

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"> <li>● <b>Key Ideas and Details</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.7.1</a></li> <li>○ <a href="#">CCSS.RL.7.2</a></li> <li>○ <a href="#">CCSS.RL.7.3</a></li> <li>○ <a href="#">NMSS.7.a</a></li> <li>○ <a href="#">NMSS.7.b</a></li> <li>○ <a href="#">NMSS.7.c</a></li> </ul> </li> <li>● <b>Craft and Structure</b> <ul style="list-style-type: none"> <li>○ <a href="#">CCSS.RL.7.4</a></li> <li>○ <a href="#">CCSS.RL.7.5</a></li> <li>○ <a href="#">CCSS.RL.7.6</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.7.7</a></li> <li>○ CCSS.RL.7.8 (not applicable to Literature)</li> <li>○ <a href="#">CCSS.RL.7.9</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.7.10</a></li> </ul> </li> </ul> |
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## RL.7.1

Grade	CCSS Domain	CCSS Strand		
7	Reading: Literature (RL)	Key Ideas and Details		
Standard	Vertical Alignment			
Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1, RL.6.1	<i>Future Grades:</i> RL.8.1, RL.9-10.1, RL.11-12.1		
Clarification Statement	Vocabulary for Teacher Development			
Students use multiple (3-5) pieces of evidence from the text to support their analyses of what the text directly and indirectly states.	<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>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>text</b> – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more</li> <li>● <b>textual evidence</b> – evidence found within a particular text used to support or explain conclusions, opinions, and/or assertions about the text itself</li> </ul>			
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> <li>● cite textual evidence to support an idea in a text.</li> <li>● trace a claim in an article.</li> <li>● infer an author's intent based on analysis of a text.</li> </ul>				

## RL.7.2

<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>				
<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>		
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Key Ideas and Details</b>		
<b>Standard</b>		<b>Vertical Alignment</b>		
Determine a theme or central idea of a text and analyze its development over the course of the text; 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	<i>Future Grades:</i> RL.8.2, RL.9-10.2, RL.11-12.2		
<b>Clarification Statement</b>		<b>Vocabulary for Teacher Development</b>		
Students establish the theme of a literary text and examine its progression throughout the text. Using the theme and key details, students summarize the text, being sure to omit any personal opinions or bias.	<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>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>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>● identify a central idea of a text.</li> <li>● can analyze the theme of a text and describe how a character's actions help to develop it.</li> <li>● create the topic sentence for a summary of a text.</li> <li>● summarize a text free of bias, prejudice, and personal opinion and does not incorporate outside information.</li> </ul>				

## RL.7.3

	Anchor Standard: Key Ideas and Details		
	Grade	CCSS Domain	CCSS Strand
7	Reading: Literature (RL)	Key Ideas and Details	
	Standard	Vertical Alignment	
Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<i>Previous Grades:</i> RL.1.3, RL.2.3, RL.3.3, RL.4.3, RL.5.3, RL.6.3	<i>Future Grades:</i> RL.8.3, RL.9-10.3, RL.11-12.3	
Students examine how certain elements of a story or drama work together or affect each other, such as how settings shape the characters or plot.	<b>Clarification Statement</b>  <b>Vocabulary for Teacher Development</b> <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>interact</b> – to act in such a manner as to influence another</li> </ul>		
<b>Students Who Demonstrate Understanding Can...</b> <ul style="list-style-type: none"> <li>● determine how setting is used to help shape a character.</li> <li>● analyze the relationship between setting and the events of the plot.</li> <li>● describe how two story elements interact throughout a text.</li> </ul>			

7.a				
Grade	NMSS Domain			
7	Reading: Literature (RL)			
Standard	Vertical Alignment			
Grade 7 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.	Previous Grades: 5.A, 6.A	Future Grades: 8.A, 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 society.	<ul style="list-style-type: none"> <li><b>character types</b> – a common type of person, animal or figure represented in a literary work</li> <li><b>cultural</b> – related to the beliefs, customs, values, and activities of a particular group of people at a particular time</li> <li><b>oral tradition</b> – a form of human communication wherein knowledge, art, ideas and cultural material is received, preserved and transmitted through speech from one generation to another</li> <li><b>patterns of events</b> – a series of actions that together show how things normally happen or are done</li> </ul>			
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> <li>analyze a pattern of events in a story and discuss what that tells the reader about the setting and characters in that story.</li> <li>identify how a story's structure differs from other stories and describe the impact of the author's choice.</li> </ul>				

7.b				
Grade	NMSS Domain			
7	Reading: Literature (RL)			
Standard	Vertical Alignment			
Grade 7 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.	Previous Grades: 6.B	Future Grades: 8.B		
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 society.	<ul style="list-style-type: none"> <li>● <b>attitude</b> – a settled way of thinking or feeling about someone or something</li> <li>● <b>belief</b> – a firmly held opinion or conviction</li> <li>● <b>heritage</b> – practices or characteristics that are passed down through the years, from one generation to the next</li> <li>● <b>tradition</b> – a longstanding custom or practice</li> </ul>			
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> <li>● identify in a text where an author is showing specific beliefs or attitudes.</li> <li>● analyze what specific traditions described in a text tell the reader about the environment in which they are practiced.</li> </ul>				

