

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

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

In this guide you will find:

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

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

STANDARDS BREAKDOWN

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

RI.8.2		
	Anchor Standard: Key Ideas and Details <i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Key Ideas and Details
Standard	Vertical Alignment	
Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	<i>Previous Grades:</i> RI.1.2, RI.2.2, RI.3.2, RI.4.2, RI.5.2, RI.6.2, RI.7.2	<i>Future Grades:</i> RI.9-10.2, RI.11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students determine the central idea of a text and explain how it progresses throughout the text and note its connection to supporting ideas. Using the central idea and key details, students summarize the text without personal feelings and judgments.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● central idea – the unifying concept within an informational text to which other elements and ideas relate ● objective summary – a brief account of a text’s central or main points, themes, or ideas that is free of bias, prejudice, and personal opinion and does not incorporate outside information ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze how a central idea is developed. ● cite textual evidence to support an idea. ● use graphs, such as line charts, to map out the development of the central idea of a text from beginning to end. ● read a summary containing personal opinions/judgments and eliminate any information that does not belong in an objective summary. 		

RI.8.3				
	Anchor Standard: Key Ideas and Details			
	<i>R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.</i>			
Grade	CCSS Domain	CCSS Strand		
8	Reading: Informational (RI)	Key Ideas and Details		
Standard		Vertical Alignment		
Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).		<table border="1"> <tr> <td><i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3</td> <td><i>Future Grades:</i> RI.9-10.3, RI.11-12.3</td> </tr> </table>	<i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3	<i>Future Grades:</i> RI.9-10.3, RI.11-12.3
<i>Previous Grades:</i> RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.3, RI.7.3	<i>Future Grades:</i> RI.9-10.3, RI.11-12.3			
Clarification Statement		Vocabulary for Teacher Development		
Students examine how a text creates relationships between specific people, ideas, or events, such as comparisons, analogies, or categories.		<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● event – a thing that happens; an occurrence ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● analyze the relationship between ideas. ● use concept maps to illustrate the connections and distinctions between individuals, ideas, or events. 				

RI.8.4				
	<p>Anchor Standard: Craft and Structure</p> <p><i>R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</i></p>			
Grade	CCSS Domain	CCSS Strand		
8	Reading: Informational (RI)	Craft and Structure		
Standard		Vertical Alignment		
<p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4 </td> <td style="padding: 5px;"> <i>Future Grades:</i> RI.9-10.4, RI.11-12.4 </td> </tr> </table>	<i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4	<i>Future Grades:</i> RI.9-10.4, RI.11-12.4
<i>Previous Grades:</i> RI.1.4, RI.2.4, RI.3.4, RI.4.4, RI.5.4, RI.6.4, RI.7.4	<i>Future Grades:</i> RI.9-10.4, RI.11-12.4			
Clarification Statement		Vocabulary for Teacher Development		
<p>Students examine the text to understand the meaning of words or phrases using the context to inform their thinking. They consider how words chosen by the author contribute to the meaning and tone, including analogies or allusions to other texts.</p>		<ul style="list-style-type: none"> ● analogy – a comparison drawn between two things for the sake of clarification or explanation ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● allusion – an indirect reference to a person, place, object, literary work, historical event, etc. from an external context ● connotative – the emotions and associations connected to a word ● figurative – departing from a literal use of words; metaphorical ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward 		

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

RI.8.5		
	Anchor Standard: Craft and Structure <i>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	<i>Previous Grades:</i> RI.1.5, RI.2.5, RI.3.5, RI.4.5, RI.5.5, RI.6.5, RI.7.5	<i>Future Grades:</i> RI.9-10.5, RI.11-12.5
Clarification Statement	Vocabulary for Teacher Development	
Students thoroughly examine how a paragraph is organized and analyze how certain sentences build and clearly communicate the author’s idea.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze how specific paragraphs develop key concepts. ● analyze the role of specific sentences in developing a key concept. ● identify a sentence in a text that best develops a main idea or concept and explain their reasoning. 		

