

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

- **Key Ideas and Details**

- [CCSS.RL.8.1](#)
- [CCSS.RL.8.2](#)
- [CCSS.RL.8.3](#)
- [NMSS.8.a](#)
- [NMSS.8.b](#)
- [NMSS.8.c](#)

- **Craft and Structure**

- [CCSS.RL.8.4](#)
- [CCSS.RL.8.5](#)
- [CCSS.RL.8.6](#)

- **Integration of Knowledge and Ideas**

- [CCSS.RL.8.7](#)
- CCSS.RL.8.8 (not applicable to Literature)
- [CCSS.RL.8.9](#)
- [NMSS.8](#)

- **Range of Reading Level and Text Complexity**

- [CCSS.RL.8.10](#)

RL.8.1				
	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		
8	Reading: Literature (RL)	Key Ideas and Details		
Standard		Vertical Alignment		
Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1</td> <td style="padding: 5px;"><i>Future Grades:</i> RL.9-10.1, RL.11-12.1</td> </tr> </table>	<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1	<i>Future Grades:</i> RL.9-10.1, RL.11-12.1
<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1	<i>Future Grades:</i> RL.9-10.1, RL.11-12.1			
Clarification Statement		Vocabulary for Teacher Development		
Students carefully choose evidence that best supports their analyses of what the text directly and indirectly states.		<ul style="list-style-type: none"> analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation inference – a conclusion derived from logical reasoning following an investigation of available evidence text – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more textual evidence – evidence found within a particular text used to support or explain conclusions, opinions, and/or assertions about the text itself 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> use details in a poem to make conclusions about the action. select the best evidence from a text to support an analysis. draw inferences from textual evidence to support a claim. 				

RL.8.2		
	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
8	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; 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	<i>Future Grades:</i> RL.9-10.2, RL.11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students determine the theme of a literary text, examine how it progresses, and note how it connects to the characters, setting, and plot. Using the theme and key details, students summarize the text without personal feelings or judgments.	<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 – what the text is mainly about ● 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 ● plot – the sequence of events in a story, play, movie, etc. ● setting – the time and place of the action in a book, play, story, etc. ● 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"> ● determine central ideas in a story. ● analyze how the setting helps develop the theme in a story. 		

- explain a central idea of a story using key details.

RL.8.3		
	<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
8	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	<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</p>	<p><i>Future Grades:</i> RL.9-10.3, RL.11-12.3</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine how lines of dialogue or certain events in a story or drama expose the traits of a character, influence a character’s decisions, or move a plot forward.	<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"> ● analyze how an incident propels the action in a story. ● analyze how lines of dialogue reveal aspects of a character in a story. 		

8.a		
Grade	NMSS Domain	
8	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 8 students will analyze how a cultural work of literature, including oral tradition, draws on themes, patterns of events, or character types, and how the differing structure of the text contributes to society, past or present.	<i>Previous Grades:</i> 5.A, 6.A, 7.A	<i>Future Grades:</i> 9-10.1, 11-12.1
Clarification Statement	Vocabulary for Teacher Development	
Students will analyze cultural works of literature, examining how they draw on themes, patterns of events or character types. Students will be able to identify and discuss the differing structures of these texts as well as analyze their contribution to New Mexico society today and in the past.	<ul style="list-style-type: none"> ● character types – a common type of person, animal or figure represented in a literary work. ● cultural – related to the beliefs, customs, values, and activities of a particular group of people at a particular time ● oral tradition – a form of human communication wherein knowledge, art, ideas and cultural material is received, preserved and transmitted through speech from one generation to another ● patterns of events – a series of actions that together show how things normally happen or are done 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze a pattern of events in a story and discuss what that tells the reader about the setting and characters in that story. ● identify how a story’s structure differs from other stories and describe the impact of the author’s choice. 		

8.b		
Grade	NMSS Domain	
8	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 8 students will analyze works of Hispanic and Native American text by showing how it reflects the heritage, traditions, attitudes, and beliefs of the author and how it applies to society	<i>Previous Grades:</i> 6.B, 7.B	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students will read works of Hispanic and Native American text and analyze how the work shows the heritage, tradition, attitudes and beliefs of the author. They will be able to identify how these works apply to New Mexico society today and in the past.	<ul style="list-style-type: none"> ● attitude – a settled way of thinking or feeling about someone or something ● belief – a firmly held opinion or conviction ● heritage – practices or characteristics that are passed down through the years, from one generation to the next ● tradition – a longstanding custom or practice 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify in a text where an author is showing specific beliefs or attitudes. ● analyze what specific traditions described in a text tell the reader about the environment in which they are practiced. 		

8.c		
Grade	NMSS Domain	
8	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 8 students will use oral or written texts from various cultures, cite textual evidence that supports or negates reader inference of a cultural value.	<i>Previous Grades:</i> 5.C, 6.C, 7.C	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students will read or listen to a text and analyze whether evidence in a text either affirms or negates what they have read about a culture or inferred from a text the culture values.	<ul style="list-style-type: none"> ● cultural value – one of a set of core principles and ideals upon which an entire community exists ● negate – to deny the existence, evidence, or truth of ● oral – expressing information or ideas by word of mouth 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● cite evidence from an oral or written text which supports their understanding of a value from a given culture. ● identify where their understanding of a cultural value is negated by evidence in a text from that culture. ● analyze the thinking behind an author’s choice to include information that negates an understood cultural value. 		

RL.8.4		
	Anchor Standard: Craft and Structure <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>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	<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	<i>Future Grades:</i> RL.9-10.4, RL.11-12.4
Clarification Statement	Vocabulary for Teacher Development	
Students analyze the text to understand the meaning of words or phrases, using the context to inform their thinking. Students consider how words and phrases chosen by the author, including analogies or allusions to other texts, contribute to the meaning and tone.	<ul style="list-style-type: none"> ● allusion – an indirect reference to a person, place, object, literary work, historical event, etc. from an external context ● analogy – a comparison drawn between two things for the sake of clarification or explanation ● 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 ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward 	

	the subject or topic of a text, generally revealed through word choice, perspective, or point of view
Students Who Demonstrate Understanding Can...	
<ul style="list-style-type: none">● determine the meaning of words from context.● determine the effect of word choice on a text.● discuss how the analogies and allusions to other texts affect the text’s meaning and tone.● determine which words contribute the most to the meaning or tone of the text.	

RL.8.5		
	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
8	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	<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	<i>Future Grades:</i> RL.9-10.5, RL.11-12.5
Clarification Statement	Vocabulary for Teacher Development	
Students examine the similarities and differences in the organization of two or more texts. They analyze how each of these different structures adds to the meaning and style of the 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 ● compare – in a general sense, this is to measure or note the similarities and differences between or among objects, people, etc.; however, when used together with contrast, this refers to the highlighting of the ways in which two or more objects, people, etc. are alike or similar ● style – a particular manner of doing something (e.g., writing, painting, speaking, etc.) characteristic to an individual (e.g., author, singer, etc.), region, time, artistic/literary movement, etc.; in writing, style includes word choice, fluency, voice, sentence structure, figurative language, and syntax ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● text structure – refers to how a text is organized 	

Students Who Demonstrate Understanding Can...

- create and annotate diagrams of two or more text's structure.
- examine the structures of three literary texts and discuss the similarities and differences in how each is organized.
- develop written analyses of how structure contributes to the meaning and style of a text.

RL.8.6

	<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>
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Grade	CCSS Domain	CCSS Strand
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8	Reading: Literature (RL)	Craft and Structure
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Standard	Vertical Alignment
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Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	<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	<i>Future Grades:</i> RL.9-10.6, RL.11-12.6
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Clarification Statement	Vocabulary for Teacher Development
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Students analyze how the characters’ perspectives or frame of references in a story can differ from that of the audience or reader, creating such techniques as dramatic irony and producing effects such as suspense or humor.	<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 audience – the people who watch, listen to, view, and/or read something presented via an artistic medium dramatic irony – when the audience knows something that the characters don't humor – a literary tool that makes audiences laugh, or that intends to induce amusement or laughter perspective – an attitude toward or outlook on something suspense – the anticipation of the outcome of a plot or of the solution to an uncertainty, puzzle, or mystery, particularly as it affects a character for whom one has sympathy
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Students Who Demonstrate Understanding Can...

- use graphic organizers such as a Venn Diagram to compare and contrast what a character knows, thinks, and feels in a text to what the reader is aware of and how he/she feels about the events.
- analyze whether an author was successful at creating suspense or humor.
- find examples of irony in a text and discuss what effect it creates.

RL.8.7		
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><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
8	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	<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</p>	<p><i>Future Grades:</i> RL.9-10.7, RL.11-12.7</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine how similar or different a movie or live adaptation of a literary text is from its original text or script. Students also assess the decisions the director or actors made.	<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 ● 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"> ● compare and contrast changes from a fictional text to video version of the story using a variety of means, such as a graphic organizer. ● discuss departures from the original texts as well as the effects the changes had on the audience and story as a whole, possibly through movie or play reviews. 		

RL.8.9		
	<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
8	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	<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	<i>Future Grades:</i> RL 9-10.9, RL 11-12.9
Clarification Statement	Vocabulary for Teacher Development	
Students examine how a current literary text uses themes, events, or character types from either a myth, traditional story, or religious text and explain how the element is transformed in the newer 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 ● character types – refers to the idea that many characters in literature can be grouped broadly into a variety of overarching types that share common characteristics (e.g., static and dynamic characters, round and flat characters, etc.) ● event – a thing that happens; an occurrence ● myths – traditional, legendary stories, featuring supernatural beings, heroes, and/or ancestral figures which often explain the history and/or culture of a people or explain a natural phenomenon ● 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"> ● compare and contrast a modern character with a mythological character. ● discuss how a theme/event/character from a myth has been modernized in a contemporary text. ● compare the theme/event/character in a traditional story to the same in a modern work of fiction. 		

8		
Grade	NMSS Domain	
8	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 8 students will, by the end of the year, read and comprehend significant works of 18 th , 19 th , and 20 th century literature including stories, dramas, and poems independently and proficiently.	<i>Previous Grades:</i> N/A	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
By the end of Grade 8, students will be able to capably and independently read and understand significant works of literature from the 18 th , 19 th , and 20 th century. This will include poems, stories, and plays.	<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 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● use a variety of reading strategies (notetaking, predicting, visualizing, etc.) to understand texts, including those with unfamiliar language. ● use pre- and post-reading strategies to understand the context of a piece of literature and ask questions to further their understanding. 		

RL.8.10

	<p>Anchor Standard: Range of Reading Level and Text Complexity <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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8	Reading: Literature (RL)	Range of Reading Level and Text Complexity
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Standard	Vertical Alignment
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<p>By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.</p>	<p><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</p>	<p><i>Future Grades:</i> RL.9-10.10, RL.11-12.10</p>
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Clarification Statement	Vocabulary for Teacher Development
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<p>By the end of Grade 8, students competently read and understand literature within the 6-8 text complexity band (Lexile: 925-1185). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.</p>	<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) ● proficient/proficiently – competent, skilled, and/or showing knowledge and aptitude in doing something; the level at which one is able to complete a particular skill, such as reading complex texts, with success ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● text complexity band – stratification of the levels of intricacy and/or difficulty of texts, corresponding to associated grade levels (2-3, 4-5, 6-8, 9-10, 11-12) determined by three factors: 1) qualitative dimensions (levels of meaning, language complexity as determined by the attentive reader), 2) quantitative dimensions (word length and frequency, sentence length, and cohesion), and 3) reader and task considerations (factors related to a specific reader such as motivation, background knowledge, persistence; others associated with the task itself such as the purpose or demands of the task itself)
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Students Who Demonstrate Understanding Can...

- keep a given purpose in mind to help them monitor their comprehension.
- use a wide variety of reading strategies to comprehend grade level text (strategies include using prior knowledge, predicting, questioning, making inferences, determining purpose, visualizing, and making connections).
- discuss with partners how a personal experience connects to the text.

