

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. <b>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.</b>

## STANDARDS BREAKDOWN

<ul style="list-style-type: none"> <li>● <b>Key Ideas and Details</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.11.1</a></li> <li>○ <a href="#">CCSS.RL.11.2</a></li> <li>○ <a href="#">CCSS.RL.11.3</a></li> <li>○ <a href="#">NMSS.11.1</a></li> <li>○ <a href="#">NMSS.11.2</a></li> </ul> </li>   <li>● <b>Craft and Structure</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.11.4</a></li> <li>○ <a href="#">CCSS.RL.11.5</a></li> <li>○ <a href="#">CCSS.RL.11.6</a></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● <b>Integration of Knowledge and Ideas</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.11.7</a></li> <li>○ CCSS.RL.11.8 (not applicable to Literature)</li> <li>○ <a href="#">CCSS.RL.11.9</a></li> </ul> </li>   <li>● <b>Range of Reading Level and Text Complexity</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.11.10</a></li> </ul> </li> </ul>
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RL.11.1				
	<b>Anchor Standard: Key Ideas and Details</b> <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		
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Key Ideas and Details</b>		
<b>Standard</b>		<b>Vertical Alignment</b>		
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1, RL.9-10.1</td> <td style="padding: 5px;"><i>Future Grades:</i> N/A</td> </tr> </table>	<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1, RL.9-10.1	<i>Future Grades:</i> N/A
<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1, RL.7.1, RL.8.1, RL.9-10.1	<i>Future Grades:</i> N/A			
<b>Clarification Statement</b>		<b>Vocabulary for Teacher Development</b>		
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states as well as what the text indirectly states. Also, students use the evidence to support their conclusions about where they find the text to be vague or inconclusive.		<ul style="list-style-type: none"> <li>● <b>analysis</b> – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>evidence</b> – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement</li> <li>● <b>explicit, explicitly</b> – stated clearly and directly, leaving no room for confusion or interpretation</li> <li>● <b>inference</b> – a conclusion derived from logical reasoning following an investigation of available evidence</li> <li>● <b>strong and thorough textual evidence</b> – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or claim/set of claims such that no area is left vulnerable to simple counterclaims (thorough)</li> <li>● <b>text</b> – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> </ul>		
<b>Students Who Demonstrate Understanding Can...</b>				

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

RL.11.2		
	<b>Anchor Standard: Key Ideas and Details</b> <i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	<i>Previous Grades:</i> RL.1.2, RL.2.2, RL.3.2, RL.4.2, RL.5.2, RL.6.2, RL.7.2, RL.8.2, RL.9-10.2	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students establish two or more themes within a literary text and closely examine how they evolve and work together to create multiple layers of meaning. Using the theme and key details, students summarize the text in an unbiased tone.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>interact</b> – to act in such a manner as to influence another</li> <li>● <b>objective summary</b> – 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</li> <li>● <b>subjective</b> – based on or influenced by personal feelings, tastes, or opinions</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> <li>● <b>theme</b> – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores</li> </ul>	
<b>Students Who Demonstrate Understanding Can...</b>		
<ul style="list-style-type: none"> <li>● list several main concepts from the text and record what the author's opinion might be about that main concept based on the text.</li> <li>● develop theme statements explaining how the themes interact and build on one another, using examples from the text.</li> </ul>		

RL.11.3		
	<p><b>Anchor Standard: Key Ideas and Details</b></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
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Key Ideas and Details</b>
Standard	Vertical Alignment	
Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	<p><i>Previous Grades:</i> RL.1.3, RL.2.3, RL.3.3, RL.4.3, RL.5.3, RL.6.3, RL.7.3, RL.8.3, RL.9-10.3</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine the effects of the author's choices in how they create and connect parts of a story or drama in a particular way, such as where he/she chooses to set a story, how he/she orders events, and how he/she introduces and develops characters.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>drama</b> – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue</li> </ul>	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> <li>● identify the setting, conflicts, characters, and plot order.</li> <li>● track a plot element throughout a text.</li> <li>● find and annotate textual evidence related to a specific story element.</li> <li>● explain the impact a story element had on the text.</li> <li>● explain how changing a story element would change the text and affect its meaning.</li> </ul>		

**11.1**

Grade		NMSS Domain	
<b>11</b>	<b>Reading: Literature (RL)</b>		
Standard		Vertical Alignment	
Students in Grade 11 will analyze and evaluate common characteristics of significant works of literature from various genres, including Hispanic and Native American oral and written texts.		<i>Previous Grades:</i> 5.A, 6.A, 7.A, 8.A, 9-10.1	<i>Future Grades:</i> N/A
Clarification Statement		Vocabulary for Teacher Development	
Students can analyze and evaluate the common characteristics of literary works across genres. This includes Hispanic and Native American oral and written texts.		<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>characteristic</b> – a feature or quality belonging typically to a person, place, or thing and serving to identify it</li> <li>● <b>genre</b> – a specific type of composition characterized by similarities in form, style, or subject matter</li> </ul>	
Students Who Demonstrate Understanding Can...			
<ul style="list-style-type: none"> <li>● describe how a common characteristic serves multiple texts, both oral and written.</li> <li>● evaluate how a characteristic varies in nuance across multiple texts and analyze its effect on the text as whole.</li> </ul>			