7.c				
Grade	NMSS Domain			
7	Reading: Literature (RL)			
Standard	Vertical Alignment			
Grade 7 students will use oral and written texts from various cultures to cite evidence that supports or negates understanding of a cultural value.	Previous Grades: 5.C, 6.C	Future Grades: 8.C		
Clarification Statement	Vocabulary for Teacher Development			
Students will read or listen to texts 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"> <li>● <b>cultural value</b> – one of a set of core principles and ideals upon which an entire community exists</li> <li>● <b>negate</b> – to deny the existence, evidence, or truth of</li> <li>● <b>oral</b> – expressing information or ideas by word of mouth</li> </ul>			
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> <li>● cite evidence from an oral or written text which supports their understanding of a value from a given culture.</li> <li>● identify where their understanding of a cultural value is negated by evidence in a text from that culture.</li> </ul>				

## RL.7.4

Grade	CCSS Domain	CCSS Strand		
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>		
<b>Standard</b>		<b>Vertical Alignment</b>		
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	Previous Grades: RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4., RL.6.4	Future Grades: RL.8.4, RL.9-10.4, RL.11-12.4		
<b>Clarification Statement</b>		<b>Vocabulary for Teacher Development</b>		
Students examine the text to understand the meaning of words or phrases, using the context as evidence for their thinking. Students consider how rhyme and repetition, such as alliteration, affect the tone and meaning in a specific line or portion of text.	<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>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>			
<b>Students Who Demonstrate Understanding Can...</b>				
<ul style="list-style-type: none"> <li>● determine the meaning of words from context.</li> <li>● determine the effect of word choice on a text.</li> </ul>				



New Mexico Instructional Scope  
**7th Grade Literature Guide**

- recognize rhymes and repetition of sounds in a familiar nursery rhyme or popular song and revise the rhymes or repetitions to create a different tone.

## RL.7.5

	<p><b>Anchor Standard: Craft and Structure</b></p> <p><i>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></p>							
<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>						
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>						
<b>Standard</b>	<b>Vertical Alignment</b>							
Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	<i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5, RL.6.5	<i>Future Grades:</i> RL.8.5, RL.9-10.5, RL.11-12.5						
<b>Clarification Statement</b>	<b>Vocabulary for Teacher Development</b>							
Students examine how the form/structure (e.g., monologue, soliloquy, sonnet, anecdote) of a literary text adds to the text's meaning as a whole.	<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>genre</b> – a category or type of literature or art characterized by similarities in form, style, and subject</li> <li>● <b>poem</b> – a literary work, generally composed in verse and using figurative language, typically composed using a set structure (i.e., organizational rules)</li> </ul>							
<b>Students Who Demonstrate Understanding Can...</b>								
<ul style="list-style-type: none"> <li>● determine how stage directions and other structures of playwriting contribute to a reader's understanding of a drama.</li> <li>● discuss how the sonnet's meaning would change had it been in another form.</li> <li>● closely read and annotate a soliloquy to discuss how soliloquies offer a glimpse into a character's innermost thoughts and feelings during critical parts of a play.</li> </ul>								

RL.7.6		
Grade	CCSS Domain	CCSS Strand
7	Reading: Literature (RL)	Craft and Structure
Standard		Vertical Alignment
Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.		<i>Previous Grades:</i> RL.1.6, RL.2.6, RL.3.6, RL.4.6, RL.5.6, RL.6.6
Clarification Statement		Vocabulary for Teacher Development
Students examine how an author makes and shows differences between each character's perspective in a text.		<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>● compare how a playwright develops characters' points of view in a drama.</li> <li>● analyze what different characters do, say, and think throughout a text in order to determine how the author has developed and communicated his/her unique perspective.</li> <li>● compare different characters' or the narrator's points of view in a text.</li> </ul>		

RL.7.7				
Grade	CCSS Domain	CCSS Strand		
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Integration of Knowledge and Ideas</b>		
Standard		Vertical Alignment		
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	<i>Previous Grades:</i> RL.1.7, RL.2.7, RL.3.7, RL.4.7, RL.5.7, RL.6.7	<i>Future Grades:</i> RL.8.7, RL.9-10.7, RL.11-12.7		
Clarification Statement		Vocabulary for Teacher Development		
Students describe the similarities and differences between a written story, drama, or poem and a version of the text that is meant to be heard, watched, or experienced in another way. Students analyze the effects of techniques specific to each work—such as lighting, color, sound, or camera focus and angles in a film—as they consider the similarities and differences. Students should also be able to explain how the various techniques affect the overall message of the text.	<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>compare</b> – 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</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>poem</b> – a literary work, generally composed in verse and using figurative language, typically composed using a set structure (i.e., organizational rules)</li> </ul>			
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> <li>highlight or note the similarities and differences between the techniques used in each version of a story.</li> <li>complete Venn diagrams explaining the similarities and differences in different versions of a story.</li> <li>critique how the different techniques in various media affect the meaning of the story, drama, or poem.</li> </ul>				