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RL.8.1, RL8.2, RL.8.3, NMSS C**
- **Constructed Response Assessment Task aligned to RL.8.6**
 - **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
8	Reading: Literature (RL)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading “I Hear America Singing” by Walt Whitman and “I, Too, Sing America” by Langston Hughes students must answer: Langston Hughes cited Walt Whitman as one of his greatest influences, and some believe that Hughes wrote “I, Too, Sing America” in response to Whitman’s “I Hear America Singing.” Using textual evidence from both poems to support your answer, describe how Hughes’s poem builds on Whitman’s poem. Consider aspects such as structure, theme, and word choice as you craft your response.</p>		
Exemplar Student Responses		
<p>A strong student response where the student analyzes, and references text evidence would address some or all of the following ideas:</p> <ul style="list-style-type: none"> ● How Hughes’s description of separation/exclusion (“I am the darker brother,” “They send me to eat in the kitchen,” “They’ll see how beautiful I am/And be ashamed—”) shows a different perspective/side of life than Whitman’s description of equality/inclusion (“I hear America singing, the varied carols I hear,” “Each singing what belongs to him or her and to none else”). ● How Whitman’s idea of diversity in America (all the people’s different careers— “mechanics,” “carpenter,” “shoemaker,” etc.) attempts to address all citizens collectively, while Hughes’s poem instead shows the divisions among race/class, as Hughes’s speaker is likely a worker/servant in a higher-class household (“They send me to eat in the kitchen/When company comes,”). ● How Whitman’s speaker shows people who have arrived at the American dream (all characters “Singing with open mouths their strong melodious songs”), while Hughes’s speaker shows people who struggle to be included in this dream (“They’ll see how beautiful I am/And be ashamed”) and whose singing does not seem to be acknowledged (“I, too, am America”). ● How both authors use free verse structure to share different perspectives of the freedoms Americans experience. 		
DOK		
Level 3		
Blooms		
Applying		
Possible Aligned Language Objectives		Possible Misconceptions
<ul style="list-style-type: none"> ● Students will cite textual evidence to explain how one poem builds off another. ● Students will determine the theme of each poem and analyze its development over the course of the poem. 		<ul style="list-style-type: none"> ● Students may focus on analyzing just one poem instead of making a connection to how Hughes’s poem builds off Whitman’s. ● Students may cite insignificant similarities between the poems instead of focusing on

RL.8.1
RL.8.2
RL.8.3
NMSS C

	<ul style="list-style-type: none">• Students will analyze particular lines to determine if they show a strong connection to themes in the poem(s).	important themes, language use, craft, structure, etc.
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Grade	CCSS Domain	CCSS Strand
8	Reading: Literature (RL)	Craft and Structure
RL.8.6	Sample Task #2 (Constructed Response)	
	<p>After reading “To Build a Fire” by Jack London, students will respond to the following prompt: Choose two statements from the excerpt that foreshadow the collapse of the snow on the fire the character builds and explain your choices.</p>	
	Exemplar Student Responses	
	<p>A strong student response could include the following two sentences and explanations (other sentence choices are possible as long as the student’s rationale is sound):</p> <ul style="list-style-type: none"> ● “On top, tangled in the underbrush about the trunks of several small spruce trees, was a high-water deposit of dry fire-wood....” (paragraph 2) <ul style="list-style-type: none"> ○ This statement indicates that the character is building a fire near the trunks of several small spruce trees, which, the reader later discovers, is the source of the collapsed snow. ● “He worked slowly and carefully, keenly aware of his danger.” (paragraph 3) <ul style="list-style-type: none"> ○ This statement explains that the character understands the danger of building a fire in the snow, and he is taking precautions to prevent the fire from being extinguished. 	
	DOK	Blooms
	Level 3	Analyzing
	Possible Aligned Language Objectives	Possible Misconceptions
	<ul style="list-style-type: none"> ● Students will analyze how the author builds suspense by using foreshadowing. ● Students will distinguish the point of view of the author from the point of view of the character. 	<ul style="list-style-type: none"> ● Students may struggle with unfamiliar language (i.e. “underbrush”) and need scaffolding in order to determine meaning. ● Students may give responses that are related simply to building the fire, not foreshadowing the collapse of snow.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness

Text Summary and evidence of Complexity:

- The 1908 version is about an unnamed male protagonist who ventures out in the sub-zero boreal forest of the Yukon Territory. He is followed by a native dog and is en route to visit his friends—ignoring warnings from an older man from Sulphur Creek about the dangers of hiking alone in extreme cold. Stops to build several fires, eventually running out of supplies. The protagonist underestimates the harsh conditions and slowly freezes to death.
- 750 Lexile

Evidence of Cultural and Linguistic Responsiveness:

- **Who is represented in the text used to assess this cluster of standards?**
The main character is new to the Yukon and appears to be white. There are references to the “Old Man” being native to the Yukon. Neither race is explicitly stated. There is also a native husky dog that travels with the man.
- **How are those groups and individuals portrayed?**
The protagonist is being portrayed as not having good judgment when he does not listen to the warnings of the older man to not travel alone. Throughout the story the dog seems to have more knowledge of survival than the man. The animal's instincts warn it about the dangers of the extreme cold, but the dog reluctantly follows the man. With no way to start another fire, the man thinks of killing the dog and using its body heat to save himself, but his hands are so stiff that he can neither strangle the animal nor draw his knife to cut its throat.
- **Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?**
The man ignores warnings from the older man about the weather and danger of traveling alone. Although there is a strong theme of perseverance, his sense of judgement contrasts with the dog’s animal instinct. The “newcomer” not listening or giving credence to the older, wiser man who has been there the longest. Man vs. nature and individualism combined with arrogance.
- **What supports are provided to teachers to identify blind spots?**
Supports are minimal. A blind spot would be if the teacher did not know anything about survival in the wilderness. Background knowledge may need to be given to help the teacher and students make connections.
- **How is this text culturally/linguistically responsive?**
One of the characters is referred to as a native of the Yukon. That character has wisdom that (had the main character listened to it) would have changed the outcome of the story.

RL.8.6

VABB Analysis	
RL.8.6	Validate
	<i>The intentional and purposeful legitimization of the home culture and language of the student.</i>
	<p>Question: The story would have had a different outcome if the protagonist had listened to the older man in the village. Can you give an example from your own life in which you took the advice given to you from someone older?</p> <p>ESR: Answers will vary. Students will reflect that older family and community members have knowledge to impart that correlates with the journeys they themselves are facing.</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>	
<p>Question: What is the moral lesson in the story?</p> <p>ESR: People should not think they are more powerful than nature. In addition, people should listen to others who have more experience than they do. In the end, the man realizes that nature is more powerful than he is and that he should've listened to people with more experience in the region.</p>	
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: Because of his own pride, the man makes several bad decisions. What would you have done differently and how would that have changed the outcome?</p> <p>ESR: Answers will vary. Students will realize they have reason, foresight, and knowledge that would have made the journey a successful one. The man was foolish in thinking he knew what was best and not listening to the advice and experience of the older man.</p>	
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: What does the relationship between the dog and the man reveal? What signs does the dog sense that the man ignores?</p> <p>ESR: The dog retains an instinct that the man does not. This contrast is fully expressed in the ending with the man dying, and the dog continuing on alone. We learn that it is acceptable to follow our own instincts to keep ourselves out of danger.</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

Text Dependent Question

Word: Moccasins

Question: What is a moccasin? How were you able to figure that out?

Think Aloud: The word "moccasin" is traced back to Scottish Gaelic language. "Mo chasin" means "my feet" in Gaelic. Its root comes from the wild tribes Algonquin language Powhatan word "makasin", meaning shoe. Native American are one of the original groups we have to thank for moccasins.

ESR: The next time we hear about moccasins the man is talking about the danger of getting his feet wet and having to stop and build a fire to dry his socks and moccasins. I used context clues to figure out that moccasins were a type of shoe.

Tier 2 Vocabulary:

"50 degrees below zero meant a bite of frost that hurt and that must be guarded against by the use of mittens, ear coverings, warm **moccasins**, and thick socks.

From "To Build a Fire" by Jack London

[Link to Full Text](#)

Text Dependent Question:

"And to get his feet wet in such a temperature meant trouble and danger. At the very least it meant delay, because he would be forced to stop and build a fire. Only under its protection could he bare his feet while he dried his socks and moccasins."

From "To Build a Fire" by Jack London

[Link to Full Text](#)

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
8	Reading: Literature (RL)	Craft and Structure
RL.8.4	<p>In paragraph 1, what does the phrase “clattering nerve center of the restaurant” suggest?</p> <p>A. messiness, chaos B. energy, core C. Tension, anxiety D. greatness, stability</p> <p>Text Reference: Excerpt from <i>A la Carte</i> by Tanita S. Davis from New York State Testing Program Grade 8 ELA Test Released Questions 2021</p>	
	<p>What does the statement “I know I’m going to have to pay my dues” (paragraph 11) show about the narrator’s attitude toward her plans?</p> <p>A. She thinks the price of her fame might be too high. B. She realizes success depends on more than setting a goal. C. She is highly motivated by the idea of becoming famous. D. She thinks becoming a celebrity chef requires only money.</p> <p>Text Reference: Excerpt from <i>A la Carte</i> by Tanita S. Davis from New York State Testing Program Grade 8 ELA Test Released Questions 2021</p>	
RL.8.5	<p>How do lines 14 through 21 of “Excerpt from <i>The Watcher</i>” contribute to the plot of the story? Use two details from the story to support your response.</p> <p>Text Reference: Excerpt from <i>The Watcher</i> by James Howe from New York State Testing Program Grade 8 ELA Test Released Questions 2021</p>	
	<p>How does the structure of the story contribute to its meaning?</p> <p>A. The narrator describes how she differs from her brothers, which leads to a conflict with her father. B. The narrator expresses her point of view, which provides background for the conflict with her father. C. The narrator describes her frustration with life at home and school, which leads to problems with her father. D. The narrator begins with a reflection on rules, which leads to an improvement in her relationship to her father.</p>	

Text Reference: [Excerpt from *The Peerless Four* by Victoria Patterson](#) from New York State Testing Program
Grade 8 ELA Test Released Questions 2016

Grade	CCSS Domain	CCSS Strand
8	Reading: Literature (RL)	Integration of Knowledge and Ideas
RL.8.9	<p>How does Calpurnia explain the idea of treating others the way you would want to be treated to Scout?</p> <ul style="list-style-type: none"> A. Calpurnia explains that since Scout considers her family to be ‘better,’ she should act as she normally does B. Walter is considered to be company and Scout needs to treat him with equal respect and courtesy C. Calpurnia uses a fable to discuss the Golden Rule with Scout D. Calpurnia is always kind to everyone; Scout follows her example <p>Text Reference: <i>To Kill a Mockingbird</i> by Harper Lee and Materials from Unit 2A, Lesson 12 from EngageNY discussing elements of the book and the Golden Rule</p> <p>How is Little Chuck a ‘born gentleman’?</p> <ul style="list-style-type: none"> A. He comforts Ms. Caroline and tries to calm her down B. He uses his manners C. He treats Scout with respect D. He was born into a wealthy family <p>Text Reference: <i>To Kill a Mockingbird</i> by Harper Lee and Materials from Unit 2A, Lesson 12 from EngageNY discussing elements of the book and the Golden Rule</p>	

Text Reference for MC Assessment Item RL.8.4

Excerpt from *A la Carte*

by *Tanita S. Davis*

1 “Homework?” My mother mouths the word exaggeratedly, eyebrows raised, and I roll my eyes. Frowning, she points with her chin to the side door that leads to the stairs. I roll my eyes again, mouthing, Okay, okay, not needing her to pantomime further what she wants me to do. I hate the thought of leaving the clattering nerve center of the restaurant to wrestle with my trigonometry homework in my mother’s quiet office downstairs.

2 “Order!”

3 The bright lights and swirl of noise and motion are muffled as the kitchen door swings closed behind me.

4 It’s hard to remember a time when the restaurant hasn’t been the center of our lives. Mom used to be a copy editor and wrote food features for our local paper, the *Clarion*, and she met Pia when she did a write-up on the culinary school Pia attended. Pia thinks it was fate that Mom wanted to invest in a restaurant at the same time Pia wanted to buy the old bank building.

5 La Salle Rouge doesn’t serve much in the way of “kid” food, since the menu doesn’t cater to people my age on a cheap date, but I’ve loved everything about it from the first. I started experimenting with being a vegetarian when I turned fourteen, but Pia still found things to feed me and taught me to be creative with vegetables and tofu. I like to think I’m the best-fed vegetarian in the state of California.

6 Pia’s been really good about teaching what she knows, and I decided early on that this is the work I want to do—get out of school and get into the kitchen for good. Mom and Pia have created a popular French-Asian-Californian fusion restaurant that has gotten great reviews from food critics. They took the best of each other’s tastes—Mom’s traditional Southern flavors and Pia’s French training combined with her vegetable- and spice-savvy Cambodian tastes—and pulled off what one food critic called “stylized food with unique flavor combinations in an intimate setting.”

7 Whatever that means.

- 8 Three years ago, when I started high school thirty pounds heavier than everyone in my class, Mom and I came up with a light menu for La Salle Rouge, and it's been such a popular idea that Mom lets me come up with tasty, low-calorie desserts, which is one of my favorite things to do. It hardly seems fair that I have to walk away from all of that just to do trigonometry, but my mom says I have to finish school before I concentrate on cooking. She says it's smarter to have a "backup plan," and she's made me apply to plenty of colleges and check out business majors just in case I ever want to do anything else with my life. I guess that makes sense if you're anybody other than me. When I turn eighteen, I already know what I'm going to do.
- 9 First, I'm going to buy a plane ticket to D.C. and go to Julia Child's kitchen at the Smithsonian and leave roses. They don't let you walk through it, but somewhere—I don't know where—I'm going to leave a bouquet and a little note for her. Julia Child is my patron saint.¹ She's the queen of all reasons people can do anything they want in life. Saint Julia didn't start cooking until she was practically forty, and she went on to do TV shows and make cookbooks and be this huge part of culinary history. She never got too fancy, she never freaked out, and she was never afraid to try new things. I want to be just like her—except maybe get famous faster.
- 10 The second thing I'm going to do is buy myself a set of knives. Pia swears by this set of German steel knives she got when she graduated, but I've seen the TV chef Kylie Kwong use a phenomenal-looking ceramic knife on her show on the Discovery Channel. Either way, knives are what the best chefs have of their very own.
- 11 The third thing I'm going to do, after I get back from Washington and get my knives, is . . . get discovered. Somehow. I know I'm going to have to pay my dues, but I'm so ready for my real life to start. It's not something I admit to a lot, but my real dream is to be a celebrity chef. Do you know how many African American female chefs there aren't? And how many vegetarian chefs have their own shows? The field is wide open for stardom. Every time I watch old episodes of Saint Julia, I imagine that I have my own cooking show. The way celebrity chefs do it now, I could also have a line of cooking gear, cookbooks, aprons, the works. People would know my name, ask for my autograph, and try my recipes. All I have to do is finish my trig homework and get back into the kitchen.