11.2		
Grade	NMSS Domain	
<b>11</b>	<b>Reading: Literature (RL)</b>	
Standard	Vertical Alignment	
Students in Grade 11 will cite strong and thorough textual evidence to support analysis of British, world, and regional literatures, including various Hispanic and Native American oral and written texts.	<i>Previous Grades:</i> 9-10.2	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students deliberately choose evidence that is detailed and complete to best support their analyses of what the text directly states (explicit) as well as what the text indirectly states (implicit). They will do this for a variety of texts written by authors around the world.	<ul style="list-style-type: none"> <li>● <b>strong and thorough textual evidence</b> – evidence that is judged to be powerful (i.e., having greater rhetorical value) when compared to other information, facts, and data that could be used for support (strong) and encompasses each facet of a particular argument or set of claims such that no area is left vulnerable to simple counter-claims (thorough)</li> </ul>	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> <li>● assess the quality of several pieces of evidence as potential support for claims they have made.</li> <li>● write a response to a text-dependent question, using only pieces of evidence deemed strongest.</li> </ul>		

RL.11.4		
	<b>Anchor Standard: Craft and Structure</b> <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
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>
Standard	Vertical Alignment	
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)	<i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4, RL.6.4, RL.7.4, RL.8.4, RL.9-10.4	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students examine the text to understand the meaning of words or phrases, using the context to inform their thinking. Students consider how particular words and phrases, as well as their multiple interpretations, are used to influence meaning and tone. In addition, students note how these choices are used to captivate the reader.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>connotative</b> – the emotions and associations connected to a word</li> <li>● <b>figurative</b> – departing from a literal use of words; metaphorical</li> <li>● <b>multiple-meaning words and phrases</b> – words and phrases that have more than one meaning (e.g., elephant’s trunk/ car trunk)</li> <li>● <b>phrase(s)</b> – 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.”)</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> <li>● <b>tone</b> – the attitude an author takes toward the subject or topic of a text, generally revealed through word choice, perspective, or point of view</li> </ul>	

**Students Who Demonstrate Understanding Can...**

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

RL.11.5				
	<b>Anchor Standard: Craft and Structure</b> <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		
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>		
<b>Standard</b>		<b>Vertical Alignment</b>		
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5, RL.9-10.5</td> <td style="padding: 5px;"><i>Future Grades:</i> N/A</td> </tr> </table>	<i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5, RL.9-10.5	<i>Future Grades:</i> N/A
<i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5, RL.7.5, RL.8.5, RL.9-10.5	<i>Future Grades:</i> N/A			
<b>Clarification Statement</b>		<b>Vocabulary for Teacher Development</b>		
Students examine how an author crafted a portion of text so that it adds to the structure and meaning of the entire text and influences the reader. Authors' choices include but are not limited to: where to begin or end a story, when to tell a story from shifting viewpoints, or when to provide a comedic or tragic resolution.		<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> </ul>		
<b>Students Who Demonstrate Understanding Can...</b>				
<ul style="list-style-type: none"> <li>● discuss how placing an excerpt in varying places changes the text's overall structure, meaning, and effect on the reader.</li> <li>● analyzes how an excerpt of a text contributes to the work's overall structure, meaning, and effect on the reader.</li> <li>● discuss how multiple portions of a text collectively contribute to the work's meaning as a whole.</li> </ul>				

RL.11.6		
	<p><b>Anchor Standard: Craft and Structure</b></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
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>
Standard	Vertical Alignment	
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	<p><i>Previous Grades:</i> RL.1.6, RL.2.6, RL.3.6, RL.4.6, RL.5.6, RL.6.6, RL.7.6, RL.8.6, RL.9-10.6</p>	<p><i>Future Grades:</i> N/A</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine instances where authors, narrators, or characters say one thing, but mean another. Students examine elements (such as irony, sarcasm, satire, unreliable narration, and paradox) in the context of an author’s work, to discover the author’s true perspective and purpose.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>perspective</b> – an attitude toward or outlook on something</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> </ul>	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> <li>● quote what an author says directly and then explain what they think the author truly means.</li> <li>● re-write an excerpt to reflect, based on their analysis, what they believe the author truly means.</li> </ul>		

RL.11.7		
	<p><b>Anchor Standard: Integration of Knowledge and Ideas</b> <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
<b>11</b>	<b>Reading: Literature (RL)</b>	<b>Integration of Knowledge and Ideas</b>
Standard	Vertical Alignment	
Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<i>Previous Grades:</i> RL.1.7, RL.2.7, RL.3.7, RL.4.7, RL.5.7, RL.6.7, RL.7.7, RL.8.7, RL.9-10.7	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students examine several different versions of a single story, drama, or poem (including, where applicable, a translation and original version in students' home language) by comparing and assessing how each version portrays the original text. Versions of a source text include, but are not limited to: a recorded or live production of a play, a recorded novel or poetry, and a piece of visual art.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>drama</b> – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue</li> <li>● <b>interpretations</b> – explanations or representations of what is obscure or unknown based upon the viewer's/reader's understanding of the information and/or topic; multiple interpretations are often possible based on information provided and the format/medium of presentation</li> </ul>	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> <li>● create and use a list of criteria for comparing several interpretations of a source text.</li> <li>● use a graphic organizer (like a Venn Diagram or T-chart) to compare and contrast the interpretations of the source text and discuss their evaluations of each with partners.</li> </ul>		

