L19 - Creative Writing
Curriculum Essentials
Document
High School

Boulder Valley School District
Department of Curriculum and Instruction
April 2012
Introduction

On December 10, 2009, the Colorado State Board of Education adopted the revised English Language Arts: Reading, Writing and Communicating Academic Standards, along with academic standards in nine other content areas, creating Colorado’s first fully aligned preschool through high school academic expectations. Concurrent to the revision of the Colorado standards was the Common Core State Standards (CCSS) initiative. These standards present a national perspective on academic expectations for students in kindergarten through high school in the United States. On August 2, 2010, the Colorado State Board of Education adopted the Common Core State Standards, and requested the integration of the Common Core State Standards and the Colorado Academic Standards. All the expectations of the Common Core State Standards are embedded and coded with CCSS in the state standards document and in this BVSD Curriculum Essentials Document.

In addition to standards in English Language Arts (ELA), the Common Core State Standards offer literacy expectations for history/social studies, science, and technical subjects. These expectations, in grades 6 through grade 12, are intended to assist teachers in “using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields.” (Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects, page 3). These expectations are NOT meant to supplant academic standards in other content areas, but to be used as a literacy supplement. These standards are listed in the Appendix to the Secondary level BVSD Curriculum Essentials Document.

This BVSD Curriculum Essentials Document incorporates all of the Common Core English Language Arts State Standards and the essentials from the Colorado Academic Standards for Reading, Writing and Communicating along with evidence outcomes identified by BVSD teachers. The Grade Level Expectations (GLE) have also been revised as measurable behavioral statements. You will note that the GLEs are similar statements across grade levels. The differences are seen within the Evidence Outcomes listed for each GLE at each grade level. We referenced the multiple resources used to write our BVSD curriculum and used the following notations throughout the CEDs::

Preschool – 12th notations:
- Common Core State Standards (CCSS: #of the grade level standard)
  - Example: (CCSS: RL.3.10)
- State or BVSD Teacher Addition: Brown font
  - Example: b. Speak clearly, using appropriate volume and pitch, for the purpose and audience.

Preschool Only:
The State standards and the preschool Teaching Strategies GOLD - Objectives for Development & Learning Assessment was referenced in designing Grade Level Expectations and Evidence Outcomes. You will note parenthetical statements such as (adapted from G.12.a.6) if the GOLD Assessment was used. The G represents GOLD Assessment, 12.a represents the objective number and the 6 represents the student behavior indicator.

This curriculum document is a culmination of an extended, broad-based effort to fulfill the charge issued by the Colorado Department of Education to design a curriculum that meets or exceeds the state standard expectations and to ensure that all students are college and career ready in English Language Arts when they graduate from BVSD. The Boulder Valley English Language Arts: Reading, Writing, and Communicating Curriculum Council would like to thank the many teachers, specialists, and assistants who were contributing writers to this important document.
**21st Century Skills and Readiness Competencies**
in English Language Arts: Reading, Writing, and Communicating

The reading, writing, and communicating subcommittee embedded 21st century skills, school readiness, and postsecondary and workforce readiness skills into the revised standards utilizing descriptions developed by Coloradans and vetted by educators, policymakers, and citizens.

**Colorado's Description of 21st Century Skills**
The 21st century skills are the synthesis of the essential abilities students must apply in our rapidly changing world. Today's students need a repertoire of knowledge and skills that are more diverse, complex, and integrated than any previous generation. Drama and theatre arts are inherently demonstrated in each of Colorado’s 21st century skills, as follows:

**Critical Thinking and Reasoning**
Critical thinking and reasoning are vital to advance in the technologically sophisticated world we live in. In order for students to be successful and powerful readers, writers, and communicators, they must incorporate critical thinking and reasoning skills. Students need to be able to successfully argue a point, justify reasoning, evaluate for a purpose, infer to predict and draw conclusions, problem solve, and understand and use logic to inform critical thinking.

**Information Literacy**
The student who is information-literate accesses information efficiently and effectively by reading and understanding essential content of a range of informational texts and documents in all academic areas. This involves evaluating information critically and competently; accessing appropriate tools to synthesize information; recognizing relevant primary and secondary information; and distinguishing among fact, point of view, and opinion.

**Collaboration**
Reading, writing, and communicating must encompass collaboration skills. Students should be able to collaborate with each other in multiple settings: peer groups, one-on-one, in front of an audience, in large and small group settings, and with people of other ethnicities. Students should be able to participate in a peer review, foster a safe environment for discourse, mediate opposing perspectives, contribute ideas, speak with a purpose, understand and apply knowledge of culture, and seek others’ ideas.

**Self Direction**
Students who read, write, and communicate independently portray self-direction by using metacognition skills. These important skills are a learner’s automatic awareness of knowledge and ability to understand, control, and manipulate cognitive processes. These skills are important not only in school but throughout life, enabling the student to learn and set goals independently.

**Invention**
Applying new ways to solve problems is an ideal in reading and writing instruction. Invention is one of the key components of creating an exemplary writing piece or synthesizing information from multiple sources. Invention takes students to a higher level of metacognition while exploring literature and writing about their experiences.
Standards in English Language Arts: Reading, Writing, and Communicating

Standards are the topical organization of an academic content area. The four standards of English Language Arts: Reading, Writing, and Communicating are:

1. Speaking and Listening
   Learning of word meanings occurs rapidly from birth through adolescence within communicative relationships. Everyday interactions with parents, teachers, peers, friends, and community members shape speech habits and knowledge of language. Language is the means to higher mental functioning, that which is a species-specific skill, unique to humans as a generative means for thinking and communication. Through linguistic oral communication, logical thinking develops and makes possible critical thinking, reasoning, development of information literacy, application of collaboration skills, self-direction, and invention.

   Oral language foundation and written symbol systems concretize the way a student communicates. Thus, students in Colorado develop oral language skills in listening and speaking, and master the written language skills of reading and writing. Specifically, holding Colorado students accountable for language mastery from the perspectives of scientific research in linguistics, cognitive psychology, human information processing, brain-behavior relationships, and socio-cultural perspectives on language development will allow students to master 21st century skills and serve the state, region, and nation well.

2. Reading for All Purposes
   Literacy skills are essential for students to fully participate in and expand their understanding of today’s global society. Whether they are reading functional texts (voting ballots, a map, a train schedule, a driver's test, a job application, a text message, product labels); reference materials (textbooks, technical manuals, electronic media); or print and non-print literary texts, students need reading skills to fully manage, evaluate, and use the myriad information available in their day-to-day lives.

3. Writing and Composition
   Writing is a fundamental component of literacy. Writing is a means of critical inquiry; it promotes problem solving and mastering new concepts. Adept writers can work through various ideas while producing informational, persuasive, and narrative or literary texts. In other words, writing can be used as a medium for reasoning and making intellectual connections. As students arrange ideas to persuade, describe, and inform, they engage in logical critique, and they are likely to gain new insights and a deeper understanding of concepts and content.

4. Research and Reasoning
   Research and Reasoning skills are pertinent for success in a postsecondary and workforce setting. Students need to acquire these skills throughout their schooling. This means students need to be able to distinguish their own ideas from information created or discovered by others, understand the importance of creating authentic works, and correctly cite sources to give credit to the author of the original work.

The Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects include a separate standard for Language. In this document, those Language expectations are integrated into the four standards above as appropriate.
**Creative Writing Overview**

**Course Description**
Students will read a variety of poetry and prose from different literary movements. They will study both the historical and rhetorical contexts of creative fiction and non-fiction. They will deconstruct for figurative and rhetorical writing techniques. Students write poetry, stories, plays, essays, and produce and present their own creative pieces. Students are encouraged to experiment with authorial license while encouraged to adhere, recognize and break creative structures to develop their own sense of style, voice and technique. Students will engage in the process of workshop, which includes pre-writing, multiple drafts, peer editing, and publishing. Students will orally present their own written pieces individually and in groups.