¹**patron saint:** an inspiring person admired for his or her work

Text Reference for MC Assessment Item RL.8.5

Excerpt from *The Watcher*

by James Howe

Evan hated Holden Caulfield. Really hated him. Maybe he was only a character in a book but to Evan he felt real, like one of those people you get stuck sitting next to on an airplane and they won't shut up about their totally uninteresting lives. Evan could in no way understand why his father had been shoving this book at him for the entire past year, insisting he read it, telling him it was one of the most important books of the twentieth century. His father got like that sometimes.

He decided to read it anyway. He'd seen it on his freshman reading list so he figured why not get it over with and get his father off his back at the same time. Two birds, one stone. In a weak moment, he'd admitted to his father that he hated Holden with a passion, and his father had given him this solemn look and said, "My guess is that this book is touching something deep inside you, Evan." To which he'd said, "Yeah, right, Dad." But sometimes in the middle of the night when he couldn't sleep, Evan wondered if maybe what his father said was true.

He was down at the beach reading the book one Friday afternoon when someone came up and said *hey* and asked if he wanted to hang out. It was Shane, one of what Evan referred to as the "boys in black." Evan often labeled people. He liked to think this was the product of a creative mind, but his best friend last year in eighth grade, right before he stopped being his best friend, had told Evan he thought he was basically a snob. Which Evan knew for a certifiable fact wasn't true, although no matter how many times he replayed the conversation in his head he couldn't come up with what he *was*, if he wasn't a snob.

The boys in black had caught Evan's attention the first week he and his family were out at the beach house. It was five o'clock, and like every other day at five o'clock, after the lifeguards blew their whistles and waved their arms to let everybody know they were going off duty, little kids in bunches, Callie¹ included, ran to the abandoned lifeguard stand to clamber to the top, hurl themselves off onto the huge pile of sand at the base, then repeat the process over and over until they were called away for dinner.

"Watch me, Evan!" Callie shouted. Evan watched, at the same time keeping an eye on the retreating figure of the lifeguard named Chris who secretly Evan thought was the coolest guy on the beach. Who secretly Evan wished he could be. Evan admired Chris's mirrored sunglasses and had decided he was going over to Fair Harbor one of these days to get a pair just like them. The only question was whether he'd have the nerve to wear them to the beach, although he wasn't sure why this was even a question.

¹**Callie:** Evan's younger sister

35 Evan was imagining himself sitting up on top of the lifeguard stand in his mirrored sunglasses, twirling a whistle cord around his index finger and looking seriously cool, when five boys in black wet suits, shiny and snug as coats of fresh paint, raced past and plunged into the water. Once in, they pulled themselves onto their surfboards and paddled furiously over and through the rolling waves, calling to each other all the while like crows cawing. Everything about them worked together as one: their bodies, their suits, their
40 boards, the water, their coded calls. Evan wished he could be out there with them, envying not their surfboards but their ease with themselves and one another.

He saw them other times after that, other places. Sometimes there'd be just one of them, eating an ice cream out in front of the all-purpose store in town, or two of them, with fishing poles in hand, headed for the bay. But most times he saw all five, moving
45 shoulder-to-shoulder along the boardwalks, a basketball in constant play, looking, in their high-style shorts and ankle bracelets and backward baseball caps, like a pack of Gap-ad Huckleberry Finns.

At the beginning of their vacation his mother had been bugging him. "Why don't you make some friends, Evan? Those boys, you know the ones I mean, they look nice, don't
50 you think?" He had come up with reasons, then excuses, and finally had just ignored his mother until she backed off.

Then there he was, hearing somebody say *hey*, and looking up at this tall, tightly muscled kid with shoulder-length dirty-blond hair whom he recognized immediately as the one he'd heard the others call Shane.

55 "I see you sittin' here," Shane said, squinting down at Evan. "How come you're always sittin' here reading?"

"I'm not always reading."

"I never see you in the water."

"I go in the water. Maybe not when you're looking."

60 Evan's cheeks were hot. He prayed that his mother, stretched out on a towel several feet behind him, was plugged into her music or one of those meditation tapes she was always listening to these days and wasn't paying attention to this conversation.

"So what's your name?" he heard Shane ask.

"Evan. What's yours?"

65 "Shane," Shane said in a bored voice. "So you want to hang out? I mean, you know, you want to hang out?"

"I guess," Evan said. His eyes were level with Shane's knees. He noticed now many pink scars and scabs dotted the landscape of the other boy's sun-brown legs. He imagined all the falls and mishaps it must have taken to create so many scars and felt a deep sense
70 of shame that at fourteen his own body revealed so little history.

Text Reference for MC Assessment Item RL.8.5

Excerpt from *The Peerless Four*

by Victoria Patterson

Basketball brought me to life, and once I was awake and alive, there was no turning back. I'm not good at school, never have been. There's a clarity and straightforwardness to basketball, to sports, that I understand. There are rules. You follow the rules and try to win. Life isn't like that. Too bad, because in life you have to work to make anything make sense. Life is deceptive. In basketball, I'm asked to be smart: to get the ball, pass the ball, fake a pass, dribble, and to shoot the ball through the hoop. When I run, I'm asked to run as fast as I can, beat the others. Cross the finish line first. I have a job to do, and I either get it done or don't. There's nothing vague about it. It's very clear. Life is tough and disappointing and I can't control anything, so to me the best answer is sports. There's no right or wrong answer like with arithmetic. I'm not asked to come up with something like you have to in English. I don't have to decipher a story or a poem. I'm connected to others, and we're connected through time, when it was clear and straightforward then, like it is now. There's no trick answer, nothing that you have to interpret or guess. I don't understand Shakespeare or algebra or why a poem makes people cry, but give me the ball, and I'll dribble and pass, and I'll take the elbow to the face, the lumps and the bruises, gladly, to know that I'm doing something truly fine, something that's as good as Shakespeare, if you ask me, as good as any poem, even better, if you ask me. It's action. It has the kind of power and force of the known, and I gave myself over as soon as I discovered basketball. I knew that I'd found an answer to my life. I was alive.

At first, my dad wouldn't let me play basketball. I was ten and we would go to my brother's games at the high school. I'm the only girl of five children, and being from a family of boys, I did everything that they did, which confused my dad, since it wasn't ladylike. That's how I got into running, because of my three older brothers. I ran to keep away from them.

"I want to do that," I told my dad at the basketball game, and he shook his head and said, "That's not for girls." It's very simple, really. Boys play sports and girls watch the boys play sports. My dad believes that girls should stay home and work and bring the money home until they get married. Girls shouldn't go to college—fine by me! Only the boys should. But I wanted to be on the basketball court, and I didn't care what my dad said.

I'd watch my brother with his squeaking shoes crossing the court, dribbling and passing, making his shots, and he gave meaning to my life, gave me a purpose. I cheered for him with such yearning and enthusiasm that my dad would put his hands on my

35 shoulders, beg me to sit back down. But he couldn't keep me sitting. It was bigger than him, bigger than me. I became so involved in the games, in my desire to break free from life's confusions, to have a purpose within me. It was like I became my brother, and I was in the competitive world of men, and I was important.

40 Before the games, I couldn't eat because of nerves. I'd pace the house, going over game plans in my head. "Sit down!" my dad would say. "You're making everyone nervous." During the games, I'd pace the stands, clenching my fists, waving my fists, shouting. I couldn't stay still. Cheering is what you call it, but it was more than that. I strutted up and down the aisles, dribbling my imaginary ball with my brother. I faked defenders, turned and made my shots. I took low, sweeping passes. I trotted and swerved and blocked players, careful not to foul. All this I did with a very loud commentary, letting my dad and the spectators and the refs know that I knew everything, that I was in the game, and that I was part of this world whether my dad let me play for real or not. Truly, I believed that my brother depended on me, that in some magical way, I was him, and that his success and his team's depended on my vigilance. When he made a shot, when he passed the ball with beauty, and the crowd clapped and roared, I believed that they were roaring for me, as much as for him. It felt like an assurance that life could be understandable.

50 I couldn't stop moving and talking and my dad became concerned. People stared, moved away from us. A few stayed, fascinated by my antics.

"You're like a crazy person," my dad said.

55 Then my dad decided that I couldn't come to the basketball games anymore. My cheering was too much. The games were my delight, my reason for living, and I locked myself in a closet and cried for two days. I refused to eat. My family couldn't get me to come out. Even my brother, whom I love with all my heart, because he believes in me and plays sports with me, and he taught me what he knows about basketball—he couldn't get me to come out. My mom made blueberry pie, my favorite, put it right outside the closet so that I smelled it. But I didn't care.

60 "Let her play," I heard my mom tell my dad. "Girls play basketball all the time now," said my brother, and my dad said, "Not my daughter." But he gave in, because I wouldn't come out of the closet or eat, and I'm his daughter, and he loves me.

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.8.1 ○ CCSS.RI.8.2 ○ CCSS.RI.8.3 ● Craft and Structure <ul style="list-style-type: none"> ○ CCSS.RI.8.4 ○ CCSS.RI.8.5 ○ CCSS.RI.8.6 	<ul style="list-style-type: none"> ● Integration of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.RI.8.7 ○ CCSS.RI.8.8 ○ CCSS.RI.8.9 ○ NMSS.8.1 ○ NMSS.8.2 ● Range of Reading Level and Text Complexity <ul style="list-style-type: none"> ○ CCSS.RI.8.10
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RI.8.1				
	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		
8	Reading: Informational (RI)	Key Ideas and Details		
Standard		Vertical Alignment		
Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.1, RI.2.1, RI.3.1, RI.4.1, RI.5.1, RI.6.1, RI.7.1</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.9-10.1, RI.11-12.1</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	<i>Future Grades:</i> RI.9-10.1, RI.11-12.1
<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	<i>Future Grades:</i> RI.9-10.1, RI.11-12.1			
Clarification Statement		Vocabulary for Teacher Development		
Students carefully choose evidence that best supports their analyses of what the text directly and indirectly states.		<ul style="list-style-type: none"> analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation inference – a conclusion derived from logical reasoning following an investigation of available evidence text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more textual evidence – evidence found within a particular text used to support or explain conclusions, opinions, and/or assertions about the text itself 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> cite textual evidence to support an idea. respond to text-dependent questions using strong evidence. rank the strength of a set of examples of textual evidence and justify their rankings. 				

RI.8.2		
	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
8	Reading: Informational (RI)	Key Ideas and Details
Standard	Vertical Alignment	
Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<i>Previous Grades:</i> RI.1.2, RI.2.2, RI.3.2, RI.4.2, RI.5.2, RI.6.2, RI.7.2	<i>Future Grades:</i> RI.9-10.2, RI.11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students determine the central idea of a text and explain how it progresses throughout the text and note its connection to supporting ideas. Using the central idea and key details, students summarize the text without personal feelings and judgments.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● central idea – the unifying concept within an informational text to which other elements and ideas relate ● objective summary – a brief account of a text’s central or main points, themes, or ideas that is free of bias, prejudice, and personal opinion and does not incorporate outside information ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze how a central idea is developed. ● cite textual evidence to support an idea. ● use graphs, such as line charts, to map out the development of the central idea of a text from beginning to end. ● read a summary containing personal opinions/judgments and eliminate any information that does not belong in an objective summary. 		

RI.8.3		
	<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
8	Reading: Informational (RI)	Key Ideas and Details
Standard	Vertical Alignment	
Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	<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</p>	<p><i>Future Grades:</i> RI.9-10.3, RI.11-12.3</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine how a text creates relationships between specific people, ideas, or events, such as comparisons, analogies, or categories.	<ul style="list-style-type: none"> analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole event – a thing that happens; an occurrence text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> analyze the relationship between ideas. use concept maps to illustrate the connections and distinctions between individuals, ideas, or events. 		

RI.8.4				
	Anchor Standard: Craft and Structure <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>			
Grade	CCSS Domain	CCSS Strand		
8	Reading: Informational (RI)	Craft and Structure		
Standard		Vertical Alignment		
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="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 </td> <td style="padding: 5px;"> <i>Future Grades:</i> RI.9-10.4, RI.11-12.4 </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	<i>Future Grades:</i> RI.9-10.4, RI.11-12.4
<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	<i>Future Grades:</i> RI.9-10.4, RI.11-12.4			
Clarification Statement		Vocabulary for Teacher Development		
Students examine the text to understand the meaning of words or phrases using the context to inform their thinking. They consider how words chosen by the author contribute to the meaning and tone, including analogies or allusions to other texts.		<ul style="list-style-type: none"> ● analogy – a comparison drawn between two things for the sake of clarification or explanation ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● allusion – an indirect reference to a person, place, object, literary work, historical event, etc. from an external context ● connotative – the emotions and associations connected to a word ● figurative – departing from a literal use of words; metaphorical ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward 		

	the subject or topic of a text, generally revealed through word choice, perspective, or point of view
Students Who Demonstrate Understanding Can...	
<ul style="list-style-type: none">● determine the impact of words/phrases on meaning and tone in a text.● categorize words as having a positive or negative tone and discuss how these word choices helped express the speakers' attitudes toward a particular topic or idea.	

RI.8.5		
	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
8	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	<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	<i>Future Grades:</i> RI.9-10.5, RI.11-12.5
Clarification Statement	Vocabulary for Teacher Development	
Students thoroughly examine how a paragraph is organized and analyze how certain sentences build and clearly communicate the author’s idea.	<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"> ● analyze how specific paragraphs develop key concepts. ● analyze the role of specific sentences in developing a key concept. ● identify a sentence in a text that best develops a main idea or concept and explain their reasoning. 		

