind of media presents information and assess the credibility of each source. ● clearly identify the author's motivation(s) associated with choosing a particular mode of media to express information. ● define the author's bias inherent in the text, using a logical line of reasoning to support conclusions. 				

SL.10.3		
	Anchor Standard: Speaking and Listening <i>SL.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</i>	
Grade	CCSS Domain	CCSS Strand
10	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	<i>Previous Grades:</i> SL.K.3, SL.1.3, SL.2.3, SL.3.3, SL.4.3, SL.5.3, SL.6.3, SL.7.3, SL.8.3, SL.9.3	<i>Future Grades:</i> SL.11-12.3
Clarification Statement	Vocabulary for Teacher Development	
Students assess a position, reasoning, and use of evidence and rhetoric by recognizing when the speaker uses faulty reasoning, flawed evidence, or misrepresentation.	<ul style="list-style-type: none"> ● evaluate – to determine quality or value after careful analysis or investigation ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● point of view – in an everyday sense, a narrator's, author's, speaker's, or character's position or viewpoint on an issue, circumstances, or events; in a literary sense, the vantage point from which the narrator relates the events of a story ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● rhetoric/rhetorical feature – language (or the art of using language) designed to be persuasive or effective in supporting a claim such that readers or listeners come to agree with the claim, often making use of figurative, sensory, and evocative language; an element of a large literary work that is particularly designed to have a persuasive or emotional impact 	

Students Who Demonstrate Understanding Can...

- summarize the argument and/or information a speaker presents.
- identify rhetorical strategies, how they contribute to the argument, and evaluate their effectiveness and the effectiveness of the argument as a whole.
- determine when information is presented in a way that is biased, misleading, or incomplete.
- define and identify the rhetorical context of a text (author, audience, purpose, message).
- define and identify common fallacies in reasoning (e.g., ad hominem, false dichotomy, slippery slope, hasty generalization).

SL.10.4				
	<p>Anchor Standard: Speaking and Listening</p> <p><i>SL.4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</i></p>			
Grade	CCSS Domain	CCSS Strand		
10	Speaking and Listening (SL)	Presentation of Knowledge and Ideas		
Standard		Vertical Alignment		
<p>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> SL.K.4, SL.1.4, SL.2.4, SL.3.4, SL.4.4, SL.5.4, SL.6.4, SL.7.4, SL.8.4, SL.9.4</td> <td style="padding: 5px;"><i>Future Grades:</i> SL.11-12.4</td> </tr> </table>	<i>Previous Grades:</i> SL.K.4, SL.1.4, SL.2.4, SL.3.4, SL.4.4, SL.5.4, SL.6.4, SL.7.4, SL.8.4, SL.9.4	<i>Future Grades:</i> SL.11-12.4
<i>Previous Grades:</i> SL.K.4, SL.1.4, SL.2.4, SL.3.4, SL.4.4, SL.5.4, SL.6.4, SL.7.4, SL.8.4, SL.9.4	<i>Future Grades:</i> SL.11-12.4			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students deliver presentations that clearly and succinctly communicate information, conclusions, and supporting evidence in a way that allows an audience to easily follow the logic and order in which the material is presented. Students tailor their presentation's structure, development, content, and style to their purpose, audience, and task.</p>		<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● line of reasoning – a series of claims, points, and supporting pieces of evidence, each related to one another, delineated in such a manner as to show a connection between a claim or argument and the conclusion being drawn ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● style – a particular manner of doing something (e.g., writing, painting, speaking, etc.) characteristic to an individual (e.g., author, singer, etc.), region, time, artistic/literary movement, etc.; in writing, style includes word choice, fluency, voice, sentence structure, figurative language, and syntax ● task – (as part of the task, purpose, and audience relationship) – the specific product or type of 		

product one is completing (e.g., editorial article, friendly letter, etc.), which greatly influences the choices an author makes (e.g., one would likely adopt an informal register when writing a friendly letter)

Students Who Demonstrate Understanding Can...

- present relevant, compelling, and accurate evidence to support claims made both in prepared and extemporaneous speaking.
- present information in an order which develops ideas, facilitates audience understanding, and maintains coherence.
- adjust the type of evidence and the manner in which it is presented to be suitable for audience, purpose, and task.
- define and identify the effective rhetorical choices required to appeal to a particular audience.
- explain the purpose for using a specific mode of organization for a presentation.