**Assessments**
Screeners, diagnostics, interim and summative assessments will be used along with assessments evaluated formatively to plan lessons and provide focused feedback to students. Below are some assessment examples:
- Observations/Conversations/Work Samples
- District/State Assessments
- Reading responses
- Student questions/comments
- Informal writing samples
- Formal essays
- Group/individual projects
- Graded discussion/presentations
- Tests/quizzes
- Peer- and Self-assessments

**Topics at a Glance**
- Writing for a variety of audiences and purposes
- Comprehension and interpretation of a variety of texts for rhetorical context, historical context and structure.
- Understanding of context, grammar and word choice
- Exploration of personal writing style
- Exploration/Deconstruction/Mimicking of various literary forms
- Oral presentation and production

**Effective Components of English Language Arts**

**Components of Quality Instruction that Demand Student-Teacher Collaboration in the Learning Process**
- Clear and high expectation for all students
- Instruction driven by standards/curriculum, not materials or a published program
- Frequent, timely, meaningful feedback of student accomplishment
- Instruction supports equity with multiple opportunities to learn through grouping, scaffolding, differentiation, and extension
- Teachers use multiple forms of representation are used (e.g., pictures, words, symbols, diagrams, tables, graphs, word walls, and movement)

**Students actively engage in learning by:**
- Participating in classroom talk (listening, elaborating, clarifying, expanding)
- Applying rigorous, strategic thinking (application, explanation, perspective-taking, interpretation, perspective, empathy, self-knowledge)

**Teachers prepare for instruction by:**
- Scheduling 60 minutes each for reading, writing, speaking and listening each week
- Using Data Driven Balanced Literacy Instructional Approaches
  - Reading & writing demonstrations
  - Shared and guided reading & writing
  - Independent reading & writing
- Balancing whole group, small group, and individual instruction
- Using collaborative learning groups
- Planning opportunities to read and write multiple genres
- Providing opportunities for students to authentically respond to and judge what they read
- Requiring students to publish their writing (including individual and/or group anthologies)
- Integrating essential skills and strategies explicitly and systematically

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<table>
<thead>
<tr>
<th>Standard</th>
<th>Creative Writing Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Speaking and Listening</td>
<td>1. Initiate and participate effectively in a range of collaborative discussions.</td>
</tr>
</tbody>
</table>
| 2. Reading for All Purposes | 1. Use textual evidence to support analysis and personal responses to literature and poetry.  
2. Analyze word relationships within literary, persuasive, and informational texts to learn grade-appropriate conversational, general academic and content-specific words and phrases. |
| 3. Writing and Composition | 1. With attention to audience and purpose, compose narrative writing.  
2. Use the recursive process of writing to produce well-written documents for specific purposes and audiences.  
3. Stylistic and thematic elements of narrative texts can be refined to engage or entertain an audience. (BVSD) |
1. Speaking and Listening: Flexible communication and collaboration

Including but not limited to skills necessary for formal presentations, the Speaking and Listening standard requires students to develop a range of broadly useful oral communication and interpersonal skills. Students must learn to work together, express and listen carefully to ideas, integrate information from oral, visual, quantitative, and media sources, evaluate what they hear, use media and visual displays strategically to help achieve communicative purposes, and adapt speech to context and task.

Common Core Anchor Standards

These are the Common Core grade 6-12 College and Career Readiness Anchor Standards for Speaking and Listening. These anchor standards 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.

<table>
<thead>
<tr>
<th>SPEAKING AND LISTENING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comprehension and Collaboration</strong></td>
</tr>
<tr>
<td>1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</td>
</tr>
<tr>
<td>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</td>
</tr>
<tr>
<td><strong>Presentation of Knowledge and Ideas</strong></td>
</tr>
<tr>
<td>4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</td>
</tr>
<tr>
<td>6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</td>
</tr>
</tbody>
</table>
**LANGUAGE**

**Conventions of Standard English**
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**Knowledge of Language**
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Vocabulary Acquisition and Use**
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

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**Colorado’s Prepared Graduate Competencies**
These are the preschool through grade 12 concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

**Prepared Graduate Competencies in the Speaking and Listening Standard:**
- Collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others, and contribute ideas to further the group’s attainment of an objective
- Deliver organized and effective oral presentations for diverse audiences and varied purposes
- Use language appropriate for purpose and audience
- Demonstrate skill in inferential and evaluative listening
Content Area: English Language Arts -- High School Creative Writing

Standard: 1. Speaking and Listening

Prepared Graduates:
- Collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others, and contribute ideas to further the group’s attainment of an objective.
- Deliver organized and effective oral presentations for diverse audiences and varied purposes.
- Use language appropriate for purpose and audience.
- Demonstrate skill in inferential and evaluative listening.

GRADE LEVEL EXPECTATION
Concepts and skills students master:
1. Initiate and participate effectively in a range of collaborative discussions.

<table>
<thead>
<tr>
<th>Evidence Outcomes</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students can:</strong></td>
<td><strong>Inquiry Questions:</strong></td>
</tr>
<tr>
<td>a. Implement an effective group effort that achieves a goal</td>
<td>1. Why is being able to effectively function in a collaborative group an important skill?</td>
</tr>
<tr>
<td>b. Participate in the preparations of the group activity or product, defining and assuming individual roles and responsibilities</td>
<td>2. How do effective groups balance individual responsibility with group interdependence?</td>
</tr>
<tr>
<td>c. Assume a leadership role in a group that is collaboratively working to accomplish a goal</td>
<td>3. What criteria could be used to measure the effectiveness of a group?</td>
</tr>
<tr>
<td>d. Self-evaluate roles in the preparation and completion of the group goal</td>
<td>4. How do specific questions promote group effectiveness?</td>
</tr>
<tr>
<td>e. Critique and offer suggestions for improving presentations given by own group and other groups</td>
<td><strong>Relevance and Application:</strong></td>
</tr>
<tr>
<td><strong>Nature of the Discipline:</strong></td>
<td>1. Assuming responsibility for and participation in small group activities (such as a sports team, debate team, fundraising, part-time job, service project) improves the quality of the intended goal and up quality and production.</td>
</tr>
<tr>
<td></td>
<td>2. Raising questions in a group setting can often lead to new and unexpected outcomes in writing.</td>
</tr>
</tbody>
</table>

Inquiry Questions:
1. Why is being able to effectively function in a collaborative group an important skill?
2. How do effective groups balance individual responsibility with group interdependence?
3. What criteria could be used to measure the effectiveness of a group?
4. How do specific questions promote group effectiveness?

Relevance and Application:
1. Assuming responsibility for and participation in small group activities (such as a sports team, debate team, fundraising, part-time job, service project) improves the quality of the intended goal and up quality and production.
2. Raising questions in a group setting can often lead to new and unexpected outcomes in writing.

Nature of the Discipline:
1. Use of skilled communication in group settings creates collaboration and understanding.
2. Reading: Text complexity and the growth of comprehension

The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts.

Common Core Anchor Standards
These are the Common Core grade 6-12 College and Career Readiness Anchor Standards for Reading and Language. These anchor standards 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.