RI.8.6		
	<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
8	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<p><i>Previous Grades:</i> RI.1.6, RI.2.6, RI.3.6, RI.4.6, RI.5.6, RI.6.6, RI.7.6</p>	<p><i>Future Grades:</i> RI.9-10.6, RI.11-12.6</p>
Clarification Statement	Vocabulary for Teacher Development	
Students establish the author's beliefs about a subject or their reason for writing a text (to inform, persuade, entertain, describe) and explain and analyze the techniques the author uses to address contradictory ideas or evidence.	<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 ● 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 ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● respond – to say, show, and/or act in response to a prompt which may be a question, an action or event, a claim or counterclaim, etc. ● 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...

- determine and explain the author's purpose in a text.
- identify conflicting evidence or viewpoints presented in a text.
- analyze how an author acknowledges and responds to conflicting viewpoints.

RI.8.7				
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><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		
8	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.9-10.7, RI.11-12.7</td> </tr> </table>	<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7	<i>Future Grades:</i> RI.9-10.7, RI.11-12.7
<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7	<i>Future Grades:</i> RI.9-10.7, RI.11-12.7			
Clarification Statement		Vocabulary for Teacher Development		
Students assess the pros and cons of utilizing different mediums to present a specific topic or idea.		<ul style="list-style-type: none"> ● evaluate – to determine quality or value after careful analysis or investigation ● medium – the form(s) or material(s) an artist or author uses to express their ideas (e.g., poem, oil paint, etc.) ● 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"> ● evaluate how a graphic provides support from the text. ● evaluate the advantages and disadvantages of using a graphic to present an idea. ● discuss and evaluate the roles different mediums played in the representation of an event. 				

RI.8.8				
	<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		
8	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.		<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;"><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</td> <td style="width: 50%;"><i>Future Grades:</i> RI.9-10.8, RI.11-12.8</td> </tr> </table>	<i>Previous Grades:</i> RI.1.8, RI.2.8, RI.3.8, RI.4.8, RI.5.8, RI.6.8, RI.7.8	<i>Future Grades:</i> RI.9-10.8, RI.11-12.8
<i>Previous Grades:</i> RI.1.8, RI.2.8, RI.3.8, RI.4.8, RI.5.8, RI.6.8, RI.7.8	<i>Future Grades:</i> RI.9-10.8, RI.11-12.8			
Clarification Statement		Vocabulary for Teacher Development		
Students precisely describe and assess the argument and the specific claims made in the text. They evaluate the validity of the reasons provided. They assess if the evidence used is relevant and if there is enough evidence to support the claim. Students identify when unrelated evidence is used.		<ul style="list-style-type: none"> ● argument – value statement(s) supported by evidence whose purpose is to persuade or explain ● claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth ● delineate – to describe something precisely ● evaluate – to determine quality or value after careful analysis or investigation ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● relevant evidence, observations, ideas, descriptive details – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, 		

	details, etc. that are closely related to the idea being expressed by the claim
Students Who Demonstrate Understanding Can...	
<ul style="list-style-type: none">● explain specific claims in a text.● determine whether the evidence provided to support a claim is sufficient.● distinguish between relevant and irrelevant evidence to support a claim.	

RI.8.9				
	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>			
Grade	CCSS Domain	CCSS Strand		
8	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.		<table border="1"> <tr> <td><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</td> <td><i>Future Grades:</i> RI.9-10.9, RI.11-12.9</td> </tr> </table>	<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	<i>Future Grades:</i> RI.9-10.9, RI.11-12.9
<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	<i>Future Grades:</i> RI.9-10.9, RI.11-12.9			
Clarification Statement		Vocabulary for Teacher Development		
Students examine an instance where multiple texts provide differing information on the same topic. Students determine where the texts contradict one another in terms of fact or interpretation.		<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 ● 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 two authors present conflicting information on the same topic and provide support from both texts. ● identify “side-by-side” specific places or instances where texts disagree on matters of fact or interpretation. 				

8.1		
Grade	NMSS Domain	
8	Reading: Informational Text (RI)	
Standard	Vertical Alignment	
Students in Grade 8 will distinguish between primary and secondary sources.	<i>Previous Grades:</i> 6.1, 7.1	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students can distinguish between primary and secondary sources and understand the defining characteristics of each and how they should be used in understanding a topic.	<ul style="list-style-type: none"> ● primary source – immediate, first-hand account of a topic, from people who had a direct connection with it ● secondary source – a text that comments on, interprets, or discusses primary sources; documents written after an event has occurred by someone who was not present 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● compare a primary source and secondary source on the same topic and analyze the difference in tone, structure and point of view. ● choose a current topic and identify a primary and secondary source for that topic, describing the criteria they used to distinguish each. 		

8.2		
Grade	NMSS Domain	
8	Reading: Informational Text (RI)	
Standard	Vertical Alignment	
Students in Grade 8 will describe how the media use propaganda, bias, and stereotyping to influence audiences.	<i>Previous Grades:</i> 6.2, 7.2	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students can explain how the media use specific techniques of propaganda, bias and stereotyping to influence an audience’s perception of a topic.	<ul style="list-style-type: none"> ● bias – prejudice in favor of or against one thing, person, or group compared with another, usually in a way considered to be unfair ● media – various means of communication such as newspaper, television, and the Internet ● propaganda – information, especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view ● stereotyping – using a set idea about what a particular type of person is like, especially an idea that is wrong 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● compare two media coverages of the same topic and identify the use or lack thereof of propaganda, bias and stereotyping in each. ● analyze how specific word choice, graphics, pictures, headlines, etc. are used to influence an audience in a given text. ● reflect on their own experience being influenced by media around a given topic and analyze how specific techniques have colored their thinking. 		

RI.8.10

	<p>Anchor Standard: Range of Reading Level and Text Complexity <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>
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<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
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8	Reading: Informational (RI)	Range of Reading Level and Text Complexity
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Standard	Vertical Alignment
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<p>By the end of the year, read and comprehend literary nonfiction at the high end of the Grades 6-8 text complexity band independently and proficiently.</p>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; border-right: 1px solid black; padding: 5px;"> <i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10 </td> <td style="width: 50%; padding: 5px;"> <i>Future Grades:</i> RI.9-10.10, RI.11-12.10 </td> </tr> </table>	<i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10	<i>Future Grades:</i> RI.9-10.10, RI.11-12.10
<i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10	<i>Future Grades:</i> RI.9-10.10, RI.11-12.10		

Clarification Statement	Vocabulary for Teacher Development
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<p>By the end of Grade 8, students competently read and understand informational texts within the 6-8 text complexity band (Lexile: 925-1185). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.</p>	<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) ● 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
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	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 wide variety of strategies (strategies include using prior knowledge, predicting, questioning, making inferences, determining purpose, visualizing, and making connections) or keep a purpose in mind to monitor their comprehension.● write short responses after reading a text describing which information in the text was newly learned.	

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RI.8.1, RI.8.2, RI.8.3**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Constructed Response Assessment Task aligned to RI.8.5**
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading “The Long Night of the Little Boats” by Basil Heatter students must respond to the following prompt: In paragraph 2, the author writes about the English civilians, “A few had machine guns, some had rifles and old fowling pieces, but most had nothing but their own brave hearts.” Cite three pieces of textual evidence the author provides that supports the claim that the rescuers in the small boats were brave and explain your choices.</p>		
Exemplar Student Responses		
RI.8.1 RI.8.2 RI.8.3	<p>A strong answer choice would include three of the following quotations and rationales:</p> <ul style="list-style-type: none"> ● “On another boat, a girl dressed in man’s clothes, having thought to fool the inspection officers by sticking an empty pipe in her mouth, now took the pipe out again and stuck it between her teeth to keep them from chattering.” (paragraph 5) <ul style="list-style-type: none"> ○ <i>Rationale:</i> This girl had to be brave to join the mission and risk being discovered by the inspection officers in order to volunteer to help the British troops. ● “the people on the little boats fought back all the same, firing rifles and rickety old Lewis guns as the dive-bombers screamed down.” (paragraph 7) <ul style="list-style-type: none"> ○ <i>Rationale:</i> The sailors in the small boats battled the Germans even though they were woefully under armed, demonstrating bravery. ● “Through it all, the little boats continued to move into the beach and began taking aboard the soldiers.” (paragraph 7) <ul style="list-style-type: none"> ○ <i>Rationale:</i> The citizen sailors continued to risk their lives through the bombings to complete their mission, demonstrating bravery. ● “Somehow they backed off the beach, remained afloat, and ferried their loads out to the larger ships waiting offshore and then returned to the beach for more men.” (paragraph 10) <ul style="list-style-type: none"> ○ <i>Rationale:</i> Under extreme weight, the little boat sailors successfully navigated the troops to safety and bravely returned time and again, despite risks. ● “The little boats still went about their business, moving steadily through the water” (paragraph 11) <ul style="list-style-type: none"> ○ <i>Rationale:</i> The citizen sailors continued to bravely risk their lives through the bombings to complete their mission. ● “None abandoned their position.”(paragraph 18) <ul style="list-style-type: none"> ○ <i>Rationale:</i> The sailors in the small boats persevered through the German bombings to ferry the “apparently endless” number of British troops to safety, demonstrating bravery. 	
DOK		Blooms
Level 3		Analyzing

Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> • Students will cite textual evidence in support of an argument. • Students will explain their choice of textual evidence selection with a strong rationale. 	<ul style="list-style-type: none"> • Students may choose strong evidence but struggle to explain their choices. • Students may summarize what their textual evidence is saying but not analyze why it is strong evidence in support of the claim.

Evidence of Text Complexity and Cultural and Linguistic Responsiveness	
<p>RI.8.1 RI.8.2 RI.8.3</p>	<p>Text Summary and evidence of Complexity:</p> <ul style="list-style-type: none"> • “The Long Night of the Little Boats” details events that took place one night in 1940 in the early years of World War II. The British army was trapped at Dunkirk, France, surrounded by Germans and preparing for a battle they had little hope of winning. Then the night took a surprising turn, as ordinary English civilians took part in a plan to rescue thousands of soldiers. • Lexile is 810-1000 <p>Evidence of Cultural and Linguistic Responsiveness:</p> <ul style="list-style-type: none"> • Who is represented in the text used to assess this cluster of standards? British, French, and Germans are represented in the text. • How are those groups and individuals portrayed? The groups are portrayed as people of all social classes: Bankers, dentists, taxi drivers, etc., but now they are all soldiers together. • Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities? This text provokes critical questions about cultural diversity by addressing different social classes and how they are similar. “There were bankers and dentists, taxi drivers and yachtmen, old longshoremen and very young boys, engineers, fishermen, and civil servants. There were fresh- faced young Sea Scouts and old men with white hair blowing in the wind. Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates. A few had machine guns, some had rifles and old fowling pieces, but most had nothing but their own brave hearts.” • What supports are provided to teachers to identify blind spots? A blind spot would be if the teacher did not know anything about WWII. Background knowledge may need to be given to help the teacher. • How is this text culturally/linguistically responsive? This text is culturally responsive because it has characters of different backgrounds and cultures. The different cultures are coming together to fight for their rights. During instruction you will want to make connections similar to different cultures coming together to fight for what they believe in.

VABB Analysis		
RI.8.1 RI.8.2 RI.8.3	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: Think about the pilots of the little boats, how many different types of people does the author name?</p> <p>ESR: The author names all the different types of people to show us that we can all work together no matter what.</p>	<p>Question: What does this quote from the text mean? “Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates.”</p> <p>ESR: This quote means that no matter who you are, but that we are all here to fight for the same thing together.</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: Can you recall a time when your race, gender, or social status was not a factor in you coming together to stand up for, or fight for something as a whole?</p> <p>ESR: Student responses will vary with their stories, but students should be specific in their description of when they were fighting for a cause larger than themselves regardless of differences between themselves and others.</p>	<p>Question: What does the author want us to understand about the values of the little boat pilots from these two paragraphs?</p> <p>ESR: It does not matter what our race, religion, or social status in life is. What matters is that we know how to put aside our differences and come together to stand up for ourselves as a unit.</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	Text Dependent Question
<p>Word: <u>frowsy</u></p> <p>Think Aloud: In the text the soldiers are described as "<u>frowsy</u>" or "old automobile tires while others were white and gleaming like polished chromium."</p>	<p>Question: What does the word <u>frowsy</u> mean, and how were you able to figure that out?</p> <p>ESR: The word <u>frowsy</u> means old, haggard and worn out. I know this because I was able to use context clues to figure out it means worn out.</p>
<p>Tier 2 Vocabulary: "Some were <u>frowsy</u> and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants." "The Long Night of the Little Boats" by Basil Heatter Link to Full Text</p>	
<p>Text Dependent Question: "They poured out of the rivers and harbors and down toward the coast. Some were frowsy and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants." "The Long Night of the Little Boats" by Basil Heatter Link to Full Text</p>	

Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Craft and Structure
RI.8.5	Sample Task #2 (Constructed Response)	
	<p>After reading “In our digital world, are young people losing their ability to read emotions?” by Stuart Wolpert students must answer: The author states: “Many people are looking at the benefits of digital media in education, and not many are looking at the costs.” Describe how this quotation impacts the article.</p>	
	Exemplar Student Responses	
	<p>A strong response would include some or all of the following ideas:</p> <ul style="list-style-type: none"> ● It explains the researchers’ motivations, explaining why the researchers initially chose to undertake the study (there was a knowledge gap in this field of research). ● The researchers were interested in studying the negative implications of technology because no one else was. 	
	DOK	Blooms
	Level 3	Analyzing
	Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> ● Students will identify a key concept in a text. ● Students will analyze the role of particular sentences in developing and refining a key concept. 	<ul style="list-style-type: none"> ● Students may simply interpret what the quote means instead of looking at its impact on the whole article. ● Students may give their opinion on costs of digital media in education instead of focusing on the structure of the text. 	

