

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.11.1 ○ CCSS.RL.11.2 ○ CCSS.RL.11.3 ○ NMSS.11.1 ○ NMSS.11.2 ● Craft and Structure <ul style="list-style-type: none"> ○ CCSS.RL.11.4 ○ CCSS.RL.11.5 ○ CCSS.RL.11.6 	<ul style="list-style-type: none"> ● Integration of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.RL.11.7 ○ CCSS.RL.11.8 (not applicable to Literature) ○ CCSS.RL.11.9 ● Range of Reading Level and Text Complexity <ul style="list-style-type: none"> ○ CCSS.RL.11.10
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RL.11.1				
	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		
11	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, including determining where the text leaves matters uncertain.		<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, RL.9-10.1</td> <td style="padding: 5px;"><i>Future Grades:</i> N/A</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, RL.9-10.1	<i>Future Grades:</i> N/A
<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, RL.9-10.1	<i>Future Grades:</i> N/A			
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. Also, students use the evidence to support their conclusions about where they find the text to be vague or inconclusive.		<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 ● 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 ● 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...				

- classify textual evidence in order from strongest to weakest and provide a rationale for their decision.
- incorporate evidence they have deemed the strongest and most thorough into written responses to a text-dependent question.
- give responses stating where they believe an author is vague or inconclusive and provide several strong pieces of evidence to validate their arguments.
- provide thorough textual evidence to support a claim made about the text.

RL.11.2		
	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
11	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	<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, RL.9-10.2	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students establish two or more themes within a literary text and closely examine how they evolve and work together to create multiple layers of meaning. Using the theme and key details, students summarize the text in an unbiased 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 ● interact – to act in such a manner as to influence another ● 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 ● subjective – based on or influenced by personal feelings, tastes, or opinions ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● 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"> ● list several main concepts from the text and record what the author's opinion might be about that main concept based on the text. ● develop theme statements explaining how the themes interact and build on one another, using examples from the text. 		

RL.11.3		
	<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
11	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	<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, RL.9-10.3</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine the effects of the author's choices in how they create and connect parts of a story or drama in a particular way, such as where he/she chooses to set a story, how he/she orders events, and how he/she introduces and develops characters.	<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 ● drama – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify the setting, conflicts, characters, and plot order. ● track a plot element throughout a text. ● find and annotate textual evidence related to a specific story element. ● explain the impact a story element had on the text. ● explain how changing a story element would change the text and affect its meaning. 		

11.1		
Grade	NMSS Domain	
11	Reading: Literature (RL)	
Standard	Vertical Alignment	
Students in Grade 11 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, 9-10.1	<i>Future Grades:</i> N/A
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"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● 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"> ● describe how a common characteristic serves multiple texts, both oral and written. ● evaluate how a characteristic varies in nuance across multiple texts and analyze its effect on the text as whole. 		

11.2		
Grade	NMSS Domain	
11	Reading: Literature (RL)	
Standard	Vertical Alignment	
Students in Grade 11 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> 9-10.2	<i>Future Grades:</i> N/A
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"> assess the quality of several pieces of evidence as potential support for claims they have made. write a response to a text-dependent question, using only pieces of evidence deemed strongest. 		

RL.11.4				
	<p>Anchor Standard: Craft and Structure</p> <p><i>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.</i></p>			
Grade	CCSS Domain	CCSS Strand		
11	Reading: Literature (RL)	Craft and Structure		
Standard		Vertical Alignment		
<p>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <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, RL.9-10.4 </td> <td style="padding: 5px;"> <i>Future Grades:</i> N/A </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, RL.9-10.4	<i>Future Grades:</i> N/A
<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, RL.9-10.4	<i>Future Grades:</i> N/A			
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, as well as their multiple interpretations, are used to influence meaning and tone. In addition, students note how these choices are used to captivate the reader.</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 ● connotative – the emotions and associations connected to a word ● figurative – departing from a literal use of words; metaphorical ● multiple-meaning words and phrases – words and phrases that have more than one meaning (e.g., elephant’s trunk/ car trunk) ● 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...

- read a text with different meanings of a word in mind, paying attention to how the definition changes the meaning and tone.
- choose and explain which meaning of a word they feel best fits the author's attitude and purpose.
- highlight words in a text that engage the reader in different ways, including words that create vivid imagery or make readers want to read more.

RL.11.5		
	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
11	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	<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, RL.9-10.5	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students examine how an author crafted a portion of text so that it adds to the structure and meaning of the entire text and influences the reader. Authors' choices include but are not limited to: where to begin or end a story, when to tell a story from shifting viewpoints, or when to provide a comedic or tragic resolution.	<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 ● 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 placing an excerpt in varying places changes the text's overall structure, meaning, and effect on the reader. ● analyzes how an excerpt of a text contributes to the work's overall structure, meaning, and effect on the reader. ● discuss how multiple portions of a text collectively contribute to the work's meaning as a whole. 		

RL.11.6		
	<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
11	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	<p><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, RL.9-10.6</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine instances where authors, narrators, or characters say one thing, but mean another. Students examine elements (such as irony, sarcasm, satire, unreliable narration, and paradox) in the context of an author’s work, to discover the author’s true perspective and 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 ● perspective – an attitude toward or outlook on something ● 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"> ● quote what an author says directly and then explain what they think the author truly means. ● re-write an excerpt to reflect, based on their analysis, what they believe the author truly means. 		

RL.11.7		
	<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
11	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<p><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, RL.9-10.7</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine several different versions of a single story, drama, or poem (including, where applicable, a translation and original version in students' home language) by comparing and assessing how each version portrays the original text. Versions of a source text include, but are not limited to: a recorded or live production of a play, a recorded novel or poetry, and a piece of visual art.	<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 ● drama – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue ● interpretations – explanations or representations of what is obscure or unknown based upon the viewer's/reader's understanding of the information and/or topic; multiple interpretations are often possible based on information provided and the format/medium of presentation 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● create and use a list of criteria for comparing several interpretations of a source text. ● use a graphic organizer (like a Venn Diagram or T-chart) to compare and contrast the interpretations of the source text and discuss their evaluations of each with partners. 		

RL.11.9		
	<p>Anchor Standard: Integration of Knowledge and Ideas <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
11	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	<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, RL.9-10.9	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students examine how multiple texts from the same time period address the same themes or topics in different ways, and how the authors of these texts choose to develop and represent 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 ● approaches – the particular decisions an author makes when deciding how to present a topic ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● theme – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores ● topic – the subject or matter being discussed or written about in a text, speech, etc. 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how an author used an element, word, etc. to convey the theme or topic. ● discuss and explain the common themes or topics in a group of quotes from foundational works of American literature. ● articulate how a text or group of texts is a product of its time period and relate those themes to the social contexts of the time period. 		

RL.11.10		
	<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
11	Reading: Literature (RL)	Range of Reading Level and Text Complexity
Standard	Vertical Alignment	
By the end of Grade 11, read and comprehend literature, including stories, dramas, and poems, in the Grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<i>Previous Grades:</i> RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10, RL.7.10, RL.8.10, RL.9-10.10	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
By the end of grade 11, students competently read and understand literature within the 9-10 text complexity band (Lexile: 1185-1385). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.	<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) 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● make connections between the text and their prior knowledge and experiences. 		

- use a reading strategy (summarizing, note-taking, predicting, plot-mapping, characterization charts, etc.) or keep a purpose in mind to help monitor their comprehension during independent reading.
- demonstrate reading fluency and stamina.
- function as attentive readers: when reading, direct full focus to the text and engage in the annotation of text while reading by circling unfamiliar vocabulary words; highlighting/underlining and labeling literary devices and figurative language; themes, and questions.

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RL.11.1 and RL.11.3**
- **Constructed Response Assessment Task aligned to RI.11.5 and RL.11.6**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading “On Being Brought from Africa to America” by Phillis Wheatley, students must respond to the following prompt: How does the author’s choice of words in this poem communicate/imply the overall message that the Black race is the same as the white race?</p>		
Exemplar Student Responses		
<p>A strong student response would include the following:</p> <ul style="list-style-type: none"> ● Reference to a specific word or line from the poem and a description of how that specific language connects to or expounds upon the message of the author that Black people and white people are the same. For example: <ul style="list-style-type: none"> ○ In line 7 of the poem, the author makes a biblical allusion with the words, “black as Cain.” Cain was the son of Adam and Eve who killed his brother out of jealousy. This reference shows that all people are equal in the eyes of God. The author reinforces this by ending the poem by stating that anyone can join the “angelic train” and therefore can be saved or redeemed. 		
RL.11.1 RL.11.3	DOK	Blooms
	3	Applying
Possible Aligned Language Objectives		Possible Misconceptions
<ul style="list-style-type: none"> ● Students will cite textual evidence to support what the text says explicitly as well as inferences drawn from the text. ● Students will analyze the author’s choices and the impact those choices have on development of elements of the text. 		<ul style="list-style-type: none"> ● Students may describe their own personal feelings about God or religion versus analyzing the author’s choices. ● Students may struggle to connect to the biblical allusions in the text if they don’t know the story of Cain and Abel. ● Students may struggle to understand why the author chose to use Biblical allusions without knowing the time in which this poem was written and the historical context of the US at the time.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness

Text Summary and Evidence of Complexity:

- The poem describes Wheatley's experience of being enslaved and brought to the American colonies in 1761. Many people look at her dark skin and see that as a sign of the devil. She challenges this racist idea and argues that Black people can find redemption through the Christian faith too.
- The Lexile level of this text is 1010-1200.

Evidence of Cultural and Linguistic Responsiveness:

- **Who is represented in the text used to assess this cluster of standards?**
The author is the first person narrator - she is a young Black African woman who has been enslaved. She has since become a Christian.
- **How are those groups and individuals portrayed?**
She is portrayed as "pagan" because of her Black skin color.
- **Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?**
This text provokes critical questions about prejudices surrounding skin color. This text focuses on this one superficial aspect of a person's cultural identity and shows how Africans are people too by alluding to the biblical Cain as being equally able to be "refin'd, and join th' angelic train."
- **What supports are provided to teachers to identify blind spots?**
The text does not provide any explicit supports. The teacher would need to do some research on the author and the slave trade. This text is interesting for what it does not say about slavery and instead focuses on her need to identify as a Christian - knowledge of this faith, and the diction used to describe her would add a deeper understanding to the implicit bias that she endures.
- **How is this text culturally/linguistically responsive?**
This text is culturally responsive because the author uses her voice to express her longing to be seen as a person equal to all others.

RL.11.1
RL.11.3

VABB Analysis		
RL.11.1 RL.11.3	Validate <i>The intentional and purposeful legitimization of the home culture and language of the student.</i>	Affirm <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: Why does the author emphasize her skin color through repetition and alliteration in this poem? What does she want the reader to understand about her race?</p> <p>ESR: The author wants the reader to feel the burden of prejudice the author feels when judged on her race alone. The author, by making repeated references to this one-dimensional aspect of her humanity, emphasizes the narrow lens through which she is perceived and seeks to challenge that perspective.</p>	<p>Question: How does the author use purposeful diction and a shift to reverse the one-dimensional stereotype of the Negro as "pagan"?</p> <p>ESR: The author uses specific diction in words and phrases, like "pagan," "benighted," "sable race," "colour is a diabolic die" and "black as Cain" to make the reader think about her skin color and confront their own prejudice. Although the author herself references her homeland as pagan, she contrasts this with the word "diabolical" in reference to the color of her skin further emphasizing the stereotypical belief that to be Black means you are morally ignorant, evil, unworthy before God, and separated from His grace. She shifts her tone with the word "remember" in order to challenge her audience - Christians - that Negroes are a part of God's creation, too. The complex allusion to Cain as Black is part of the racist trope that the "mark of Cain" is Black skin and thus justifies, in the eyes of racist people, the subjugation of the Black race.</p>
	Build <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>	Bridge <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 does the author demonstrate her argument? What can we learn from this author's willingness to challenge the status quo?</p> <p>ESR: The author demonstrates her intellect, her morality, and her character through her succinct, well-crafted and effective challenge to the Christian establishment. We see that she</p>	<p>Question: How can you challenge the status quo in your community? Where have you seen or heard people think in limiting ways? Do you have opportunities to push people's thinking in a new direction?</p> <p>ESR: First allow students to think about what the status quo is in their community. Be aware that they may not think it needs changing - be sensitive to any discussion</p>

confronts the stereotype head on in order to force Christians to think in a new way. In doing so, her challenge to the status quo forces us to understand her humanity and to realize that there is so much more to people than their skin color.

that could derail if the students have not unpacked their own prejudices and stereotypes. Conversations like this need to be safe, too, and students may feel judged by one another if they are not able to express themselves respectfully or in nuanced ways. Having said that, there are multiple opportunities for meaningful discussion in an 11th grade classroom based on topics like misogyny, racism, LGBTQ rights, human rights etc. in order to push students to think beyond stereotypes.

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: benighted

Think Aloud: To be benighted is literally to be in a place of darkness. Metaphorically it speaks to a state of ignorance – morally and intellectually. The person usually cannot be faulted for their lack of ignorance, nonetheless they are judged as pitiable or even contemptible because they are lacking in the sophistication of more educated people. There is a sense that a benighted person needs rescuing – the savior swoops in to impose their "light" to improve the "darkness" of the person's soul. In this poem there is a play on the idea of darkness – both a reference to ignorance and the Black race.