SL.10.5		
	Anchor Standard: Speaking and Listening <i>SL.5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</i>	
Grade	CCSS Domain	CCSS Strand
10	Speaking and Listening (SL)	Presentation of Knowledge and Ideas
Standard	Vertical Alignment	
Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	<i>Previous Grades:</i> SL.K.5, SL.1.5, SL.2.5, SL.3.5, SL.4.5, SL.5.5, SL.6.5, SL.7.5, SL.8.5, SL.9.5	<i>Future Grades:</i> SL.11-12.5
Clarification Statement	Vocabulary for Teacher Development	
Students carefully choose and purposefully incorporate digital media into their presentations to effectively communicate their conclusions, logic, and evidence and to make their presentations more engaging. Digital media includes, but is not limited to: textual, graphical, audio, visual, and interactive elements.	<ul style="list-style-type: none"> ● digital media – formats through which information is encoded in a machine-readable format, including, but not limited to, digital images, screen capture videos, and audio files ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● strategic – deliberate, purposeful, carefully designed to serve a particular goal 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● smoothly and properly embed meaningful visuals in a presentation, such that the understanding of the audience and the persuasiveness of the argument are advanced. ● determine which media or format best suits the presentation of a particular piece of evidence in light of audience, purpose, and task. ● explain non-text evidence or evidence with minimal text verbally. ● compare and contrast evidence as presented in two or more diverse media or formats. ● explain the choice of visual elements in a multimedia presentation. 		

SL.10.6		
	Anchor Standard: Speaking and Listening <i>SL.6: Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</i>	
Grade	CCSS Domain	CCSS Strand
10	Speaking and Listening (SL)	Presentation of Knowledge and Ideas
Standard	Vertical Alignment	
Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See Grades 9-10 Language Standards 1 for specific expectations.)	<i>Previous Grades:</i> SL.K.6, SL.1.6, SL.2.6, SL.3.6, SL.4.6, SL.5.6, SL.6.6, SL.7.6, SL.8.6, SL.9.6	<i>Future Grades:</i> SL.11-12.6
Clarification Statement	Vocabulary for Teacher Development	
Students change the way that they speak in order to meet the expectations of a particular speaking situation. They recognize and can adjust to the audience, task, and purpose by altering their style of speaking, including register, tone of voice, body language, and pacing to effectively and appropriately convey their ideas and information.	<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● register – a set of language used for a particular purpose or communicative situation which takes into account topic, audience, purpose, and location ● style – a particular manner of doing something (e.g., writing, painting, speaking, etc.) characteristic to an individual (e.g., author, singer, etc.), region, time, artistic/literary movement, etc.; in writing, style includes word choice, fluency, voice, sentence structure, figurative language, and syntax ● task – (as part of the task, purpose, and audience relationship) – the specific product or type of product one is completing (e.g., editorial article, friendly letter, etc.), which greatly influences the choices an author makes (e.g., one would likely adopt an informal register when writing a friendly letter) 	

Students Who Demonstrate Understanding Can...

- determine the audience, purpose, and expectations of a particular speaking situation and adjust the style of their speech to effectively fit those conditions.
- speak in a variety of registers, including an academic register, to fit the circumstances.
- give a prepared speech or presentation, as well as speak extemporaneously.

The purpose of this tool is to help educators understand each of the grade level standards and how those standards connect to the students' overall preparation for college and career readiness.

Standards are defined as the most critical prerequisite skills and knowledge. This document is color-coded to reflect both anchor and priority standards. Though previous emphasis was placed on priority standards to address lost learning due to COVID-19, New Mexico teachers should note that moving forward, while priority standards allow for acceleration of learning, all standards should be addressed in instruction throughout the school year.

In this guide you will find:

- A [breakdown](#) of each of the grade level standards within the Writing strand, including:
 - Vertical alignment guidance
 - Essential vocabulary related to the standard
 - Identification of anchor standards as identified by the CCSS and priority standards as identified by NMPED

Key		
	<i>Anchor Standard</i>	Anchor standards, as identified by the Common Core, are denoted with an anchor icon. Anchor standards are the fundamental skills we want students to have when they graduate. The College and Career Ready (CCR) and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. Anchor standards appear from Kindergarten to 12th grade and are aligned to what colleges and workplaces expect students to be able to do.
	<i>Priority Standard</i>	Priority standards, as identified by NMPED, are denoted with red highlighting. Priority standards are the most critical prerequisite skills and knowledge a student needs. This does not mean that these are only standards required to be taught, just these are the standards that will allow for the acceleration the students of New Mexico need during this time.

