Curriculum Sample Template – 8 Pages Max. (12 pages for integrated ELA sample)

Grade Level	9	**Content Area**	English
Course Title (grades 9-12 Only)	Reading 9		
Expected Prior Knowledge *List the knowledge/skills mastered earlier in the year that are foundational to the mastery of the Required Standard(s).*	• Students will have background knowledge on reading complex texts using words with multiple meanings/connotations • Students will have already read, discussed and written about the use of figurative language for impact on meaning and tone • Students will have multiple prior lessons on how to determine the multiple meanings of words and phrases depending upon context and/or application, including connotative and technical • Students will be able to identify all the types of figurative language with 70% (or better) accuracy.		
Alignment to Program of Instruction *Describe how the methods of instruction found in this sequence of lessons align to the Program of Instruction described in the application package.*	The sequence of lessons align with the Program of Instruction in multiple ways. All new and key vocabulary is pre-taught and/or reviewed prior to each lesson. Content and language objectives are posted and copied by all students each day, with a brief class discussion on meaning and importance. The sequence of these objectives allow for scaffolding to occur as increasingly difficult and complex tasks are required of students. The students are actively engaged in working with texts that have words with multiple/complex meanings when they read, write about and manipulate the words to create new/different meanings. Project based learning occurs when students are working with partners and re-writing recipes from the point of view of a chemist.		
Standard Number* and Description *The standard number and description of the Required Standard(s) being instructed and assessed to mastery in the curriculum sample.*	9.RI.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).		
Materials/Resources Needed *List all items the teacher and students will need for the entire sequence of instruction (excluding common consumables)*	• Lap-top cart with a computer for each student • Copies of the poem "I Am Offering This Poem to You" by Jimmy Santiago Baca • Copies of "Son of the Morning Star: Custer and the Little Bighorn" by Evan S. Connell. Read excerpt on Sitting Bull and Connell's analysis of the meaning of his name. • Copies of "Classifying the Stars" by Annie J. Cannon Summative assessment, with print outs of the directions and how it will be graded. Copies of "Experimental Art: The First Half of the Twentieth Century", "Composition through the Ages", and "Longitude Prize".		

* ***Standard Number****: For English Language Arts (Reading and Writing), use Grade, Strand, Standard (e.g., 3.RI.2). For K-8 Math, use Grade, Domain, Cluster, Standard (e.g., 6.EE.B.7). For HS Math, use Conceptual Category-Domain, Cluster, Standard (e.g., A-REI.C.6).*

Lesson (add as needed)	**Instructional Strategies -** *List and describe teacher actions, lesson by lesson, which will provide students with opportunities to engage the grade-level rigor defined by the Required Standard(s). Indicate*	**Student Activities -** *Describe the activities, lesson by lesson, in which students will engage to allow them to master the grade-level rigor defined by the Required Standard(s). Indicate alignment of student*