<table>
<thead>
<tr>
<th>READING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Ideas and Details</strong></td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</td>
</tr>
<tr>
<td>3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Craft and Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>6. Assess how point of view or purpose shapes the content and style of a text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Integration of Knowledge and Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

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

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please see “Research to Build and Present Knowledge” in Writing and “Comprehension and Collaboration” in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.
**LANGUAGE**

**Knowledge of Language**
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Vocabulary Acquisition and Use**
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

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**Colorado’s Prepared Graduate Competencies**
These are the preschool through grade 12 concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

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**Prepared Graduate Competencies in the Reading for All Purposes Standard:**

- Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary
- Demonstrate comprehension of a variety of informational, literary, and persuasive texts
- Evaluate how an author uses words to create mental imagery, suggest mood, and set tone
- Read a wide range of literature (American and world literature) to understand important universal themes and the human experience
- Seek feedback, self-assess, and reflect on personal learning while engaging with increasingly more difficult texts
- Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks
**From the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (Pages 31 and 57):**

**Measuring Text Complexity: Three Factors**

- **Qualitative evaluation of the text:** Levels of meaning, structure, language conventionality and clarity, and knowledge demands
- **Quantitative evaluation of the text:** Readability measures and other scores of text complexity
- **Matching reader to text and task:** Reader variables (such as motivation, knowledge, and experiences) and task variables (such as purpose and the complexity generated by the task assigned and the questions posed)

*Note:* More detailed information on text complexity and how it is measured is contained in Appendix A.

### Range of Text Types for K-5

Students in K-5 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

<table>
<thead>
<tr>
<th>Literature</th>
<th>Informational Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stories</strong></td>
<td>Literary Nonfiction and Historical, Scientific, and Technical Texts</td>
</tr>
<tr>
<td>includes children’s adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth</td>
<td>includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics</td>
</tr>
<tr>
<td><strong>Dramas</strong></td>
<td></td>
</tr>
<tr>
<td>includes staged dialogue and brief familiar scenes</td>
<td></td>
</tr>
<tr>
<td><strong>Poetry</strong></td>
<td></td>
</tr>
<tr>
<td>includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem</td>
<td></td>
</tr>
</tbody>
</table>

### Range of Text Types for 6-12

Students in grades 6-12 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

<table>
<thead>
<tr>
<th>Literature</th>
<th>Informational Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stories</strong></td>
<td>Literary Nonfiction</td>
</tr>
<tr>
<td>includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels</td>
<td>includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience</td>
</tr>
<tr>
<td><strong>Drama</strong></td>
<td></td>
</tr>
<tr>
<td>includes one-act and multi-act plays, both in written form and on film</td>
<td></td>
</tr>
<tr>
<td><strong>Poetry</strong></td>
<td></td>
</tr>
<tr>
<td>includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics</td>
<td></td>
</tr>
</tbody>
</table>
Content Area: English Language Arts -- High School Creative Writing

Standard: 2. Reading for All Purposes

Prepared Graduates:
- Evaluate how an author uses words to create mental imagery, suggest mood, and set tone.

GRADE LEVEL EXPECTATION

Concepts and skills students master:
1. Use textual evidence to support analysis and personal responses to literature and poetry.

<table>
<thead>
<tr>
<th>Evidence Outcomes</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students can:</td>
<td>Inquiry Questions:</td>
</tr>
<tr>
<td>a. Analyze how an author’s choices concerning how to</td>
<td>1. What specific techniques in a classic text elicit historic attention or appreciation? Why?</td>
</tr>
<tr>
<td>structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. (CCSS: RL.11-12.5)</td>
<td></td>
</tr>
<tr>
<td>b. Describe and contrast characteristics of specific literary movements and perspectives</td>
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<tr>
<td>c. Evaluate the influence of historical context on the form, style, and point of view of a written work</td>
<td></td>
</tr>
<tr>
<td>d. Analyze and relate a literary work to source documents of its literary period or to critical perspectives</td>
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</tr>
<tr>
<td>e. Evaluate how literary components impact meaning (such as tone, symbolism, irony, extended metaphor, satire, hyperbole)</td>
<td></td>
</tr>
<tr>
<td>f. Demonstrate knowledge of classical foundational works of literature</td>
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</tr>
<tr>
<td>g. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11 –CCR text complexity band independently and proficiently. (CCSS: RL.11-12.10)</td>
<td></td>
</tr>
</tbody>
</table>

Relevance and Application:
1. Interpretation of text, supported by citing evidence, fosters reading skills and coherent thinking, speaking, and writing, which are priority skills for the workplace and postsecondary settings.
2. Book reviewers and editors who make their living commenting and advancing the body of good reading interpret and judge new writing so that we all enjoy high-quality magazines, books, and online reading.
3. Screen writers and theatre writers use symbolism, hyperbole, and satire to make audiences laugh, think, or feel.

Nature of the Discipline:
1. Strong readers critically think about what they read and apply background knowledge.
## Content Area: English Language Arts -- High School Creative Writing

### Standard: 2. Reading for All Purposes

#### Prepared Graduates:
- Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary.

#### GRADE LEVEL EXPECTATION

**Concepts and skills students master:**

1. Analyze word relationships within literary, persuasive, and informational texts to learn grade-appropriate conversational, general academic and content-specific words and phrases.

### Evidence Outcomes

<table>
<thead>
<tr>
<th>Students can:</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (CCSS: L.11-12.3)</td>
<td>Inquiry Questions:</td>
</tr>
<tr>
<td>i. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading. (CCSS: L.11-12.3a)</td>
<td>1. How does having a sound knowledge of English language aid in text comprehension of difficult text?</td>
</tr>
<tr>
<td>b. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. (CCSS: L.11-12.4)</td>
<td>2. What is the significance of being able to correctly use patterns of word changes to bring meaning to text?</td>
</tr>
<tr>
<td>i. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. (CCSS: L.11-12.4a)</td>
<td>Relevance and Application:</td>
</tr>
<tr>
<td>ii. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). (CCSS:L.11-12.4b)</td>
<td>1. Writers have a sound knowledge of language, and how language functions is a necessity to this type of work.</td>
</tr>
<tr>
<td>iii. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. (CCSS: L.11-12.4c)</td>
<td>Nature of the Discipline:</td>
</tr>
<tr>
<td>iv. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). (CCSS: L.11-12.4d)</td>
<td>1. Sound readers are able to immerse into the English language to derive and infer meaning from difficult text.</td>
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<tr>
<td>c. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (CCSS: L.11-12.5)</td>
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<tr>
<td>i. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. (CCSS: L.11-12.5a)</td>
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<tr>
<td>ii. Analyze nuances in the meaning of words with similar denotations. (CCSS:L.11-12.5b)</td>
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<tr>
<td>d. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. (CCSS: L.11-12.6)</td>
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</tbody>
</table>
3. Writing: Text types, responding to reading, and research

The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the writing-reading connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document.

From the Common Core State Standards Expectations for EACH grade level:
“Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.”

Common Core Anchor Standards
These are the Common Core grade 6-12 College and Career Readiness Anchor Standards for Writing and Language. These anchor standards 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.