Text Dependent Question

Question: Sable is an adjective describing the author's race in line 5. Read over the next two lines and see if you can find a synonym for this adjective. Discuss how this word choice impacts the meaning and tone of the poem.

ESR: There are many clues that the author of this poem is Black, from the use of the word "benighted" (line 2) to the explicit use of the word "black" in line 7. The word "colour" in line 6 implies that sable may be a color, and the color black is mentioned explicitly in line 7, so sable probably means the color black. The repetition of the idea of blackness throughout the poem refines the reader's understanding of what it means to be Black and introduces the notion that black people can live in the light of Christian salvation too.

Tier 2 Vocabulary:

"Twas mercy brought me from my Pagan land, / Taught my **benighted** soul to understand / That there's a God, that there's a Saviour too: / Once I redemption neither sought nor knew. / Some view our sable race with scornful eye, / "Their colour is a diabolic die." / Remember, Christians, Negros, black as Cain, / May be refin'd, and join the angelic train."

"On Being Brought from Africa to America" by Phillis Wheatley

[Link to Full Text](#)

Text Dependent Question:

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[Link to Full Text](#)

11	Reading: Literature (RL)	Integration of Knowledge and Ideas
Sample Task #2 (Constructed Response)		
<p>After reading an excerpt from <i>Dreaming in Cuban</i> by Cristina García students must respond to the following prompt: What effect does it have on the reader to end the passage with a question (“How can I tell my grandmother this?”) rather than begin with it? Include evidence from the text in your response.</p>		
Exemplar Student Responses		
<p>A well supported argument would include some or all of the following ideas:</p> <ul style="list-style-type: none"> • Placing the question at the end allows the narrator to build tension by describing in detail to the reader all the things she has grown to love about Cuba (“I love Havana, its noise and decay and painted ladyness”) • The narrator also allows the reader to first see the strength of the relationship she is building with her grandmother through her grandmother’s sharing of the past (“Abuela gives me a box of letters she wrote to her onetime lover in Spain, but never sent”, “She also gives me a book of poems she’s had since 1930, when she heard García Lorca read at the Principal de la Comedia Theater”) • By placing the question at the end, we first become invested in the narrator’s newly formed relationship with both her grandmother and Havana before finding out she must leave and break the news to her grandmother (“I’m afraid to lose all this. To lose Abuela Celia again.”) which uses situational irony for a strong effect. 		
DOK		
Level 3		
Blooms		
Analyzing		
Possible Aligned Language Objectives		Possible Misconceptions
<ul style="list-style-type: none"> • Students will analyze how the author's choices concerning how to structure specific parts of a text contribute to the overall theme of the text. • Students will find examples of cognates/idioms in a text and analyze the context around their use. • Students will cite textual evidence to support their claim. 		<ul style="list-style-type: none"> • Students may focus on answering the narrator’s questions instead of analyzing its place in the text. • Students may summarize the narrator’s experience versus analyzing.

RL.11.5
RL.11.6

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Key Ideas and Details
RL.11.2	<p>A main theme of the passage is that</p> <ul style="list-style-type: none"> A. family relationships should be nurtured B. quality is achieved through deliberate effort C. hard work results in material compensation. D. creativity needs to be expressed concretely. <p>Text Reference: The Bonesetter's Daughter by Amy Tan from the SAT Question Bank</p> <p>Which choice best summarizes the passage?</p> <ul style="list-style-type: none"> A. A woman weighs the positive and negative aspects of accepting a new job. B. A woman does not correct a stranger who mistakes her for someone else. C. A woman impersonates someone else to seek revenge on an acquaintance. D. A woman takes an immediate dislike to her new employer. <p>Text Reference: "The Schartz-Metterklume Method" by Saki from the SAT Question Bank</p>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Craft and Structure
RL.11.4	<p>In the passage, the description of Virginia's experience with the tonette illustrates which aspect of her relationship with music?</p> <ul style="list-style-type: none"> A. Her extraordinary aptitude for music at a young age B. Her early interest in and commitment to music C. Her initial fear of failure as she learned to play music D. Her resentment as a child of the time required to practice music <p>Text Reference: Through the Ivory Gate by Rita Dove from the SAT Question Bank</p> <p>Based on the passage, which choice best describes Mrs. Manstey's reaction to Mrs. Black's plans?</p> <ul style="list-style-type: none"> A. She feels that the life she has constructed for herself is about to come to an end. B. She takes comfort in the fact that she can still find solace in nature. C. She regrets that she did not express her opposition to the plans more forcefully. D. She resolves to address the difficulties that the plans will impose on her. 	

	Text Reference: “Mrs. Manstey’s View” by Edith Wharton from the SAT Question Bank	
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Integration of Knowledge and Ideas
RL.11.7	<p>Which is the narrative effect of the highlighted portion of the passage?</p> <ul style="list-style-type: none"> A. It foregrounds storytelling itself as a main theme in the passage B. It signals that the narrator himself, and not Bartleby, is the primary focus on the passage C. It introduces the unreliability of memory as a main theme in the passage D. It shifts the focus from exposition to plot development <p>Text Reference: “Bartleby the Scrivener: A Story of Wall-Street” by Herman Melville</p> <p>Using one of the following interpretations (film, poetry or song lyrics) compare the original prologue of Romeo and Juliet with the modern version. What is your opinion of each interpretation. How does your choice interpret the original? What makes the interpretation of the text superior (or inferior) to the original text? Support your rationale.</p> <p>Text References: Prologue from William Shakespeare’s <i>Romeo and Juliet</i>:</p> <p>Two households, both alike in dignity (In fair Verona, where we lay our scene), From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-crossed lovers take their life; Whose misadventured piteous overthrows Doth with their death bury their parents’ strife. The fearful passage of their death-marked love And the continuance of their parents’ rage, Which, but their children’s end, naught could remove, Is now the two hours’ traffic of our stage; The which, if you with patient ears attend, What here shall miss, our toil shall strive to mend. Chorus exits.</p> <p>Film Clip from Baz Luhrmann’s 1996 Romeo + Juliet</p> <p>Lonely Christina’s Poem: “modern day Romeo and Juliet”</p>	

West Side Story Song Lyrics:

1961 FILM LYRICS

TONY

There's a place for us,
Somewhere a place for us,
Peace and quiet and open air
Wait for us

Text Reference for MC Assessment Item RL.12.2

This passage is adapted from Amy Tan, *The Bonesetter's Daughter*. ©2001 by Amy Tan.

Line At last, Old Widow Lau was done haggling with the driver and we stepped inside Father's shop. It was north-facing, quite dim inside, and perhaps this was why Father did not see us at first. He was busy with a customer, a man who was distinguished-looking, like the scholars of two decades before. The two men were bent over a glass case, discussing the different qualities of inksticks. Big Uncle welcomed us and invited us to be seated. From his formal tone, I knew he did not recognize who we were. So I called his name in a shy
5 voice. And he squinted at me, then laughed and announced our arrival to Little Uncle, who apologized many times for not rushing over sooner to greet us. They rushed us to be seated at one of two tea tables for customers. Old Widow Lau refused their invitation three times, exclaiming that my father and uncles must be too busy for visitors. She made weak efforts to leave. On the fourth insistence, we finally sat. Then Little Uncle brought us hot tea and sweet oranges, as well as bamboo latticework fans with which to cool ourselves.

10 I tried to notice everything so I could later tell GaoLing what I had seen, and tease out her envy. The floors of the shop were of dark wood, polished and clean, no dirty footprints, even though this was during the dustiest part of the summer. And along the walls were display cases made of wood and glass. The glass was very shiny and not one pane was broken. Within those glass cases were our silk-wrapped boxes, all our hard work. They looked so much nicer than they had in the ink-making studio at Immortal Heart village.

15 I saw that Father had opened several of the boxes. He set sticks and cakes and other shapes on a silk cloth covering a glass case that served as a table on which he and the customer leaned. First he pointed to a stick with a top shaped like a fairy boat and said with graceful importance, "Your writing will flow as smoothly as a keel cutting through a glassy lake." He picked up a bird shape: "Your mind will soar into the clouds of higher thought." He waved toward a row of ink cakes embellished with designs of peonies and bamboo: "Your ledgers will blossom into abundance while bamboo surrounds your quiet mind."

20 As he said this, Precious Auntie came back into mind. I was remembering how she taught me that everything, even ink, had a purpose and a meaning: Good ink cannot be the quick kind, ready to pour out of a bottle. You can never be an artist if your work comes without effort. That is the problem of modern ink from a bottle. You do not have to think. You simply write what is swimming on the
25 top of your brain. And the top is nothing but pond scum, dead leaves, and mosquito spawn. But when you push an inkstick along an inkstone, you take the first step to cleansing your mind and your heart. You push and you ask yourself, What are my intentions? What is in my heart that matches my mind?

30 I remembered this, and yet that day in the ink shop, I listened to what Father was saying, and his words became far more important than anything Precious Auntie had thought. "Look here," Father said to his customer, and I looked. He held up an inkstick and rotated it in the light. "See? It's the right hue, purple-black, not brown or gray like the cheap brands you might find down the street. And listen to this." And I heard a sound as clean and pure as a small silver bell. "The high-pitched tone tells you that the soot is very fine, as smooth as the sliding banks of old rivers. And the scent—can you smell the balance of strength and delicacy, the musical notes of the ink's perfume? Expensive, and everyone who sees you using it will know that it was well worth the high price."

I was very proud to hear Father speak of our family's ink this way.

Text Reference for MC Assessment Item RL.12.2

This passage is adapted from Saki, "The Schartz-Metterklume Method." Originally published in 1911.

Line "You must be Miss Hope, the governess I've come to meet," said the apparition, in a tone that admitted of very little argument.
"Very well, if I must I must," said Lady Carlotta to herself with dangerous meekness.
"I am Mrs. Quabarl," continued the lady; "and where, pray, is your luggage?"
"It's gone astray," said the alleged governess, falling in with the excellent rule of life that the absent are always to blame; the luggage
5 had, in point of fact, behaved with perfect correctitude. "I've just telegraphed about it," she added, with a nearer approach to truth.
"How provoking," said Mrs. Quabarl; "these railway companies are so careless. However, my maid can lend you things for the night,"
and she led the way to her car.
During the drive to the Quabarl mansion Lady Carlotta was impressively introduced to the nature of the charge that had been thrust
upon her; she learned that Claude and Wilfrid were delicate, sensitive young people, that Irene had the artistic temperament highly
10 developed, and that Viola was something or other else of a mould equally commonplace among children of that class and type in the
twentieth century.
"I wish them not only to be TAUGHT," said Mrs. Quabarl, "but INTERESTED in what they learn. In their history lessons, for instance,
you must try to make them feel that they are being introduced to the life-stories of men and women who really lived, not merely
committing a mass of names and dates to memory. French, of course, I shall expect you to talk at meal-times several days in the week."
15 "I shall talk French four days of the week and Russian in the remaining three."
"Russian? My dear Miss Hope, no one in the house speaks or understands Russian."
"That will not embarrass me in the least," said Lady Carlotta coldly.
Mrs. Quabarl, to use a colloquial expression, was knocked off her perch. She was one of those imperfectly self-assured individuals
who are magnificent and autocratic as long as they are not seriously opposed. The least show of unexpected resistance goes a long way
20 towards rendering them cowed and apologetic. When the new governess failed to express wondering admiration of the large newly-
purchased and expensive car, and lightly alluded to the superior advantages of one or two makes which had just been put on the
market, the discomfiture of her patroness became almost abject. Her feelings were those which might have animated a general of
ancient warfaring days, on beholding his heaviest battle-elephant ignominiously driven off the field by slingers and javelin throwers.

Text Reference for MC Assessment Item RL.12.4

This passage is adapted from Rita Dove, *Through the Ivory Gate*. ©1992 by Rita Dove. The novel’s main character, Virginia, has just found her old cello while unpacking after a move.

Line She had started playing the cello when she was nine, shortly after the move to Arizona. At the beginning of the school year in Akron, every child in fourth grade had been issued a pre-instrument called a tonette so the teacher could determine who had an “aptitude” for music. Virginia had liked the neatness of the tonette, its modest musical range and how it fit into her school desk on the right side.

Whenever she covered a fingerhole, she felt the contour of its slightly raised lip and imagined she was playing the tentacle of an octopus.

5 She had chafed through months of scales and simple songs, waiting for the moment when she would walk across the auditorium stage and choose: kneel among the rows of somber black cases, undo the metal clasps and fling open the lid to reveal her instrument, a flute or a clarinet, glowing softly, half buried in deep blue velvet.

But before she could make her choice, they moved to Arizona. There, the music instruments were stored in a classroom trailer, and when she opened the flute case she nearly winced from the glare bouncing off all that polished silver, those gloating caps and hinges. The
10 clarinet was worse—it looked like an overdesigned walking stick, sounded like a clown laughing, and had reeds that needed to be softened in spit.

The music teacher shut the cases with a succession of curt clicks. “That leaves the strings,” she sighed, leading the way back through the noonday blaze and into the main building, where the violins, violas, cellos and double basses were housed. There, by virtue of its sonorous name, Virginia asked for the violoncello—and was too intimidated by the teacher’s growing impatience to protest when what
15 emerged from the back closets was something resembling not a guitar, but a child-sized android. In her anguish Virginia bowed her head and blindly accepted the instrument. It was not long, however, before she realized that she had made a good choice, for the sound of its name was synonymous with the throbbing complaint that poured out of its cumbersome body.