	alignment of instructional strategies to specific component(s) or content/skill(s) of the Required Standard/component.	*activities to specific component(s) or content/skill(s) of the Required Standard/component.*
1 *1 - 2 class periods total*	**Learning Objective:** Students will be able to (SWBAT) identify figurative language in a poem and analyze the cumulative impact on meaning and tone. **Language Objective:** SWBAT write about and discuss various definitions of "love" and write a poem about love using figurative language at least 4 times to achieve their desired meaning and tone. **Pre-teach/review key vocabulary:** These vocabulary words/terms will be listed and defined on a reference hand-out sheet, with space for students to add notes/examples: figurative, simile, metaphor, voice, author's purpose, tone, hogan, and love. **Access Prior Knowledge:** Teacher will ask students to write down their definition of love (in a broad sense) and a brief example of a very loving act they experienced or know about. After students have had a chance to write, teacher will ask them to look at their writing and underline at least 4 words that have been used figuratively. Teacher will then lead a class discussion about what students' definitions of love are, encouraging students to cite their examples. Teacher will assign a student to write words on the board that come up in the discussion that have figurative meaning. **Distribute** copies of the poem "I Am Offering This Poem to You" by Jimmy Santiago Baca **Read** "I Am Offering This Poem to You" together, as a class. **Discuss** the overall meaning of the text and cite examples of Baca's use of simile, metaphor, and any other figurative language, especially as it relates to what love means and how these impact meaning and tone. Discuss the cumulative effect of figurative language use on overall meaning and tone in the poem. Point out how meaning/tone are interpreted at the point of just reading the first example and how subsequent uses of figurative language add layers of complexity with the addition of each one. **Write**: Teacher will direct students to write their own poem about love, possibly basing it on their example written earlier. Direct students to include at least 4 examples of figurative language in their poems and to be intentional about using these to convey meaning and tone. When they have completed their poem, tell	Students will copy the learning and language objectives from the board into their class journals as teacher reads them out loud and explains/discusses their meaning and significance. Students will go over the vocabulary words/terms listed on the class hand-out. Students will be encouraged to add their own thoughts, etc. in the extra space provided between each word/term. Students will write down their definition of love (in a broad sense) and a brief example of a very loving act they experienced or know about. After students have had a chance to write, they will underline at least 4 words that have been used figuratively. This will be done just before the class-wide discussion to access prior knowledge. Students will actively participate in the discussion and make additional notes. One student will write words on the board that come up in the discussion that have figurative meaning. Students and teacher will read "I Am Offering This Poem to You" out loud, as a class. Students will make notes on their definition sheets during and after the reading, citing examples of the various ways that the word "love" is used and how these impact meaning and tone. Students will actively participate in the discussion of the overall meaning of the poem and make additional notes on possible definitions, focusing on figurative language. Students will discuss the cumulative effect of figurative language use on overall meaning and tone in the poem. They will identify examples of how meaning/tone are interpreted at the point of just reading the first example and how subsequent uses of figurative language add layers of complexity with the addition of each one. Students will write a poem about love, possibly basing it on their example written earlier. Students will include at least 4 examples of figurative language in their poems and will be intentional about

	students to underline all examples of figurative language, re-copy them on a separate sheet of paper, and describe their cumulative impact on meaning and tone in different words. **Read/discuss:** Teacher will direct some of the students to read their poems and identify the various types of figurative language used. Teacher will lead a class discussion after each poem and solicit feedback on particularly powerful examples of figurative language and their cumulative impact on tone and meaning. **Formative assessment:** The teacher will read student definitions of love and the related examples. Teacher will read students' poems, check for correct identification of figurative language, and understanding of how these relate to cumulative impact on tone and meaning. The teacher will informally make mental and written notes about students' gaps in knowledge about the key concepts of the lessons/unit and plan for review or re-teaching as necessary.	using these to convey meaning and tone. When they have completed their poem, students will underline all examples of figurative language, re-copy them on a separate sheet of paper, and describe their cumulative impact on meaning and tone in different words. Students will read some of their poems and identify the various types of figurative language used. Students will actively participate in a class discussion after each poem and give feedback on particularly powerful examples of figurative language and their cumulative impact on tone and meaning.
2 2 - 3 *class periods total*	**Learning Objective:** SWBAT identify connotative language in a text and determine the cumulative impact on meaning and tone. **Language Objective:** SWBAT write about and discuss the use of names/descriptors for people that can have very different connotative meanings and perceived tone depending on the point of view of the observer. **Introduce/Review** key vocabulary (see lesson 1). These vocabulary words/terms will be listed and defined on a reference hand-out sheet: connotative, denotative, Sioux, distinguish, absurd, allude, equivocation, omnipresent, reside, and signify. **Introduce:** Teacher will introduce the use of connotative meaning in writing and how it can be a powerful tool to communicate and influence meaning and tone. **Build background:** Ask students to write a sentence using each of the following words: chatty, childlike, cheap, and egotistical. Next tell them to substitute (in order) the following words in the same sentence: conversational, youthful, economical, and proud. Lead a class discussion on how words that have very similar denotative meanings can have very different connotative meanings for a reader/listener because of how emotionally charged perceptions can be based on past experiences with the terms. **Before reading:** Advise students that they will be reading about 2	Students will copy the learning and language objectives from the board into their class journals as teacher reads them out loud and explains/discusses their meaning and significance. Students will review the vocabulary words/terms listed on the class hand-out. Students will be encouraged to add their own thoughts, etc. in the extra space provided between each word/term. Students will write a sentence using each of the following words: chatty, childlike, cheap, and egotistical. Next students will substitute (in order) the following words in the same sentence: conversational, youthful, economical, and proud. Students will actively participate in a class discussion on how words that have very similar denotative meanings can have very different connotative meanings for a reader/listener because of how emotionally charged perceptions can be based on past experiences with the terms.