STANDARDS BREAKDOWN

<ul style="list-style-type: none"> ● Text Types and Purposes <ul style="list-style-type: none"> ○ CCSS.W.10.1 ○ CCSS.W.10.2 ○ CCSS.W.10.3 ● Production and Distribution of Writing <ul style="list-style-type: none"> ○ CCSS.W.10.4 ○ CCSS.W.10.5 ○ CCSS.W.10.6 	<ul style="list-style-type: none"> ● Research to Build and Present Knowledge <ul style="list-style-type: none"> ○ CCSS.W.10.7 ○ CCSS.W.10.8 ○ CCSS.W.10.9 ● Range of Writing <ul style="list-style-type: none"> ○ CCSS.W.10.10
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W.10.1		
	Anchor Standard: Writing <i>W.1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Text Types and Purposes
Standard	Vertical Alignment	
<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ol style="list-style-type: none"> a) Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s). b) Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. c) Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. d) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e) Provide a concluding statement or section that follows from and supports the argument presented. 	<p><i>Previous Grades:</i> W.K.1, W.1.1, W.2.1, W.3.1, W.4.1, W.5.1, W.6.1, W.7.1, W.8.1, W.9.1</p>	<p><i>Future Grades:</i> W.11.1, W.12.1</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Argumentative writing establishes a writer's position on a topic using valid reasoning and high-quality evidence. Argumentative writing has many purposes – to change the reader's point of view; to call a reader to action; or to convince the reader that the writer's explanation or</p>	<ul style="list-style-type: none"> ● analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain 	

purported version of the truth is accurate. Writers use legitimate reasons and relevant evidence in a logical progression to validate their positions or claims. By the end of 10th grade, students understand how to write arguments in support of claims that examine important topics or texts and include plausible reasons and pertinent, sufficient evidence.

- **audiences** – the people who watch, listen to, view, and/or read something presented via an artistic medium
- **claim(s)** – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth
- **cohesion** – the action of forming a unified whole; the quality of being united logically
- **counterclaims** – claims that rebut a previous claim or value statement, generally supported by evidence contrary to that which was presented to support the original claim
- **editing** – the process by which an author improves a text by correcting errors in grammar and/or conventions, (e.g., grammatical, structural, etc.), verifying precision of language, eliminating redundancy, and more
- **evidence** – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement
- **formal English, style, task, and use of** – English language usage that adheres to grammar and style conventions, is appropriate to task, purpose, and audience, and is objective and free of bias. When spoken, formal usage also generally consists of clear enunciation, consistent eye contact, and appropriate vocabulary. When written, formal usage also generally consists of coherent organization, complex grammatical and syntactic structures, and domain-specific vocabulary
- **norms and conventions of the discipline** – refers to the generally accepted rules and practices regarding style, format, publication, etc. of particular disciplines or fields of study which are distinct from (and often in addition to) the conventions of standard English (e.g., academic theses generally have prescribed chapters)
- **objective tone** – a neutral tone an author adopts that maintains distance from the topic under consideration so it is free of bias, prejudice, and personal opinion (i.e., such a tone is generally adopted during informational writing, the purpose of which is to explain or inform, not persuade)
- **phrase(s)** – a small group of words representing a

	<p>conceptual unit, containing either a subject or a verb, but not both; both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”)</p> <ul style="list-style-type: none"> ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● relevant evidence, observations, ideas, descriptive details – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc., that are closely related to the idea being expressed by the claim ● revision/revising – the process of rereading something that has been produced and making changes in order to clarify meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing, which is largely related to correcting errors ● strengthen – to increase the rhetorical and/or argumentative impact of a written or spoken work by revising for concision, clarity, and cohesion; providing better and/or more evidence as support for claims and value statements; eliminating wordiness, redundancy, and confusion; etc. ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● topic – the subject or matter being discussed or written about in a text, speech, etc.
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Students Who Demonstrate Understanding Can...

- construct clearly worded, concise, and arguable claims that directly address a prompt question or topic.
- appropriately and effectively develop a compelling argument to accomplish the author’s purpose for writing.
- provide strategic evidence that is relevant and sufficient to develop the argument.
- provide commentary that clearly explains how the evidence supports and strengthens the argument.
- present an opposing claim or set of claims fairly, accurately, and without bias, then effectively argue against

these counterclaims.

- write arguments such that claims, warrant, and evidence are easy to distinguish.
- connect the smaller sections of a larger argument together in a way that is logical and aids in the reader's understanding.
- write in a style and form conducive to academic standards while meeting the structural requirements of the task.
- succinctly conclude an argument by summarizing the thesis and main points, then providing a wrap-up statement.