RL.7.9				
Grade	CCSS Domain	CCSS Strand		
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Integration of Knowledge and Ideas</b>		
<b>Standard</b>		<b>Vertical Alignment</b>		
Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	<i>Previous Grades:</i> RL.1.9, RL.2.9, RL.3.9, RL.4.9, RL.5.9, RL.6.9	<i>Future Grades:</i> RL.8.9, RL 9-10.9, RL 11-12.9		
<b>Clarification Statement</b>		<b>Vocabulary for Teacher Development</b>		
Students analyze a fictional representation of a certain time, place, or person by explaining its similarities and differences to a historical account of the same time period to learn how authors alter history or use historical information to write fiction.	<ul style="list-style-type: none"> <li>• <b>compare</b> – 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</li> </ul>			
<b>Students Who Demonstrate Understanding Can...</b>				
<ul style="list-style-type: none"> <li>• determine how different text structures contribute to a reader's understanding of characters, plot, and events across texts.</li> <li>• identify how a character is portrayed differently across texts.</li> <li>• compare or contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</li> <li>• identify, cite, and explain textual evidence which reveal the author's intentions/purposes.</li> </ul>				

## RL.7.10

	<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>		
Grade	CCSS Domain	CCSS Strand	
7	Reading: Literature (RL)	Range of Reading Level and Text Complexity	
Standard		Vertical Alignment	
	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	Previous Grades:	Future Grades:
		RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10	RL.8.10, RL.9-10.10, RL.11-12.10
Clarification Statement	Vocabulary for Teacher Development		
By the end of grade 7, 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.	<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</li> </ul>		

of the task itself)

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

- choose a reading strategy or keep a given purpose in mind to help them monitor their comprehension.
- add to a concept map information they learned from a text during and after reading.

## ASSESSMENT GUIDE

- Constructed Response Assessment Task aligned to RL.7.1, RL.7.2, and RL.7.3
- Constructed Response Assessment Task aligned to RL.7.4
  - 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>7</b>	<b>Reading: Literature (RL)</b>	<b>Key Ideas and Details</b>							
<b>Sample Task #1 (Constructed Response)</b>									
<p>After reading “From the Wave” by Thom Gunn students must:      Write a first-person narrative describing what it is like to surf, based on details in the poem.</p> <ul style="list-style-type: none"> <li>● What are your thoughts as the wave mounts?</li> <li>● What images do you notice?</li> <li>● Write your story with enough detail that the reader can visualize the surfing experience.</li> </ul>									
<b>Exemplar Student Responses</b>									
<p>An exemplar student response would include some/all of the following:</p> <ul style="list-style-type: none"> <li>● The surfer watches the water ebb and flow as they prepare to take on a wave.           <ul style="list-style-type: none"> <li>○ <i>Evidence:</i> <ul style="list-style-type: none"> <li>■ Sentence structure: Alternating line length representing ebb and flow</li> <li>■ Sentence structure: Alternating rhyming lines representing back and forth cycle</li> </ul> </li> </ul> </li> <li>● The surfer experiences a building of both excitement and motion in the water as they get ready to take on the wave. This peaks while actually surfing, and then is reduced after riding the wave.           <ul style="list-style-type: none"> <li>○ <i>Evidence:</i> <ul style="list-style-type: none"> <li>■ Verb choice: mounts (shows wave climbing), pushes forward, building tall (momentum/power), steep incline (implies height), mottles towards (shows wave moving toward the surfers), falls and, slowed, loses itself (diminishing to nothing)</li> </ul> </li> </ul> </li> <li>● Both before and after actually surfing, the surfer observes and appreciates the waves.           <ul style="list-style-type: none"> <li>○ <i>Evidence:</i> <ul style="list-style-type: none"> <li>■ Adjective choice: down-ribbed with shine (visual appearance top of wave), fringe of white (visual appearance of foam), mindless heave (unthinking force of nature)</li> </ul> </li> </ul> </li> <li>● As the surfer actually rides the wave, they feel at one with it.           <ul style="list-style-type: none"> <li>○ <i>Evidence:</i> <ul style="list-style-type: none"> <li>■ The marbling bodies have become/ Half wave, half men, /Grafted it seems by feet of foam</li> </ul> </li> </ul> </li> </ul>									
<table border="1"> <thead> <tr> <th>DOK</th> <th>Blooms</th> </tr> </thead> <tbody> <tr> <td>Level 3</td> <td>Applying</td> </tr> <tr> <td><b>Possible Aligned Language Objectives</b></td> <td><b>Possible Misconceptions</b></td> </tr> <tr> <td> <ul style="list-style-type: none"> <li>● Students will cite textual evidence to support their narrative.</li> <li>● Students will analyze how the setting is critical</li> </ul> </td> <td> <ul style="list-style-type: none"> <li>● Students may rely on prior knowledge (from personal experience, movies, etc) to craft their narrative rather than focus on textual evidence.</li> </ul> </td> </tr> </tbody> </table>		DOK	Blooms	Level 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 their narrative.</li> <li>● Students will analyze how the setting is critical</li> </ul>	<ul style="list-style-type: none"> <li>● Students may rely on prior knowledge (from personal experience, movies, etc) to craft their narrative rather than focus on textual evidence.</li> </ul>
DOK	Blooms								
Level 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 their narrative.</li> <li>● Students will analyze how the setting is critical</li> </ul>	<ul style="list-style-type: none"> <li>● Students may rely on prior knowledge (from personal experience, movies, etc) to craft their narrative rather than focus on textual evidence.</li> </ul>								

in their response.