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational Text (RI)	Craft and Structure
RL.8.4	<p>The author compares flies to fighter pilots in lines 10 and 11 to show that flies are</p> <ul style="list-style-type: none"> A. complicated B. forceful C. skillful D. mysterious <p>Text Reference: “What Do Flies Think About?” From Ideas and Discoveries Magazine from New York State Testing Program Grade 8 ELA Test Released Questions 2015</p> <p>Read this sentence from line 68 of the article.</p> <p>Today, Central Park stands as one of Olmsted’s greatest legacies.</p> <p>The author uses the word “legacies” in this sentence to mean</p> <ul style="list-style-type: none"> A. accomplishments benefitting future users B. financial investments with the goal of benefiting everyone C. complicated models to copy and build D. old projects worthy of recognition <p>Text Reference: “The First Public Park” by Marcia Amidon Lusted from New York State Testing Program Grade 8 ELA Test Released Questions 2015</p>	
RL.8.6	<p>What is the author’s purpose in “Protecting a Shoreline”?</p> <ul style="list-style-type: none"> A. To warn residents about a loss of history B. To chronicle changes to a community C. To call attention to a looming problem D. To encourage authorities to take action <p>Text Reference: “In Rhode Island, Protecting a Shoreline and a Lifeline” by Jess Bidgood from Cognia</p> <p>Which quotation best expresses the author’s point of view in the article?</p> <ul style="list-style-type: none"> A. “In less than 300 years it had grown from a tiny Dutch outpost in the wilderness to the business capital of the world.” (paragraph 1) 	

- B. “In 1963, Con Edison, New York City’s power company, proposed a plan for constructing the largest hydroelectric pumping station ever built.” (paragraph 8)
- C. “More and more people joined the movement as they realized how much difference each of us can make.” (paragraph 12)
- D. **“It’s now my turn to help in keeping the river of dreams flowing, for all those dreamers yet to come.” (paragraph 17)**

Text Reference: [Excerpt from *River of Dreams* by Hudson Talbott](#) from New York State Testing Program Grade 8 ELA Test Released Questions 2021

Grade	CCSS Domain	CCSS Strand
8	Reading: Informational Text (RI)	Integration of Knowledge and Ideas
RL.8.7	<p><i>This question has two correct answers. Make sure to select both of the correct answers.</i></p> <p>The Antarctic Tourism Trend table in “Stop Exploiting Antarctica” shows an increasing number of tourists over a 19-year span. Which statement supports this trend?</p> <ul style="list-style-type: none"> A. The text claims that “over 30,00 tourists” visit Antarctica each summer. B. The table proves that over 45,000 tourists visited Antarctica during 2007-2008. C. The text states that the Antarctic base has “a summer population of about 1,000 people.” D. The table illustrates that about 100,000 people have spent time in Antarctica during 2004-2011. <p>Text Reference: Stop Exploiting Antarctica from Cognia</p> <p>What phrase has the strongest connection to the photo?</p> <ul style="list-style-type: none"> A. “...someone must have waved a magic wand.” (line 40) B. “...blossoming like silver petals...” (line 48) C. “...connecting the urban fabric of a fairly dense city...” (lines 52 and 53) D. “I’m trying to get more liquid...” (line 83) <p>Text Reference: “The Silver Dream Machine” by Jan Greenberg and Sandra Jordan from New York State Testing Program Grade 8 ELA Test Released Questions 2016</p>	
RL.8.8	<p>Read the sentence from “Stop Exploiting Antarctica” to answer the question below.</p> <div style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p>One limitation of the treaty is that it does not do enough to safeguard the environment.</p> </div> <p>Which statements provide evidence to support this claim?</p> <ul style="list-style-type: none"> A. “In an effort to preserve this last great wilderness, representatives from twelve countries signed the Antarctic Treaty in 1959.” B. “As a result, high levels of pollutants have been measured near the American research base, McMurdo Station.” C. “While the treaty has limited the number of tourists who visit on large cruise ships, stricter limits are necessary on the types of tourist activities permitted.” D. “True, it has put an end to whale and seal hunting so that these animals are making a comeback.” E. “Numbers of the Patagonian toothfish continue to decline due to illegal fishing.” <p>Text Reference: Stop Exploiting Antarctica from Cognia</p>	

*This question has **two** correct answers. Make sure to select both of the correct answers.*

Which are the disadvantages of using the Antarctic Tourism Trend table in “Stop Exploiting Antarctica”?

- A. It does not tell when people come to Antarctica.
- B. It does not explore the issue of pollution in Antarctica.
- C. It does not illustrate the extent of those who come to Antarctica.
- D. It does not explain the threat of environmental disaster in Antarctica.

Text Reference: [Stop Exploiting Antarctica](#) from Cognia

Text Reference for MC Assessment Item RI.8.4

What Do Flies Think About?

From *Ideas & Discoveries Magazine*

It seems unbelievable, but an insect’s brain is more brilliant than any supercomputer. That’s why researchers are studying flies and bees to understand their cognition. Food for thought . . .

5 Though it may seem like a mundane question, there is serious science behind it: Why is a common housefly able to land on a ceiling? After all, the insect flies with its feet down when it’s below the ceiling, yet, in the blink of an eye, the fly is suddenly perched with feet upward. The explanation for the fly’s aerial feat is important because it can reveal a lot about what the insect’s brain is capable of: Regardless of how the fly manages the landing, its tiny brain (which consists of only 100,000 nerve cells) has to go into high gear to carry
10 it out. For a long time, scientists believed the flies turn around in flight much like a fighter pilot performs loops. This would require them to first “visualize” a mental rotation—in other words, to plan the loop beforehand.

15 It was only recently that researchers discovered how a fly *actually* lands on a ceiling. Using a high-speed camera, they discovered that flies don’t perform a loop after all. Instead, they stretch out their front legs over their head and toward the ceiling. As soon as the legs make contact with the ceiling, the fly swings its body around 180 degrees like a gymnast on a horizontal bar. Then it simply attaches itself to the ceiling with all its legs. This precision landing requires perfect coordination of all its muscles. The fly’s swinging motion also needs to be calculated, which means information shoots through its body in
20 the space of milliseconds. Not even an autopilot system controlled by a high-tech computer could carry out such a maneuver.

25 Bees are a favorite experimental creature for researchers because they are easy to breed and are considered the “Einsteins” of the insect world. These striped geniuses perform intellectual feats that cannot be taken for granted, even among mammals. Bees can count, distinguish between objects like humans and dogs, recognize complex shapes, learn things, navigate across great distances and remember their routes, and return to their hives and tell other bees exactly where the tastiest flowers are. Compare that with the difficulties humans can have when finding their way around an unfamiliar city without a map—not to mention having to describe to friends the route they took. “Brain size is not necessarily
30 an indicator of intelligence,” says bee researcher Lars Chittka at Queen Mary, University of London. “Larger brains usually utilize the same circuits over and over again. This might make for more detailed thinking or remembering, but it doesn’t guarantee the thoughts or memories will be better.”

35 Bees are also social insects that create complex colony systems and display a high
degree of social behavior. The idea of life in a group is firmly rooted in their brains—
which is what makes bees so interesting to brain researchers. We, too, are social creatures,
after all, and scientists suspect that certain neuronal circuits have changed very little over
the course of evolution. In other words, bee brains could provide us with information on
40 nerve connections that will help us better understand our own human nature and how we
think.

Researchers already know that insects living in groups need to have more computing
power in their head. This is illustrated by the fact that all social insects have a larger brain
than their loner counterparts. A key factor in this discovery was a study conducted by
45 biologists at a Smithsonian lab in Panama. The country is home to a bee species that
contains some members that live alone and others that form groups. The biologists
discovered that the loner bees also had a smaller brain. So it appears that a larger brain is
a consequence of group living. The same phenomenon is even more pronounced among
several species of locusts that begin life alone and later join up to form giant swarms: As
soon as they get together, their brains begin to grow by one-third. It's likely they need to
50 possess greater thinking capacity in order to compete with rivals in the swarm. It's also
likely that flying and communicating in a swarm is more difficult than doing those things
alone. The biologists still don't know how locusts get their brains to grow. The
explanation, should it be found, might be of interest to medical researchers looking into
treatments for paralysis or strokes. In any case, the researchers have found substances in
55 the locusts' brain that are extremely effective at killing bacteria. These substances are not
related to any known antibiotics, so they could possibly pave the way for new medications
in the future.

Such discoveries are definitely pointing scientists in a new direction. However,
practically no insect brain researcher has gone as far as Atsushi Takashima at the Tokyo
60 Institute of Technology in Japan. Takashima has inserted electrodes into the brains of male
moths that he then uses as control units for a robot. Whenever the moth-machine hybrid
catches the scent of a female moth, it begins to search for the source. "Chemical
substances do not spread out uniformly in air," Takashima explains. "So even though their
concentrations increase as you get closer to their source, the effects of wind and air
65 currents make an analysis extremely difficult. But thanks to evolution, insect brains have
developed techniques to get around this problem." Takashima's research has significant
applications: His goal is to create robots that can sniff out explosives or dangerous
chemicals in the air and locate their source. One day a processor will control such robots,
but for now, a moth's brain is far superior to any supercomputer on the market.

The First Public Park

by Marcia Amidon Lusted

It was just an idea for more than a decade, but by 1857, New Yorkers were serious about building a grand public park. New York was the largest metropolis in the nation, and its citizens wanted to show the world that Americans were not just concerned about industry, wealth, and materialism but that they also appreciated natural landscapes.

5 Using eminent domain, the city took more than 840 acres of land in the center of
Manhattan for the new park. The area was considered to lack any real estate value—it
included swamps, bluffs, and rock outcroppings as well as two reservoirs that supplied city
water. It was home to about 1,600 poor residents, however. This population of pig farmers,
10 gardeners, and an African American settlement called Seneca Village was displaced by the
park's construction.

The Central Park Commission held a competition to choose someone to design the
park. Among the professional and amateur designers who entered the contest was a team
consisting of an American agriculturalist and a British-born architect: Frederick Law
Olmsted and Calvert Vaux.

15 It was Vaux's idea for the two men to join forces. A talented draftsman, Vaux used his
detailed drawings to show how their idea for the park would look. An accomplished
writer, Olmsted wrote the report that described their plan and included lists of proposed
plants and an estimated budget. They submitted their plan, called "Greensward," a day
after the commission's deadline.

20 Greensward included pastoral views and rolling meadows, just like those in traditional
English parks. The plan offered beautiful vistas of green lawns and natural rocky ridges as
well as more formal locations for public gatherings.

It also included four roads that cut through the park to carry carriage traffic from one
side to the other. Olmsted and Vaux designed these major thoroughfares to run eight feet
25 below the park's surface so they would not disrupt the park's views and rural feeling.
Pedestrian paths, equestrian roads, and carriage drives were all kept separate from one
another. Vaux designed more than 40 bridges so that these various paths would never have
to cross on the same level.

30 Unlike some of the other submissions that included grand, elaborate buildings,
Olmsted and Vaux kept structures to a minimum, with only four in the original plan. The
design and materials for the buildings were also specifically selected to blend in with the
natural environment.

Greensward was announced the winner in the spring of 1858. The selection committee debated over certain design points—some of the members wanted a wide grand avenue in the park, similar to those found in European parks. Olmsted argued against it by saying that stately roads would “destroy scenery at great cost” and that “straight lines of trees or stately architecture . . . belong not to parks for the people but to palatial gardens.” Olmsted and Vaux had created their design for the recreation of all people, not just the wealthy. The park was to be a place where all New Yorkers could enjoy nature. Its ultimate design would retain this feeling.

The construction of Central Park was one of the most massive public works projects to take place in 19th-century New York. It required about 20,000 workers to reshape the natural features of the land according to Olmsted and Vaux’s plan. Three hundred thousand cubic yards of rock were blasted into rubble, and the resulting stone was crushed to use as paving material. Nearly three million cubic yards of soil were moved, and more than 270,000 trees and shrubs were planted. Swamps were transformed into scenic lakes, and extensive drainage work was done to get rid of small streams and pools. By 1866, more than \$5 million had been spent on construction. The park’s final price tag was more than \$10 million. In the end, this entirely planned park, stretching from 59th Street to 110th Street and from Fifth to Eighth avenues, had a completely natural, unplanned feeling to it.

The process of overseeing the park’s construction and accounting for its expenditures exhausted Olmsted. He required a six-week rest cure in Europe in 1859 and suffered a severe broken leg in 1860 that laid him up, but he had the plans for the park spread out in his bedroom so he could continue to work. When he tried to resign from the project in 1861, however, the commission knew that it could not afford to lose him. Ultimately, Olmsted’s duties and responsibilities were decreased, and when he departed the project to serve in the U.S. Sanitary Commission during the Civil War (1861–1865), the park’s construction was completed under park commission president Andrew Green and Vaux.