W.10.2		
	Anchor Standard: Writing <i>W.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Text Types and Purposes
Standard	Vertical Alignment	
<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> a) Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aid comprehension. b) Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d) Use precise language and domain specific vocabulary to manage the complexity of the topic. e) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f) Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). 	<p><i>Previous Grades:</i> W.K.2, W.1.2, W.2.2, W.3.2, W.4.2, W.5.2, W.6.2, W.7.2, W.8.2, W.9.2</p>	<p><i>Future Grades:</i> W.11.2, W.12.2</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Informative/explanatory writing communicates</p>	<ul style="list-style-type: none"> ● analysis – a detailed examination of the 	

information. It has many purposes – to increase the reader’s understanding of a topic, process, or procedure; to provide clarification on a topic, process, or procedure; and/or to answer “what,” “how,” and “why” questions regarding the topic under study. Writers use previous knowledge and information from primary and secondary sources in their pieces to increase the reader’s knowledge of a given topic. By the end of 10th grade, students understand how to write informative/explanatory texts to investigate and clearly and accurately communicate multifaceted ideas, concepts, and information through effective selection, organization, and analysis of content.

components of a subject to understand its meaning and/or nature as a whole

- **audiences** – the people who watch, listen to, view, and/or read something presented via an artistic medium
- **cohesion** – the action of forming a unified whole; the quality of being united logically
- **concrete details** – information, examples, data, etc. used as support or evidence for claims, generally during an argument or a persuasive or informational essay
- **domain-specific vocabulary/words/phrases** – Tier 3 words and phrases that are considered unique to a particular subject or discipline that are not typically used during informal conversation
- **editing** – the process by which an author improves a text by correcting errors in grammar and/or conventions, (e.g., grammatical, structural, etc.), verifying precision of language, eliminating redundancy, and more
- **extended definitions** – definitions that move beyond basic dictionary definitions to deepen understanding through the use of description, classification, synonyms and antonyms, etymology and history, etc.
- **formal English, style, task, and use of** – English language usage that adheres to grammar and style conventions, is appropriate to task, purpose, and audience, and is objective and free of bias. When spoken, formal usage also generally consists of clear enunciation, consistent eye contact, and appropriate vocabulary. When written, formal usage also generally consists of coherent organization, complex grammatical and syntactic structures, and domain-specific vocabulary
- **formatting** – the physical presentation of written work used to highlight organization, categories, and topics and to provide consistency to the look of the work (e.g., font size, headers, etc.)
- **graphics** – pictures, graphs, etc. (i.e., visualizations), generally used to illustrate or further explain a topic
- **norms and conventions of the discipline** – refers to the generally accepted rules and practices regarding style, format, publication, etc. of particular disciplines or fields of study which are distinct from (and often in addition to) the conventions of standard English (e.g., academic theses generally

- have prescribed chapters)
- **objective tone** – a neutral tone an author adopts that maintains distance from the topic under consideration so it is free of bias, prejudice, and personal opinion (i.e., such a tone is generally adopted during informational writing, the purpose of which is to explain or inform, not persuade)
 - **purpose** – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain)
 - **relevant evidence, observations, ideas, descriptive details** – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc. that are closely related to the idea being expressed by the claim
 - **revision/revising** – the process of rereading something that has been produced and making changes in order to clarify meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing, which is largely related to correcting errors
 - **strengthen** – to increase the rhetorical and/or argumentative impact of a written or spoken work by revising for concision, clarity, and cohesion; providing better and/or more evidence as support for claims and value statements; eliminating wordiness, redundancy, and confusion; etc.
 - **text** – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more
 - **topic** – the subject or matter being discussed or written about in a text, speech, etc.
 - **transition(s)/transitional words** – words and phrases that are used to indicate a shift from one topic, idea, point, step, etc. to another; words that connect one element (e.g., sentence, paragraph, section, idea, etc.) to another, allowing an author to highlight the nature of the relationship and/or connection between them

Students Who Demonstrate Understanding Can...

- define and identify the topic, purpose, and audience of the task.
- determine the quality of evidence and select and include only the most relevant and crucial information to

demonstrate an understanding of the topic within the limitations of the task.

- organize information in a deliberate way (such as chronologically, by topic, cause and effect, etc.) that is suitable to the task and effectively conveys information.
- effectively transition between organized sections to create a coherent and unified whole.
- demonstrate comprehension of the topic by using evidence that is directly related to the topic, important to understanding it, and in sufficient quantity to give a complete picture.
- use technical words and vocabulary related to the topic accurately and purposefully.
- write in a style and form conducive to academic standards while meeting the structural requirements of the task.
- succinctly conclude an argument by summarizing the thesis and main points, then providing a wrap-up statement.