- Students may write an objective summary of the poem vs. a first-person narrative.

Grade	CCSS Domain	CCSS Strand
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>
<b>Sample Task #2 (Constructed Response)</b>		
After reading “Esperanza” from <i>The House on Mango Street</i> by Sandra Cisneros, students must answer: What words/phrases does Esperanza use to describe her name? What are the connotations of these words? What do these words reveal about Esperanza’s feelings about her own name?		
<b>Exemplar Student Responses</b>		
A well supported response will include some or all of the following ideas: <ul style="list-style-type: none"> <li>● Words/phrases &amp; connotations:               <ul style="list-style-type: none"> <li>○ “hope” (connotation: positivity, optimism)</li> <li>○ “too many letters” (connotation: doesn’t belong, incorrect)</li> <li>○ “sadness, waiting” (connotation: something unfulfilled, something dissatisfying)</li> <li>○ “a muddy color” (connotation: unclear, unwanted, dull)</li> </ul> </li> <li>● Esperanza has mixed feelings about her name that are rooted in her feeling like she is living in two cultures and their languages (Spanish and English)</li> <li>● Esperanza feels like her name has two different meanings: a simple one in English and a more complex one in English</li> </ul>		
<b>DOK</b> Level 3		<b>Blooms</b> Analyzing
<b>Possible Aligned Language Objectives</b>		<b>Possible Misconceptions</b>
<ul style="list-style-type: none"> <li>● Students will determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings.</li> <li>● Students will use this information to make an inference about a character’s point of view.</li> </ul>		<ul style="list-style-type: none"> <li>● Students may be confused by the figurative language the author uses to give the names’ meaning and think that is the literal Spanish to English translation.</li> <li>● Students may focus on whether or not the narrator “likes” her name instead of moving into a more nuanced reading of the text.</li> </ul>

	<b>Evidence of Text Complexity and Cultural and Linguistic Responsiveness</b>
RL.7.4	<p><b>Text Summary and evidence of Complexity:</b></p> <ul style="list-style-type: none"> <li>• <i>The House on Mango Street</i> is a series of vignettes in which Esperanza, a Chicana (Mexican-American girl) who is about twelve years old moves with her family to a house in Mango Street, in a Latino neighborhood in Chicago.</li> <li>• 860L</li> <li>• American Book Award from the Before Columbus Foundation</li> </ul> <p><b>Evidence of Cultural and Linguistic Responsiveness:</b></p> <ul style="list-style-type: none"> <li>• <b>Who is represented in the text used to assess this cluster of standards?</b> Besides the protagonist Esperanza, there are a number of Latino/Latina and Chicano/Chicana characters. Through Esperanza's neighbors and friends and their stories, the author is giving a full picture of the neighborhood and showing the many possible paths Esperanza may follow in the future.</li> <li>• <b>How are those groups and individuals portrayed?</b> They are portrayed in their real struggles of everyday life as Chicanos, and also focuses on Esperanza's struggle through puberty and as a young woman.</li> <li>• <b>Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities?</b> The text provokes critical questions about cultural and linguistic diversity because one of the most important themes of <i>The House on Mango Street</i> is the power of words. Esperanza first learns that the lack of language (especially English) means powerlessness, as with Mamacita, who is trapped in her apartment by her ignorance and fear of English. Another important cultural aspect developed throughout the text is Esperanza's struggle to find her place as a young Chicana and the expectations and role models from other Latinas around her.</li> <li>• <b>What supports are provided to teachers to identify blind spots?</b> Reading the author's biography provided in the book (since Cisneros is a Chicana herself) and the back cover of the book provides insight into the character Esperanza and her coming of age story.</li> <li>• <b>How is this text culturally/linguistically responsive?</b> This text is culturally and linguistically responsive because the protagonist, Esperanza, is a Chicana young woman struggling to find her voice and her place to know who she wants to become. It is a story strongly focusing on Esperanza's journey and cultural perspectives and values that surround her Chicano/Latino experience.</li> </ul>