Olmsted’s involvement in Central Park spanned nearly 20 years. It was not the only site he worked or consulted on, and, for a couple of years, other projects demanded his full attention. But from the time their plan was selected until the mid-1870s, Olmsted and Vaux were associated with the park on and off. Sometimes, their titles as landscape architect advisors required little on-site work. At other times, such as when Olmsted filled in as acting president of the Department of Public Parks, he looked into establishing lights in the park at night and assessing the park’s safety. By 1878, however, Olmsted’s role with the park officially ended.

Today, Central Park stands as one of Olmsted’s greatest legacies. It contains numerous playgrounds and athletic fields. Runners and bicyclists make use of the wide, rolling paths. There are places to skate in the winter and boat in the summer. Concerts, plays, and rallies take place there. Sculptures by famous artists can be found throughout the park. There are also quiet places to walk, sit and read a book, or watch birds. Central Park has become a

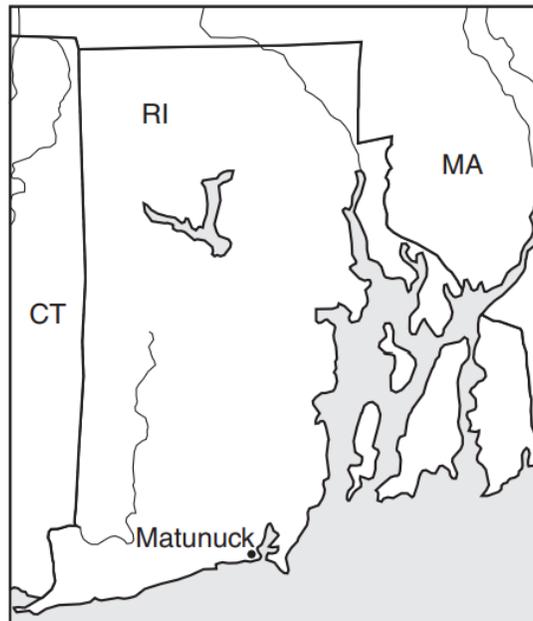
world-famous site that attracts more than 25 million visitors each year. It also is a shining example of Olmsted’s desire to create and preserve public green spaces in urban places for generations of people to enjoy.

Text Reference for MC Assessment Item RI.8.6

In Rhode Island, Protecting a Shoreline and a Lifeline

by Jess Bidgood

- 1 Mr. Couchie, who has lived here all 57 years of his life, can remember when there was more than 100 feet of beach in front of the Ocean Mist, a watering hole in Matunuck, a mostly working-class neighborhood on the open southern coast of Rhode Island.
- 2 Coastal erosion, a natural effect of Matunuck's direct exposure to the elements in an area prone to sand-sucking northeasters, has shrunk parts of the beach to less than a dozen feet during high tide, not only imperiling seafront structures like the Ocean Mist but also threatening the only road that residents can use to get in and out of here, as well as the water line beneath it that serves over 1,600 customers.
- 3 As the beach washes away—it lost about 20 feet in a recent 12-year period, estimates a state geologist, Janet Freedman—one effort to shore up the waterfront and another to protect the road have moved slowly. They have been limited by state regulations that discourage building walls along the coastline because when waves reflect off their hard surfaces they can take sand with them, accelerating erosion.
- 4 Now, some residents and officials are looking to a combined strategy of one wall and additional efforts to hold the shore together. But this sliver of sand has become a flash point for the state's coastal management strategy, with officials well aware that what happens here could set precedents up and down this wilting coastline.
- 5 "The whole shoreline is eroding," Ms. Freedman said. "If people are allowed to build sea walls here, then most of the objections to this were that then other areas would be able to do this too."



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Map of Rhode Island

- 6 The problematic part of Matunuck is about 1,400 feet of beach, parceled into private lots, between two old sea walls that extend in opposite directions and were built before state regulations came into effect. Along some parts of this open stretch, there are less than a dozen feet of sand protecting the road—the town’s lifeline—from the water.
- 7 In theory, this leaves the neighborhood with three basic courses of action. It can protect the beachfront, it can protect the road, or it can retreat and move away from the encroaching shoreline, as a growing number of environmentalists and scientists recommend.
- 8 Almost nobody here likes that last option. “If we do this, how far do we retreat?” asked Frank Tassoni, the president of the Mary Carpenter’s Homeowners’ Association, which includes residents who keep trailers and small cottages on the tract of land across the road from the beach. “If we keep doing this, Rhode Island will be gone. We’re trying to find a balance. We’re not killing baby seals out here.”
- 9 South Kingstown’s town manager, Stephen Alfred, said the town had no choice but to protect that road. “If we were to lose the road, we would lose all public safety access and egress,” he said.
- 10 So it came as a relief to many when the state’s Coastal Resources Management Council last week approved, on appeal, the town’s application to shore up the road with a sheet-pile wall, a metal wall that will be pounded into the ground. The council denied the town’s first application last month, saying it needed to do a more thorough review.
- 11 “The town needs a temporary stopgap measure—put the sheet pile in,” Grover Fugate, the executive director of the coastal council, which he advises but is not part of, said in an interview before the meeting. “And then what we need to do in the long term is have a study on the long-term erosion threat and see what the ramifications are and what the cost implications are going to be.”
- 12 But the wall may not help everyone. Some of the beachfront property owners, like Kevin Finnegan, the owner of the Ocean Mist, are concerned that the wall could exacerbate erosion in front of it. “Everybody said that the steel wall will destroy the beach,” Mr. Finnegan said shortly after the ruling. “If the town gets their road protected, what’s their incentive to keep moving?”
- 13 On a recent afternoon, Tara Mulroy, the 41-year-old owner of Tara’s Tipperary Tavern, another beachfront property, leaned over a wooden fence and looked solemnly over the worn sandbags and labyrinthine wooden joists that hold up the walkways and decks behind the pub.
- 14 “We can’t keep doing this, putting sandbags down,” said Ms. Mulroy, recalling how a 2005 storm nearly toppled one of the rental properties she owns. “It’s just been an absolute battle.”
- 15 Mr. Fugate has recommended that the sheet-pile wall be accompanied by so-called soft methods like sand replenishment and “geomattresses,” a flexible grid to help hold the shoreline together.
- 16 “The Matunuck erosion issue is the proverbial tip of the iceberg,” Mr. Fugate wrote in a memorandum before the council vote. “The Rhode Island shoreline is facing significant erosion issues and more needs to be done in analyzing, communicating the issues, and proposing management measures to deal with this growing dilemma.”
- 17 Ms. Freedman, the geologist, cautioned that even the experimental measures would not solve all the problems. “The shoreline’s still going to continue to erode, and structures are still Band-Aids,” she said. “These communities, they’re on their last legs.”
- 18 “I think relocation is one of the things we’re going to have to seriously consider,” she added.
- 19 But many in Matunuck say they will keep fighting for a small section of beach that could save a place with a deep history.



© Gretchen Ertl / The New York Times / Redux

Photo of Rhode Island shoreline

Text Reference for MC Assessment Item RI.8.6

Excerpt from *River of Dreams*

by Hudson Talbott

- 1 By the twentieth century, New York City had long since reached its destiny of becoming the most powerful city in America. In less than 300 years it had grown from a tiny Dutch outpost in the wilderness to the business capital of the world. It was a city built on dreams.
- 2 But it was made out of bricks and cement that had come from the banks of the Hudson. The river which had fed all those dreams was now fading into the background. New York didn't seem to need the river anymore, except as a sewer. And that's what it became.
- 3 Industry on the river had made some New Yorkers filthy rich. But it had just made the river filthy. Garbage, factory waste, plant chemicals and the raw sewage of the cities and towns along its banks were dumped directly into the river. The water turned greenish brown, except by the GM plant, where it turned red or yellow or whatever color they were painting the cars that day.
- 4 The fishing industry collapsed. The few fish that survived were too poisonous to eat. Smog from the factory smoke and dust from the cement plants blanketed the valley. And it was all legal.
- 5 Most people don't start out with dreams of polluting a river. But it was often the result of people chasing their dreams of wealth with little care of how they reached it. The Hudson Valley had always drawn them.
- 6 But now there were other dreamers in the valley, with their own dreams of wealth. They dreamed of the wealth of wildlife in a healthy forest, the abundance of fish in oxygen-rich water, and the great fortune of living in a beautiful river valley.
- 7 So perhaps it was a matter of time before the two types of dreamers would meet each other—in court.

- 8 In 1963, Con Edison, New York City’s power company, proposed a plan for constructing the largest hydroelectric pumping station ever built. The plan called for carving out a gigantic hole in the side of majestic Storm King Mountain on the Hudson River.
- 9 But then they met Franny Reese. Franny was a longtime valley resident with a simple point to make: the mountain could not speak for itself. If she didn’t speak for it, who would?
- 10 Franny and a group of like-minded people founded Scenic Hudson and took on the power company in a landmark court case. Con Ed challenged the right of private citizens to participate, but the court sided with the citizens, in the ruling now known as the Scenic Hudson Decision.
- 11 After dragging out the case for seventeen years, Con Ed finally gave up and Storm King survived unblemished. It was the beginning of the environmental movement in this country, and once again, the Hudson Valley was the birthplace.
- 12 More and more people joined the movement as they realized how much difference each of us can make.
- 13 The love of their land was still alive in the hearts of Americans, and now that it was aroused again, things began to change.
- 14 Many new laws and new citizens’ groups have been inspired by those early heroes of the environment, and their work has begun to bring the Hudson back to life.
- 15 The Mahicans called it “The River That Flows Both Ways.” Slowly we are learning that taking care of the river is the only way that the river can take care of us.
- 16 Fifty years have passed since I dreamed of going to New York to see the river that shares my name, and thirty-five years since that dream came true. I live in the Hudson Valley now, grateful to all those who came before me, following their dreams to this river, building this nation, sharing its beauty, securing its future.
- 17 It’s now my turn to help in keeping the river of dreams flowing, for all those dreamers yet to come.

Text Reference for MC Assessment Item RI.8.7 and RI.8.8

Stop Exploiting¹ Antarctica

- 1 Antarctica is home to whales, seals, penguins, other birds, and a variety of tiny land-based animals. Its waters contain native fish, squid, krill, and other sea animals, several of which are unique to the region. Antarctica has one of the most complex and productive marine ecosystems in the world. In an effort to preserve this last great wilderness, representatives from twelve countries signed the Antarctic Treaty in 1959. The Protocol on Environmental Protection was added in 1991, stating that the place is to remain a natural preserve devoted to science and peace. Still, the treaty is too lenient² to protect the precious resources of Antarctica. It allows for research, tourism, and fishing activities that threaten its fragile ecosystems.
- 2 One limitation of the treaty is that it does not do enough to safeguard the environment. Although requiring the majority of waste from research bases to be removed from the continent, the treaty permits food waste and untreated human sewage to be released into the sea. Such waste carries bacteria, viruses, and other foreign matter. As a result, high levels of pollutants have been measured near the American research base, McMurdo Station. The base, with a summer population of about 1,000 people, creates pollution that affects the fish along the coast. In fact, the levels of pollution near McMurdo Station are higher than in some of the most polluted harbors in the world. One factor contributing to the problem is the cold temperatures, which slow the rate of hydrocarbon breakdown. This slows down nature's own cleanup process.
- 3 Another weakness in the treaty is its leniency regarding tourism. While the treaty has limited the number of tourists who visit on large cruise ships, stricter limits are necessary on the types of tourist activities permitted. With over 30,000 tourists visiting each year, there is significant potential for damage to the environment. In the past, tourists have disturbed penguins, damaged slow-growing moss beds, and taken valuable geological items. Improper waste management is another concern. So is the threat of environmental disaster from possible leaking or sinking ships.

Antarctic Tourism Trend

Antarctica Austral ³ Summer Season	Approximate Tourist Visits
2006–2007	35,000→37,000
2008–2009	37,000→46,000
2010–2011	33,000→37,000
2012–2013	30,000→34,000
2014–2015	36,000→36,000
2016–2017	44,000→45,000
2018–2019	50,000→55,000

¹Exploiting: taking advantage of, especially for profit

²lenient: forgiving

³Austral: Australian

- 4 In addition, the treaty has not adequately protected Antarctica's wildlife. True, it has put an end to whale and seal hunting so that these animals are making a comeback. But other animals are now at risk. Fishing boats have been removing a large number of squid from the area. Fewer squid in the ocean means a decreasing supply of food for several kinds of seals and penguins. Another problem is lack of enforcement of fishing regulations. Numbers of the Patagonian toothfish continue to decline due to illegal fishing.
- 5 The Antarctic Treaty is a respectable start, but it is not enough to protect the pristine environment of the region. Stricter regulations for research activities, tourism, and fishing in the Antarctic region are necessary to preserve Antarctica's unique plant and animal life.

Text Reference for MC Assessment Item RI.8.7

The Silver Dream Machine

by Jan Greenberg and Sandra Jordan

The story of Bilbao reads like a fairy tale. The proud port city in the Basque region of northern Spain had survived fires, floods, and civil war in its seven hundred years. But by 1990 the once-handsome city had fallen on hard times. Shipyards sat idle; steel mills, silent.

5 Faced with widespread unemployment and irate citizens, the city fathers and government officials put their heads together and came up with a bold scheme. Their master plan included a first-class museum, so original that it would attract worldwide attention and rescue their town from its slow decline. But they couldn't do it alone.

10 They called on Thomas Krens, the powerful head of the Guggenheim Museum, headquartered in New York City. A new Guggenheim in Spain appealed to Krens. To continue the museum's tradition of great architecture, he announced a competition.