<table>
<thead>
<tr>
<th>WRITING</th>
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<tbody>
<tr>
<td><strong>Text Types and Purposes</strong> (<em>These broad types of writing include many subgenres.</em>)</td>
</tr>
<tr>
<td>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
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<tr>
<td>2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
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<tr>
<td><strong>Production and Distribution of Writing</strong></td>
</tr>
<tr>
<td>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
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<tr>
<td>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</td>
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<tr>
<td>6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</td>
</tr>
<tr>
<td><strong>Research to Build and Present Knowledge</strong></td>
</tr>
<tr>
<td>7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</td>
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<tr>
<td>8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</td>
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<tr>
<td>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td><strong>Range of Writing</strong></td>
</tr>
<tr>
<td>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>
**Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Vocabulary Acquisition and Use**

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

**Prepared Graduate Competencies**

These are the preschool through grade 12 concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

**Prepared Graduate Competencies in the Writing and Composition standard:**

- Write with a clear focus, coherent organization, sufficient elaboration, and detail
- Effectively use content-specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes
- Apply standard English conventions to effectively communicate with written language
- Implement the writing process successfully to plan, revise, and edit written work
- Master the techniques of effective informational, literary, and persuasive writing
**Content Area: English Language Arts -- High School Creative Writing**

**Standard: 3. Writing and Composition**

### Prepared Graduates:
- Effectively use content-specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes.

### GRADE LEVEL EXPECTATION

**Concepts and skills students master:**
1. With attention to audience and purpose, compose narrative writing.

<table>
<thead>
<tr>
<th>Evidence Outcomes</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students can:</strong></td>
<td></td>
</tr>
</tbody>
</table>
| a. Use a range of elaboration techniques (such as questioning, comparing, connecting, interpreting, analyzing, or describing) to establish and express point of view and theme | **Inquiry Questions:**
1. How does figurative language enhance the writer’s intended meaning?  
2. In what way is the setting a significant part of a text?  
3. How might events in a story be different if the setting were different?  
4. What literary genre best fits your interest and why?  
5. If you were invited to write a short story about an event in your life or that of another person, what would you write about and why?  
6. Who would your intended audience be for this piece of work?  
7. How are the lyrics of a song directed at a particular audience? |
| b. Create a clear and coherent, logically consistent structure appropriate to the chosen literary genre (biographical account, short story, personal narrative, narrative poem or song, parody of particular narrative style, play script) | **Relevance and Application:**
1. In an adapted film, screenwriters must effectively synthesize original, literary writing to produce an action-oriented screenplay. |
| c. Develop context, character/narrator motivation, problem/conflict and resolution, and descriptive details/examples to support and express theme | **Nature of the Discipline:**
1. Writers look for symbolism, connections, and other elaboration techniques.  
2. Writers increase their skill set in creating tone through imagery. |
| d. Manipulate elements of style, imagery, tone, and point of view to appeal to the senses and emotions of the reader |                                               |
| e. Critique own writing and the writing of others from the perspective of the intended audience to guide revisions, improve voice and style (word choice, sentence variety, figurative language) and achieve intended purpose and effect |                                               |
### Content Area: English Language Arts -- High School Creative Writing

**Standard: 3. Writing and Composition**

**Prepared Graduates:**
- Apply standard English conventions to effectively communicate with written language.

#### GRADE LEVEL EXPECTATION

**Concepts and skills students master:**
2. Use the recursive process of writing to produce well-written documents for specific purposes and audiences.

#### Students can:
- Follow the conventions of standard English to write varied, strong, correct, complete sentences
- Deliberately manipulate the conventions of standard English for stylistic effect appropriate to the needs of a particular audience and purpose
- Seek and use an appropriate style guide to govern conventions for a particular audience and purpose

#### Evidence Outcomes | 21st Century Skills and Readiness Competencies
---|---
Inquiry Questions:
1. What makes the final draft of a document look professional and polished?
2. How does structure affect clarity?
3. What are benefits to using software tools? What are the disadvantages to such software?
4. When is it appropriate to include visuals in a presentation?
Relevance and Application:
1. Writers produce polished documents for publication.
2. Building fluency with software tools will increase application in writing.
3. Today’s world caters to visual information, graphics and photo images.
Nature of the Discipline:
1. Writers create visual images when writing and think about visual tools that can be embedded in presentations.
2. Writers self-edit to become more aware of their writing and the key points they want to make.
**Content Area:** English Language Arts -- High School Creative Writing  
**Standard:** 3. Writing and Composition  

**Prepared Graduates:**  
- Write with a clear focus, coherent organization, sufficient elaboration, and detail.

**GRADE LEVEL EXPECTATION**  
**Concepts and skills students master:**  
3. Stylistic and thematic elements of narrative texts can be refined to engage or entertain an audience. (BVSD)

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<thead>
<tr>
<th>Evidence Outcomes</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students can:</strong></td>
<td><strong>Inquiry Questions:</strong></td>
</tr>
<tr>
<td>a. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (CCSS: W.11-12.3)</td>
<td>1. What are the implications if the revision process is not done?</td>
</tr>
<tr>
<td>i. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (CCSS: W.11-12.3a)</td>
<td>2. Why do writers want to appeal to the readers’ senses?</td>
</tr>
<tr>
<td>ii. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. (CCSS: W.11-12.3b)</td>
<td>3. Why use sensory tools to influence the reader?</td>
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<tr>
<td>iii. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and reveal a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). (CCSS: W.11-12.3c)</td>
<td><strong>Relevance and Application:</strong></td>
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<tr>
<td>iv. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (CCSS: W.11-12.3d)</td>
<td>1. Many companies and colleges require a statement of intent when applying for a job or completing applications, respectively.</td>
</tr>
<tr>
<td>v. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (CCSS: W.11-12.3e)</td>
<td>2. Conveying a point of view in writing is an important skill to have when applying for a competitive job or to college.</td>
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<tr>
<td>vi. Use a range of strategies to evaluate whether the writing is presented in a clear and engaging manner (such as reading the text from the perspective of the intended audience, seeking feedback from a reviewer)</td>
<td><strong>Nature of the Discipline:</strong></td>
</tr>
<tr>
<td>vii. Evaluate and revise text to eliminate unnecessary details, ineffective stylistic devices, and vague or confusing language.</td>
<td>1. Writers enjoy finding new ways to create tone or mood in writing.</td>
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### Conventions Scope & Sequence

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<tr>
<th>Use <strong>PERIODS, QUESTION MARKS, AND EXCLAMATION MARKS</strong> to...</th>
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<td>recognize and name ending punctuation</td>
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<td>show abbreviations and after a person’s initials (e.g., St., R.K)</td>
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<td>write and punctuate compound and complex sentences</td>
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<td>write out dates (January 1, 2011)</td>
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<td>Write greetings and closings in letters</td>
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<td>Punctuate addresses (e.g., between city and state)</td>
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<td>Punctuate dialogue for effect</td>
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<td>Mark direct speech and quotations from a text</td>
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<td>Place before a coordinating conjunction in a compound sentence</td>
<td>K 1 2 3 4 5 6 7 8 9 10 11 12</td>
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<td>Separate an introductory element from the rest of the sentence</td>
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<td>Set off interruptions and interjections</td>
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<td>Set off the words yes and no (e.g., Yes, thank you)</td>
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<td>Set off a tag question from the rest of the sentence (e.g., It’s true, isn’t it?)</td>
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<td>Indicate direct address (e.g., Is that you, Steve?)</td>
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<td>Set off nonrestrictive/parenthetical elements</td>
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<td>Separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old green shirt)</td>
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<td>Write and punctuate compound and complex sentences correctly</td>
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<td>Indicate a pause or break</td>
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<td>Format and punctuate dialogue correctly</td>
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**Use APOSTROPHES for...**

- Contractions (I’m, we’re, etc.)
- Frequently occurring possessives (Ashley’s, Mom’s, etc)
- Showing ownership: singular, plural, shared possessives
- Forming possessives with indefinite pronouns (everybody’s, others’, anybody’s)

**Use ABBREVIATIONS for...**

- Titles of people’s names (Dr., Mrs., etc)
- Calendar words
- States
- Addresses
- Acronyms

**Use QUOTATION MARKS to...**

- Choose punctuation for effect
mark direct speech and quotations from a text
indicate titles of works
emphasize special words
write and punctuate compound and complex sentences correctly
format and punctuate dialogue correctly