RI.8.6		
	<p>Anchor Standard: Craft and Structure <i>R.6: Assess how point of view or purpose shapes the content and style of a text.</i></p>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Craft and Structure
Standard	Vertical Alignment	
Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	<p><i>Previous Grades:</i> RI.1.6, RI.2.6, RI.3.6, RI.4.6, RI.5.6, RI.6.6, RI.7.6</p>	<p><i>Future Grades:</i> RI.9-10.6, RI.11-12.6</p>
Clarification Statement	Vocabulary for Teacher Development	
Students establish the author's beliefs about a subject or their reason for writing a text (to inform, persuade, entertain, describe) and explain and analyze the techniques the author uses to address contradictory ideas or evidence.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● point of view – a narrator's, writer's, or speaker's position with regard to the events of a narrative; one's stance on events or information given their orientation (physically and/or mentally) to the events or information; the vantage point ● purpose – the reason for a particular action or creation (e.g., literary work or speech); the reason for which something exists (e.g., to persuade, to inform, to express, and/or to entertain) ● respond – to say, show, and/or act in response to a prompt which may be a question, an action or event, a claim or counterclaim, etc. ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	

Students Who Demonstrate Understanding Can...

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

RI.8.7				
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><i>R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</i></p>			
Grade	CCSS Domain	CCSS Strand		
8	Reading: Informational (RI)	Integration of Knowledge and Ideas		
Standard		Vertical Alignment		
Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7</td> <td style="padding: 5px;"><i>Future Grades:</i> RI.9-10.7, RI.11-12.7</td> </tr> </table>	<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7	<i>Future Grades:</i> RI.9-10.7, RI.11-12.7
<i>Previous Grades:</i> RI.1.7, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.7, RI.7.7	<i>Future Grades:</i> RI.9-10.7, RI.11-12.7			
Clarification Statement		Vocabulary for Teacher Development		
Students assess the pros and cons of utilizing different mediums to present a specific topic or idea.		<ul style="list-style-type: none"> ● evaluate – to determine quality or value after careful analysis or investigation ● medium – the form(s) or material(s) an artist or author uses to express their ideas (e.g., poem, oil paint, etc.) ● topic – the subject or matter being discussed or written about in a text, speech, etc 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● evaluate how a graphic provides support from the text. ● evaluate the advantages and disadvantages of using a graphic to present an idea. ● discuss and evaluate the roles different mediums played in the representation of an event. 				

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

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

RI.8.9		
	<p>Anchor Standard: Integration of Knowledge and Ideas</p> <p><i>R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</i></p>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.	<p><i>Previous Grades:</i> RI.1.9, RI.2.9, RI.3.9, RI.4.9, RI.5.9, RI.6.9, RI.7.9</p>	<p><i>Future Grades:</i> RI.9-10.9, RI.11-12.9</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine an instance where multiple texts provide differing information on the same topic. Students determine where the texts contradict one another in terms of fact or interpretation.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● topic – the subject or matter being discussed or written about in a text, speech, etc 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how two authors present conflicting information on the same topic and provide support from both texts. ● identify “side-by-side” specific places or instances where texts disagree on matters of fact or interpretation. 		

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

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

RI.8.10		
	<p>Anchor Standard: Range of Reading Level and Text Complexity <i>R.10: Read and comprehend complex literary and informational texts independently and proficiently.</i></p>	
Grade	CCSS Domain	CCSS Strand
8	Reading: Informational (RI)	Range of Reading Level and Text Complexity
Standard	Vertical Alignment	
By the end of the year, read and comprehend literary nonfiction at the high end of the Grades 6-8 text complexity band independently and proficiently.	<i>Previous Grades:</i> RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10, RI.7.10	<i>Future Grades:</i> RI.9-10.10, RI.11-12.10
Clarification Statement	Vocabulary for Teacher Development	
By the end of Grade 8, students competently read and understand informational texts within the 6-8 text complexity band (Lexile: 925-1185). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.	<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) ● informational text – a nonfiction text whose purpose is to provide information about or explain a topic (e.g., infographic, advertisement, documentary film, etc.) ● proficient/proficiently – competent, skilled, and/or showing knowledge and aptitude in doing something; the level at which one is able to complete a particular skill, such as reading complex texts, with success ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● text complexity band – stratification of the levels of intricacy and/or difficulty of texts, corresponding to associated grade levels (2-3, 4-5, 6-8, 9-10, 11-12) determined by three factors: 1) qualitative dimensions (levels of meaning, language complexity as determined by the attentive reader), 2) quantitative dimensions (word length and frequency, sentence length, and cohesion), and 3) reader and task considerations (factors related to a 	

	specific reader such as motivation, background knowledge, persistence; others associated with the task itself such as the purpose or demands of the task itself)
Students Who Demonstrate Understanding Can...	
<ul style="list-style-type: none">● use a wide variety of strategies (strategies include using prior knowledge, predicting, questioning, making inferences, determining purpose, visualizing, and making connections) or keep a purpose in mind to monitor their comprehension.● write short responses after reading a text describing which information in the text was newly learned.	