It took her nearly a year just to learn how to hold it properly. She had been accustomed to practicing after school, but one weekend evening while her parents were out, she dragged the instrument into their bedroom and used pillows to prop the music on the
20 armchair. She was just about to sit on the edge of the bed when something, maybe the shadow thrown from the flowered lampshade or the slats of light sifting from the street, made her want to do things right. She got a straightback chair from the dining room and sat down correctly, bringing the instrument slowly toward her body. The lamp picked up the striations down the back of the wood, each strip slightly different, a little browner, a little more golden, but meeting its mate at the spine, a barely perceptible seam. For the first time she saw that the back of the cello was rounded like a belly, the belly of a tiger she had to bring close to her, taming it before she was torn limb
25 from limb. She had to love and not be scared, and show the cat that it did not need to growl to protect itself. The animal stood on its hind legs and pressed its torso to hers, one paw curled like a ribbon behind her left ear. It was heavy; she sat very straight in the chair in order to support it.

Text Reference for MC Assessment Item RL.12.4

This passage is adapted from Edith Wharton, "Mrs. Manstey's View." Originally published in 1891.

Line Mrs. Manstey, in the long hours which she spent at her window, was not idle. She read a little, and knitted numberless stockings; but the view surrounded and shaped her life as the sea does a lonely island. When her rare callers came it was difficult for her to detach herself from the contemplation of the opposite window-washing, or the scrutiny of certain green points in a neighboring flower-bed which might, or might not, turn into hyacinths, while she feigned an interest in her visitor's anecdotes about some unknown grandchild.

5 Mrs. Manstey's real friends were the denizens of the yards, the hyacinths, the magnolia, the green parrot, the maid who fed the cats, the doctor who studied late behind his mustard-colored curtains; and the confidant of her tenderer musings was the church-spire floating in the sunset.

One April day, as she sat in her usual place, with knitting cast aside and eyes fixed on the blue sky mottled with round clouds, a knock at the door announced the entrance of her landlady. Mrs. Manstey did not care for her landlady, but she submitted to her visits with

10 ladylike resignation. To-day, however, it seemed harder than usual to turn from the blue sky and the blossoming magnolia to Mrs. Sampson's unsuggestive face, and Mrs. Manstey was conscious of a distinct effort as she did so.

"The magnolia is out earlier than usual this year, Mrs. Sampson," she remarked, yielding to a rare impulse, for she seldom alluded to the absorbing interest of her life. In the first place it was a topic not likely to appeal to her visitors and, besides, she lacked the power of expression and could not have given utterance to her feelings had she wished to.

15 "The what, Mrs. Manstey?" inquired the landlady, glancing about the room as if to find there the explanation of Mrs. Manstey's statement.

"The magnolia in the next yard—in Mrs. Black's yard," Mrs. Manstey repeated.

"Is it, indeed? I didn't know there was a magnolia there," said Mrs. Sampson, carelessly. Mrs. Manstey looked at her; she did not know that there was a magnolia in the next yard!

20 "By the way," Mrs. Sampson continued, "speaking of Mrs. Black reminds me that the work on the extension is to begin next week."

"The what?" it was Mrs. Manstey's turn to ask.

"The extension," said Mrs. Sampson, nodding her head in the direction of the ignored magnolia. "You knew, of course, that Mrs. Black was going to build an extension to her house? Yes, ma'am. I hear it is to run right back to the end of the yard. How she can afford to build an extension in these hard times I don't see; but she always was crazy about building. She used to keep a boarding-house in Seventeenth

25 Street, and she nearly ruined herself then by sticking out bow-windows and what not. Anyhow, the work is to begin on Monday."

Mrs. Manstey had grown pale. She always spoke slowly, so the landlady did not heed the long pause which followed. At last Mrs. Manstey said: "Do you know how high the extension will be?"

"That's the most absurd part of it. The extension is to be built right up to the roof of the main building; now, did you ever?"

Mrs. Manstey paused again. "Won't it be a great annoyance to you, Mrs. Sampson?" she asked.

30 "I should say it would. But there's no help for it; if people have got a mind to build extensions there's no law to prevent 'em, that I'm aware of." Mrs. Manstey, knowing this, was silent. "There is no help for it," Mrs. Sampson repeated. "Well, good-day, Mrs. Manstey; I'm glad to find you so comfortable."

So comfortable—so comfortable! Left to herself the old woman turned once more to the window. How lovely the view was that day! The blue sky with its round clouds shed a brightness over everything; the ailianthus had put on a tinge of yellow-green, the hyacinths were

35 budding, the magnolia flowers looked more than ever like rosettes carved in alabaster. Soon the wistaria would bloom, then the horse-chestnut; but not for her. Between her eyes and them a barrier of brick and mortar would swiftly rise; presently even the spire would disappear, and all her radiant world be blotted out.

Text Reference for MC Assessment Item RL.12.7

Bartleby the Scrivener : A Story of Wall-Street (1853)
Herman Melville

I am a rather elderly man. The nature of my avocations for the last thirty years has brought me into more than ordinary contact with what would seem an interesting and somewhat singular set of men of whom as yet nothing that I know of has ever been written:-- I mean the law-copyists or scriveners. I have known very many of them, professionally and privately, and if I pleased, could relate divers histories, at which good-natured gentlemen might smile, and sentimental souls might weep. But I waive the biographies of all other scriveners for a few passages in the life of Bartleby, who was a scrivener the strangest I ever saw or heard of. While of other law-copyists I might write the complete life, of Bartleby nothing of that sort can be done. I believe that no materials exist for a full and satisfactory biography of this man. It is an irreparable loss to literature. Bartleby was one of those beings of whom nothing is ascertainable, except from the original sources, and in his case those are very small. What my own astonished eyes saw of Bartleby, that is all I know of him, except, indeed, one vague report which will appear in the sequel.

Ere introducing the scrivener, as he first appeared to me, it is fit I make some mention of myself, my employés, my business, my chambers, and general surroundings; because some such description is indispensable to an adequate understanding of the chief character about to be presented.

Imprimis: I am a man who, from his youth upwards, has been filled with a profound conviction that the easiest way of life is the best. Hence, though I belong to a profession proverbially energetic and nervous, even to turbulence, at times, yet nothing of that sort have I ever suffered to invade my peace. I am one of those unambitious lawyers who never addresses a jury, or in any way draws down public applause; but in the cool tranquillity of a snug retreat, do a snug business among rich men's bonds and mortgages and title-deeds. The late John Jacob Astor, a personage little given to poetic enthusiasm, had no hesitation in pronouncing my first grand point to be prudence; my next, method. I do not speak it in vanity, but simply record the fact, that I was not unemployed in my profession by the late John Jacob Astor; a name which, I admit, I love to repeat, for it hath a rounded and orbicular sound to it, and rings like unto bullion. I will freely add, that I was not insensible to the late John Jacob Astor's good opinion.

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.11.1](#)
- [CCSS.SL.11.2](#)
- [CCSS.SL.11.3](#)

- **Presentation of Knowledge and Ideas**

- [CCSS.SL.11.4](#)
- [CCSS.SL.11.5](#)
- [CCSS.SL.11.6](#)

SL.11.1		
	Anchor Standard: Speaking and Listening <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>	
Grade	CCSS Domain	CCSS Strand
11	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 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b) Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c) Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d) Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible, and determine what additional information or research is required to deepen the investigation or complete the task.</p>	<p><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, SL.10.1</p>	<p><i>Future Grades:</i> SL.12.1</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Students lead and contribute to small groups, whole group, and teacher-led collaborative discussions with</p>	<ul style="list-style-type: none"> ● claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an 	

different topics, texts, and issues appropriate for Grades 11-12. To lead and contribute to these collaborative discussions, students clearly and convincingly communicate their own ideas as well as add on to other ideas by:

- Reading texts and researching information on the topic prior to and in preparation for discussion. Students draw on this preparation by referencing textual evidence and information they noted in order to support claims that are being made.
- Working with peers to encourage respectful discussion and shared decision, ensuring that every voice is included; outlining clear goals, due dates, and individual responsibilities as needed.
- Asking and answering questions that explore and challenge logic and evidence; guaranteeing all perspectives have been voiced; clarifying, confirming, or questioning ideas and conclusions; and encouraging differing and innovative views all in order to move the conversation forward.
- Responding, in a considerate manner, to others with differing opinions; connecting comments, claims, and evidence made from all perspectives of an issue; clearing up discrepancies when possible; discerning what information or research is needed to fully investigate the topic under study or accomplish the task at hand.

author uses evidence to support the assertion of truth

- **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 and using textual evidence to support those claims
- **open-ended questions** – questions that prompt the beginning of a longer conversation and require reference back to the text
- **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 of 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 using a process of logic
- **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, action or event, a claim or counterclaim, etc.
- **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

	<p>choices an author makes (e.g., one would likely adopt an informal register when writing a friendly letter)</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, 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...

- listen actively in a group setting while maintaining respect and value for all group members.
- work with the group to set norms, deadlines, and individual roles within the group.
- complete individual tasks that contribute to the overall goal of any group or one-on-one assignment.
- refer to research, facts, statistics, etc. when offering ideas or opinions.
- pose and respond to questions that relate the current discussion to broader themes or ideas.
- prepare open-ended questions before the discussion.
- interpret the information they have heard/read/seen and effectively formulate a coherent response while speaking and in writing.
- research additional information that supports their claims.

SL.11.2		
	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
11	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	<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, SL.10.2	<i>Future Grades:</i> SL.12.2
Clarification Statement	Vocabulary for Teacher Development	
Students combine multiple sources of information in various forms (charts, graphs, images, etc.) and approaches (visuals, texts with numbers or measures, oral presentations, mixed-media, etc.) to make educated decisions and offer logical solutions to problems. To select the most relevant sources, students assess the reliability and validity of each source and recognize when the information in a source contains inconsistent or conflicting data.	<ul style="list-style-type: none"> ● analyze – to study or determine the nature and relationship of ● diverse – varied; differing from one another ● evaluate – to determine quality or value after careful analysis or investigation 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● gather a variety of timely resources about the subject of study to integrate information that supports their claims. ● identify the relevance of sources to the topic. ● offer possible solutions for any problems in the data. ● understand how to access and utilize multiple sources of media including but not limited to online libraries, video platforms, and online news sites. ● critically analyze information by looking for facts based on evidence, and recognizing information that has a potential bias, and is relevant to the topic. 		

SL.11.3

	<p>Anchor Standard: Speaking and Listening</p> <p><i>SL.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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11	Speaking and Listening (SL)	Comprehension and Collaboration
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Standard	Vertical Alignment
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<p>Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> <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, SL.10.3 </td> <td style="width: 50%; padding: 5px;"> <i>Future Grades:</i> SL.12.3 </td> </tr> </table>	<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, SL.10.3	<i>Future Grades:</i> SL.12.3
<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, SL.10.3	<i>Future Grades:</i> SL.12.3		

Clarification Statement	Vocabulary for Teacher Development
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<p>Students assess a speaker's point of view, reasoning, and use of evidence and rhetoric by inspecting their position on the topic.</p>	<ul style="list-style-type: none"> ● 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 – 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 from which one relates the events of a story or makes an argument ● 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 using textual evidence from the current text and additional sources ● 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
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a persuasive or emotional impact 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...

- analyze the author’s background for potential or actual bias.
- identify the purpose of the text.
- identify and analyze the tone of a text.
- identify the speaker’s point of view based on the context of the speech.
- use rhetorical tools such as ethos, pathos, and logos to critically analyze a speech.
- identify whether the supporting evidence is strong enough to support or justify the author's stance.

SL.11.4



Anchor Standard: Speaking and Listening

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.

Grade	CCSS Domain	CCSS Strand		
11	Speaking and Listening (SL)	Presentation of Knowledge and Ideas		
Standard		Vertical Alignment		
<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>		<table border="1" style="width: 100%;"> <tr> <td style="width: 60%;"> <p><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, SL.10.4</p> </td> <td style="width: 40%;"> <p><i>Future Grades:</i> SL.12.4</p> </td> </tr> </table>	<p><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, SL.10.4</p>	<p><i>Future Grades:</i> SL.12.4</p>
<p><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, SL.10.4</p>	<p><i>Future Grades:</i> SL.12.4</p>			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students deliver presentations that communicate information, conclusions, and supporting evidence in a way that clearly defines their stance on a given topic and allows an audience to easily follow the logic and order in which the material is presented. Students also include other stances on the topic that are different from or contrary to their own. Students tailor their presentations' structure, development, content, and style to their purpose, audience, and task. Tasks range from formal presentations to informal discussions.</p>		<ul style="list-style-type: none"> ● 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, are 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 ● informal English, style, task, and use of – English language usage that is not generally held to grammar and style conventions and may not have a logical structure (e.g., dialogue may jump from one topic to another without transition). When spoken, informal usage may consist of slang terms and idioms; when written, informal usage may lack organization and ignore grammatical rules 		

- **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
- **perspective** – an attitude toward or outlook on something
- **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)
- **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)
- **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, the style includes word choice, fluency, voice, sentence structure, figurative language, and syntax

Students Who Demonstrate Understanding Can...

- present information and findings concisely with the information clearly rooted in the student's perspective/idea/topic.
- use visual representations to further support their findings (charts, graphs, pie charts, timelines, etc.).
- support their claim(s) with sound reasoning, research, and evidence such as facts, statistics, and quoted opinions from authorities on both sides of the argument.
- clearly define their stance on the given topic.
- create and deliver an organized presentation in such a manner that is easily followed by the audience.