W.10.3

	<p>Anchor Standard: Writing</p> <p><i>W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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10	Writing (W)	Text Types and Purposes
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Standard	Vertical Alignment
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<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ol style="list-style-type: none"> a) Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple points of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-right: 1px solid black; padding: 5px;"> <p><i>Previous Grades:</i> W.K.3, W.1.3, W.2.3, W.3.3, W.4.3, W.5.3, W.6.3, W.7.3, W.8.3, W.9.3</p> </td> <td style="width: 50%; padding: 5px;"> <p><i>Future Grades:</i> W.11.3, W.12.3</p> </td> </tr> </table>	<p><i>Previous Grades:</i> W.K.3, W.1.3, W.2.3, W.3.3, W.4.3, W.5.3, W.6.3, W.7.3, W.8.3, W.9.3</p>	<p><i>Future Grades:</i> W.11.3, W.12.3</p>
<p><i>Previous Grades:</i> W.K.3, W.1.3, W.2.3, W.3.3, W.4.3, W.5.3, W.6.3, W.7.3, W.8.3, W.9.3</p>	<p><i>Future Grades:</i> W.11.3, W.12.3</p>		

Clarification Statement	Vocabulary for Teacher Development
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<p>Narratives share an experience, either real or imagined, and use time as their core structure. Narratives can be stories, novels, and plays, or they can be personal accounts like memoirs, anecdotes, and autobiographies. Narrative writing has many purposes—to inform, teach, persuade, or entertain readers. Writers utilize event sequencing and pacing, create characters, use vivid sensory details and other literary elements to evoke reactions from and create effects on the reader. By the</p>	<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● coherent – presented as a unified whole; being consistently and logically connected; more broadly speaking, things which make sense when presented together ● describe, description, descriptive details – to explain something in words; the details
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end of 10th grade, students understand how to write narratives to unfold and share real or imagined experiences or events by using effective narrative techniques, carefully chosen details, and purposefully structured sequences of events.

- necessary to give a full and precise account
- **editing** – the process by which an author improves a text by correcting errors in grammar and/or conventions, (e.g., grammatical, structural, etc.), verifying precision of language, eliminating redundancy, and more
- **event** – a thing that happens; an occurrence
- **observation** – a statement or comment based on something one has seen, heard, or noticed; the acquisition of information and/or knowledge based on something one has seen, heard, or noticed
- **pacing** – the speed at which a story progresses, evidence is presented, and/or information is delineated, affecting the overall tone of a literary work (e.g., a rapid, clipped pace inspires a sense of urgency)
- **phrase(s)** – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both; both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”)
- **plot** – the sequence of events in a story, play, movie, etc.
- **point of view** – in an everyday sense, a narrator’s, writer’s, or speaker’s position with regard to the events of a narrative; one’s stance on events or information given their orientation (physically and/or mentally) to the events or information; in a literary sense, the vantage point from which one relates the events of a story
- **purpose** – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain)
- **reflection** – lengthy consideration and thought given to some topic or idea based on what is known or has been learned about it
- **revision/revising** – the process of rereading something that has been produced and making changes in order to clarify meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing, which is largely related to

	<p>correcting errors</p> <ul style="list-style-type: none"> ● sensory language/details – words or details (e.g., descriptions) in a literary work that relate to the way things are perceived by the senses ● sequence/sequence of events – a particular (e.g., chronological, logical, etc.) way in which events, ideas, etc. follow each other ● setting – the time and place of the action in a book, play, story, etc. ● strengthen – to increase the rhetorical and/or argumentative impact of a written or spoken work by revising for concision, clarity, and cohesion; providing better and/or more evidence as support for claims and value statements; eliminating wordiness, redundancy, and confusion; etc. ● topic – the subject or matter being discussed or written about in a text, speech, etc.
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Students Who Demonstrate Understanding Can...

- organize a story in a way that clearly establishes the sequence of events, includes deliberate decisions about each of the elements of plot (exposition, rising action, climax, falling action, and resolution), contains a definable conflict, establishes characters and setting, and provides at least some character development.
- develop a plot that is driven by an explicit conflict within the narrative.
- effectively use narrative techniques (such as dialogue or pacing), a compelling writing style that includes features like figurative language, descriptive imagery, and connotation to deepen the effect of their story.
- convincingly portray a perspective other than their own through a character.
- use technical words and vocabulary related to the topic accurately and purposefully.