ASSESSMENT GUIDE

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

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

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

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

VABB Analysis		
RI.8.1 RI.8.2 RI.8.3	Validate <i>The intentional and purposeful legitimization of the home culture and language of the student.</i>	Affirm <i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i>
	<p>Question: Think about the pilots of the little boats, how many different types of people does the author name?</p> <p>ESR: The author names all the different types of people to show us that we can all work together no matter what.</p>	<p>Question: What does this quote from the text mean? “Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates.”</p> <p>ESR: This quote means that no matter who you are, but that we are all here to fight for the same thing together.</p>
	Build <i>Create the connections between the home culture/language and the school culture/language through instruction for success in school and the broader social context.</i>	Bridge <i>Create opportunities for situational appropriateness that provides the academic and social skills that students will need to have success beyond school culture.</i>
	<p>Question: Can you recall a time when your race, gender, or social status was not a factor in you coming together to stand up for, or fight for something as a whole?</p> <p>ESR: Student responses will vary with their stories, but students should be specific in their description of when they were fighting for a cause larger than themselves regardless of differences between themselves and others.</p>	<p>Question: What does the author want us to understand about the values of the little boat pilots from these two paragraphs?</p> <p>ESR: It does not matter what our race, religion, or social status in life is. What matters is that we know how to put aside our differences and come together to stand up for ourselves as a unit.</p>

Layer 1: Universal Supports

High-quality core instruction for all students

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

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

Universal Supports

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

Tier 2 Vocabulary to Preteach	Text Dependent Question
<p>Word: <u>frowsy</u></p> <p>Think Aloud: In the text the soldiers are described as "<u>frowsy</u>" or "old automobile tires while others were white and gleaming like polished chromium."</p>	<p>Question: What does the word <u>frowsy</u> mean, and how were you able to figure that out?</p> <p>ESR: The word <u>frowsy</u> means old, haggard and worn out. I know this because I was able to use context clues to figure out it means worn out.</p>
<p>Tier 2 Vocabulary: "Some were <u>frowsy</u> and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants." "The Long Night of the Little Boats" by Basil Heatter Link to Full Text</p>	
<p>Text Dependent Question: "They poured out of the rivers and harbors and down toward the coast. Some were frowsy and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants." "The Long Night of the Little Boats" by Basil Heatter Link to Full Text</p>	

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

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

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

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

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

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

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

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

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

Text Reference for MC Assessment Item RI.8.4

What Do Flies Think About?

From *Ideas & Discoveries Magazine*

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

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

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

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

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

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

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

The First Public Park

by Marcia Amidon Lusted

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

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

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

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

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

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

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

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

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

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

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

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

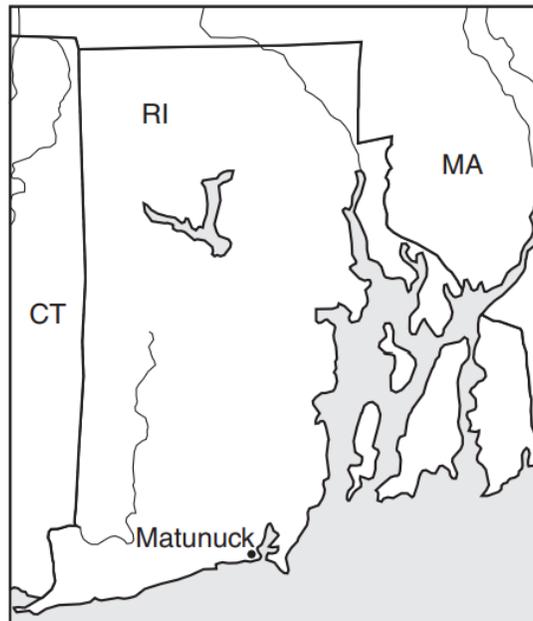
world-famous site that attracts more than 25 million visitors each year. It also is a shining example of Olmsted’s desire to create and preserve public green spaces in urban places for generations of people to enjoy.

Text Reference for MC Assessment Item RI.8.6

In Rhode Island, Protecting a Shoreline and a Lifeline

by Jess Bidgood

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



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Map of Rhode Island

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



© Gretchen Ertl / The New York Times / Redux

Photo of Rhode Island shoreline

Text Reference for MC Assessment Item RI.8.6

Excerpt from *River of Dreams*

by Hudson Talbott

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

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

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

Stop Exploiting¹ Antarctica

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

Antarctic Tourism Trend

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

¹Exploiting: taking advantage of, especially for profit

²lenient: forgiving

³Austral: Australian

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

Text Reference for MC Assessment Item RI.8.7

The Silver Dream Machine

by Jan Greenberg and Sandra Jordan

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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