	different cultural points of view on the meaning of the name of a famous native American, Sitting Bull. Tell them that after reading it, they will be asked to complete a Venn diagram showing similarities and differences in the 2 points of view. **Read** the excerpt on Sitting Bull, and Connell's analysis of the meaning of his name, from "Son of the Morning Star: Custer and the Little Bighorn" by Evan S. Connell. **Write:** Teacher will ask students to complete a Venn diagram showing similarities and difference in the 2 points of view. Ask students to write, below each of the side's differences, at least 3 examples of that culture's connotative interpretations that influenced the perception of the meaning of Sitting Bull's name and cumulative ideas about who he was as a person. **Formative assessment**: Teacher will review students' notations on the vocabulary sheets and discussions, as well as students' sentences using the list of words provided and substitution words provided. Teacher will read students' examples of a person's nickname and various perceptions of connotative meaning for it. The teacher will informally make mental and written notes about students' gaps in knowledge about the key concepts of the lessons/unit and plan for review or re-teaching as necessary.	Students will read the excerpt on Sitting Bull, and Connell's analysis of the meaning of his name, from "Son of the Morning Star: Custer and the Little Bighorn" by Evan S. Connell. Students will complete a Venn diagram showing similarities and differences in the 2 points of view Students will write, below each of the side's differences, at least 3 examples of that culture's connotative interpretations that influenced the perception of the meaning of Sitting Bull's name and cumulative ideas about who he was as a person.
3 *2-3 class periods total*	**Content Objective:** SWBAT identify technical words/terms in a text and determine their meaning and analyze their cumulative impact on overall meaning and tone. **Language Objective:** SWBAT write about and discuss the use of technical words/terms that can have very different meanings when used in another context. **Introduce/Review** key vocabulary (see lessons 1 & 2 above). These vocabulary words/terms will be listed and defined on a reference hand-out sheet: transform, waves, disperse, spectrum, grating, prism, optician, and ting. **Build background:** Teacher will ask students to think about one of their favorite family dishes and to try to recall how their family member (mom, dad, grandmother, etc.) prepared it. Tell them to write a brief description of the process. Next, ask students to work in pairs, choose one of the recipes, and think of this same preparation process from the point of view of a chemist. Tell them to re-write the same description using technical language that	Students will copy the learning and language objectives from the board into their class journals as teacher reads them out loud and explains/discusses their meaning and significance. Students will review the vocabulary words/terms listed on the class hand-out. Students will be encouraged to add their own thoughts, etc. in the extra space provided between each word/term. Students will think about one of their favorite family dishes and try to recall how their family member (mom, dad, grandmother, etc.) prepared it. Tell them to write a brief description of the process. Next, students will get into pairs, choose one of the recipes, and think of this same preparation process from the point of view of a chemist. Student pairs will re-write the same description using

	precisely describes how to create the same dish. For example they might substitute "160 degrees Fahrenheit" for "medium heat". **Discuss:** Teacher will lead a discussion on how it is possible for there to be 2 very different ways to describe a process. Point out that it is appropriate to explain/describe any number of things either informally or technically, depending on the purpose and the audience. Discuss other examples. **Before reading:** Teacher will advise students that they will be reading a short, technical article about stars. Tell students they will be underlining words that are being used in a technical way. **Read:** "Classifying the Stars" by Annie J. Cannon together as a class. **Write and discuss:** After reading, teacher will ask students to take a few minutes to go back over the article and underline all the words that were being used in a technical way. Then, tell students to make a list of these words in a column on a new sheet of paper. Ask them to write a sentence beside at least 5 of the words that uses the same word in a non-technical way (possibly as a metaphor). Teacher will lead a discussion on how the cumulative impact on tone and meanings of words can radically change, depending on the context of their use. **Formative assessment:** Teacher will review students' 2 descriptions of food preparation and check underlined words and re-use of them for comprehension and look for evidence that students have acquired the necessary skills to reach mastery on the summative assessment and plan for time to re-teach/review as necessary.	technical language that precisely describes how to create the same dish. Students will share what they wrote on how to prepare a dish, both from their own perspective and from that of a chemist. Students will participate in a discussion on how it is possible for there to be 2 very different ways to describe a process. Students will come up with other examples in the discussion. Students will read "Classifying the Stars" together as a class. After reading, students will take a few minutes to go back over the article and underline all the words that were being used in a technical way. Then, students will make a list of these words in a column on a new sheet of paper and write a sentence beside at least 5 of the words that uses the same word in a non-technical way (possibly as a metaphor). Students will actively participate in a discussion on how the cumulative impact on tone and meanings of words can radically change, depending on the context of their use.
S.A.	*Provide an opportunity for the student to complete the summative assessment items which is clearly separate from instruction and guided or independent practice, and in which the student is assessed independently. In the Student Activities column, provide a brief description of the summative assessment (S.A.) items that will allow students to demonstrate mastery of the rigor of the Required Standard(s)/components, and the context in which the items will be administered.*	A summative assessment will be given at the end of this unit. Students will be provided with copies of 3 different texts and be asked to analyze underlined words and phrases that have been used figuratively, connotatively, and/or technically as they relate to the overall meaning and tone. Students will not have access to prior notes, but will be given copies of the text (which they can highlight, notate, etc.). No talking and no cell phone or personal device use will be allowed.