W.10.4				
	Anchor Standard: Writing <i>W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Writing (W)	Production and Distribution of Writing		
Standard		Vertical Alignment		
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <i>Previous Grades:</i> W.K.4, W.1.4, W.2.4, W.3.4, W.4.4, W.5.4, W.6.4, W.7.4, W.8.4, W.9.4 </td> <td style="padding: 5px;"> <i>Future Grades:</i> W.11.4, W.12.4 </td> </tr> </table>	<i>Previous Grades:</i> W.K.4, W.1.4, W.2.4, W.3.4, W.4.4, W.5.4, W.6.4, W.7.4, W.8.4, W.9.4	<i>Future Grades:</i> W.11.4, W.12.4
<i>Previous Grades:</i> W.K.4, W.1.4, W.2.4, W.3.4, W.4.4, W.5.4, W.6.4, W.7.4, W.8.4, W.9.4	<i>Future Grades:</i> W.11.4, W.12.4			
Clarification Statement		Vocabulary for Teacher Development		
Students will engage in effective prewriting and planning in which they identify the requirements and expectations of the writing task and plan deliberate steps for meeting those criteria. The writing that the students produce will reflect and be effective for the particular purpose of their writing to this specific audience in light of the requirements and expectations of the task itself.		<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● coherent – presented as a unified whole; being consistently and logically connected; more broadly speaking, things which make sense when presented together ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● articulate the format and structure of response suitable to a particular task based on the requirements and purpose of the task. ● articulate the style of writing (formal essay, narrative, informative, etc.) conducive to their task and adapt their writing to fit the requirements and norms of that style. ● provide a well-structured organizational method (chronological, compare and contrast, cause and effect, etc.) appropriate to the task, purpose and audience. 				

W.10.5				
	Anchor Standard: Writing <i>W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</i>			
Grade	CCSS Domain	CCSS Strand		
10	Writing (W)	Production and Distribution of Writing		
Standard		Vertical Alignment		
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including Grades 9-10 here.)		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> W.K.5, W.1.5, W.2.5, W.3.5, W.4.5, W.5.5, W.6.5, W.7.5, W.8.5, W.9.5</td> <td style="padding: 5px;"><i>Future Grades:</i> W.11.5, W.12.5</td> </tr> </table>	<i>Previous Grades:</i> W.K.5, W.1.5, W.2.5, W.3.5, W.4.5, W.5.5, W.6.5, W.7.5, W.8.5, W.9.5	<i>Future Grades:</i> W.11.5, W.12.5
<i>Previous Grades:</i> W.K.5, W.1.5, W.2.5, W.3.5, W.4.5, W.5.5, W.6.5, W.7.5, W.8.5, W.9.5	<i>Future Grades:</i> W.11.5, W.12.5			
Clarification Statement		Vocabulary for Teacher Development		
Students will need to compose many types of writing to many different audiences and for many different purposes during the course of their academic studies and into their careers. Explicitly teaching a process for students to develop their composition skills that transcends genre or discipline provides students with the structure and framework to be successful in this area of their education and to furnish students with the foundational tools to succeed in all areas of composition.		<ul style="list-style-type: none"> ● audiences – the person or people who the author directs the artistic medium. Anyone can watch or read an artistic medium but not anyone is the audience ● draft – a preliminary version of a document written to the highest level of quality that one is able to, but with the understanding that editing and revision will follow ● editing – the process by which an author improves a text by correcting errors in grammar and/or conventions, (e.g., grammatical, structural, etc.), verifying precision of language, eliminating redundancy, and more ● formal English, style, task, and use of – English language usage that adheres to grammar and style conventions, is appropriate to task, purpose, and audience, and is objective and free of bias. When spoken, formal usage also generally consists of clear enunciation, consistent eye contact, and appropriate vocabulary. When written, formal usage also generally consists of coherent organization, complex grammatical and syntactic structures, and domain-specific 		

	<p>vocabulary</p> <ul style="list-style-type: none"> ● norms and conventions of the discipline – refers to the generally accepted rules and practices regarding style, format, publication, etc. of particular disciplines or fields of study which are distinct from (and often in addition to) the conventions of standard English (e.g., academic theses generally have prescribed chapters) ● revision/revising – the process of rereading something that has been produced and making changes in order to clarify meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing, which is largely related to correcting errors ● strengthen – to increase the rhetorical and/or argumentative impact of a written or spoken work by revising for concision, clarity, and cohesion; providing better and/or more evidence as support for claims and value statements; eliminating wordiness, redundancy, and confusion; etc. ● topic – the subject or matter being discussed or written about in a text, speech, etc.
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Students Who Demonstrate Understanding Can...

- develop a topic that acknowledges a specific audience and purpose by using a strategy for brainstorming (outline, gathering data, organizers, etc.).
- compose an initial draft of the written text, using a method of development that reflects the purpose of the assigned task.
- revise their text, paying particular attention to adding, deleting, or reorganizing the information to strengthen their purpose and appeal to their specific audience.
- edit the text for grammatical and mechanical errors that may interfere with an audience’s understanding of the ideas presented in the text.
- publish the text according to the style appropriate for the task.