15 Three architects from Austria, Japan, and the United States were invited to submit proposals. In 1991 Frank Gehry and his wife, Berta, who speaks fluent Spanish, went to Bilbao. Enthusiastic about the city but not the site, Gehry and Krens offered a suggestion. Instead of redoing a warehouse in the town's old historic district, what about a new site across town on a bend in the Nervión River? The tall bridge spanning the river would cross through the museum and become an integral part of the composition.

20 True to form, Gehry submitted a radical design, a model he constructed of sheets of paper rolled and taped by hand, like a sculptor molding clay. Everyone knew his plan went beyond all expectations. The big question was, Could it be built?

The secret weapon was a three-dimensional imaging computer program developed by the French aerospace industry to design fighter planes, CATIA. Gehry already had used CATIA for parts of several other buildings, including Fred and Ginger in Prague. But for Bilbao he took full advantage of the computer's modeling possibilities.

25 He says, "Many artists over time have thought about movement, talked about flow. The only thing that holds back or restricts shape is technology and money—because it costs! In our culture technology has evolved so that it's cheaper to build a rectangular building. But if you figure out a way to make technology work for you, you can explore curved shapes and make them possible at competitive costs. You can do this because of
30 the computer."

Gehry doesn't use the computer himself. "I can't stand to look at it for more than four minutes." He designs in drawings and then on physical models of wood, paper, and cloth. So what does CATIA do? The program can turn any wild shape or volume into working drawings. It also talks to other computers—for example, at steel mills and stone quarries—and gives them exact dimensions. With the help of CATIA, Gehry's office made 565 working drawings and hundreds of models in only two years. Without CATIA it would have taken decades.

Gehry chose titanium, a strong, silvery metal used for missiles, to be the skin of the structure. Even with a budget of one hundred million dollars, the cost was too high. Then someone must have waved a magic wand. The Russians dumped tons of titanium on the market, and the surplus briefly caused the price to drop. It was affordable.

It took four years to build the museum, and when the titanium was installed on the roof, the workers on the top level could see panoramic views of the city and the building blossoming like silver petals beneath them.

For Frank Gehry, who had studied art before he became an architect, Bilbao was his own fantasy come true. "To be at the bend of a working river, connecting the urban fabric of a fairly dense city with a place for modern art, is my idea of heaven." From chain link to titanium: It might seem as if he had come a long way from his bungalow in Santa Monica. But what looks like a giant leap is actually an evolution. You find his fish motif appearing here and there throughout the museum. The metal cladding, seen in his own house and in many other Gehry buildings, reaches its peak in the titanium walls of Bilbao. Jutting skylights, glass partitions, towers, the cluster of connected spaces: They're all there but grander, more monumental. He's done it before, Frank admits. "You can't escape your own language."



What about the city of Bilbao? In 1997 its museum opened to rave reviews. AN INSTANT LANDMARK! SPAIN-ISH CONQUEST! BASQUE-ING IN GLORY! read the headlines.

The city hoped it would attract a half million visitors the first year. Instead more than a million came to marvel at the titanium-clad miracle. It announced the arrival of a new era in architecture, and people wanted to see it for themselves. The streets swarmed with tourists. Bright shops, restaurants, and hotels opened to serve them. The city fathers had asked Frank Gehry for a building that would become a destination, a wonder of the world

70 like the Eiffel Tower or the Pyramids. As it happens in all fairy tales, their wish—with plenty of help from talent and hard work—came true.

75 What follows the tremendous success of the Guggenheim in Bilbao? Where does Frank Gehry go from here? Is the pressure on to do something bigger and better? He has won more than one hundred prestigious awards for his architecture, and his desk is piled high with requests from people who want another Bilbao. “The good thing is that my part in Bilbao was over five years ago. So before everyone got excited about it, I’d merrily gone on my way doing what I always did. I’m way beyond Bilbao.”

80 Asked how he reacts to being a celebrity, Gehry says, “The famous thing gets in the way of creativity, especially if a lot of people come in and tell you how great you are and you’re scared of this thing you’re working on.” However, he admits feeling pleased when people on the streets of Bilbao come up and give him a hug.

At seventy Gehry finds his creativity is speeding up. His shapes are becoming looser, flowing even more freely, as if the swelling forms fly, float, and dance from the sheer exuberance of his imagination. “I’m trying to get more liquid, to put feeling and passion and emotion into my buildings through motion.”

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

<ul style="list-style-type: none"> ● Comprehension and Collaboration <ul style="list-style-type: none"> ○ CCSS.SL.8.1 ○ CCSS.SL.8.2 ○ CCSS.SL.8.3 	<ul style="list-style-type: none"> ● Presentation of Knowledge and Ideas <ul style="list-style-type: none"> ○ CCSS.SL.8.4 ○ CCSS.SL.8.5 ○ CCSS.SL.8.6 ○ SL.8.1, SL.8.2, SL.8.3
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SL.8.1		
	<p>Anchor Standard: Speaking and Listening</p> <p><i>SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</i></p>	
Grade	CCSS Domain	CCSS Strand
8	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 8 topics, texts, and issues, building on others' ideas, and expressing their own clearly.</p> <p>a) Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>b) Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p>c) Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.</p> <p>d) Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</p>	<p><i>Previous Grades:</i> SL.6.1, SL.7.1</p>	<p><i>Future Grades:</i> SL.9-10.1</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Students take a meaningful part in purposeful discussions about Grade 8 topics with different partners. They build on the ideas of others and state their ideas clearly. They participate in teacher- and student-led discussions, including one-on-one, small group, and whole group.</p> <ul style="list-style-type: none"> ● Students prepare for discussions ahead of time and support their statements with evidence from preparation materials. ● Students follow rules for discussions and set goals 	<ul style="list-style-type: none"> ● explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation 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 	

and deadlines. If necessary, students work together to determine the responsibilities of each member of a team or group.

- Students ask questions that connect to multiple comments or ideas from others. Students also provide appropriate, detailed answers to questions asked by others.
- Students recognize when others contribute to a discussion with new information. Students make comparisons between their own views and the points and evidence offered during a discussion; they either make changes to or provide further evidence for their own views, depending upon which is necessary.

related to the idea being expressed by the claim

- **research (short or more sustained)** – an investigation into and study of relevant materials and resources for the purpose of identifying information, establishing facts, drawing conclusions, finding connections, etc.; students conduct short research investigations (e.g., reading a biography of a historical figure) in order to create 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...

- prepare a graphic organizer that reflects their reading or research of a topic, text, or issue and includes relevant information like examples, names, dates, terms, and definitions.
- prepare for a discussion by formulating relevant talking points to contribute and questions to pose to others.
- utilize rules and practices for respectful, productive collegial discussions that allow students to listen and build upon others' ideas and to express their own ideas clearly.
- track others' ideas during a discussion through active listening and note-taking to formulate and pose questions that tie-in information and perspectives from multiple participants.
- respond clearly and accurately to others' questions, citing evidence, observations, and/ or ideas to support their response.

SL.8.2		
	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
8	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	<i>Previous Grades:</i> SL.6.2, SL.7.2	<i>Future Grades:</i> SL.9-10.2
Clarification Statement	Vocabulary for Teacher Development	
Students conduct a detailed examination of information presented in various ways and forms in order to determine and understand its purpose. Additionally, students examine and judge the value of the reasons different pieces of information are used.	<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 ● evaluate – to determine quality or value after careful analysis or investigation ● motive/motivations – the reason for a particular action; that which gives purpose to an action or behavior 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● examine a source to analyze how the way in which the information is presented influences its purpose. ● examine and explain how the presentation of information in a particular format is influenced by the speaker’s motive or purpose. 		

SL.8.3		
	Anchor Standard: Speaking and Listening <i>SL.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</i>	
Grade	CCSS Domain	CCSS Strand
8	Speaking and Listening (SL)	Comprehension and Collaboration
Standard	Vertical Alignment	
Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	<i>Previous Grades:</i> SL.6.3, SL.7.3	<i>Future Grades:</i> SL.9-10.3
Clarification Statement	Vocabulary for Teacher Development	
Students precisely describe a speaker's argument and claims. They judge the validity of the reasoning and whether or not the evidence is appropriate and enough to support the claim. Students recognize unrelated evidence.	<ul style="list-style-type: none"> ● reasons/reasoning – an explanation or justification for a claim, action, or value statement; the process of thinking through an argument, forming judgments, and drawing conclusions using a process of logic ● relevant evidence, observations, ideas, descriptive details – details and other elements that are closely connected and appropriate to that which is being considered, argued, or explained; when making claims, authors choose evidence, details, etc. that are closely related to the idea being expressed by the claim 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● describe a speaker's argument, identifying the claim and supporting evidence. ● using evidence from the speaker's argument, students evaluate if the evidence presented is relevant and effective in presenting an argument that is logical and demonstrates sound reasoning. 		

SL.8.4				
	Anchor Standard: Speaking and Listening <i>SL.4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</i>			
Grade	CCSS Domain	CCSS Strand		
8	Speaking and Listening (SL)	Presentation of Knowledge and Ideas		
Standard		Vertical Alignment		
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> SL.6.4, SL.7.4</td> <td style="padding: 5px;"><i>Future Grades:</i> SL.9-10.4</td> </tr> </table>	<i>Previous Grades:</i> SL.6.4, SL.7.4	<i>Future Grades:</i> SL.9-10.4
<i>Previous Grades:</i> SL.6.4, SL.7.4	<i>Future Grades:</i> SL.9-10.4			
Clarification Statement		Vocabulary for Teacher Development		
Students present claims and findings. They highlight the most important points in a clear and focused way using appropriate, related evidence, valid reasoning, and well-chosen details. Students consider the assignment, audience, topic, and goals when making choices about the style and tone of a speech, adapting to various audiences and purposes.		<ul style="list-style-type: none"> salient – most important or worthy of notice; prominent task – (as part of the task, purpose, and audience relationship) – the specific product or type of product one is completing (e.g., editorial article, friendly letter, etc.), which greatly influences the choices an author makes (e.g., one would likely adopt an informal register when writing a friendly letter) 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> plan and deliver a presentation that is focused, coherent, and contains pertinent facts, descriptions, and examples. understand the difference between a claim and a finding. know that an argument makes and supports a claim, acknowledges counterarguments, creates cohesion by using transitional words or phrases, and has a strong concluding statement. speak with adequate volume, clear pronunciation, and appropriate eye contact. 				

SL.8.5		
	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
8	Speaking and Listening (SL)	Presentation of Knowledge and Ideas
Standard	Vertical Alignment	
Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	<i>Previous Grades:</i> SL.6.5, SL.7.5	<i>Future Grades:</i> SL.9-10.5
Clarification Statement	Vocabulary for Teacher Development	
Students combine multimedia and visual elements in their presentations to make the information being shared clearer, to further support claims, and to make the overall presentation more interesting.	<ul style="list-style-type: none"> ● 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 ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● select appropriate multimedia components that add meaning to the presentation. ● know what elements are needed to create visual displays. ● add photos, video, audio, and text to clarify and emphasize the important points of the presentation. 		

SL.8.6		
	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
8	Speaking and Listening (SL)	Presentation of Knowledge and Ideas
Standard	Vertical Alignment	
Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	<i>Previous Grades:</i> SL.6.6, SL.7.6	<i>Future Grades:</i> SL.9-10.6
Clarification Statement	Vocabulary for Teacher Development	
Students engage in a variety of classroom discussion structures (formal presentations, informal group discussions). Students consider formal and informal language and change their approaches to suit the needs of the audience.	<ul style="list-style-type: none"> ● formal discourse – dialogue between two or more people, generally consisting of an exchange of arguments, claims, and counterclaims and using a register appropriate to academic dialogue ● informal discourse – dialogue between peers which is relaxed and uses a familiar register; generally, such dialogue is not held to the standard and conventions of formal English 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● adapt language to varying contexts (formal presentation, informal discussion). ● utilize conventions of formal English when appropriate. ● provide additional detail or clarification when asked. ● participate in a variety of small-group and whole-group classroom discussions. 		

SL.8.1, SL.8.2, SL.8.3



Anchor Standard: Speaking and Listening
SL.8.1, SL.8.2, SL.8.3 New Mexico State Standards

Grade

NMSS Domain

8

Reading: Speaking and Listening (SL)

Standard

Vertical Alignment

8.1 Understand the influence of heritage language in English speech patterns.

8.2 Orally compare and contrast accounts of the same event and text.

8.3 Demonstrate appropriate listening skills for understanding and cooperation within a variety of cultural settings.

Previous Grades:
5.a, 5.b, 5.c, 6.1, 6.2, 6.3,
7.1, 7.2, 7.3

Future Grades:
N/A

Clarification Statement

Vocabulary for Teacher Development

Students will understand how languages have influence outside themselves, specifically heritage languages on English and its speech patterns.

- **heritage language** – the original language learned by speakers when they were still children
- **speech pattern** – distinctive manner of oral expression

Students Who Demonstrate Understanding Can...

- listen to an audio recording of an English speaker and identify specific speech patterns.
- identify within those speech patterns where heritage language has been influential.
- discuss and analyze why certain phrases or words are used in New Mexico and the influence of heritage languages on those phrases and words.