<table>
<thead>
<tr>
<th>Use UNDERLINING &amp; ITALICS for...</th>
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<td>titles of works</td>
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<th>Use PARENTHESES to...</th>
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<td>set off nonrestrictive/parenthetical elements</td>
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<td>choose punctuation for effect</td>
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<td>separate numbers (e.g., forty-three)</td>
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<td>form compound words (e.g., merry-go-round editor-in-chief)</td>
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<td>form an adjective (e.g., family-friendly, etc.)</td>
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<td>follow hyphenation conventions</td>
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<tr>
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<td>separating items in a series (semi colons)</td>
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<td>writing numbers in time (e.g., 4:30)</td>
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<td>joining and setting off two independent clauses (semicolon)</td>
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<td>conjunctive adverbs (semicolon)</td>
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<td>introducing a list or quotation</td>
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linking two or more closely related independent clauses (perhaps with a conjunctive adverb)

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<th>Use ELLIPSES &amp; DASHES to...</th>
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<td>show emphasis</td>
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<td>identify comma splices and fused sentences in writing and revise to eliminate them</td>
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<td>writing and editing work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian’s Manual for Writers) appropriate for the discipline and writing type.</td>
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### Secondary
English Language Arts: Reading, Writing, and Communicating
Academic Vocabulary Glossary