W.10.6		
	Anchor Standard: Writing <i>W.6: Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Production and Distribution of Writing
Standard	Vertical Alignment	
Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	<i>Previous Grades:</i> W.K.6, W.1.6, W.2.6, W.3.6, W.4.6, W.5.6, W.6.6, W.7.6, W.8.6, W.9.6	<i>Future Grades:</i> W.11.6, W.12.6
Clarification Statement	Vocabulary for Teacher Development	
Students use digital tools and resources, such as word processing tools, applications, and sites, to develop, share, and improve individual or collaborative writing pieces. By capitalizing on the technology's ability to link outside information and present information in various engaging ways, students add supporting materials to written compositions.	<ul style="list-style-type: none"> ● digital tools – tools which are often web-based through which students can dynamically create, share, and collaborate, including tablets, websites, video recording and editing software, cloud-based applications, etc. ● publish – to prepare and distribute for consumption (i.e., reading, viewing, listening, etc.) by the public; to print, either physically or digitally in order to make something generally known or available 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● effectively use word processing tools, such as Word or Pages, to create academic texts. ● compose professional email texts for an intended audience. ● upload and edit collaborative writing, using such platforms as assigned. ● integrate visual elements effectively and with purpose into a written text. 		

W.10.7		
	Anchor Standard: Writing <i>W.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Research to Build and Present Knowledge
Standard	Vertical Alignment	
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	<i>Previous Grades:</i> W.K.7, W.1.7, W.2.7, W.3.7, W.4.7, W.5.7, W.6.7, W.7.7, W.8.7, W.9.7	<i>Future Grades:</i> W..11.7, W.12.7
Clarification Statement	Vocabulary for Teacher Development	
Students organize and carry out short and extended research projects that provide an answer to a teacher- or student-created question or offer a solution to a real-world problem. Students select and synthesize multiple sources into a valid study that shows their understanding of the topic under study. When researching their topics, students limit or widen the scope of their information searches as needed.	<ul style="list-style-type: none"> ● research (short or more sustained) – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create context and foundations for learning; students conduct more sustained research (e.g., consulting a variety of sources on the ethics surrounding growth hormones) in order to gather and synthesize (either as evidence for claims or data to present/explain) information from a variety of sources ● synthesis – combining many ideas from sources to create a new idea or understanding of a topic 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● define a workable topic appropriate to the assigned task. ● identify a specific audience for the project to guide style, tone, and organization of the information. ● effectively incorporate source material to support the writer’s purpose without overwhelming the writer’s unique voice. 		

- express a thorough understanding of the topic through the strategic use of evidence, tone, and organization of the information.

W.10.8		
	Anchor Standard: Writing <i>W.8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Research to Build and Present Knowledge
Standard	Vertical Alignment	
Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	<i>Previous Grades:</i> W.K.8, W.1.8, W.2.8, W.3.8, W.4.8, W.5.8, W.6.8, W.7.8, W.8.8, W.9.8	<i>Future Grades:</i> W.11.8, W.12.8
Clarification Statement	Vocabulary for Teacher Development	
Students collect relevant evidence from multiple scholarly print and digital sources by proficiently using search options and tools, such as keywords in library catalogues and advanced search filters in search engines and databases. As they examine each source, students judge whether or not the source is suitable for answering the research question. Students purposefully choose where to incorporate pieces of information into their writing to ensure ideas move easily from one to another. Using MLA, APA, or another style manual, students reference the sources of the information they used to avoid plagiarism.	<ul style="list-style-type: none"> ● digital sources – refers to sources that present information through digital media, such as digital databases, online articles, websites, etc.; digital sources are cited with a date of access as the information may be dynamically changeable, unlike print and other non-digital formats ● plagiarism – the practice of taking someone else's work or ideas and passing them off as one's own ● relevant evidence, observations, ideas, descriptive details – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc. that are closely related to the idea being expressed by the claim ● research (short or more sustained) – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create 	

	<p>context and foundations for learning; students conduct more sustained research (e.g., consulting a variety of sources on the ethics surrounding growth hormones) in order to gather and synthesize (either as evidence for claims or data to present/explain) information from a variety of sources</p> <ul style="list-style-type: none"> ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more
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Students Who Demonstrate Understanding Can...

- define the term electronic database and explain how it is useful for academic research.
- explain the major drawbacks of using an Internet search for academic sources.
- evaluate the credibility of a source located on the Internet.
- demonstrate proficiency in using search terms to locate appropriate digital academic sources.
- effectively integrate quotations and paraphrases into a text without overwhelming the author’s own voice.
- correctly cite source material according to the style and format required by the task.