SL.11.5		
	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
11	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, SL.10.5	<i>Future Grades:</i> SL.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 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● demonstrate content knowledge. ● create an outline for their presentation. ● incorporate digital media into their presentation that is helpful to the specific topic/theme/idea (e.g., a PowerPoint instead of a short video). ● choose and utilize appropriate digital media text that supports claims being mad. 		

SL.11.6				
	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		
11	Speaking and Listening (SL)	Presentation of Knowledge and Ideas		
Standard		Vertical Alignment		
Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See Grades 11-12 Language standards 1 and 3 here for specific expectations.)		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><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, SL.10.6</td> <td style="padding: 5px;"><i>Future Grades:</i> SL.12.6</td> </tr> </table>	<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, SL.10.6	<i>Future Grades:</i> SL.12.6
<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, SL.10.6	<i>Future Grades:</i> SL.12.6			
Clarification Statement		Vocabulary for Teacher Development		
Students will be able to adapt their presentations to suit the needs of their audience. This will demonstrate in-depth knowledge of the subject being presented, as well as extensive knowledge of the audience. In doing so, students will demonstrate deeper knowledge of the topic being presented because they will need to be able to express knowledge for a variety of contexts.		<ul style="list-style-type: none"> ● adapt speech – changing the vocabulary, syntax, and rhetoric of a speech to meet the needs of the audience. For example, using less jargon for a more general audience versus using the technical language for an audience of experts ● audience – the group who is viewing the presentation. While this may be a group of students, it is possible the audience is “in character” and therefore need to be considered ● context/tasks – the assignment/atmosphere in which the assignment is created and/or being delivered 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● adapt speech for a variety of audiences. ● understand who the target audience is and adjust speech as necessary. ● show a firm understanding of English language conventions and the applications. 				

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.11.1 ○ CCSS.W.11.2 ○ CCSS.W.11.3 ● Production and Distribution of Writing <ul style="list-style-type: none"> ○ CCSS.W.11.4 ○ CCSS.W.11.5 ○ CCSS.W.11.6 	<ul style="list-style-type: none"> ● Research to Build and Present Knowledge <ul style="list-style-type: none"> ○ CCSS.W.11.7 ○ CCSS.W.11.8 ○ CCSS.W.11.9 ● Range of Writing <ul style="list-style-type: none"> ○ CCSS.W.11.10
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W.11.1		
	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
11	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, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b) Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. c) Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. 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.9-10.1</p>	<p><i>Future Grades:</i> W.12.1</p>
Clarification Statement	Vocabulary for Teacher Development	
Argument writing establishes a writer's position on a topic	<ul style="list-style-type: none"> ● analysis – a detailed examination of the 	

using sound reasoning and evidence. Argument 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 purported version of the truth, is accurate. Writers use legitimate reasons and relevant evidence in a logical progression to validate the writer’s position or claim(s). By the end of twelfth grade, students understand how to write arguments in support of claims that examine important topics or texts and include plausible reasons and pertinent, adequate evidence.

- 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
 - **audiences** – the people who watch, listen to, view, and/or read something presented via an artistic medium
 - **biases** – prejudice(s) in favor of or against an individual or group; partiality or preference that prevents objectivity
 - **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 the precision of language, eliminating redundancy, etc.
 - **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 generally consists of clear enunciation, consistent eye contact, and appropriate vocabulary. When written, formal usage 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

	<p>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)</p> <ul style="list-style-type: none"> ● 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.”) ● 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 ● revision/revising – the process of rereading something that has been produced and making changes in order to clarify the 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. ● syntax/syntactic – relating to the arrangement of words and phrases in order to create well-formed sentences, tied to generally accepted rules of grammar and conventions of style ● 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...

- form opinions on topics rooted in evidence-based research and effectively express why their topic/claim warrants a discussion.

- create a written argument that is rooted in sound logic and by extension demonstrate an understanding of content.
- consider arguments that are in direct opposition to the one taken and use the opposing evidence to effectively strengthen the argument.
- effectively structure their writing by employing clear transitions between claims, both simple and complex sentence structure, and a varied level of vocabulary.
- demonstrate an understanding of the audience they are presenting to and effectively structure their argument to suit the intended audience. (i.e., appropriate jargon, use of rhetorical devices, etc.)
- present information in a confident tone that utilizes formal writing styles, while demonstrating an understanding of the writing conventions specific to the student's topic/claim.
- write a conclusion that strengthens the argument by reiterating the main points without being repetitive.

W.11.2		
	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
11	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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b) Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c) Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d) Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy 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.9-10.2</p>	<p><i>Future Grades:</i> W.12.2</p>
Clarification Statement	Vocabulary for Teacher Development	

Informative/explanatory writing communicates 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 twelfth grade, students understand how to write informative/explanatory texts to investigate and clearly and accurately communicate multi-faceted ideas, concepts, and information through the effective selection, organization, and analysis of content.

- **analogy** – a comparison drawn between two things for the sake of clarification or explanation
- **analysis** – a detailed examination of the 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 the precision of language, eliminating redundancy, etc.
- **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 the 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 the meaning, improve cohesion, and 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.
- **syntax/syntactic** – relating to the arrangement of words and phrases in order to create well-formed sentences, tied to generally accepted rules of grammar and conventions of style
- **text** – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, etc.
- **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...

- present topics and ideas that are rooted in evidence-based research and effectively express complex ideas as well as presenting information in a clear manner.
- use evidence obtained through research in order to develop and present a topic that is clear and coherent.
- effectively structure their writing by employing clear transitions between main ideas, use both simple and complex sentence structure, and a varied level of vocabulary.
- demonstrate an understanding of the audience they are presenting to and effectively structure their writing to suit the intended audience. (i.e., appropriate jargon, use of rhetorical devices, etc.).
- present information in a confident tone that utilizes formal writing styles, while demonstrating an understanding of the writing conventions specific to the student's topic/information.
- use language that is both appropriate and specific to the topic.
- write a conclusion that strengthens the argument by reiterating the main points without being repetitive.

W.11.3



Anchor Standard: Writing

W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

Grade	CCSS Domain	CCSS Strand	
11	Writing (W)	Text Types and Purposes	
Standard		Vertical Alignment	
<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul 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 and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). 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. 		<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.9-10.3</p>	<p><i>Future Grades:</i> W.12.3</p>
Clarification Statement		Vocabulary for Teacher Development	
<p>Narratives share an experience, either real or imagined, and use time as their core structures. 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</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 	

sensory details, and other literary elements to evoke reactions from and create effects on the reader. By the end of twelfth 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.

- **describe, description, descriptive details** – to explain something in words; the details 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 the precision of language, eliminating redundancy, etc.
- **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 that is based on something one has seen, heard or noticed
- **pacing** – the speed at which a story progresses, evidence presented, and/or information that 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** – 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 from which one relates the events of a story or makes an argument
- **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 a 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 the meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished

	<p>from editing which is largely related to 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. ● tone – the attitude an author takes toward the subject or topic of a text, generally revealed through word choice, perspective, or point of view ● topic – the subject or matter being discussed or written about in a text, speech, etc.
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Students Who Demonstrate Understanding Can...

- present a narrative that engages the audience, as well as gives the reader all of the information they will need to follow the text.
- effectively use narrative techniques (dialogue, plotline, etc.) that express the intended mood/tone of the text.
- present events in a narrative that create an intended effect for the audience, as well as maintaining coherency.
- employ the use of vocabulary that will create the intended experience for the audience. This includes using detailed sensory language, direct/indirect characterization, etc.
- create a logical ending point for the narrative that resolves conflicts and/or offers a reflection of the experience.

W.11.4				
	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		
11	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%;"> <tr> <td style="width: 60%;"><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.9-10.4</td> <td style="width: 40%;"><i>Future Grades:</i> 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.9-10.4	<i>Future Grades:</i> 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.9-10.4	<i>Future Grades:</i> W.12.4			
Clarification Statement		Vocabulary for Teacher Development		
Students create pieces of writing that are appropriate for the assigned task. For example, if the student is creating a narrative, they are adhering to the conventions of narrative writing which includes language use, sentence structure, and understanding of who the intended audience is.		<ul style="list-style-type: none"> ● intended audience – in this context the audience is the intended audience for whom the student is writing ● task – in this context task refers to the text type being produced. 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● create a piece of writing that is clearly and effectively organized. ● develop a piece of writing that is aligned with the assigned task, purpose, and audience. 				

W.11.5		
	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
11	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 11-12 here.)	<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.9-10.5	<i>Future Grades:</i> W.12.5
Clarification Statement	Vocabulary for Teacher Development	
Students will undergo many steps between writing the first draft and a final draft. These steps include a prewriting stage during which the student generates topics and appropriate sources for the assigned task. Subsequent steps include the student revising their writing, focusing on the most significant ideas that need to be expressed, and discarding ideas that detract from the text.	<ul style="list-style-type: none"> ● editing – the process by which an author improves a text by correcting errors in grammar and/or conventions, (e.g., grammatical, structural, etc.), verifying the precision of language, eliminating redundancy, etc. ● planning – the stage when the student generates possible topics, finds appropriate resources to inform writing and maps out writing plans ● revision/revising – the process of rereading something that has been produced and making changes in order to clarify the meaning, improve cohesion, evaluate the effectiveness of information and evidence, etc.; distinguished from editing which is largely related to correcting errors 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● participate in multiple steps of writing development in order to synthesize a final product for their audience. ● effectively put their writing through a rigorous editing process that refines language use, ideas, and structure. 		

W.11.6		
	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
11	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 in response to ongoing feedback, including new arguments or information.	<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.9-10.6	<i>Future Grades:</i> W.12.6
Clarification Statement	Vocabulary for Teacher Development	
Students use digital tools and resources, such as word processing tools, applications, and sites, to create, share, and improve individual or collaborative writing pieces. Using digital tools and resources to respond to real-time feedback from the teacher and/or peers, students to offer new arguments or additional information for consideration.	<ul style="list-style-type: none"> ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain ● digital tools – tools that 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"> ● use different media sources through different electronic platforms in order to obtain information needed to create a written document. ● show discernment when considering different sources to include in the writing. ● use different media sources to publish writings on different platforms that can be updated as information changes. 		

W.11.7				
	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		
11	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.		<table border="1" style="width: 100%;"> <tr> <td style="width: 60%; vertical-align: top;"> <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.9-10.7 </td> <td style="width: 40%; vertical-align: top;"> <i>Future Grades:</i> W.12.7 </td> </tr> </table>	<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.9-10.7	<i>Future Grades:</i> W.12.7
<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.9-10.7	<i>Future Grades:</i> 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 combine 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 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● conduct research while being critical of sources and information encountered during the research process. ● generate questions that warrant a more sustained research project as well as shorter, daily writings. ● confidentially write about/discuss the topic under investigation and adjust claims as research develops. 				

W.11.8				
	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		
11	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 strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <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.9-10.8 </td> <td style="padding: 5px;"> <i>Future Grades:</i> W.12.8 </td> </tr> </table>	<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.9-10.8	<i>Future Grades:</i> W.12.8
<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.9-10.8	<i>Future Grades:</i> W.12.8			
Clarification Statement		Vocabulary for Teacher Development		
Students collect pertinent information from several scholarly print and digital sources by proficiently using search options and tools, such as keywords in library catalogs and advanced search filters in search engines and databases. As they examine each source, students judge the source’s strengths and limitations in terms of format, purpose, and audience. Students purposefully choose where to incorporate pieces of information into their writing to ensure ideas move easily from one to another and to avoid overuse of a single source. 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"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● digital sources – refer 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 ● print text – any text that was printed when originally produced; can include E-books that have been scanned and placed online ● 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, 		

	<p>details, etc. that are closely related to the idea being expressed by the claim</p> <ul style="list-style-type: none"> ● 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) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, etc.
<p>Students Who Demonstrate Understanding Can...</p>	
<ul style="list-style-type: none"> ● discern between credible and unreliable sources encountered in both print and digital sources. ● effectively access and use both print and digital sources to strengthen topics/claims. ● effectively use quotes and ideas from sources that bolster the written piece without plagiarizing or disrupting the overall flow of the written piece. 	

W.11.9		
	<p>Anchor Standard: Writing</p> <p><i>W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i></p>	
Grade	CCSS Domain	CCSS Strand
11	Writing (W)	Research to Build and Present Knowledge
Standard	Vertical Alignment	
<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a) Apply Grades 11-12 Reading standards to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p> <p>b) Apply Grades 11-12 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]").</p>	<p><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.9-10.9</p>	<p><i>Future Grades:</i> W.12.9</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Both sets of reading standards ask students to be able to read literary and informational text and analyze the information from the given text. This can come in the form of critiquing the text under investigation, critiquing an idea presented or asserting a new claim in light of the investigation. In all cases, when students make claims about a text they are analyzing, they will need to draw directly from the text to support claims made about the text.</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 ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● style – the voice of the text under investigation. This includes syntax, word use, and structure ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, etc. 	

Students Who Demonstrate Understanding Can...

- use evidence from either a literary or informational text to support claims that are being made in or about the said text.
- show understanding of the context in which a text is produced and comment on the effectiveness of the style under investigation.
- make logical claims about a written piece (literary/informational).