Summative Assessment Items and Scoring: *Below, provide at least three Summative Assessment Items that together accurately measure student mastery of the application of the content and/or skills as defined by the grade-level rigor in the Required Standard(s). For each assessment item, provide an answer key or*

scoring rubric which clearly describes how assessment items are to be scored and how points will be awarded, such that mastery of the application of the content and/or skills as defined by the grade-level rigor in the Required Standard is clearly demonstrated by an acceptable score.

Directions: **You have been provided with copies of 3 texts (**some excerpts**). For each assessment item (1-3), you will read the associated text and analyze each using the same criteria listed below. Your writing will be graded based on accuracy and completeness of responses.**

Read and analyze each text, paying attention to the 5 underlined words/terms and do the following for each word/term underlined: 1) write a *definition* of the word/term 2) *cite evidence* from the text that leads you to this definition 3) determine if it has *figurative, connotative,* or *technical* meaning 4) describe the cumulative impact of the specific word/term choice on the overall *meaning* of the text 5) describe the cumulative impact of the specific word/term choice on the overall *tone* of the text.

Answer each of these 5 items for each of the 5 words/terms underlined in each of the 3 texts provided. Each item is worth 1 point for a total of 25 points possible for each text and a total possible cumulative score of 75 points.

Summative Assessment Item 1 (clearly identify answer key/scoring rubric, and acceptable score): **Read the text below and follow the directions above.**

Gombrich, E. H. The Story of Art, 16th Edition. London: Phaidon, 1995. (1995) From Chapter 27: "Experimental Art: The First Half of the Twentieth Century"

In one of his letters to a young painter, Cézanne had advised him to look at nature in terms of spheres, cones and cylinders. He presumably meant that he should always keep these basic solid shapes in mind when organizing his pictures. But Picasso and his friends decided to take this advice literally. I suppose that they reasoned somewhat like this: 'We have long given up claiming that we represent things as they appear to our eyes. That was a will-o'-the-wisp which it is useless to pursue. We do not want to fix on the canvas the imaginary impression of a fleeting moment. Let us follow Cézanne's example, and build up the picture of our motifs as solidly and enduringly as we can. Why not be consistent and accept the fact that our real aim is rather to construct something, rather than to copy something? If we think of an object, let us say a violin, it does not appear before the eye of our mind the way it would appear before our bodily eyes. We can, and in fact do, think of its various aspects at the same time. Some of them stand out so clearly that we feel we can touch them and handle them; others are somehow blurred. And this strange medley of images represents more of the "real" violin than any single snapshot or meticulous painting could ever contain.' This, I suppose, was the reasoning which led to such paintings as Picasso's still life of a violin, figure 374. In some respects, it represents a return to what we have called Egyptian principles, in which an object was drawn from the angle from which its characteristic form came out most clearly.