RL.7.4	VABB Analysis	
	Validate	Affirm
	<p><i>The intentional and purposeful legitimization of the home culture and language of the student.</i></p> <p><b>Question:</b> What are some experiences (similar to Esperanza's character) you or your family have had so far that have been relevant to your life and how you feel about yourself and your identity?</p> <p><b>ESR:</b> Answers may vary, but students may bring up experiences such as visiting their families in other countries, parents coming to the US as immigrants, being in school learning two languages or speaking different languages at school and home, etc.</p>	<p><i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i></p> <p><b>Question:</b> How does the protagonist show that we should stay positive in coping with her new life and environment?</p> <p><b>ESR:</b> The protagonist shows us her child voice and that while she seems naive and innocent at first, she always observes others and tries to learn from them. She is determined to become a successful young woman while still staying connected to her Chicana/Latina roots. She shows us it is ok to be connected to your roots and to your cultural identity.</p>
	Build	Bridge
	<p><i>Create the connections between the home culture/language and the school culture/language through instruction for success in school and the broader social context.</i></p> <p><b>Question:</b> How can you find your own voice and still be connected to your community, your family, and your roots?</p> <p><b>ESR:</b> You can find your own voice because you can learn from others around you and your community, and at the same time you can decide if you want to replicate or follow the same behaviors and make the same decisions, or if you want to try to find alternatives, try to make different decisions, and to see if the outcomes are different.</p>	<p><i>Create opportunities for situational appropriateness that provides the academic and social skills that students will need to have success beyond school culture.</i></p> <p><b>Question:</b> Who are some people in your community that inspire you? What is inspiring about them?</p> <p><b>ESR:</b> Response may vary. Students, for example, may bring up family members who are inspiring and what specific characteristics in those people make them feel inspired.</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
<b>Word:</b> <u>landlord</u> <b>Think Aloud:</b> A <u>landlord</u> is someone who owns a house or property and rents this for someone else to live there. In some cases, a <u>landlord</u> could live in part of the property or house, and in others the <u>landlord</u> lives in a completely different property. As a <u>landlord</u> , it is their responsibility to make sure the house is livable for the people who live there or who are renting.	<b>Question:</b> How does the author explain what Esperanza "inherits" from her grandmother? What does <u>inherit</u> mean? <b>ESR:</b> The author explains that Esperanza has her great-grandmother's name, they are both similar because they have the same Chinese sign. Esperanza <u>inherited</u> her name, it means it was given to her after her great-grandmothers, however, Esperanza does not want to receive some other traits, such as the sadness her great-grandmother felt.

#### Tier 2 Vocabulary:

"The house on Mango Street is ours, and we don't have to pay rent to anybody, or share the yard with the people downstairs, or be careful not to make too much noise, and there isn't a landlord banging on the ceiling with a broom... The water pipes broke, and the landlord wouldn't fix them because the house was too old. We had to leave fast."

From pages 10-11 of *The House on Mango Street* by Sandra Cisneros

[Link to Full Text](#)

#### Text Dependent Question:

"It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong..."

My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That's the way he did it...



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And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window."

From pages 10-11 of *The House on Mango Street* by Sandra Cisneros

[Link to Full Text](#)

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Craft and Structure</b>
RL.7.5	<p>In the excerpt, how do the directions to the camera operator <b>mostly</b> contribute to the reader's understanding of the play?</p> <p>A. By calling attention to the order in which Bertie's exercises occur      B. By listing the different exercises Lionel prescribes  <b>C. By emphasizing the intensity of Bertie's efforts</b>      D. By comparing the different characters' reactions to Bertie's efforts</p> <p>Text Reference: <a href="#">Excerpt from The King's Speech by David Seidler</a> from Cognia</p>	<p>Lines 1 through 8 contribute to the reader's understanding of the story by</p> <p>A. <b>allowing the reader to immediately understand Allegra's state of mind</b>      B. sharing with the reader the frustration Allegra feels before the performance      C. emphasizing how important it is for Allegra to empty her mind of all thoughts      D. suggesting that Allegra's surroundings are less important than her feelings</p> <p>Text Reference: <a href="#">Excerpt from The Mozart Season by Virginia Euwer Wolff</a> from New York State Testing Program Grade 7 ELA Test Released Questions 2015</p>
RL.7.6	<p>How does the playwright of the excerpt contrast the different characters points' of view about Bertie's progress in the speech therapy sessions?</p> <p>A. through Bertie's humor and Lionel's seriousness  <b>B. through Bertie's frustration and Lionel's persistence</b>      C. through Bertie's laziness and Lionel's greed      D. through Bertie's formality and Lionel's sarcasm</p> <p>Text Reference: <a href="#">Excerpt from The King's Speech by David Seidler</a> from Cognia</p> <p>How does the author <b>most</b> develop Ohkwa'ri's point of view in the story?</p> <p>A. By contrasting him with his uncle      B. By showing how he imitates his uncle</p>	