W.11.10		
	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
11	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.	<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.9-10.10	<i>Future Grades:</i> W.12.10
Clarification Statement	Vocabulary for Teacher Development	
Students will create different written texts over a period of time that address different needs and tasks. Students will need to demonstrate grit and rigor as they work through the process of extended writing pieces. Equally, students will need to demonstrate focus and concise writing on shorter tasks that are in a smaller time frame, All written pieces should be appropriate to the task at hand.	<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) 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● write for a variety of purposes depending on the assigned task. ● write for a variety of audiences. ● effectively utilize the writing process of planning, writing, revising, and publishing. ● create a written piece for a previously unknown question/text in a timed environment. ● write regularly for multiple purposes. 		

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.11.1 ○ CCSS.RI.11.2 ○ CCSS.RI.11.3 ● Craft and Structure <ul style="list-style-type: none"> ○ CCSS.RI.11.4 ○ CCSS.RI.11.5 ○ CCSS.RI.11.6 	<ul style="list-style-type: none"> ● Integration of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.RI.11.7 ○ CCSS.RI.11.8 ○ CCSS.RI.11.9 ○ NMSS.11.1 ○ NMSS.11.2 ● Range of Reading Level and Text Complexity <ul style="list-style-type: none"> ○ CCSS.RI.11.10
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RI.11.1				
	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		
11	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, including determining where the text leaves matters uncertain.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <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, RI.9-10 </td> <td style="padding: 5px;"> <i>Future Grades:</i> N/A </td> </tr> </table>	<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, RI.9-10	<i>Future Grades:</i> N/A
<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, RI.9-10	<i>Future Grades:</i> N/A			
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. Students also use the evidence to support their conclusions about where they find the text vague or inconclusive.		<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 ● 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 ● 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">● use a rubric to self-assess textual evidence when answering text-dependent questions or completing text-dependent tasks.● determine where a text is vague or inconclusive and provide several strong pieces of evidence to validate their arguments.	

RI.11.2

	<p>Anchor Standard: Key Ideas and Details</p> <p><i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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11	Reading: Informational (RI)	Key Ideas and Details
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Standard	Vertical Alignment
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<p>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; padding: 5px;"> <p><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, RI.9-10.2</p> </td> <td style="width: 30%; padding: 5px;"> <p><i>Future Grades:</i> N/A</p> </td> </tr> </table>	<p><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, RI.9-10.2</p>	<p><i>Future Grades:</i> N/A</p>
<p><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, RI.9-10.2</p>	<p><i>Future Grades:</i> N/A</p>		

Clarification Statement	Vocabulary for Teacher Development
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<p>Students establish two or more central ideas within a text and notice how they evolve and work together to provide an in-depth investigation of a topic. Using the central ideas and key details, students summarize the text in an unbiased tone.</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 ● central idea – the unifying concept within an informational text to which other elements and ideas relate ● interact – to act in such a manner as to influence another ● 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
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Students Who Demonstrate Understanding Can...

- explain how the central ideas interact and build on one another.
- create flowcharts for each central idea to map how they develop throughout the text.
- remove non-essential information and biased language from a text and write summaries using the central ideas and key details that remain.

RI.11.3		
	<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
11	Reading: Informational (RI)	Key Ideas and Details
Standard	Vertical Alignment	
Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	<p><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, RI.9-10.3</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine a multi-faceted set of ideas or sequence of events and then explain how each individual, idea, or event connects to one another and evolves throughout 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 ● event – a thing that happens; an occurrence ● interact – to act in such a manner as to influence another ● sequence/sequence of events – a particular (e.g., chronological, logical, etc.) way in which events, ideas, etc. follow each other ● 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 and explain how specific individuals, ideas, or events interact and develop throughout a text. ● create text maps that explain the relationships between specific individuals, ideas, or events involved in a complex set of ideas or sequence of events and how they develop throughout the text. 		

RI.11.4

	<p>Anchor Standard: Craft and Structure</p> <p><i>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.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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11	Reading: Informational (RI)	Craft and Structure
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Standard	Vertical Alignment
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<p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; padding: 5px;"> <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, RI.9-10.4 </td> <td style="width: 30%; padding: 5px;"> <i>Future Grades:</i> N/A </td> </tr> </table>	<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, RI.9-10.4	<i>Future Grades:</i> N/A
<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, RI.9-10.4	<i>Future Grades:</i> N/A		

Clarification Statement	Vocabulary for Teacher Development
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<p>Students examine the text to understand the meaning of words or phrases using the context to inform their thinking and understanding. Students consider how authors use and clarify keyword(s) throughout their work, such as Madison’s use of faction in Federalist No. 10.</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
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Students Who Demonstrate Understanding Can...

- explain how the meaning of a given word is refined over the course of the text.
- discuss and explain how an author uses and develops a word’s definition throughout the text.
- use context clues to determine a word’s meaning.

RI.11.5		
	<p>Anchor Standard: Craft and Structure</p> <p><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></p>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	<p><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, RI.9-10.5</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students critically examine and critique how an author chooses to organize his/her explanation or argument. Looking at the organization of the text, students determine if the author’s structural choices are effective in defining the author’s argument, adding to the persuasiveness of the author’s points, and gaining the reader’s attention.	<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 ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain ● evaluate – to determine quality or value after careful analysis or investigation 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze how different structure combinations and sequences affect the presentation of an author’s explanation or argument. ● critique the effectiveness of a specific structural element as it pertains to making the author’s points clear, convincing, and engaging. 		

RI.11.6		
	<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
11	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.	<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, RI.9-10.6	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students establish the author's point of view or intention in an exemplar text that illustrates powerful rhetoric. Students examine the author's use of language, rhetoric, and subject matter and recognize how this adds to the power or persuasiveness of the text as a whole.	<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 his/her 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) ● 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 ● 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, 	

	<p>fluency, voice, sentence structure, figurative language, and syntax</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
Students Who Demonstrate Understanding Can...	
<ul style="list-style-type: none">● 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.11.7		
	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>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.	<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, RI.9-10.7	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students carefully select and combine relevant information from multiple sources, in different mediums, into their answers to a question or solution to a problem. Students determine the value and validity of the information to help answer the question or solve the problem. Visual media or formats include photographs, videos, graphics, etc. Quantitative media or formats include statistical tables, graphs, charts, etc.	<ul style="list-style-type: none"> ● evaluate – to determine quality or value after careful analysis or investigation ● quantitatively – in such a manner that allows something to be measured by numbers and/or ranking; (contrast with qualitatively -in such a manner that allows something to be measured in terms of descriptive experience and reflection) 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain a source’s connection to other sources. ● evaluate multiple sources for bias, accuracy, relevance to a question/problem, and reliability. ● interpret sources presented in a variety of visual or multimedia formats and evaluate those sources. 		

RI.11.8				
	<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		
11	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
<p>Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).</p>		<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, RI.9-10.8</td> <td style="padding: 5px;"><i>Future Grades:</i> N/A</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, RI.9-10.8	<i>Future Grades:</i> N/A
<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, RI.9-10.8	<i>Future Grades:</i> N/A			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students precisely describe and assess the logic behind texts important to United States and/or British history, such as The Federalist Papers, U.S. Supreme Court majority opinions, and addresses from political leaders. In texts that have influenced political, social, and economic decisions and changes, students assess the logic used in their arguments, the basis of their arguments, and their overall intentions.</p>		<ul style="list-style-type: none"> argument – value statement(s) supported by evidence whose purpose is to persuade or explain delineate – to describe something precisely evaluate – to determine quality or value after careful analysis or investigation 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 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"> form a claim about the reasoning behind a text. delineate the premises, purposes, and arguments in a text. rate the logic behind each premise, purpose, and argument in a text. 				

RI.11.9		
	<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
11	Reading: Informational (RI)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze 17 th -, 18 th -, and 19 th -century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.	<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, RI.9-10.9</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine U.S. and/or British primary source documents that reflect important historic times and have literary influence, such as The Declaration of Independence, The Preamble to the Constitution, and the Magna Carta. When examining these documents, students note the themes, intents, and language used to achieve a certain result.	<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 ● foundational works – works that establish the foundation for the organization, principles, and culture of the country (e.g., the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, etc.) ● 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) ● 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 ● theme – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores 	

Students Who Demonstrate Understanding Can...

- highlight the rhetorical features in a given document used to achieve the purposes and convey the themes.
- annotate the themes and purposes in a given document.
- identify the place and time (context) a document was written and describe the document's audience.
- select thorough evidence that demonstrates how the themes reflect the values of the society and time in which it was written.

11.1

Grade		NMSS Domain	
11	Reading: Informational Text (RI)		
Standard		Vertical Alignment	
Students in Grade 11 will analyze and evaluate common characteristics of significant works, including Hispanic and Native American oral and written texts.		<i>Previous Grades:</i> 9-10.1	<i>Future Grades:</i> N/A
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"> ● describe how a common characteristic serves multiple texts, both oral and written. ● evaluate how a characteristic varies in nuance across multiple texts and analyze its effect on the text as whole. 			

11.2		
Grade	NMSS Domain	
11	Reading: Informational Text (RI)	
Standard	Vertical Alignment	
Students in Grade 11 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> 9-10.2	<i>Future Grades:</i> N/A
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 counterclaims (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.11.10		
	<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
11	Reading: Informational (RI)	Range of Reading Level and Text Complexity
Standard	Vertical Alignment	
By the end of Grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<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, RI.9-10.10	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
By the end of Grade 11, students competently read and understand informational texts within the 11-12 text complexity band (Lexile: 1185-1385). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.	<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) ● informational text – a nonfiction text whose purpose is to provide information about or explain a topic (e.g., infographic, advertisement, documentary film, etc.) ● 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)
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.11.1 and RI.11.3**
- **Constructed Response Assessment Task aligned to RI.11.8 and NMSS B**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading Rudolfo Anaya’s “Take the Tortillas Out of Your Poetry,” students must answer: Why does Anaya introduce and conclude this piece with the anecdote about Salman Rushdie’s lecture regarding the sacredness of books? How does this story contribute to the overall meaning of Anaya’s essay?</p>		
Exemplar Student Responses		
RI.11.1 RI.11.3	<p>A well-supported argument would include the following ideas:</p> <ul style="list-style-type: none"> • Anaya begins his essay discussing Rushdie’s lecture and specifically mentions that Rushdie discusses how “he grew up in a household where books were as sacred as bread” and how books were “food for the body and the soul.” The story reflects the significance of reading and literature in Rushdie’s household, and Anaya conveys how much he relates to this story because it is something that he similarly relates to. Comparatively, however, Anaya quickly points out that it was <i>because</i> he didn’t have many books in his household that was what made them so sacred--it was the lack of books that created the desire and respect for them. • Anaya grew up with a clear devotion for and love of books, and he explicitly states that they represent “a path toward liberation and fulfillment.” As a result, books represent freedom, and everyone should be free to read what they want when they want. However, Anaya goes on to explain that this is not the experience for many people and that censorship is especially problematic right now--people are not treating people, particularly people of color and the texts they write--with the respect they deserve. • Anaya closes the essay by bringing back the idea of “reading and books. Tortillas and poetry. They go hand in hand. Books nourish the spirit; bread nourishes our bodies. Our distinct cultures nourish each one of us, and as we know more and more about the art and literature of the different cultures, we become freer and freer.” We need books, and the freedom that they provide in order to teach us about ourselves and the world, just as we need bread for our literal physical survival (or at least bread acts symbolically representing nourishment). Not only that, but we need tortillas, or exposure to other cultures and traditions in order to expand our minds and our views about the world around us. • Students should also make sure to mention the connection between tortillas and bread--there is a clear connection between the cultural significance of tortillas for Anaya and how that can be substituted for bread in terms of the symbolic significance of the books/bread anecdote that Rushdie tells. 	
	DOK	Blooms
	Level 3	Analyzing

Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> Students will cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 	<ul style="list-style-type: none"> Students may miss the connection between tortillas and bread and how that connects to Anaya’s idea of the importance of reading as nourishment. Similarly, students may focus on details which do not contribute to the overall meaning of the passage. Students may misinterpret or superficially provide a connection between elements of the text. Students may mention the Rushdie reference only from the beginning of the text or only from the end of the text--it is important that they track the anecdote over the course of the entire essay.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness

Text Summary and evidence of Complexity:

- Anaya, in "Take the Tortillas Out of Your Poetry," recalls growing up in a Chicano culture that considered books to be "sacred" and strongly argues that writers should stand up for the power of their words. He describes the intense connections he has with the written word and how authors craft meaning from the language they use. He explicitly connects language with the "soul" and explains that, when his friend censored the Spanish elements from his poems, "removing the tortillas from his poetry," he was removing the cultural heart from his writing, which could cause the culture itself to wither. The essay argues that freedom from censorship from self or society is an opportunity to be free from fear and to learn how to respond to others.
- Rudolfo Anaya's essay is worthy of students' time to read and also meets the expectations for text complexity at Grade 11. It has a Lexile level of 1010L - 1200L. In addition, this author has quite a list of accomplishments: the Premio Quinto Sol award for his first book, two Governor's Public Service Awards from the state of New Mexico, the American Book Award from the Before Columbus Foundation, a Kellogg Foundation fellowship, two NEA literature fellowships, and the NEA National Medal of Arts Lifetime Honor in 2001.