Answer Key: Nature – 1) the elements of the natural world, as mountains, trees, animals, or rivers 2) the article is talking about Impressionist artists that often painted things in nature 3) connotative 4) it helps to inform the reader about one of the typical subjects that artists paint 5) Because it specifically references a common, well-known subject, it lends to the serious, analytical tone of the article.
Represent – 1) to serve to express, designate, stand for, or denote, as a word, symbol, or the like does; symbolize 2) In explaining this, Gombrich refers back to this as copying something. 3) technical 4) The way this term is explained, as it is different than constructing an image, helps the reader understand how the Impressionists' creative process occurred. 5) This word choice also lends to the serious, analytical tone of the article.
Construct – 1) to build or form by putting together parts; frame; devise 2) Gombrich contrasts this approach to creating art to copying or representing. 3) figurative 4) Construct causes the reader to think of the artist's process as one that has a number of separate steps to it, as opposed to just copying something without thinking about it. 5) Again, this word choice also lends to the serious, analytical tone of the article.
Eye of our mind – 1) refers to the way our mind recreates, with distinct differences, the image that has been conveyed to it from the eyes 2) In the same sentence Gombrich refers to how this image contrasts with what the "bodily eye" sees. 3) figurative 4) These two contrasting ways of human perception are central to the overall meaning of the text. 5) Again, this word choice also lends to the serious, analytical tone of the article.
Egyptian principles – 1) refers to the way Egyptian artists depicted people, nature and objects as essentially 2 dimensional, and from the perspective that they might be most easily recognized (e.g. in profile) 2) This is explained in the same sentence with the words "in which an object was drawn from the angle from

which its characteristic form came out most clearly". 4) This term connects Impressionist art to a much older form of art and helps make connections across time with many other genres in art. 5) Again, this word choice also lends to the serious, analytical tone of the article.

Summative Assessment Item 2 (clearly identify answer key/scoring rubric, and acceptable score): **Read the text below and follow the directions above.**

Thompson, Wendy. The Illustrated Book of Great Composers. London: Anness, 2004. (2004) From "Composition through the Ages" Music as a language is the most mysterious of all art forms. People who can easily come to terms with a work of literature or a painting are still often baffled by the process by which a piece of music – appearing in material form as notation – must then be translated back into sound through the medium of a third party – the performer. Unlike a painting, a musical composition cannot be owned (except by its creator); and although a score may be published, like a book, it may remain incomprehensible to the general public until it is performed. Although a piece may be played thousands of times each repetition is entirely individual, and interpretations by different players may vary widely. The earliest musical compositions were circumscribed by the range of the human voice. People from all cultures have always sung, or used primitive instruments to make sounds. Notation, or the writing down of music, developed to enable performers to remember what they had improvised, to preserve what they had created, and to facilitate interaction between more than one performer.

Answer Key: Language – 1) communication of meaning in any way; medium that is expressive, significant, etc. 2) This is explained by Gombrich when he states "…music – appearing in material form as notation – must then be translated back into sound through the medium of a third party – the performer." 3) figurative 4) Referring to music as a "language" helps the reader to know that it is intended to convey meaning. 5) The tone of the article is somewhat mysterious and using "language" in a figurative way lends to this.
Notation – 1) a system of graphic symbols for a specialized use, other than ordinary writing 2) Gombrich talks about "notation" as something that appears in material form. 3) technical 4) This is a very specific and accurate word choice that helps to inform the reader about exact meaning. 5) It lends to the serious, informative tone of the article.
Interpretations – 1) an explanation of the meaning of another's artistic or creative work; an elucidation 2) This is explained in the preceding part of the sentence, "Although a piece may be played thousands of times each repetition is entirely individual". 3) technical 4) This is a very specific and accurate word choice that helps to inform the reader about exact meaning. 5) It lends to the serious, informative, and complex tone of the article.
Range – 1) the extent to which or the limits between which variation is possible 2) Gombrich uses the word to describe the human voice which has upper and lower limits. 3) technical 4) This is a very specific and accurate word choice that helps to inform the reader about exact meaning. 5) It lends to the serious, informative, and complex tone of the article.
Primitive – 1) being the first or earliest of the kind or in existence, especially in an early age of the world 2) Gombrich is referring to early instruments used by humans. 3) connotative 4) This is a very specific and accurate word choice that helps to inform the reader about exact meaning. 5) It lends to the serious, informative, and complex tone of the article.