	<p>C. By revealing his thoughts about growing up  D. By describing his impatience to live on his own</p> <p>Text Reference: <a href="#">Excerpt from “A Man’s Cup” from <i>Children of the Longhouse</i> by Joseph Bruchac</a> from New York State Testing Program Grade 7 ELA Test Released Questions 2021</p>	
<i>Grade</i>	<i>CCSS Domain</i>	<i>CCSS Strand</i>
<b>7</b>	<b>Reading: Literature (RL)</b>	<b>Integration of Knowledge and Ideas</b>
<b>RL.7.7</b>	<p>Students compare and contrast Frances Goodrich and Albert Hackett’s fictionalized portrayal of Anne Frank’s experience during the Holocaust in their play <i>The Diary of Anne Frank</i> to historical accounts of the same information and time period (using materials detailing Anne Frank’s experience from sources such as Anne Frank House) in order to gain a deeper understanding of how authors use or alter historical sources to create a sense of time and place as well as make fictional characters lifelike and real.</p> <p>Text References:  <a href="#">Frances Goodrich and Albert Hackett’s <i>The Diary of Anne Frank</i></a>  <a href="#">Anne Frank House</a></p>	

**Text Reference for MC Assessment Item RL.7.5 and RL.7.6**

*In this excerpt from the screenplay The King's Speech, Bertie has just left Lionel Logue's office. Lionel believes Bertie can speak perfectly and has made Bertie record himself reading while wearing earphones so that Bertie cannot hear himself speak. Bertie is about to listen to the recording in this scene from the screenplay. Read the excerpt, and then answer the questions that follow.*

**The King's Speech**

*by David Seidler*

**CHARACTERS**

**BERTIE, The Duke of York**

**ELIZABETH, The Duchess of York**

**LIONEL, Bertie's Speech Therapist**

**INT.<sup>1</sup> BERTIE'S STUDY, YORK HOUSE—NEW NIGHT**

- 1 *(Bertie gets up and retrieves the recording he made with Lionel. He walks to a Victoria stand, lifts the arm, places the steel needle. It slips and slides across the record's surface, as steel needles do. But what he hears is poetic and flowing:)*
- 2 **BERTIE'S  
RECORDED**  
**VOICE:** "To be, or not to be,—that is the question:—
- 3 *(Elizabeth enters, unseen by Bertie, and listens.)*
- 4 **BERTIE'S  
RECORDED**  
**VOICE (CONT'D):** "...whether tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them . . ."
- 5 *(HOLD<sup>2</sup> on Elizabeth, stunned: Unable to hear himself, her husband speaks perfectly for the very first time.)*

**INT. LOGUE'S CONSULTATION ROOM—NEW DAY**

- 6 *Bertie and Elizabeth have returned to the consultation room.*
- 7 **BERTIE:** Strictly business. No personal nonsense.
- 8 **ELIZABETH:** I thought I'd made that very clear in our interview.
- 9 *(Logue is silent, then:)*
- 10 **LIONEL:** Got the shilling you owe me?
- 11 **BERTIE:** No I don't!
- 12 **LIONEL:** Didn't think so.
- 13 **BERTIE:** Besides, you tricked me!

<sup>1</sup> INT: indoors

<sup>2</sup> HOLD: camera focuses on

- 14 **LIONEL:** No, I showed you what you can do. (*tries to get them to understand*) What you're asking will only deal with the surface of the problem.
- 15 **ELIZABETH:** That's sufficient. My husband has difficulties with his speech. Just deal with that.
- 16 **BERTIE:** I'm willing to work hard, Doctor Logue . . .
- 17 **LIONEL:** Lionel.
- 18 **BERTIE:** Are you willing to do your part?
- 19 (*Logue considers, then tells Bertie:*)
- 20 **LIONEL:** Alright. You want mechanics? We need to relax your throat muscles and strengthen your tongue. By repeating tongue twisters for example. "I am a thistle-sifter. I have a sieve of sifted thistles and a sieve of unsifted thistles. Because I am a thistle sifter."
- 21 **BERTIE:** Fine.
- 22 **LIONEL:** You have a flabby tummy, we must build up the strength in your diaphragm. Simple mechanics.
- 23 **ELIZABETH:** That is all we ask.
- 24 **LIONEL:** And that's about a shilling's worth.
- 25 **BERTIE:** Forget about the blessed shilling! (*calm again*) Perhaps, upon occasion, I shall request some assistance in coping with a minor event. Will that be agreeable?
- 26 **LIONEL:** Of course.
- 27 **ELIZABETH:** That will be the full extent of your services.
- 28 **BERTIE:** Shall I see you next week?
- 29 **LIONEL:** I shall see you every day.
- 30 (*ON<sup>3</sup> Bertie, reacting,*)
- 31 **MONTAGE:**<sup>4</sup> (*Many different sessions, many different days, all in the consultation room. CLOSE UP of Bertie's mouth. Humming.*)
- 32 **LIONEL** (CONT'D): Hum for as long as you like. Hmmmmmmmmmm. And when you're ready, "Mother."
- 33 **BERTIE:** Hmmmmmmmmmmmmmother.
- 34 **LIONEL:** Beaut.
- 35 **CUT TO:**<sup>5</sup>
- 36 **LIONEL** (CONT'D): A simple outward breath. "FFFFF" Wait for the "aa." "FFFFFather." Just slide into it.
- 37 **BERTIE:** FFFFFFFFFFFFather.