<table>
<thead>
<tr>
<th>WORD</th>
<th>DEFINITION</th>
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<tbody>
<tr>
<td>abridged</td>
<td>A condensed version of a text that still maintains the overarching theme.</td>
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<tr>
<td>active voice</td>
<td>One of the two “voices” of verbs. When the verb of a sentence is in the active voice, the subject is doing the acting, as in the sentence “Kevin hit the ball.” Kevin (the subject of the sentence) acts in relation to the ball. See passive voice.</td>
</tr>
<tr>
<td>advance</td>
<td>To put forward, propose.</td>
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<td>allegory</td>
<td>A rhetorical narrative in prose or verse in which the characters and often parts of the narrative itself represent moral and spiritual values or have other symbolic meaning (e.g., The Emperor’s New Clothes, Animal Farm).</td>
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<tr>
<td>alliteration</td>
<td>The repetition of initial consonant sounds in words.</td>
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<tr>
<td>allusion</td>
<td>A passing or casual reference; an incidental mention of something, either directly or by implication. (e.g., an allusion to Shakespeare’s Hamlet, “To act or not to act, that was Maria’s dilemma.”)</td>
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<tr>
<td>analogy</td>
<td>A similarity between like features of two things on which a comparison may be based. (e.g. “A rudder is to a ship as a goal is to a person.”)</td>
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<tr>
<td>analyze</td>
<td>To examine critically, so as to bring out the essential elements. To examine carefully and in detail so as to identify causes, key factors, possible results, etc.</td>
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<tr>
<td>anaphora</td>
<td>A rhetorical device involving the repetition of a word or word at the beginning of two or more successive clauses. It is often used in ballad, oratory, and sermon (e.g., Martin Luther King Jr.’s, “I have a dream”).</td>
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<td>antagonist</td>
<td>A character in a story or poem that deceives, frustrates, or works against the main character or protagonist in some way. The antagonist need not be a person; it could be death, the devil, an illness, or any challenge that prevents the main character from attaining his or her goals.</td>
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<tr>
<td>anthropomorphism</td>
<td>The process of attributing human characteristics to something non-human, in particular the gods or God. The term also refers to animals that are given human personalities (e.g., “The Tortoise and the Hare.”).</td>
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<tr>
<td>antonym</td>
<td>A word opposite in meaning from another word. See synonym.</td>
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<td>APA</td>
<td>American Psychological Association (APA) format is an editorial style developed for writers in the social and behavioral sciences. This format emphasizes simple, direct, concise writing. See MLA.</td>
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<tr>
<td>aphorism</td>
<td>An abrupt statement of truth or a concise generalization, which may or may not be witty. Aphorisms expose and condense part of the truth and offer an insight. (e.g. &quot;Injustice anywhere is a threat to justice everywhere.&quot;)</td>
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<td>archetype</td>
<td>A narrative design, character type, or image said to be identifiable in a wide variety of works of literature.</td>
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<td>argument</td>
<td>A disagreement or opposing point of view. In writing and speech, argument is one of the traditional modes of discourse which defines a course of reasoning aimed at demonstrating truth or falsehood.</td>
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<td><strong>aside</strong></td>
<td>The act of saying something away from others or in privacy; a technique used commonly in the theater.</td>
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<tr>
<td><strong>assonance</strong></td>
<td>The repetition in words of identical or similar vowel sounds followed by different consonant sounds. See <strong>consonance</strong>.</td>
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<td><strong>audience</strong></td>
<td>The listeners at a speech or performance or the intended readership for a piece of writing. See <strong>purpose</strong>.</td>
</tr>
<tr>
<td><strong>authorial intent</strong></td>
<td>The meaning the author intends the audience to take from a piece of writing. The author’s precise message.</td>
</tr>
<tr>
<td><strong>balance</strong></td>
<td>The arranging of words or phrases so that two ideas are given equal emphasis in a sentence or paragraph; a pleasing rhythm created when a pattern is repeated in a sentence(s).</td>
</tr>
<tr>
<td><strong>bias</strong></td>
<td>Noun: A preference or an inclination, especially one that inhibits impartial judgment. An unfair act or policy stemming from prejudice. Verb: To influence in a particular, typically unfair direction; prejudice.</td>
</tr>
<tr>
<td><strong>bibliography</strong></td>
<td>A list of all the works and sources of information consulted while undertaking research for a paper or presentation. See <strong>works cited</strong>.</td>
</tr>
<tr>
<td><strong>brainstorming</strong></td>
<td>Collecting ideas by thinking freely and openly about all the possibilities; used often with groups.</td>
</tr>
<tr>
<td><strong>character</strong></td>
<td>A person who takes part in the action of a story, novel, or a play. Characters can also be animals or imaginary creatures.</td>
</tr>
<tr>
<td><strong>characterization</strong></td>
<td>The representation of individuals in literary works. This may include direct methods like the attribution of qualities in description or commentary and indirect methods inviting readers to infer qualities from characters’ actions, speech, or appearance. A <strong>flat</strong> character is one who remains undeveloped. A <strong>round</strong> character is one that is fully developed. A character that does not undergo change is referred to as <strong>static</strong>. A character that undergoes some transformation is called <strong>dynamic</strong>.</td>
</tr>
<tr>
<td><strong>citation</strong></td>
<td>A brief notation of a scholarly source. It gives credit to the author of the material utilized. A citation is imperative to readers of the research so that they may locate the information used. It also protects the writer reusing the material from plagiarism and possible copyright infringement. See also bibliography and <strong>works cited</strong>.</td>
</tr>
<tr>
<td><strong>cohesiveness</strong></td>
<td>The degree to which the ideas are said to “hang together” or the degree to which elements of the story are consistent, logical, and reasonable, given the whole story.</td>
</tr>
<tr>
<td><strong>cite</strong></td>
<td>Quote (a passage, book, or author) as evidence for or justification of an argument or statement. (Not to be confused with webite or sight.)</td>
</tr>
<tr>
<td><strong>claim</strong></td>
<td>An assertion of the truth of something. A claim expresses a specific position on some doubtful or controversial issue that the arguer wants the audience to accept. When confronting any message, especially a complex one, it is useful to begin by identifying the claims that are made.</td>
</tr>
<tr>
<td><strong>climax</strong></td>
<td>The most important or exciting point in something such as an event or a story.</td>
</tr>
<tr>
<td><strong>collaborative discussion</strong></td>
<td>A conversation in which each member of a group helps one another to better understand something (a piece of writing, idea, message, etc.) through shared exploration and respectful speaking and listening.</td>
</tr>
<tr>
<td><strong>compare</strong></td>
<td>To identify similarities.</td>
</tr>
<tr>
<td><strong>conflict</strong></td>
<td>In narration, the struggle between the opposing forces that moves the plot forward. Conflict can be internal, occurring within a character, or external, between characters or between a character and an abstraction such as nature or fate.</td>
</tr>
<tr>
<td><strong>connotation</strong></td>
<td>The suggestion of a meaning by a word apart from the thing it explicitly names or describes. The attitudes and feelings associated with a word. These associations can be negative or positive and have an important influence on style and meaning. See <strong>denotation</strong>.</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>consonance</strong></td>
<td>The repetition of a final consonant sound in words with different vowels.</td>
</tr>
<tr>
<td><strong>context</strong></td>
<td>The part of a text or statement that surrounds a particular word or passage and determines its meaning. The meaning comes from the words themselves, the word order, and the combination of the words.</td>
</tr>
<tr>
<td><strong>contrast</strong></td>
<td>To identify differences.</td>
</tr>
<tr>
<td><strong>credibility</strong></td>
<td>The quality of being convincing or believable, or worthy of trust.</td>
</tr>
<tr>
<td><strong>data</strong></td>
<td>Factual information (as measurements or statistics) used as a basis for reasoning, discussion, or calculation.</td>
</tr>
<tr>
<td><strong>debate</strong></td>
<td>Noun: a discussion, as of a public question in an assembly, involving opposing viewpoints. Verb: to engage in argument or discussion, occurs in both formal and informal settings.</td>
</tr>
<tr>
<td><strong>deductive reasoning</strong></td>
<td>The form of logic in which, if the premises in an argument are all true, and the argument’s form is valid, the conclusion is inescapably true. See <strong>inductive reasoning</strong>.</td>
</tr>
<tr>
<td><strong>denotation</strong></td>
<td>The literal or dictionary definition of a word. Denotation contrasts with connotation.</td>
</tr>
<tr>
<td><strong>dialect</strong></td>
<td>A regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists.</td>
</tr>
<tr>
<td><strong>dialogue</strong></td>
<td>The conversation between characters in a drama or narrative. A dialogue occurs in most works of literature. It moves the action along in a work and helps to characterize the personality of the speakers.</td>
</tr>
<tr>
<td><strong>diction</strong></td>
<td>An author’s choice of words based on their correctness, clarity, or effectiveness.</td>
</tr>
<tr>
<td><strong>digression</strong></td>
<td>Material not strictly relevant to the main theme or plot of a piece of writing.</td>
</tr>
<tr>
<td><strong>dissent</strong></td>
<td>Opposition to a prevailing idea or entity.</td>
</tr>
<tr>
<td><strong>drafting</strong></td>
<td>A stage of the writing process during which a writer organizes information and ideas into sentences and paragraphs.</td>
</tr>
<tr>
<td><strong>edit</strong></td>
<td>To improve the clarity, organization, conciseness, and correctness of a piece of writing relative to task, purpose, and audience; compared to revising, editing is a smaller-scale activity often associated with word choice, grammar, punctuation, and syntax. See <strong>revise</strong>.</td>
</tr>
<tr>
<td><strong>elaboration</strong></td>
<td>An explanation or extension of an idea, concept, or information that provides a deeper, more detailed, or more thorough discussion.</td>
</tr>
<tr>
<td><strong>enunciation</strong></td>
<td>Carefully pronounced and articulated speech for the purpose of communicating effectively with an audience.</td>
</tr>
<tr>
<td><strong>epic</strong></td>
<td>A long narrative poem on a great and serious subject, often about the deeds of a great hero or heroes.</td>
</tr>
<tr>
<td><strong>epic simile</strong></td>
<td>An extended simile that makes elaborate and complex comparisons.</td>
</tr>
<tr>
<td><strong>epithet</strong></td>
<td>An adjective or adjectival phrase appropriately qualifying a proper noun with a key or important characteristic; for example, Long John, chalky white, rosy-fingered dawn.</td>
</tr>
<tr>
<td>essential question</td>
<td>A question that is not answerable with finality in a brief sentence... Its aim is to stimulate thought, to provoke inquiry, and to spark more questions. Essential questions lead smaller, disparate lessons and skills to broader, deeper understandings – enhancing a sense of relevancy.</td>
</tr>
<tr>
<td>evaluate</td>
<td>To estimate the nature, quality, ability, extent, or significance of;</td>
</tr>
<tr>
<td>evidence</td>
<td>Facts, figures, details, quotations, or other sources of data and information that provide support for claims or an analysis and that can be evaluated by others. Evidence should be in an appropriate form and be derived from a source accepted as appropriate to a particular discipline.</td>
</tr>
<tr>
<td>explicit</td>
<td>Stated clearly and in detail, leaving no room for confusion or doubt.</td>
</tr>
<tr>
<td>expository writing</td>
<td>Writing that is intended to make clear or to explain something using one or more of the following methods: identification, definition, classification, illustration, comparison, and analysis. In a play or a novel, exposition provides the background information needed to properly understand the story, such as the problem in the beginning of the story and the situation in which the work is set.</td>
</tr>
<tr>
<td>extended metaphor</td>
<td>A metaphor that is extended through a stanza or entire poem, often by multiple comparisons of unlike objects or ideas.</td>
</tr>
<tr>
<td>fact versus opinion</td>
<td>Statements of fact can be proven conclusively to be true or false. Statements of opinion cannot be proven to be true or false.</td>
</tr>
<tr>
<td>falling action</td>
<td>In a work of literature, the sequence of events that follow the climax and end in the resolution.</td>
</tr>
<tr>
<td>fiction</td>
<td>Literature that offers insights, challenges assumptions, plays with language, or presents possibilities through the telling of imaginary stories. It may be entertaining, but is not limited to entertainment. It is distinguished from nonfiction, which is designed primarily to explain, argue or describe. Specifically, fiction is a type of literature, especially prose, such as novels and short stories, but also including plays and narrative poetry. Fiction may take many literary forms, including historical fiction, fables, fairy tales, folklore, legends, and picture books. See non-fiction.</td>
</tr>
<tr>
<td>figurative language</td>
<td>Language that communicates and enhances ideas by going beyond the ordinary or literal meaning of the words.</td>
</tr>
<tr>
<td>figure of speech</td>
<td>Specific literary devices used to create a special effect or feeling, often by making some type of comparison. See hyperbole, metaphor, simile, understatement.</td>
</tr>
<tr>
<td>findings</td>
<td>A conclusion reached after examination or investigation; a statement or document containing an authoritative decision or conclusion.</td>
</tr>
<tr>
<td>flashback</td>
<td>A narrative technique that allows a writer to present past events during current events, in order to provide background for the current narration. By giving material that occurred prior to the present event, the writer provides the reader with insight into a character’s motivation and/or background to a conflict. Flashbacks are often conveyed through narration, dream sequences, and memories presented of earlier conversation.</td>
</tr>
<tr>
<td>focus</td>
<td>A sharply defined point, center, or theme of an effort, written passage, undertaking, or presentation.</td>
</tr>
<tr>
<td>foil</td>
<td>A character in a story or poem whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the protagonist.</td>