Summative Assessment Item 3 (clearly identify answer key/scoring rubric, and acceptable score): (add as needed): **Read the text below and follow the directions above.**

Dash, Joan. The Longitude Prize. New York: Farrar, Straus and Giroux, 2000. (2000) From Chapter 1: "A Most Terrible Sea" At six in the morning I was awaked by a great shock, and a confused noise of the men on deck. I ran up, thinking some ship had run foul of us, for by my own reckoning, and that of every other person in the ship, we were at least thirty-five leagues distant from land; but, before I could reach the quarter-deck, the ship gave a great stroke upon the ground, and the sea broke over her. Just after this I could perceive the land, rocky, rugged and uneven, about two cables' length from us…the masts soon went overboard, carrying some men with them… notwithstanding a most terrible sea, one of the [lifeboats] was launched, and eight of the best men jumped into her; but she had scarcely got to the ship's stern when she was hurled to the bottom, and every soul in her perished. The rest of the boats were soon washed to pieces on the deck. We then made a raft…and waited with resignation for Providence to assist us. —From an account of the wreck of HMS Litchfield off the coast of North Africa, 1758

The Litchfield came to grief because no one aboard knew where they were. As the narrator tells us, by his own reckoning and that of everyone else they were supposed to be thirty-five leagues, about a hundred miles, from land. The word "reckoning" was short for "dead reckoning"—the system used by ships at sea to keep track of their position, meaning their longitude and latitude. It was an intricate system, a craft, and like every other craft involved the mastery of certain tools, in this case such instruments as compass, hourglass, and quadrant. It was an art as well. Latitude, the north-south position, had always been the navigator's faithful guide. Even in ancient times, a Greek or Roman sailor could tell how far north of the equator he was by observing the North Star's height above the horizon, or the sun's at noon. This could be done without instruments, trusting in experience and the naked eye, although it is believed that an ancestor of the quadrant called the astrolabe—"star-measurer"—was known to the ancients, and used by them to measure the angular height of the sun or a star above the horizon. Phoenicians, Greeks, and Romans tended to sail along the coasts and were rarely out of sight of land. As later navigators left the safety of the Mediterranean to plunge into the vast Atlantic—far from shore, and from the shorebirds that led them to it—they still had the sun and the North Star. And these enabled them to follow imagined parallel lines of latitude that circle the globe. Following a line of latitude—"sailing the parallel"—kept a ship on a steady east-west course. Christopher Columbus, who sailed the parallel in 1492, held his ships on such a safe course, west and west again, straight on toward Asia. When they came across an island off the coast of what would later be called America, Columbus compelled his crew to sign an affidavit stating that this island was no island but mainland Asia.

Answer Key: Grief – 1) to suffer disappointment, misfortune, or other trouble; fail 2) Dash is using the term to refer to the wreck of the Litchfield 3) connotative 4) Using "grief" causes the reader to see what happened to the ship's crew as having emotional injury and not just physical. 5) It lends to the tone of the article because it brings up sympathetic emotions from the reader.
Reckoning – 1) count; computation; calculation 2) Dash defines it in the next sentence, "the system used by ships at sea to keep track of their position, meaning their longitude and latitude". 3) technical 4) It refers to a very intricate system that uses instruments, etc., so it is a central concept that helps to explain what the thesis of the article is about. 5) It lends to the serious, informative tone of the article.
Leagues – 1) a unit of distance, varying at different periods and in different countries, in English-speaking countries usually estimated roughly at 3 miles 2) Dash implies the definition by translating leagues into miles. 3) technical 4) It contributes to the understanding of the circumstances the ship and crew were in. 5) It lends to the serious, informative tone of the article.
Faithful – 1) adhering or true to fact, a standard, or an original; accurate 2) Dash uses this word to discuss a method that was consistently reliable 3) figurative 4) This lends to meaning because it implies a method that was regularly and reliably used. 5) It lends to the serious, informative tone of the article.
Ancestor – 1) an object, idea, style, or occurrence serving as a prototype, forerunner, or inspiration to a later one 2) Dash states, "an ancestor of the quadrant called the astrolabe—"star-measurer"—was known to the ancients", which is clearly talking about an instrument used in earlier times that was related to a later one. 3) connotative 4) This lends to the meaning because it causes the reader to think of the use of these various instruments as something that evolved vs. seeing them as separate, isolated inventions. 5) It lends to the tone because it describes a scientific object as having complex, human qualities.
Note: Most definitions were taken directly from dictionary.com.

Scoring explanation: **Each of the 3 assessment items has a related text that has 5 underlined words/terms. Each word/term will need to be analyzed using the 5 criteria listed in the directions above. Each assessment item will be scored separately, with a total possible score for each item up to 25 points and a cumulative total possible score of up to 75 points.**

***Grade*: 0-52 points = incomplete; 53-59 points = C; 60-67 points = B; 68-75 points = A** **Note: 70% (and above) = Mastery/passing**

Final Grade: **Point Total: _____/ 75**