<sup>3</sup> ON: camera focuses on

<sup>4</sup> MONTAGE: the production of a rapid succession of images in a motion picture to illustrate an association of ideas

<sup>5</sup> CUT TO: to focus the filming of a motion picture on a new scene



**Text Reference for MC Assessment Item RL.7.5**

*Allegra Shapiro is twelve years old and lives in Portland, Oregon. She is waiting for her turn to compete in the Bloch Competition where she will be playing music by Wolfgang Amadeus Mozart (1756–1791), a famous classical composer. In order to play well and to focus both before and during her performance, Allegra pictures images in her mind. Often she imagines her beloved great-grandmother, Elter Bubbe Leah.*

## **Excerpt from *The Mozart Season***

*by Virginia Euwer Wolff*

As I looked at the keyboard of the piano, my mind tried to empty itself; it tried to pour all my thoughts down a chute of some kind. I could feel them sliding away. Like a big balloon deflating, like a tank of something emptying. I felt my eyes bug out with the shock of it, and I saw my arms reach out to catch what was emptying out of me. I stood there looking at the space between my arms, and tried to find Mozart. I closed my eyes and looked for the first movement first; there it was, with its cadenza.<sup>1</sup> Second movement. Third. They were there, with their notes in order, with Mr. Kaplan's blue markings on the pages.

Very strange, my mind doing that. I picked up my violin and played the third-movement cadenza. It was there, solid, it hadn't gone off anywhere. I wrapped Elter Bubbe Leah's purse in its tissue paper and put it back in my violin case. I went down the hallway to the bathroom. I looked at myself in the mirror. I was just a person in a blue dress standing in dim light in a public bathroom next to a towel machine. I turned around and went back to room 104 and sat down with my violin and bow in my hand.

The envelope woman came and got me, and we walked down the hall and then down the stairs and then through a heavy door. Suddenly the lights were very bright and the floor was very polished and there was a line of screens on my right. Several screens were lined up so the jury couldn't see any part of me, even my feet. The woman pointed to where I was supposed to stand. I went to the spot and stood. It was the place Steve Landauer, Number Three, had just walked away from. I suddenly remembered Alice in Wonderland getting smaller and smaller. I propped myself firmly on my feet, looked down at them; they were the same size they'd been five minutes before, and I knew I wasn't shrinking.

I decided to look at the vertical line down one of the screens.

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<sup>1</sup> **cadenza:** a solo inserted into a movement (or section of music), typically near the end

25        A man's voice came from the other side of the screens: "Number Four, you may begin when you're ready."

30        I thumbed my strings and heard the D string a shade flat. While I was tuning it I closed my eyes and saw Elter Bubbe Leah's photograph with the purse and the goose and the broom, and into my vision came a teenage hand with a quill pen in it, just at the edge of the photograph. Music being written. I listened in my mind for the rhythm and I took a medium-size breath and started.

35        The start was a good one; notes came up out of the violin on time, in time, things weren't blurred, it was fun. Through the notes, I saw Elter Bubbe Leah shooing her geese up a slope with her broom in Poland; the notes went scooting along. It was strange: I was able to hear every note clearly, every group of sixteenth-notes, every little sforzando,<sup>2</sup> and at the same time I was seeing a movie of pastures and the little house in Suprasl.

40        The second movement. How many times Heavenly and I'd gone to sleep listening to it, with our arms around each other. I reached inside my body for the key change and the rhythm change and I felt for the gentleness of it. I saw Leah, a little girl in a long white nightgown, climbing into her bed by candlelight, and I took a medium-size breath and played. The notes sounded like little flickerings of flame from the candle, little bright lights floating in a dark room. I played it for her to drop off to sleep in her feather bed with her braids spread out on the pillow.

45        The third movement, the Rondeau.<sup>3</sup> If you turn on the radio just in time to hear this movement, you think it's such a happy thing, those alternating sections, dances. And yet, when you pay close attention, there's a kind of fragile sound—as if something's going to break somewhere but you don't know where. And little silences come up between the sections. I looked into what was going on in my mind and I saw the early morning waking Leah up with the sun coming in, a blessing. I took a medium-size breath and began. She 50        woke up in the sunshine and she was a real girl in a real house, and I could see the grass and flowers growing as she walked outside, and I could feel the solid ground under her feet, and during the cadenza she was scampering along, very happy. And I got so carried away with the little girl in the story in my mind that I played an E-sharp a little bit askew, my finger came down on it too sideways. But I was happy. I was happy with the sounds of 55        Mozart coming up out of the wood, and as I moved toward the ending it felt right. The last three notes came out just the way I liked them, balanced, even, each one of them getting softer until the last one just skips away into the air.

60        I took my violin down off my shoulder. I was in Portland, Oregon, and I'd just finished doing what I'd promised and feared to do. I was twelve years old, standing with my two feet on the floor and my arms hanging down. I might never even tell anybody

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<sup>2</sup> **sforzando:** a strong, sudden accent on a note or chord

<sup>3</sup> **Rondeau:** a medieval French song

about Leah and her goose and her feather bed in my mind. A whole story of her had happened inside the music. I looked down at the scroll<sup>4</sup> of my violin. It's like a seashell, as if there's such a story inside that you could never find out all of it.