</tr>
<tr>
<td>foreshadowing</td>
<td>In literature, the use of hints about things to come in later plot developments. It can be obvious, or it may be more subtle, involving the use of symbols that are connected to later turns in the plot.</td>
</tr>
<tr>
<td><strong>gesture</strong></td>
<td>A movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion, etc. made to express or help express thought or to emphasize speech.</td>
</tr>
<tr>
<td><strong>generalization</strong></td>
<td>An idea or statement which emphasizes general characteristics rather than specific manifestations.</td>
</tr>
<tr>
<td><strong>genre</strong></td>
<td>A category of literature or writing style.</td>
</tr>
<tr>
<td><strong>genre features</strong></td>
<td>A specific aspect of any style of writing that distinguishes it from another (headings, formatting, point of view, jargon, length, etc.).</td>
</tr>
<tr>
<td><strong>glossary</strong></td>
<td>A list of terms in a special subject, field, or area of usage, with accompanying definitions. Such a list at the back of a book, explaining or defining important, difficult or unusual words and expressions used in the text or field of study.</td>
</tr>
<tr>
<td><strong>grammar</strong></td>
<td>The study of the structure and features of language; rules and standards which are to be followed to produce acceptable writing and speaking.</td>
</tr>
<tr>
<td><strong>graphic elements</strong></td>
<td>The part of a work that contains visual representations of information and ideas (charts, animations, video, etc.) beyond simple written text.</td>
</tr>
</tbody>
</table>
| **graphic organizer** | An organizational tool used to illustrate students’ prior knowledge or current understanding about a topic or section of text. A few examples:  
  - **Semantic maps** help students visually organize and graphically show the relationship between one piece of information and another. It is often used for increasing vocabulary and improving reading comprehension. As a pre-reading activity, it can be used to activate prior knowledge and to introduce key vocabulary words.  
  - **Venn diagrams** use two circles to represent sets of information, with the position and overlap of the circles indicating the relationships between the sets.  
  - **KWL Charts** are used to gauge students’ background knowledge on a given topic. The chart includes three columns. The K column is where students list what they know; the W column is where students list what they want to know; and the L column is where students list what they learned at the end of a lesson or unit. |
<p>| <strong>homonym</strong> | A word having the same sound and spelling as another word, but a different origin and meaning, for instance, “The musician uses a bow to play his violin”; “The little girl has a bow in her hair.” |
| <strong>homophone</strong> | A word with a different origin or meaning but having the same pronunciation as another word, whether or not it is spelled alike, for instance, “wood” and “would,” or “to,” “two,” and “too.” |
| <strong>hyperbole</strong> | An intentional exaggeration for emphasis or comic effect. An overstatement. (e.g., “It took a million years to finish my homework.”) |
| <strong>idiom</strong> | A phrase or expression which means something other than what the words actually say. An idiom is usually understandable to a particular group of people: Ex. “Cat got your tongue?” or “Up the Boohai” (a New Zealand idiom meaning “all wrong.”) |
| <strong>imagery</strong> | Words and phrases that create vivid sensory experiences for the reader. Most images are visual, but imagery may also appeal to the senses of smell, hearing, taste, or touch. |
| <strong>implicit</strong> | Implied or understood though not directly expressed. |
| <strong>in medias res</strong> | Its literal translation (from Latin) is “into the middle of things,” and its origin is Horace’s remarks in Ars Poetica. The phrase describes a common method of beginning a story in the middle of the action. Through this method, the writer can take the reader back and forth in time. |
| <strong>index</strong> | An alphabetical reference that lists topics, people, or titles, giving the location of where they are mentioned in a text. |
| <strong>inductive reasoning</strong> | The form of logic which proceeds from the specific observation to the general statement. The conclusion of such an argument provides the best or most probable explanation of the premises, but is itself not necessarily true. |
| <strong>inference</strong> | A conclusion reached on the basis of evidence and reasoning not immediately apparent. |
| <strong>inquiry</strong> | A question; query, an investigation. Also the seeking or request for truth, information, or knowledge. |
| <strong>internal monologue</strong> | An extended representation in monologue of a character's thought and feeling. |
| <strong>interpret</strong> | To explain the meaning of (information, words, or actions). |
| <strong>irony</strong> | The contrast between expectation and reality. This incongruity has the effect of surprising the reader or viewer. Types include dramatic, situational, and verbal. Techniques of irony include hyperbole, understatement, and sarcasm. |
| <strong>jargon</strong> | The technical language of a particular group that is inappropriate in most formal writing since it is frequently not understandable by those outside the group. An example of jargon is &quot;RBI&quot; to baseball or LOL to texting. |
| <strong>journal</strong> | A daily record of thoughts, impressions, reflections, and autobiographical information, often a source of ideas for writing. |
| <strong>juxtaposition</strong> | Placing two ideas (words or pictures) side by side so that their closeness creates a new, often ironic, meaning. |
| <strong>legend</strong> | An unverified story handed down from earlier times, especially one popularly believed to be historical or based in some truth. |
| <strong>logical fallacy</strong> | An error in reasoning that renders an argument invalid. |
| <strong>link</strong> | A hyperlink in electronic presentation that directs the user to another resource. |
| <strong>literary devices</strong> | Techniques used by a writer to convey or enhance the story (e.g. figures of speech, foreshadowing, flashback) |
| <strong>main idea</strong> | In informational writing, the most important thought or overall position. The main idea or thesis of a piece, written in sentence form, is supported by details and explanation. See theme, thesis. |
| <strong>maxim</strong> | A succinct statement that contains a principle or general truth about human nature and human conduct. (e.g. &quot;You're either part of the solution or part of the problem.&quot;) |
| <strong>medium</strong> | The material or form used by an artist, composer, or writer. |
| <strong>memoir</strong> | A history or record composed from personal observation and experience. Closely related to, and often confused with, autobiography, a memoir usually differs chiefly in the degree of emphasis placed on external events; whereas writers of autobiography are concerned primarily with themselves as subject matter, writers of memoir are usually persons who have played roles in, or have been close observers of, historical events and whose main purpose is to describe or interpret the events. |
| <strong>metacognition</strong> | An awareness and understanding of how one thinks and uses strategies during reading and writing. |
| <strong>metaphor</strong> | A figure of speech that makes a comparison between two things that are basically different but have something in common. Unlike a simile, a metaphor does not contain the words like or as. (e.g., &quot;in the evening of life.&quot;) See figurative language, figure of speech, simile. |</p>
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>metonymy</td>
<td>A figure of speech in which one refers to an attribute or thing by naming a part of it or something related to it; for instance, “the stage” for the theatrical profession.</td>
</tr>
<tr>
<td>MLA</td>
<td>In essence, MLA (Modern Language Association) is a style of crediting the sources quoted or paraphrased in a particular piece of literature. MLA serves as the standard formatting for the citation of scholarly writings. See APA.</td>
</tr>
<tr>
<td>mood</td>
<td>The feeling or atmosphere that a writer creates for the reader. The use of connotation, details, dialogue, imagery, figurative language, foreshadowing, setting, and rhythm can help establish mood. See tone.</td>
</tr>
<tr>
<td>moral</td>
<td>The lesson taught in a work such as a fable; a simple type of theme (e.g. Do unto others as you would have them do unto you).</td>
</tr>
<tr>
<td>motif</td>
<td>A recurring object, concept, or structure in a work of literature. A motif may also be two contrasting elements, such as good and evil, in a work.</td>
</tr>
<tr>
<td>myth</td>
<td>A traditional story passed down through generations that explains why the world is the way it is. Myths are essentially religious, because they present supernatural events and beings and articulate the values and beliefs of a cultural group.</td>
</tr>
<tr>
<td>narrative</td>
<td>A collection of events that tells a story, which may be true or not, placed in a particular order and recounted through either telling or writing.</td>
</tr>
<tr>
<td>narrator</td>
<td>The person or voice telling the story. The narrator can be a character in the story, a play, or a work of nonfiction.</td>
</tr>
<tr>
<td>non-fiction</td>
<td>Writing about real people, places, and events. Unlike fiction, nonfiction is largely concerned with factual information, although the writer shapes the information according to his or her purpose and viewpoint. Biography, autobiography, commentary, and news articles are examples of nonfiction. See fiction.</td>
</tr>
<tr>
<td>non-verbal communication</td>
<td>Ways of conveying or altering the meaning of an intended message other than oral speech (e.g., gestures, eye contact, facial expression).</td>
</tr>
<tr>
<td>novel</td>
<td>An extended piece of prose fiction. Like a short story, a novel is essentially the product of a writer's imagination.</td>
</tr>
<tr>
<td>onomatopoeia</td>
<td>The use of a word whose sound suggests its meaning, as in &quot;clang,&quot; &quot;buzz,&quot; &quot;crash.&quot;</td>
</tr>
<tr>
<td>objective summary</td>
<td>A succinct, accurate description of the content of a text without personal feelings. A stating of the facts only. Also called an abstract. See subjective summary.</td>
</tr>
<tr>
<td>opposing claim</td>
<td>Claim made by a person to offset a claim made against him/her.</td>
</tr>
<tr>
<td>oral tradition</td>
<td>Customs, opinions, beliefs, and history passed from generation to generation by means of conversation or storytelling.</td>
</tr>
<tr>
<td>oxymoron</td>
<td>A paradox reduced to two opposing words, usually in an adjective-noun (deafening silence) or adverb-adjective (shockingly boring) relationship, and is used for effect, complexity, emphasis, or wit.</td>
</tr>
<tr>
<td>pace</td>
<td>To move or develop (something) at a particular and calculated rate or speed.</td>
</tr>
<tr>
<td>paraphrase</td>
<td>A restatement of a text or passage in another form or other words, often to clarify meaning.</td>
</tr>
<tr>
<td>parenthetical citation</td>
<td>The punctuation marks that are necessary to properly cite a source in MLA style writing.</td>
</tr>
<tr>
<td>parody</td>
<td>An imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect.</td>
</tr>
</tbody>
</table>
| paradox      | A statement that seems on its face to be self-contradictory or absurd yet turns out to
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>have valid meaning</td>
<td>have valid meaning and to reveal an element of truth.</td>
</tr>
<tr>
<td>parallelism</td>
<td>The phrasing of language in a way that balances ideas of equal importance. Parallelism may apply to phrases, sentences, paragraphs, or longer passages.</td>
</tr>
<tr>
<td>paraphrase</td>
<td>To state, in one’s own words, the main ideas and key references extrapolated from something one has read, viewed, or heard. See summarize.</td>
</tr>
<tr>
<td>parts of speech</td>
<td>A category to which a word is assigned in accordance with its syntactic functions. Ex: noun, pronoun, adjective, determiner, verb, adverb, preposition, conjunction, and interjection.</td>
</tr>
<tr>
<td>passive voice</td>
<td>Indicates that the subject is being acted upon (e.g. The ball was hit by Kevin.) See active voice.</td>
</tr>
<tr>
<td>pastiche</td>
<td>A patchwork of words, sentences, and passages from various authors or one author. It is a kind of imitation, sometimes in the form of parody.</td>
</tr>
<tr>
<td>persona</td>
<td>The narrator, or the storyteller, of a literary work created by the author. The persona’s character and knowledge influence the manner in which the events of a story are narrated to the reader.</td>
</tr>
<tr>
<td>personification</td>
<td>A form of metaphor in which language relating to human action, motivation, and emotion is used to refer to non-human agents or objects or abstract concepts. Ex: “The weather is smiling on us today”; “love is blind.” See metaphor, figure of speech, figurative language.</td>
</tr>
<tr>
<td>perspective</td>
<td>The state of one’s ideas, the facts known to one, and the angle from which one views a situation.</td>
</tr>
<tr>
<td>persuasive writing</td>
<td>Writing intended to convince the reader that a position is valid or that the reader should take a specific action. Differs from exposition in that it does more than explain; it takes a stand and endeavors to persuade the reader to take the same position.</td>
</tr>
<tr>
<td>plot</td>
<td>The action or sequence of events in a story. Plot is usually a series of related incidents that builds and grows as the story develops. There are five basic elements in a plot line: (a) exposition; (b) rising action; (c) climax; (d) falling action; and (e) resolution.</td>
</tr>
<tr>
<td>plagiarism</td>
<td>Presenting another author's works, words, or ideas as one's own.</td>
</tr>
<tr>
<td>planning strategies</td>
<td>Process of defining direction, and making decisions about how to organize ideas in writing or a presentation based purpose and audience.</td>
</tr>
<tr>
<td>poetry</td>
<td>Writing designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound and suggestive power as well as for its meaning. Language choices are also made to achieve meter, rhyme, natural cadences, and metaphorical experience/understanding.</td>
</tr>
<tr>
<td>point of view (POV)</td>
<td>The vantage point from which a speaker narrates. First person POV is the narrating character's own voice. It uses “I” throughout, and the reader doesn't know any more than the character does. Second person POV is someone telling someone else what they are doing. It uses “you” throughout. Third person POV is the voice of someone outside of the story. It uses “he/she” and can come from the limited, subjective multiple viewpoints, or omniscient points of view.</td>
</tr>
<tr>
<td>position</td>
<td>A point of view adopted and held to.</td>
</tr>
<tr>
<td>primary source</td>
<td>First-hand documentation of events (e.g., autobiographies, diaries, interviews, logs, personal accounts, treatises, letters, photographs, drawings, etc.) that presents no “secondary” analysis or interpretation by historians or others removed from the action.</td>
</tr>
</tbody>
</table>
problem solving: The concluding stage of a larger problem process that includes problem finding and problem shaping. Considered the most complex of all intellectual functions, problem solving has been defined as a higher-order cognitive process that requires the modulation and control of more routine or fundamental skills.