RL.11.9		
	<p><b>Anchor Standard: Integration of Knowledge and Ideas</b> <i>R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</i></p>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	<i>Previous Grades:</i> RL.1.9, RL.2.9, RL.3.9, RL.4.9, RL.5.9, RL.6.9, RL.7.9, RL.8.9, RL.9-10.9	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
Students examine how multiple texts from the same time period address the same themes or topics in different ways, and how the authors of these texts choose to develop and represent them.	<ul style="list-style-type: none"> <li>● <b>analyze</b> – to critically examine the components of a subject to understand its meaning and/or nature as a whole</li> <li>● <b>approaches</b> – the particular decisions an author makes when deciding how to present a topic</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> <li>● <b>theme</b> – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores</li> <li>● <b>topic</b> – the subject or matter being discussed or written about in a text, speech, etc.</li> </ul>	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> <li>● explain how an author used an element, word, etc. to convey the theme or topic.</li> <li>● discuss and explain the common themes or topics in a group of quotes from foundational works of American literature.</li> <li>● articulate how a text or group of texts is a product of its time period and relate those themes to the social contexts of the time period.</li> </ul>		

RL.11.10		
	<p><b>Anchor Standard: Range of Reading Level and Text Complexity</b> <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>	
Grade	CCSS Domain	CCSS Strand
11	Reading: Literature (RL)	Range of Reading Level and Text Complexity
Standard	Vertical Alignment	
By the end of Grade 11, read and comprehend literature, including stories, dramas, and poems, in the Grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	<i>Previous Grades:</i> RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10, RL.7.10, RL.8.10, RL.9-10.10	<i>Future Grades:</i> N/A
Clarification Statement	Vocabulary for Teacher Development	
By the end of grade 11, students competently read and understand literature within the 9-10 text complexity band (Lexile: 1185-1385). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.	<ul style="list-style-type: none"> <li>● <b>independently</b> – on one’s own, without aid from another (such as a teacher)</li> <li>● <b>proficient/proficiently</b> – 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</li> <li>● <b>text</b> – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> <li>● <b>text complexity band</b> – 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)</li> </ul>	
<b>Students Who Demonstrate Understanding Can...</b>		
<ul style="list-style-type: none"> <li>● make connections between the text and their prior knowledge and experiences.</li> </ul>		

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

## ASSESSMENT GUIDE

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

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

**Evidence of Text Complexity and Cultural and Linguistic Responsiveness**

**Text Summary and Evidence of Complexity:**

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

**Evidence of Cultural and Linguistic Responsiveness:**

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

**RL.11.1**  
**RL.11.3**

VABB Analysis													
<p><b>RL.11.1</b> <b>RL.11.3</b></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #4db6ac; color: white; text-align: center; padding: 5px;"><b>Validate</b></td> <td style="background-color: #4db6ac; color: white; text-align: center; padding: 5px;"><b>Affirm</b></td> </tr> <tr> <td style="background-color: #e0f2f1; padding: 5px;"><i>The intentional and purposeful legitimization of the home culture and language of the student.</i></td> <td style="background-color: #e0f2f1; padding: 5px;"><i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i></td> </tr> <tr> <td style="padding: 5px;"> <p><b>Question:</b> Why does the author emphasize her skin color through repetition and alliteration in this poem? 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Although the author herself references her homeland as pagan, she contrasts this with the word "diabolical" in reference to the color of her skin further emphasizing the stereotypical belief that to be Black means you are morally ignorant, evil, unworthy before God, and separated from His grace. She shifts her tone with the word "remember" in order to challenge her audience - Christians - that Negroes are a part of God's creation, too. 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confronts the stereotype head on in order to force Christians to think in a new way. In doing so, her challenge to the status quo forces us to understand her humanity and to realize that there is so much more to people than their skin color.

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

**Layer 1: Universal Supports**

*High-quality core instruction for all students*

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

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

**Universal Supports**

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

**Tier 2 Vocabulary to Preteach**

**Word:** benighted

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

**Tier 2 Vocabulary:**

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

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

[Link to Full Text](#)

**Text Dependent Question**

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

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

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

**RL.11.5**  
**RL.11.6**

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

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

*West Side Story* Song Lyrics:

1961 FILM LYRICS

TONY

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

**Text Reference for MC Assessment Item RL.12.2**

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

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

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

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

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

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

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

**Text Reference for MC Assessment Item RL.12.2**

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

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

**Text Reference for MC Assessment Item RL.12.4**

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

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

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

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

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

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

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

**Text Reference for MC Assessment Item RL.12.4**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Text Reference for MC Assessment Item RL.12.7**

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

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

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

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