W.10.9		
	Anchor Standard: Writing <i>W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i>	
Grade	CCSS Domain	CCSS Strand
10	Writing (W)	Research to Build and Present Knowledge
Standard	Vertical Alignment	
Draw evidence from literary or informational texts to support analysis, reflection, and research. <ol style="list-style-type: none"> a) Apply Grades 9-10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]"). b) Apply Grades 9-10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid, and the evidence is relevant and sufficient; identify false statements and fallacious reasoning"). 	<i>Previous Grades:</i> W.K.9, W.1.9, W.2.9, W.3.9, W.4.9, W.5.9, W.6.9, W.7.9, W.8.9, W.9.10	<i>Future Grades:</i> W.11.9, W.12.9
Clarification Statement	Vocabulary for Teacher Development	
Students select strong textual evidence from both fiction and nonfiction texts to support claims they make drawing inferences about the text, summarizing its information or ideas, or in articulating their own position on an issue or reaction to a text. Students will trace how authors sometimes use and adapt previous texts for a variety of reasons and explain the effects these adaptations have on the readers' reaction to the new piece and understanding of ideas it presents. Students will determine the effectiveness of a whole argument, as well as that of its parts, noting places where the reasoning or evidence is faulty.	<ul style="list-style-type: none"> ● analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain ● claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth ● evaluate – to examine a text for a particular purpose, such as determining the effectiveness of an argument or the presence of a certain motif ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement 	

- **research (short or more sustained)** – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create context and foundations for learning; students conduct more sustained research (e.g., consulting a variety of sources on the ethics surrounding growth hormones) in order to gather and synthesize (either as evidence for claims or data to present/explain) information from a variety of sources
- **reasons/reasoning** – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic
- **relevant evidence, observations, ideas, descriptive details** – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc. that are closely related to the idea being expressed by the claim
- **sufficient** – the evidence is enough in quantity to prove the claim being made; some claims have a higher burden of proof or seek to establish a pattern of phenomenon and so will require more evidence for sufficiency
- **text** – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more

Students Who Demonstrate Understanding Can...

- select strong, relevant evidence to support analytical claims made about the text or to support an understanding of a topic being explored.
- students select sufficient evidence to prove their claim or to give a complete picture of their topic.
- identify allusions, archetypes, and other features which show how one text draws upon and adapts another.
- explain the effects that these references to past texts have on the reader.
- critically reflect on the evolution of the themes and ideas in the historical source material as evidenced in modern culture.
- analyze an argument to determine its overall effectiveness, how each part of the argument contributes to or detracts from that effectiveness, and the extent to which supporting evidence is strong, sufficient, and relevant.

W.10.10				
	Anchor Standard: Writing <i>W.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences..</i>			
Grade	CCSS Domain	CCSS Strand		
10	Writing (W)	Range of Writing		
Standard		Vertical Alignment		
Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <i>Previous Grades:</i> W.K.10, W.1.10, W.2.10, W.3.10, W.4.10, W.5.10, W.6.10, W.7.10, W.8.10, W.9.10 </td> <td style="padding: 5px;"> <i>Future Grades:</i> W.11.10, W.12.10 </td> </tr> </table>	<i>Previous Grades:</i> W.K.10, W.1.10, W.2.10, W.3.10, W.4.10, W.5.10, W.6.10, W.7.10, W.8.10, W.9.10	<i>Future Grades:</i> W.11.10, W.12.10
<i>Previous Grades:</i> W.K.10, W.1.10, W.2.10, W.3.10, W.4.10, W.5.10, W.6.10, W.7.10, W.8.10, W.9.10	<i>Future Grades:</i> W.11.10, W.12.10			
Clarification Statement		Vocabulary for Teacher Development		
Students write responses under a multitude of different conditions, adapting their writing style and structure accordingly. This includes variety in purpose, task, and audience for their writing, as well as variety in the amount of time they have to research, write, and revise those responses. Students will need to make informed choices about how best to meet the expectations of the writing task under the conditions given.		<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● reflection – lengthy consideration and thought given to some topic or idea based on what is known or has been learned about it ● research (short or more sustained) – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create context and foundations for learning; students conduct more sustained research (e.g., consulting a variety of sources on the ethics surrounding growth hormones) in order to gather and synthesize (either as evidence for claims or data to present/explain) information from a variety of sources 		

- **revision/revising** – the process of rereading something that has been produced and making changes in order to clarify meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing, which is largely related to correcting errors
- **routinely** – frequently and regularly, in a way that uses practice, formative assessment, feedback, and repetition to foster progress towards mastery

Students Who Demonstrate Understanding Can...

- understand and articulate the expectations and challenges posed by a particular writing task and adjust their prewriting, planning, writing, and revising to best make use of time and meet those expectations.
- identify the style of writing (formal essay, narrative, informative, etc.) conducive to their task and adapt their writing to fit the requirements and norms of that style.