A man's voice came from the other side of the screen. "Thank you, Number Four."

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<sup>4</sup> **scroll:** the wooden handle of a violin appears rolled up like a paper scroll

*During the late 1400s in Mohawk Nation Territory in a longhouse village in Upstate New York, eleven-year-old Ohkwa’ri spends time with his uncle, learning more about the traditions of his Native American culture.*

## **Excerpt from “A Man’s Cup” from *Children of the Longhouse***

*by Joseph Bruchac*

- 1 When Ohkwa’ri came that evening to sit by the central hearth in the Turtle Clan’s section of the big longhouse, his uncle suspected that his nephew had something important to ask. So Big Tree continued to work in silence, giving his nephew plenty of time to collect his thoughts. It was fully dark outside now, and Grandmother Moon was looking down through the smoke hole overhead.
- 2 Big Tree picked up a burning coal from the fire with his fingers, lifted it unhurriedly, and dropped it into the wooden cup that he was making from a piece of hard maple. He had been working on that cup for two moons and it was almost finished.
- 3 Ohkwa’ri watched carefully. He remembered two winters ago when he tried to pick up a coal as his uncle did, but only succeeded in blistering his finger-tips. Big Tree’s fingers were tougher than Ohkwa’ri’s, the callouses on them so thick that the glowing coal did not burn them.
- 4 It will be many seasons, Ohkwa’ri thought, before I can do the things that my uncle can do.
- 5 Big Tree placed the glowing coal into the bowl of the cup and nodded to his nephew. Ohkwa’ri leaned forward. This job was one that he could do now. He could help his uncle finish hollowing the bowl by blowing on the coal through the thin hollow branch of a sumac. Ohkwa’ri blew and the coal burned with a sound like that of a tiny storm wind, reddening the blackened wood, burning the hollow deeper. He moved the sumac branch as he blew steadily, puffing his cheeks in and out as he blew, making sure that the coal moved around the bowl evenly to make the inner shape of the cup just right. His uncle raised a hand and Ohkwa’ri stopped blowing. The coal, which had been the

size of the end of his thumb, was now a tiny spark. Big Tree took his sharp-edged scraping stone and used it to clean out the bowl.

6     "This is good," his uncle said. "Now I only have to smooth the inside and this cup will be ready to use."

7     He held it up and both he and Ohkwa'ri admired it. The finely detailed handle was the long head of a bear. Big Tree had used his sharp flint knife to finish off the details of the bear's head at the front of the cup, even making marks that looked like the fur of the bear. Then he had blackened it in the fire to harden and darken it and make it look even more like a bear.

8     "Who will be the owner of this cup, my uncle?" Ohkwa'ri asked.

9     "A man who needs it," his uncle replied with a smile.

10    Ohkwa'ri nodded. Every man owned a cup such as that, usually with some design on it which indicated his clan. Your cup, which would be hung from your belt, could be used for dipping up drinking water when you were in the forest.

11    Dipping water with a cup was a wise idea, for you could remain watchful and alert while doing this. If you had to lean down and drink with your mouth from the spring or the stream, an enemy or a dangerous animal could creep up unseen. You also could thrust the cup deep under the surface where the water was cleaner and colder. Then, when you were back in the longhouse, you could use your cup to dip soup from the pot when the food was ready and your hunger told you to eat.

12    Ohkwa'ri already had a cup of his own, a small one made of soft basswood that hung on his belt. But that cup was plain and chipped and it was not well carved. It was a boy's cup. It was useful, but it was better to have something that was useful and beautiful.

13    Ohkwa'ri put the sumac blowpipe back on the shelf above his uncle's bed. Like all things that would be useful to more than one person, it was kept in plain sight. That way, if anyone in the village had need of it they could simply take it and return it when they were done. Truly personal things—like Ohkwa'ri's stone with its two beautiful crystals—were kept out of sight in the bark boxes under everyone's beds. No one would ever look under another person's bed.

14    Ohkwa'ri came and sat back down by his uncle, who continued to work on smoothing the inside of the cup.

15    "Uncle," Ohkwa'ri said, "I think it is time for me to build a lodge."

16    Big Tree continued to work on the cup without saying anything in response.

- 17 “I do not mean that I think it is time for me to move away from my mother’s hearth,” Ohkwa’ri said. “I know that it is still two or three winters before it will be time for me to do that, to go and live on my own. But I think that it would be good for me to make a little lodge and sleep in it some nights. It would be a good way to learn, a good way to make myself tougher and stronger.”
- 18 Ohkwa’ri’s words were true. In another few winters he would be expected to move out of the longhouse, to no longer live near his mother. Then he would need to know how to care for himself. Every boy came to this time in his life when he was expected to go through a whole year of the hard training needed to be accepted fully as a man. He would find a place outside the village and build his own lodge, sleeping there every night. Although he could still return to the big longhouse and take meals with his family, he would truly be responsible for himself.