Evidence of Cultural and Linguistic Responsiveness:

RI.11.1
RI.11.3

- **Who is represented in the text used to assess this cluster of standards?**
The author, Rudolfo Anaya, was a leading figure in the literary movement forged by American Chicanos in the 1970s, and is the first person narrator in this autobiographical essay. He references a friend's experience in order to make a point in his argument.
- **How are those groups and individuals portrayed?**
Anaya contrasts his position on censorship with his friends to emphasize his argument that "literature should liberate." He argues that language, and words specifically, are the "magical" words of a culture's "soul." He explicitly connects freedom to express one's culture to the freedom to live a life without fear of oppression and prejudice.
- **Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?**
The text not only provokes critical questions, it challenges and confronts racism, ignorance, and prejudice head on. Anaya says: "Free at last! each of our works proclaimed. Every Chicano poem or story carried within it the cry of a desire for freedom and equality. That is what literature should do: liberate. But the status quo does not like liberation. It uses censorship as a tool." His opening cry is an explicit reference to MLK's refrain in his famous "I Have a Dream" speech which is one of the defining and iconic speeches of the Civil Rights movement.
- **What supports are provided to teachers to identify blind spots?**
This text is a standalone text without additional teacher supports. The teacher would be best prepared to engage with this text by doing additional research into the life and experience of the author, especially since it is written in the first person.
- **How is this text culturally/linguistically responsive?**

The text is both culturally and linguistically responsive because the author discusses these ideas explicitly by drawing on his own experience and that of another author in the Chicano community. He uses his voice to argue for the acceptance and understanding of each person's unique cultural identity.

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>RI.11.1 RI.11.3</p> <p>Question: What is significant about the author's use of the word "tortilla" in this text?</p> <p>ESR: A tortilla is a flat bread forming part of the staple diet in Mexican families. It is universally recognized as a part of the food culture of Mexicans. Tortillas not only give nourishment to the body but could be considered as a kind of soul food in that it is so closely tied to the culture of its origins, he says "books nourish the spirit; bread nourishes our bodies." The author uses tortillas symbolically to compare the nourishment of this food with the nourishment and soul of words that are unique to his Chicano culture. He says, "If we leave out our tortillas and by that I mean the language, history, cultural values, and themes of our literature the very culture we're portraying will die." This simple word carries the weight of his grief and anger over being forced to censor his thoughts and words in order to fit into the current norms in American culture.</p>	<p>Question: What is the author's argument against censorship? How is this author choosing to fight the status quo in American literature?</p> <p>ESR: The author argues that he and other Chicano authors are part of the freedom struggle in the USA, the fight against racism, and the right to belong in a society that values diversity. He goes on to give an impassioned argument that censorship of the Chicano culture from literature is an attempt to diminish the contribution of Mexicans to the USA and that an English-only mentality severely limits the ability of American classrooms to be multicultural and diverse. The author is using his writing to fight the status quo to argue for diversity, and as an award winning author, his voice becomes more powerful because he has a larger stage.</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: What can we learn from Anaya's passion for reading and words? Do you agree with his position that "to learn to read is to start down the road of liberation"? Why or why not?</p> <p>ESR: Responses will be varied, but essentially students should be able to reflect on how reading can broaden their minds by making other cultures and opinions accessible to them.</p>	<p>Question: In what ways can you share your culture and connect with other Americans from different backgrounds in a way that builds community and respect for one another?</p> <p>ESR: Students can have multiple answers to this question, but essentially they need to express that they can do this by showing respect for each other and by listening and learning about one another.</p>

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: censored

Think Aloud: Words, images or thoughts that are suppressed, or removed by an authority figure because they run contrary to the belief or ideas of that authority. A synonym would be "banned". When something is censored it is not allowed to be published or disseminated (distributed) because the words, ideas or thoughts are considered dangerous or harmful by the authority figure. The censored content could be considered harmful to society or simply contrary to the prevailing ideological system in power. Free speech is an American law that protects the rights of people, and the press in particular, not to be censored unless it is generally thought to be harmful to others or reviled by a reasonable person. To be censored is to have your voice silenced.

Text Dependent Question

Question: Rushdie compares the significance of books to bread. Describe how bread can be significant in an Indian household. Why do you think the author compares these two items? What is the sacred act performed on both books and bread? How does this help you understand the meaning of the word sacred?

ESR: In an Indian household bread is a staple food providing nourishment. Just as bread feeds the body, so books feed the soul. Both objects are adored in his household - kissed and shown respect. This metaphor implies that books, and the implication is that the words in them, are objects that are worthy of adoration. So sacred must mean something that is worthy of worship.

Tier 2 Vocabulary:

“In a recent lecture, "Is Nothing Sacred?," Salman Rushdie, one of the most censored authors of our time, talked of the importance of books. He grew up in a household in India where books were as sacred as bread. If anyone in the household dropped a piece of bread or a book, the person not only picked up the piece of bread or the book but also kissed the object by way of apologizing for clumsy disrespect.”

“Take the Tortillas Out of Your Poetry” by Rudolfo Anaya

[Link to Full Text](#)

Text Dependent Question:

“In a recent lecture, “Is Nothing Sacred?,” Salman Rushdie, one of the most censored authors of our time, talked of the importance of books. He grew up in a household in India where books were as sacred as bread. If anyone in the household dropped a piece of bread or a book, the person not only picked up the piece of bread or the book but also kissed the object by way of apologizing for clumsy disrespect. He goes on to say that he had kissed many books before he had kissed a girl. Bread and books were for his household, and for his household, and for many like his, food for the body and the soul. This image of kissing the book one has accidentally dropped made an impression on me. It speaks to the love and respect many people have for books.”

“Take the Tortillas Out of Your Poetry” by Rudolfo Anaya

[Link to Full Text](#)

Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Integration of Knowledge and Ideas
RI.11.8 NMSS B	Sample Task #2 (Constructed Response)	
	<p>After reading an excerpt from “Is It a Crime for a Citizen of the United States to Vote?” by Susan B. Anthony, students must answer: Describes Anthony’s primary point of view regarding the role of government. Provide the best evidence for Anthony’s point of view.</p>	
	Exemplar Student Responses	
	<p>A well supported argument would include some or all of the following ideas:</p> <ul style="list-style-type: none"> ● One of the central ideas of the speech is that government cannot confer rights and therefore cannot take them away. <p><i>Textual evidence:</i></p> <ul style="list-style-type: none"> ○ “We assert the province of government to be to secure the people in the enjoyment of their unalienable rights.” (This is a direct statement of Anthony’s view of the role of government.) ○ “And when 100 or 1,000,000 people enter into a free government, they do not barter away their natural rights; they simply pledge themselves to protect each other in the enjoyment of them, through prescribed judicial and legislative tribunals.” (Here Anthony gives a broad explanation of her view of the role of government.) 	
	DOK	Blooms
	Level 3	Analyzing
	Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> ● Students will delineate and evaluate the reasoning in a seminal U.S. text. ● Students will select appropriate evidence to back up their response. 	<ul style="list-style-type: none"> ● Students may focus details from the text instead of delineating the central idea. ● Students may choose details related to the topic that do not directly support Anthony’s argument. 	

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Key Ideas and Details
RI.11.2	<p>Which choice best describes the overall structure of the passage?</p> <p>A. A complex problem is described, a failed attempt to resolve that problem is summarized, and then the details of a successful resolution are presented.</p> <p>B. A long-standing dilemma is discussed, two different solutions to that dilemma are explored, and then a study of the cost of each solution is considered.</p> <p>C. A recurrent conflict is examined, a popular means of addressing that conflict is criticized, and then a seemingly outdated method is championed.</p> <p>D. A major program is outlined, several obstacles to that program's feasibility are analyzed, and then an argument for why the program can work is articulated.</p>	
	<p>Text Reference: “World Development Report 2015: Mind, Society, and Behavior” by International Bank for Reconstruction and Development/The World Bank from the SAT Question Bank</p> <p>The main purpose of the passage is to</p> <p>A. describe a series of experiments on the way technology interferes with critical thinking.</p> <p>B. assert that people have become overly dependent on computers for storing information.</p> <p>C. discuss the idea that humans' capacity for memory is much weaker than it once was.</p> <p>D. share the findings of a study examining the effect of computer use on memory recall.</p> <p>Text Reference: “How the Web Affects Memory” by Harvard Magazine from the SAT Question Bank</p>	

Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Craft and Structure
RI.11.5	<p>In the last sentence of Passage 2, the author uses the phrase "five years and £500 million" primarily to</p> <ul style="list-style-type: none"> A. emphasize the scale of the effort needed to make teixobactin available for consumer use. B. criticize the level of funding that the government has committed to teixobactin development. C. underscore the amount of time and money that has already been spent researching teixobactin. D. compare the amount of money spent developing teixobactin with the amount spent developing other antibiotics. <p>Text Reference: "A New Antibiotic Found in Dirt Can Kill Drug-Resistant Bacteria" by Brian Handwerk and "This New Antibiotic Is Cause for Celebration – and Caution" by David Livermore from the SAT Question Bank</p> <p>The main purpose of the fifth paragraph (line 22-25) is to</p> <ul style="list-style-type: none"> A. relate Maguire's study of mental athletes to her study of taxi drivers. B. speculate on the reason for Maguire's unexpected results. C. identify an important finding of Maguire's study of mental athletes. D. transition from a summary of Maguire's findings to a description of her methods. <p>Text Reference: "Moonwalking with Einstein: The Art and Science of Remembering Everything by Joshua Foer from the SAT Question Bank</p>	
RI.11.6	<p>The authors' use of the words "exact," "specific," and "complement" in line 14 in the final paragraph functions mainly to</p> <ul style="list-style-type: none"> A. confirm that the nucleotide sequences are known for most molecules of DNA. B. counter the claim that the sequences of bases along a chain can occur in any order. C. support the claim that the phosphate-sugar backbone of the authors' model is completely regular. D. emphasize how one chain of DNA may serve as a template to be copied during DNA replication. <p>Text Reference: "Genetical Implications of the Structure of Deoxyribonucleic Acid" by J.D. Watson and F.H.C. Crick from the SAT Question Bank</p> <p>The use of the phrases "happily meanders" (line 5), and "unassuming bug's encounter" (line 5-6) in the first two paragraphs establishes a tone that is</p> <ul style="list-style-type: none"> A. academic. B. melodramatic. C. informal. 	

D. mocking.

Text Reference: [What a Plant Knows: A Field Guide to the Senses by Daniel Chamovitz](#) from the SAT Question Bank

Grade	CCSS Domain	CCSS Strand
11	Reading: Informational (RI)	Integration of Knowledge and Ideas
RI.11.7	<p>According to the data presented in the figure, water demand in Bogota is best described as having</p> <ul style="list-style-type: none"> A. dropped considerably from 1999 to 2002. B. risen dramatically from 2000 to 2001. C. declined steadily from 2002 to 2004. D. remained stable from 2007 to 2009. <p>Text Reference: “World Development Report 2015: Mind, Society, and Behavior” by International Bank for Reconstruction and Development/The World Bank from the SAT Question Bank</p> <p>Based on the graph and the passage, people would be most likely to follow the advice of which forecaster?</p> <ul style="list-style-type: none"> A. Forecaster Q, because his or her predictions proved to be more accurate than the predictions of Forecaster P. B. Forecaster Q, because his or her predictions offered greater certainty than did the predictions of Forecaster P. C. Forecaster P, because he or she exhibited a greater level of confidence than did Forecaster Q. D. Forecaster P, because he or she was generally more cautious than was Forecaster Q. <p>Text Reference: Superforecasting: The Art and Science of Prediction by Philip E. Tetlock and Dan Gardner from the SAT Question Bank</p>	
RI.11.9	<p>The primary purpose of each passage is to</p> <ul style="list-style-type: none"> A. make an argument about the difference between legal duties and moral imperatives. B. discuss how laws ought to be enacted and changed in a democracy. C. advance a view regarding whether individuals should follow all of the country's laws. D. articulate standards by which laws can be evaluated as just or unjust. <p>Text Reference: “Address to the Young Men’s Lyceum of Springfield, Illinois” by Abraham Lincoln and “Resistance to Civil Government” by Henry David Thoreau from the SAT Question Bank</p> <p>Based on the passages, Lincoln would most likely describe the behavior that Thoreau recommends in line 27-28 ("if it...law") as</p> <ul style="list-style-type: none"> A. an excusable reaction to an intolerable situation. B. a rejection of the country's proper forms of remedy. C. an honorable response to an unjust law. D. a misapplication of a core principle of the Constitution. <p>Text Reference: “Address to the Young Men’s Lyceum of Springfield, Illinois” by Abraham Lincoln and</p>	

["Resistance to Civil Government" by Henry David Thoreau](#) from the SAT Question Bank

Text Reference for MC Assessment Item RL.11.2

This passage and accompanying figure are adapted from World Development Report 2015: Mind, Society, and Behavior. ©2015 by International Bank for Reconstruction and Development/The World Bank.

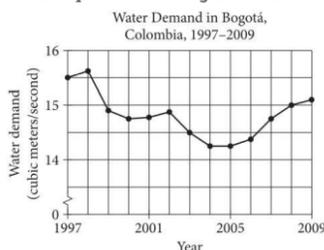
Line The city's strategy was based on the assumption that if individuals were informed of the situation, they would adjust their behavior and reduce usage—after all, no one wants to be without water. But the assumption was wrong. In fact, the city's strategy increased water consumption. Many people did not change their behavior because they did not think they could make a difference and did not know which steps were most important. Some people even started to stockpile water.