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.8.1 ○ CCSS.W.8.2 ○ CCSS.W.8.3 ● Production and Distribution of Writing <ul style="list-style-type: none"> ○ CCSS.W.8.4 ○ CCSS.W.8.5 ○ CCSS.W.8.6 	<ul style="list-style-type: none"> ● Research to Build and Present Knowledge <ul style="list-style-type: none"> ○ CCSS.W.8.7 ○ CCSS.W.8.8 ○ CCSS.W.8.9 ● Range of Writing <ul style="list-style-type: none"> ○ CCSS.W.8.10
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W.8.1		
	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
8	Writing (W)	Text Types and Purposes
Standard	Vertical Alignment	
<p>Write arguments to support claims with clear reasons and relevant evidence.</p> <ol style="list-style-type: none"> a) Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b) Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c) Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d) Establish and maintain a formal style. e) Provide a concluding statement or section that follows from and supports the argument presented. 	<p><i>Previous Grades:</i> W.6.1, W.7.1</p>	<p><i>Future Grades:</i> W.9-10.1</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>Argument writing establishes a writer’s position on a topic 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 8th grade, students understand how to write arguments in support of claims that include clear reasons and pertinent evidence.</p>	<ul style="list-style-type: none"> ● audiences – the people who watch, listen to, view, and/or read something presented via an artistic medium ● claim(s) – an assertion(s) of the truth of something, often a value statement; generally, an author uses evidence to support the assertion of truth ● cohesion – the action of forming a unified whole; the quality of being united logically ● counterclaims – claims that rebut a previous claim or value statement, generally supported by evidence contrary to that 	

	<p>which was presented to support the original claim</p>
<p>Students Who Demonstrate Understanding Can...</p>	
<ul style="list-style-type: none"> ● write a claim that states a particular position or argument and describe or contrast how it differs from alternate or opposing claims. ● conduct reading or research using accurate, credible sources and choose relevant details that help students to construct an organized argument with logical reasoning to support a claim. ● construct an argument that is organized and cohesive, using transition words and phrases that show relationships among evidence and between claims and counterclaims, i.e., comparing, contrasting, and sequencing. ● integrate content and context-related vocabulary from sources to establish and maintain a formal style. ● write a concluding statement or paragraph that ties together the argument presented. 	

W.8.2		
	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
8	Writing (W)	Text Types and Purposes
Standard	Vertical Alignment	
<p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ol style="list-style-type: none"> a) Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aid in comprehension. b) Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c) Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d) Use precise language and domain-specific vocabulary to inform about or explain the topic. e) Establish and maintain a formal style. f) Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p><i>Previous Grades:</i> W.6.2, W.7.2</p>	<p><i>Future Grades:</i> W.9-10.2</p>
Clarification Statement	Vocabulary for Teacher Development	
<p>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</p>	<ul style="list-style-type: none"> ● concrete details – information, examples, data, etc. used as support or evidence for claims, generally during an argument or a persuasive or informational essay ● cohesion – the action of forming a unified whole; the quality of being united logically ● domain-specific vocabulary/words/phrases – Tier 3 words and phrases that are 	

of a given topic. By the end of 8th grade, students understand how to write informative/explanatory texts to investigate and communicate ideas, concepts, and information through effective selection, organization, and analysis of content related to the topic under study.

considered unique to a particular subject or discipline that are not typically used during informal conversation

Students Who Demonstrate Understanding Can...

- construct an introductory statement or paragraph that clearly states the topic and previews ideas, concepts and information that will follow.
- organize ideas, concepts and information into broad categories and, when appropriate to the format and purpose, cue readers with text formatting, graphics, and multimedia components.
- conduct reading or research using accurate, credible sources and choose relevant facts, definitions, details, quotations, information and examples that develop or illustrate the topic.
- construct an informative piece that is organized and cohesive, using transition words and phrases that show relationships among ideas and concepts, i.e., comparing, contrasting, and sequencing.
- integrate content and context-related vocabulary from sources to establish and maintain a formal style.
- write a concluding statement or paragraph that ties together the concepts and ideas presented.

W.8.3		
	Anchor Standard: Writing <i>W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.</i>	
Grade	CCSS Domain	CCSS Strand
8	Writing (W)	Text Types and Purposes
Standard	Vertical Alignment	
<p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ol style="list-style-type: none"> a) Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b) Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. c) Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one-time frame or setting to another, and show the relationships among experiences and events. d) Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e) Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p><i>Previous Grades:</i> W.6.3, W.7.3</p>	<p><i>Future Grades:</i> W.9-10.3</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 sensory details and other literary elements to evoke</p>	<ul style="list-style-type: none"> ● describe, description, descriptive details – to explain something in words; the details necessary to give a full and precise account ● pacing – the speed at which a story progresses, evidence is presented, and/or information is delineated, affecting the overall tone of a literary work (e.g., a rapid, clipped pace inspires a sense of urgency) 	

reactions from and create effects on the reader. By the end of 8th grade, students understand how to write narratives to unfold and share real or imagined experiences or events by using effective narrative techniques, related and illustrative details, and a purposefully structured sequence of events.

Students Who Demonstrate Understanding Can...

- compose a narrative introduction that introduces a narrator and/ or characters, point of view, and context for the story that follows.
- organize events in a logical sequence that makes sense, are believable, and flows naturally.
- use narrative techniques to bring the story to life including adding natural and authentic dialogue; using pacing that emphasize key details and events; and using sensory language to describe characters, the setting, and events.
- construct a narrative that is organized and cohesive, using transition words and phrases that help to keep the story moving and show relationships related to time and setting and amongst characters, experiences and events, i.e., comparing, contrasting, chronology and sequencing.
- select precise words and phrases that fit the tone of the narrative and provide the reader with imagery of the setting, characters, events, and experiences in the narrative.
- write a conclusion that makes sense, connects with events and details included in the narrative, and offers a satisfying ending for the reader.

W.8.4				
	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		
8	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.		<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;"><i>Previous Grades:</i> W.6.4, W.7.4</td> <td style="width: 50%;"><i>Future Grades:</i> W.9-10.4</td> </tr> </table>	<i>Previous Grades:</i> W.6.4, W.7.4	<i>Future Grades:</i> W.9-10.4
<i>Previous Grades:</i> W.6.4, W.7.4	<i>Future Grades:</i> W.9-10.4			
Clarification Statement		Vocabulary for Teacher Development		
<p>The teacher may choose to create topics for students, or he/she may allow students to choose topics themselves. Once a topic has been explored, students develop the purpose and focus for their writing. After determining their purpose and focus, students determine which concepts, ideas, and information are important for their pieces. Students then organize the concepts, ideas, and information around the chosen purpose and focus by using outlines or graphic organizers to plan and prepare for writing. Students begin by writing introductions that clearly identify the topic and provide a preview of what will be explored further in the rest of the piece. Students are encouraged to use strategies like definition, classification, compare/contrast, and cause/effect to establish an organization for ideas, concepts, and information on the topic under study. In the body of their pieces, students develop the topic with pertinent facts, definitions, concrete details, quotes, examples, and any additional information necessary. As students draft their pieces, they use appropriate transitions to reflect the organizational structure of the text, create cohesion, and provide a clear understanding of how the ideas relate to the concepts.</p>		<ul style="list-style-type: none"> ● N/A 		
Students Who Demonstrate Understanding Can...				

- draft writing pieces that adhere to a clear topic or purpose.
- writing demonstrates clear organization around a central topic or linear narrative.
- adapt their writing style and format for task, purpose, and audience.

W.8.5				
	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		
8	Writing (W)	Production and Distribution of Writing		
Standard		Vertical Alignment		
<p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> W.5.5, W.6.5</td> <td style="padding: 5px;"><i>Future Grades:</i> W.9-10.5</td> </tr> </table>	<i>Previous Grades:</i> W.5.5, W.6.5	<i>Future Grades:</i> W.9-10.5
<i>Previous Grades:</i> W.5.5, W.6.5	<i>Future Grades:</i> W.9-10.5			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students revise and edit their writing to ensure their position has adequate support, follows writing conventions, and uses correct grammar and spelling. Peer review and editing are important parts of this process. The teacher also conducts writing conferences with students during the drafting and revising processes to support students with writing pieces that include an identified topic with relevant facts, definitions, and details to explain the identified topic. During the editing process, the teacher and peers guide students and consider the task and purpose of the piece. Guiding questions for this purpose might include “Do I identify my topic?” and “Are the facts, definitions, and details grouped in a way that clearly explains my topic and achieves my purpose for writing?”</p>		<ul style="list-style-type: none"> • N/A 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> • engage in all steps of the writing process, including planning, revising, editing, rewriting. • incorporate revisions to make substantive changes to writing. • edit writing, aligned to 8th language standards. 				

W.8.6		
	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
8	Writing (W)	Production and Distribution of Writing
Standard	Vertical Alignment	
Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	<i>Previous Grades:</i> W.6.6, W.7.6	<i>Future Grades:</i> W.9-10.6
Clarification Statement	Vocabulary for Teacher Development	
Students use digital tools and resources to create and share writing with audiences (e.g., screencast, word processing, articles, etc.) and to effectively show the connections between information and ideas. Students also use digital tools to communicate and collaborate with peers (e.g., conferencing apps, web extensions, collaborative websites, etc.).	<ul style="list-style-type: none"> ● digital tools – tools which are often web-based through which students can dynamically create, share, and collaborate, including tablets, websites, video recording and editing software, cloud-based applications, etc. ● interact – to act in such a manner as to influence another 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● use technology tools to draft writing pieces through revision editing, and publishing processes. ● use technology to research and share information and interact and collaborate with others. 		

W.8.7		
	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
8	Writing (W)	Research to Build and Present Knowledge
Standard	Vertical Alignment	
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	<i>Previous Grades:</i> W.6.7, W.7.7	<i>Future Grades:</i> W.9-10.7
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. Students reference and use information from multiple sources to answer the question and create relevant follow up questions that encourage examination of the different facets of the topic and question under study.	<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"> ● integrate the skills of generating research questions, accessing multiple sources, and generating additional questions based on research as part of a short research project. ● create a product for a short research project that explores a topic through questions and using multiple sources. 		

W.8.8				
	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		
8	Writing (W)	Research to Build and Present Knowledge		
Standard		Vertical Alignment		
8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism 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.6.8, W.7.8</td> <td style="padding: 5px;"><i>Future Grades:</i> W.9-10.8</td> </tr> </table>	<i>Previous Grades:</i> W.6.8, W.7.8	<i>Future Grades:</i> W.9-10.8
<i>Previous Grades:</i> W.6.8, W.7.8	<i>Future Grades:</i> W.9-10.8			
Clarification Statement		Vocabulary for Teacher Development		
Students collect pertinent information from several print and digital sources through the use of effective search terms. Students evaluate each source for reliability and validity. Students also correctly quote or paraphrase information and conclusions from these sources. Students follow citation guidelines (e.g., MLA, APA, Chicago Style, etc.) to avoid plagiarism.		<ul style="list-style-type: none"> digital sources – refers to sources that present information through digital media, such as digital databases, online articles, websites, etc. Digital sources are cited with a date of access as the information may be dynamically changeable, unlike print and other non-digital formats paraphrase – express the meaning of something written or spoken using different words, generally for the purpose of clarification or understanding plagiarism – the practice of taking someone else's work or ideas and passing them off as one's own 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> use graphic organizers to record, organize, and assess relevance of information gathered from multiple print and digital sources. effectively and efficiently generate and use search terms when researching via the Internet. explain how to assess the credibility and accuracy of print and digital sources and employ that knowledge in their own research. properly cite, quote and paraphrase information from print and digital texts to avoid plagiarism. 				

W.8.9				
	Anchor Standard: Writing <i>W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</i>			
Grade	CCSS Domain	CCSS Strand		
8	Writing (W)	Research to Build and Present Knowledge		
Standard		Vertical Alignment		
Draw evidence from literary or informational texts to support analysis, reflection, and research.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> W.6.9, W.7.9</td> <td style="padding: 5px;"><i>Future Grades:</i> W.9-10.9</td> </tr> </table>	<i>Previous Grades:</i> W.6.9, W.7.9	<i>Future Grades:</i> W.9-10.9
<i>Previous Grades:</i> W.6.9, W.7.9	<i>Future Grades:</i> W.9-10.9			
Clarification Statement		Vocabulary for Teacher Development		
<p>The teacher involves students in both group and individual research in order to assist students with gathering information and ideas related to their topic. and ideas related to their topic. The teacher works with students to facilitate the use of graphic organizers during the research process in order to help students organize the information that will be presented. The teacher ensures that students gather facts, definitions, concrete details, quotations, or any other additional information and examples related to the topic to include in their writing.</p>		<ul style="list-style-type: none"> • N/A 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> • utilize relevant evidence from literary or informational text in writing pieces. • gather relevant information through research and notetaking. 				

W.8.10		
	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
8	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 discipline-specific tasks, purposes, and audiences.	<i>Previous Grades:</i> W.6.10, W.7.10	<i>Future Grades:</i> W.9-10.10
Clarification Statement	Vocabulary for Teacher Development	
To build a foundation for college and career readiness, students need to learn to use writing as a way of offering and supporting opinions, demonstrating understanding of the subjects they are studying, and conveying real and imagined experiences and events. They learn to appreciate that a key purpose of writing is to communicate clearly to an external, sometimes unfamiliar audience, and they begin to adapt the form and content of their writing to accomplish a particular task and purpose. They develop the capacity to build knowledge on a subject through research projects and to respond analytically to literary and informational sources. To meet these goals, students must devote significant time and effort to writing, producing numerous pieces over short and extended time frames throughout the year.	<ul style="list-style-type: none"> ● N/A 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● write a variety of writing pieces throughout the school year in various genres. ● engage in brief writing tasks and longer-term writing pieces that use all steps of writing processes. ● write across genres. 		