5 Recognizing the mistake in its assumptions, the city government changed its strategy. First, the government reminded people to take action by conserving water at times when they were most likely to overuse it. Stickers featuring a picture of a statue of San Rafael—which was the name of the emergency reservoir the city was relying on after the tunnel collapse—were distributed throughout the city. People were asked to place a sticker by the faucet that a particular household, office, or school used most frequently. The stickers made the need to conserve water at all times salient. Daily reports of the city's water consumption were prominently published in the country's major
10 newspapers. The reports became a part of public discussions about the emergency.

Second, the city government launched engaging and entertaining campaigns to teach individuals the most effective techniques for household water conservation. The campaigns contained memorable slogans and organized 4,000 youth volunteers to go throughout the city to inform people about the emergency and teach them effective strategies to reduce consumption. The mayor himself appeared in a TV ad taking a shower, explaining how the tap could be turned off while soaping.

15 Third, the city government publicized information about who was cooperating and who was not. The chief executive officer of the water company personally awarded households with exceptional water savings a poster of San Rafael with the legend, "Here we follow a rational plan for using the precious liquid." These awards were made visible in the media. Three months later, when a second tunnel collapsed in the reservoir, the city imposed sanctions for despilfarradores (squanderers), those with the highest levels of overconsumption. While the sanctions were minor—squanderers had to participate in a water-saving workshop and were subject to an
20 extra day of water cuts—they were nevertheless effective because they targeted highly visible actors. Car-washing businesses, although collectively not a major source of water waste, were the primary targets.

The assumption underlying the new strategy was that conservation would improve if the city created a greater scope for social rewards and punishments that helped to reassure people that achieving the public good—continued access to water—was likely. This
25 time, the assumption was correct. The change in strategy helped to create a social norm of water conservation. By the eighth week of the campaign, citywide water savings had significantly exceeded even the most optimistic technical predictions. Moreover, the reductions in water use persisted long after the tunnel was repaired and the emergency had been addressed.



Text Reference for MC Assessment Item RL.11.2

This passage is adapted from “How the Web Affects Memory.” ©2011 by Harvard Magazine Inc.

Line Search engines have changed the way we use the Internet, putting vast sources of information just a few clicks away. But Harvard professor of psychology Daniel Wegner’s recent research proves that websites—and the Internet—are changing much more than technology itself. They are changing the way our memories function.

5 Wegner’s latest study, “Google Effects on Memory: Cognitive Consequences of Having Information at Our Fingertips,” shows that when people have access to search engines, they remember fewer facts and less information because they know they can rely on “search” as a readily available shortcut.

10 Wegner, the senior author of the study, believes the new findings show that the Internet has become part of a transactive memory source, a method by which our brains compartmentalize information. First hypothesized by Wegner in 1985, transactive memory exists in many forms, as when a husband relies on his wife to remember a relative’s birthday. “[It is] this whole network of memory where you don’t have to remember everything in the world yourself,” he says. “You just have to remember who knows it.” Now computers and technology as well are becoming virtual extensions of our memory.

15 The idea validates habits already forming in our daily lives. Cell phones have become the primary location for phone numbers. GPS devices in cars remove the need to memorize directions. Wegner points out that we never have to stretch our memories too far to remember the name of an obscure movie actor or the capital of Kyrgyzstan—we just type our questions into Google. “We become part of the Internet in a way,” he says. “We become part of the system and we end up trusting it.”

20 Working with researchers Betsy Sparrow of Columbia University and Jenny Liu of the University of Wisconsin–Madison, Wegner conducted four experiments to demonstrate the phenomenon, using various forms of memory recall to test reliance on computers. In the first experiment, participants demonstrated that they were more likely to think of computer terms like “Yahoo” or “Google” after being asked a set of difficult trivia questions. In two other experiments, participants were asked to type a collection of readily memorable statements, such as “An ostrich’s eye is bigger than its brain.” Half the subjects were told that their work would be saved to a computer; the other half were informed that the statements would be erased. In subsequent memory testing, participants who were told their work would not be saved were best at recalling the statements. In a fourth experiment, participants typed into a computer statements they were told would be saved in specific folders. Next, they were asked to recall the statements. Finally, they were given cues to the wording and asked to name the folders where the statements were stored. The participants proved better able to recall the folder locations than the statements themselves.

25 Wegner concedes that questions remain about whether dependence on computers will affect memories negatively: “Nobody knows now what the effects are of these tools on logical thinking.” Students who have trouble remembering distinct facts, for example, may struggle to employ those facts in critical thinking. But he believes that the situation overall is beneficial, likening dependence on computers to dependence on a mechanical hand or other prosthetic device.

30 And even though we may not be taxing our memories to recall distinct facts, we are still using them to consider where the facts are located and how to access them. “We still have to remember things,” Wegner explains. “We’re just remembering a different range of things.” He believes his study will lead to further research into understanding computer dependence, and looks forward to tracing the extent of human interdependence with the computer world—pinpointing the “movable dividing line between us and our computers in cyber networks.”

Text Reference for MC Assessment Item RL.11.5

Passage 1 is adapted from Brian Handwerk, "A New Antibiotic Found in Dirt Can Kill Drug-Resistant Bacteria." ©2015 by Smithsonian Institution. Passage 2 is adapted from David Livermore, "This New Antibiotic Is Cause for Celebration—and Caution." ©2015 by Telegraph Media Group Limited.

Line **Passage 1**

"Pathogens are acquiring resistance faster than we can introduce new antibiotics, and this is causing a human health crisis," says biochemist Kim Lewis of Northeastern University.

Lewis is part of a team that recently unveiled a promising antibiotic, born from a new way to tap the powers of soil microorganisms. In animal tests, teixobactin proved effective at killing off a wide variety of disease-causing bacteria—even those that have developed immunity to other drugs. The scientists' best efforts to create mutant bacteria with resistance to the drug failed, meaning teixobactin could function effectively for decades before pathogens naturally evolve resistance to it.

Natural microbial substances from soil bacteria and fungi have been at the root of most antibiotic drug development during the past century. But only about one percent of these organisms can be grown in a lab. The rest, in staggering numbers, have remained uncultured and of limited use to medical science, until now. "Instead of trying to figure out the ideal conditions for each and every one of the millions of organisms out there in the environment, to allow them to grow in the lab, we simply grow them in their natural environment where they already have the conditions they need for growth," Lewis says.

To do this, the team designed a gadget that sandwiches a soil sample between two membranes, each perforated with pores that allow molecules like nutrients to diffuse through but don't allow the passage of cells. "We just use it to trick the bacteria into thinking that they are in their natural environment," Lewis says.

The team isolated 10,000 strains of uncultured soil bacteria and prepared extracts from them that could be tested against nasty pathogenic bacteria. Teixobactin emerged as the most promising drug. Mice infected with bacteria that cause upper respiratory tract infections (including *Staphylococcus aureus* and *Streptococcus pneumoniae*) were treated with teixobactin, and the drug knocked out the infections with no noticeable toxic effects.

It's likely that teixobactin is effective because of the way it targets disease: The drug breaks down bacterial cell walls by attacking the lipid molecules that the cell creates organically. Many other antibiotics target the bacteria's proteins, and the genes that encode those proteins can mutate to produce different structures.

Passage 2

Many good antibiotic families—penicillin, streptomycin, tetracycline—come from soil fungi and bacteria and it has long been suspected that, if we could grow more types of bacteria from soil—or from exotic environments, such as deep oceans—then we might find new natural antibiotics. In a recent study, researchers [Kim Lewis and others] found that they could isolate and grow individual soil bacteria—including types that can't normally be grown in the laboratory—in soil itself, which supplied critical nutrients and minerals. Once the bacteria reached a critical mass they could be transferred to the lab and their cultivation continued. This simple and elegant methodology is their most important finding to my mind, for it opens a gateway to cultivating a wealth of potentially antibiotic-producing bacteria that have never been grown before.

The first new antibiotic that they've found by this approach, teixobactin, from a bacterium called *Eleftheria terrae*, is less exciting to my mind, though it doesn't look bad. Teixobactin killed Gram-positive bacteria, such as *S. aureus*, in the laboratory, and cured experimental infection in mice. It also killed the tuberculosis bacterium, which is important because there is a real problem with resistant tuberculosis in the developing world. It was also difficult to select teixobactin resistance.

So, what are my caveats? Well, I see three. First, teixobactin isn't a potential panacea. It doesn't kill the Gram-negative opportunists as it is too big to cross their complex cell wall. Secondly, scaling to commercial manufacture will be challenging, since the bacteria making the antibiotic are so difficult to grow. And, thirdly, it's early days yet. As with any antibiotic, teixobactin now faces the long haul of clinical trials: Phase I to see what dose you can safely give the patient, Phase II to see if it cures infections, and Phase III to compare its efficacy to that of "standard of care treatment." That's going to take five years and £500 million and these are numbers we must find ways to reduce (while not compromising safety) if we're to keep ahead of bacteria, which can evolve far more swiftly and cheaply.

Text Reference for MC Assessment Item RL.11.5

This passage is adapted from Joshua Foer, *Moonwalking with Einstein: The Art and Science of Remembering Everything*. ©2011 by Joshua Foer.

Line In 2000, a neuroscientist at University College London named Eleanor Maguire wanted to find out what effect, if any, all that driving around the labyrinthine streets of London might have on cabbies' brains. When she brought sixteen taxi drivers into her lab and examined their brains in an MRI scanner, she found one surprising and important difference. The right posterior hippocampus, a part of the brain known to be involved in spatial navigation, was 7 percent larger than normal in the cabbies—a small but very significant
5 difference. Maguire concluded that all of that way-finding around London had physically altered the gross structure of their brains. The more years a cabbie had been on the road, the more pronounced the effect.

The brain is a mutable organ, capable—within limits—of reorganizing itself and readapting to new kinds of sensory input, a phenomenon known as neuroplasticity. It had long been thought that the adult brain was incapable of spawning new neurons—that while learning caused synapses to rearrange themselves and new links between brain cells to form, the brain's basic anatomical
10 structure was more or less static. Maguire's study suggested the old inherited wisdom was simply not true.

After her groundbreaking study of London cabbies, Maguire decided to turn her attention to mental athletes. She teamed up with Elizabeth Valentine and John Wilding, authors of the academic monograph *Superior Memory*, to study ten individuals who had finished near the top of the World Memory Championship. They wanted to find out if the memorizers' brains were—like the London cabbies'—structurally different from the rest of ours, or if they were somehow just making better use of memory abilities that we all
15 possess.

The researchers put both the mental athletes and a group of matched control subjects into MRI scanners and asked them to memorize three-digit numbers, black-and-white photographs of people's faces, and magnified images of snowflakes, while their brains were being scanned. Maguire and her team thought it was possible that they might discover anatomical differences in the brains of the memory champs, evidence that their brains had somehow reorganized themselves in the process of doing all that intensive
20 remembering. But when the researchers reviewed the imaging data, not a single significant structural difference turned up. The brains of the mental athletes appeared to be indistinguishable from those of the control subjects. What's more, on every single test of general cognitive ability, the mental athletes' scores came back well within the normal range. The memory champs weren't smarter, and they didn't have special brains.

But there was one telling difference between the brains of the mental athletes and the control subjects: When the researchers
25 looked at which parts of the brain were lighting up when the mental athletes were memorizing, they found that they were activating entirely different circuitry. According to the functional MRIs [fMRIs], regions of the brain that were less active in the control subjects seemed to be working in overdrive for the mental athletes.

Surprisingly, when the mental athletes were learning new information, they were engaging several regions of the brain known to be involved in two specific tasks: visual memory and spatial navigation, including the same right posterior hippocampal region that the London cabbies had enlarged with all their daily way-finding. At first glance, this wouldn't seem to make any sense. Why would mental
30 athletes be conjuring images in their mind's eye when they were trying to learn three-digit numbers? Why should they be navigating like London cabbies when they're supposed to be remembering the shapes of snowflakes?

Maguire and her team asked the mental athletes to describe exactly what was going through their minds as they memorized. The mental athletes said they were consciously converting the information they were being asked to memorize into images, and distributing those images along familiar spatial journeys. They weren't doing this automatically, or because it was an inborn talent they'd nurtured since childhood. Rather, the unexpected patterns of neural activity that Maguire's fMRIs turned up were the result of training and practice.

Text Reference for MC Assessment Item RL.11.6

This passage is adapted from J. D. Watson and F. H. C. Crick, "Genetical Implications of the Structure of Deoxyribonucleic Acid." ©1953 by Nature Publishing Group. Watson and Crick deduced the structure of DNA using evidence from Rosalind Franklin and R. G. Gosling's X-ray crystallography diagrams of DNA and from Erwin Chargaff's data on the base composition of DNA.

Line The first feature of our structure which is of biological interest is that it consists not of one chain, but of two. These two chains are both coiled around a common fiber axis. It has often been assumed that since there was only one chain in the chemical formula there would only be one in the structural unit. However, the density, taken with the X-ray evidence, suggests very strongly that there are two.

5 The other biologically important feature is the manner in which the two chains are held together. This is done by hydrogen bonds between the bases. The bases are joined together in pairs, a single base from one chain being hydrogen-bonded to a single base from the other. The important point is that only certain pairs of bases will fit into the structure. One member of a pair must be a purine and the other a pyrimidine in order to bridge between the two chains. If a pair consisted of two purines, for example, there would not be room for it.

10 We believe that the bases will be present almost entirely in their most probable forms. If this is true, the conditions for forming hydrogen bonds are more restrictive, and the only pairs of bases possible are: adenine with thymine, and guanine with cytosine. Adenine, for example, can occur on either chain; but when it does, its partner on the other chain must always be thymine.

15 The phosphate-sugar backbone of our model is completely regular, but any sequence of the pairs of bases can fit into the structure. It follows that in a long molecule many different permutations are possible, and it therefore seems likely that the precise sequence of bases is the code which carries the genetical information. If the actual order of the bases on one of the pair of chains were given, one could write down the exact order of the bases on the other one, because of the specific pairing. Thus one chain is, as it were, the complement of the other, and it is this feature which suggests how the deoxyribonucleic acid molecule might duplicate itself.

The table shows, for various organisms, the percentage of each of the four types of nitrogenous bases in that organism's DNA.

Base Composition of DNA				
Organism	Percentage of base in organism's DNA			
	adenine (%)	guanine (%)	cytosine (%)	thymine (%)
Maize	26.8	22.8	23.2	27.2
Octopus	33.2	17.6	17.6	31.6
Chicken	28.0	22.0	21.6	28.4
Rat	28.6	21.4	20.5	28.4
Human	29.3	20.7	20.0	30.0
Grasshopper	29.3	20.5	20.7	29.3
Sea urchin	32.8	17.7	17.3	32.1
Wheat	27.3	22.7	22.8	27.1
Yeast	31.3	18.7	17.1	32.9
<i>E. coli</i>	24.7	26.0	25.7	23.6

Adapted from Manju Bansal, "DNA Structure: Revisiting the Watson-Crick Double Helix." ©2003 by Current Science Association, Bangalore.

Text Reference for MC Assessment Item RL.11.6

This passage is adapted from Daniel Chamovitz, *What a Plant Knows: A Field Guide to the Senses*. ©2012 by Daniel Chamovitz.

Line We can look at this system as analogous to short-term memory. First, the flytrap encodes the information (forms the memory) that something (it doesn't know what) has touched one of its hairs. Then it stores this information for a number of seconds (retains the memory) and finally retrieves this information (recalls the memory) once a second hair is touched. If a small ant takes a while to get from one hair to the next, the trap will have forgotten the first touch by the time the ant brushes up against the next hair. In other
5 words, it loses the storage of the information, doesn't close, and the ant happily meanders on. How does the plant encode and store the information from the unassuming bug's encounter with the first hair? How does it remember the first touch in order to react upon the second?

 Scientists have been puzzled by these questions ever since John Burdon-Sanderson's early report on the physiology of the Venus flytrap in 1882. A century later, Dieter Hodick and Andreas Sievers at the University of Bonn in Germany proposed that the flytrap
10 stored information regarding how many hairs have been touched in the electric charge of its leaf. Their model is quite elegant in its simplicity. In their studies, they discovered that touching a trigger hair on the Venus flytrap causes an electric action potential [a temporary reversal in the electrical polarity of a cell membrane] that induces calcium channels to open in the trap (this coupling of action potentials and the opening of calcium channels is similar to the processes that occur during communication between human neurons), thus causing a rapid increase in the concentration of calcium ions.

15 They proposed that the trap requires a relatively high concentration of calcium in order to close and that a single action potential from just one trigger hair being touched does not reach this level. Therefore, a second hair needs to be stimulated to push the calcium concentration over this threshold and spring the trap. The encoding of the information requires maintaining a high enough level of calcium so that a second increase (triggered by touching the second hair) pushes the total concentration of calcium over the threshold. As the calcium ion concentrations dissipate over time, if the second touch and potential don't happen quickly, the final concentration
20 after the second trigger won't be high enough to close the trap, and the memory is lost.

 Subsequent research supports this model. Alexander Volkov and his colleagues at Oakwood University in Alabama first demonstrated that it is indeed electricity that causes the Venus flytrap to close. To test the model they rigged up very fine electrodes and applied an electrical current to the open lobes of the trap. This made the trap close without any direct touch to its trigger hairs (while they didn't measure calcium levels, the current likely led to increases). When they modified this experiment by altering the
25 amount of electrical current, Volkov could determine the exact electrical charge needed for the trap to close. As long as fourteen microcoulombs—a tiny bit more than the static electricity generated by rubbing two balloons together—flowed between the two electrodes, the trap closed. This could come as one large burst or as a series of smaller charges within twenty seconds. If it took longer than twenty seconds to accumulate the total charge, the trap would remain open.

Text Reference for MC Assessment Item RL.11.7

This passage and accompanying figure are adapted from World Development Report 2015: Mind, Society, and Behavior. ©2015 by International Bank for Reconstruction and Development/The World Bank.

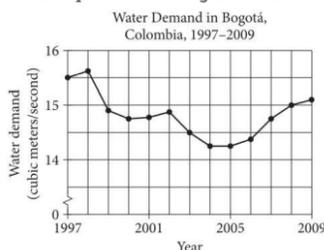
Line The city's strategy was based on the assumption that if individuals were informed of the situation, they would adjust their behavior and reduce usage—after all, no one wants to be without water. But the assumption was wrong. In fact, the city's strategy increased water consumption. Many people did not change their behavior because they did not think they could make a difference and did not know which steps were most important. Some people even started to stockpile water.

5 Recognizing the mistake in its assumptions, the city government changed its strategy. First, the government reminded people to take action by conserving water at times when they were most likely to overuse it. Stickers featuring a picture of a statue of San Rafael—which was the name of the emergency reservoir the city was relying on after the tunnel collapse—were distributed throughout the city. People were asked to place a sticker by the faucet that a particular household, office, or school used most frequently. The stickers made the need to conserve water at all times salient. Daily reports of the city's water consumption were prominently published in the country's major
10 newspapers. The reports became a part of public discussions about the emergency.

Second, the city government launched engaging and entertaining campaigns to teach individuals the most effective techniques for household water conservation. The campaigns contained memorable slogans and organized 4,000 youth volunteers to go throughout the city to inform people about the emergency and teach them effective strategies to reduce consumption. The mayor himself appeared in a TV ad taking a shower, explaining how the tap could be turned off while soaping.

15 Third, the city government publicized information about who was cooperating and who was not. The chief executive officer of the water company personally awarded households with exceptional water savings a poster of San Rafael with the legend, "Here we follow a rational plan for using the precious liquid." These awards were made visible in the media. Three months later, when a second tunnel collapsed in the reservoir, the city imposed sanctions for despilfarradores (squanderers), those with the highest levels of overconsumption. While the sanctions were minor—squanderers had to participate in a water-saving workshop and were subject to an
20 extra day of water cuts—they were nevertheless effective because they targeted highly visible actors. Car-washing businesses, although collectively not a major source of water waste, were the primary targets.

The assumption underlying the new strategy was that conservation would improve if the city created a greater scope for social rewards and punishments that helped to reassure people that achieving the public good—continued access to water—was likely. This
25 time, the assumption was correct. The change in strategy helped to create a social norm of water conservation. By the eighth week of the campaign, citywide water savings had significantly exceeded even the most optimistic technical predictions. Moreover, the reductions in water use persisted long after the tunnel was repaired and the emergency had been addressed.



Text Reference for MC Assessment Item RL.11.7

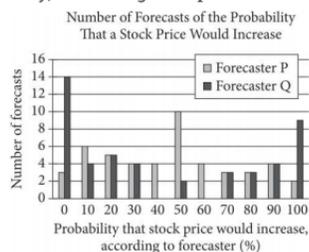
This passage is adapted from Philip E. Tetlock and Dan Gardner, *Superforecasting: The Art and Science of Prediction*. ©2015 by Philip Tetlock Consulting, Inc., and Connaught Street, Inc.

Line Human beings have coped with uncertainty for as long as we have been recognizably human. And for almost all that time we didn't have access to statistical models of uncertainty because they didn't exist. It was remarkably late in history—arguably as late as the 1713 publication of Jakob Bernoulli's *Ars Conjectandi*—before the best minds started to think seriously about probability.

Before that, people had no choice but to rely on the tip-of-your-nose perspective. You see a shadow moving in the long grass. Should you worry about lions? You try to think of an example of a lion attacking from the long grass. If the example comes to mind easily, run! If the response is strong enough, it can produce a binary conclusion: "Yes, it's a lion," or "No, it's not a lion." But if it's weaker, it can produce an unsettling middle possibility: "Maybe it's a lion." What the tip-of-your-nose perspective will not deliver is a judgment so fine grained that it can distinguish between, say, a 60% chance that it is a lion and an 80% chance. That takes slow, conscious, careful thought. Of course, when you were dealing with the pressing existential problems our ancestors faced, it was rarely necessary to make such fine distinctions. It may not even have been desirable. A three-setting dial gives quick, clear directions. Is that a lion? YES = run! MAYBE = stay alert! NO = relax. The ability to distinguish between a 60% probability and an 80% probability would add little. In fact, a more fine-grained analysis could slow you down—and get you killed.

In this light, the preference for two- and three-setting mental dials makes sense. And lots of research underscores the point. Why is a decline from 5% to 0% so much more valuable than a decline from 10% to 5%? Because it delivers more than a 5% reduction in risk. It delivers certainty. Both 0% and 100% weigh far more heavily in our minds than the mathematical models of economists say they should. Again, this is not surprising if you think about the world in which our brain evolved. There was always at least a tiny chance a lion was lurking in the vicinity. Or a snake. Or any of the countless other threats people faced. But our ancestors couldn't maintain a state of constant alert. The cognitive cost would have been too great. They needed worry-free zones. The solution? Ignore small chances and use the two-setting dial as much as possible. Either it is a lion or it isn't. Only when something undeniably falls between those two settings—only when we are compelled—do we turn the mental dial to maybe.

We want answers. A confident yes or no is satisfying in a way that maybe never is, a fact that helps to explain why the media so often turn to hedgehogs [single-minded people] who are sure they know what is coming no matter how bad their forecasting records may be. Of course it's not always wrong to prefer a confident judgment. All else being equal, our answers to questions like "Does France have more people than Italy?" are likelier to be right when we are confident they are right than when we are not. Confidence and accuracy are positively correlated. But research shows we exaggerate the size of the correlation. For instance, people trust more confident financial advisers over those who are less confident even when their track records are identical. And people equate confidence and competence, which makes the forecaster who says something has a middling probability of happening less worthy of respect. As one study noted, people "took such judgments as indications the forecasters were either generally incompetent, ignorant of the facts in a given case, or lazy, unwilling to expend the effort required to gather information that would justify greater confidence."



Adapted from J. Frank Yates et al., "Good Probabilistic Forecasters: The 'Consumer's' Perspective."

Text Reference for MC Assessment Item RL.11.9

Passage 1 is adapted from Abraham Lincoln, "Address to the Young Men's Lyceum of Springfield, Illinois." Originally delivered in 1838. Passage 2 is from Henry David Thoreau, "Resistance to Civil Government." Originally published in 1849.

Line Let every American, every lover of liberty, every well wisher to his posterity, swear by the blood of the Revolution, never to violate in the least particular, the laws of the country; and never to tolerate their violation by others. As the patriots of seventy-six did to the support of the Declaration of Independence, so to the support of the Constitution and Laws, let every American pledge his life, his property, and his sacred honor;—let every man remember that to violate the law, is to trample on the blood of his father, and to tear the character of his own, and his children's liberty. Let reverence for the laws, be breathed by every American mother, to the lisping babe, 5 that prattles on her lap—let it be taught in schools, in seminaries, and in colleges;—let it be written in Primers, spelling books, and in Almanacs;—let it be preached from the pulpit, proclaimed in legislative halls, and enforced in courts of justice. And, in short, let it become the political religion of the nation; and let the old and the young, the rich and the poor, the grave and the gay, of all sexes and tongues, and colors and conditions, sacrifice unceasingly upon its altars. . . .

10 When I so pressingly urge a strict observance of all the laws, let me not be understood as saying there are no bad laws, nor that grievances may not arise, for the redress of which, no legal provisions have been made. I mean to say no such thing. But I do mean to say, that, although bad laws, if they exist, should be repealed as soon as possible, still while they continue in force, for the sake of example, they should be religiously observed. So also in unprovided cases. If such arise, let proper legal provisions be made for them with the least possible delay; but, till then, let them if not too intolerable, be borne with.

15 There is no grievance that is a fit object of redress by mob law. In any case that arises, as for instance, the promulgation of abolitionism, one of two positions is necessarily true; that is, the thing is right within itself, and therefore deserves the protection of all law and all good citizens; or, it is wrong, and therefore proper to be prohibited by legal enactments; and in neither case, is the interposition of mob law, either necessary, justifiable, or excusable.

Passage 2

20 Unjust laws exist; shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? Men generally, under such a government as this, think that they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy is worse than the evil. It makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? . . .

25 If the injustice is part of the necessary friction of the machine of government, let it go, let it go; perchance it will wear smooth—certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law. Let your life be a counter friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.

30 As for adopting the ways which the State has provided for remedying the evil, I know not of such ways. They take too much time, and a man's life will be gone. I have other affairs to attend to. I came into this world, not chiefly to make this a good place to live in, but to live in it, be it good or bad. A man has not everything to do, but something; and because he cannot do everything, it is not necessary that he should do something wrong. . . .

35 I do not hesitate to say, that those who call themselves Abolitionists should at once effectually withdraw their support, both in person and property, from the government . . . and not wait till they constitute a majority of one, before they suffer the right to prevail through them. I think that it is enough if they have God on their side, without waiting for that other one. Moreover, any man more right than his neighbors constitutes a majority of one already.