pronunciation: The manner in which someone utters a word.

propaganda techniques: Methods of conveying information selectively to produce and opinion or action favorable to the source of the information.

prose: Written or spoken language in its ordinary form, without metrical structure.

protagonist: The main character in a novel, play, story, or poem; also known as the “hero” or “heroine.”

pun: A joke that comes from a play on words. It can make use of a word’s multiple meanings or a word’s rhyme. (e.g. A Groucho Marx pun: "Time flies like an arrow. Fruit flies like a banana.”)

purpose: An author’s desired effect or result; intention. See audience.

reason: Think, understand, and form judgments by a process of logic.

red herring: A fallacy in which an irrelevant topic is presented in order to divert attention from the original issue. The basic idea is to “win” an argument by leading attention away from the argument and toward another topic.

reference materials: Resources used to find out more information on a subject (dictionary, thesaurus, encyclopedia, journals, both print and on-line sources, etc.)

relevance: Term used to describe how pertinent, current, connected, or applicable something is to a given matter.

repetition: The action of repeating something that has already been said or written to produce a desired effect.

research: An organized study or methodical investigation into a subject in order to discover facts, to establish or revise a theory, or to develop a plan of action based on the facts discovered.

research question: A formal question that sets a goal and guides study.

resolution: Also called denouement, the portion of a play or story where the problem is solved. The resolution comes after the climax and falling action and is intended to bring the story to an end.

response: An answer or reply, as in words or in some action.

revise: To alter something already written or printed, in order to make corrections, improve, or update, primarily in terms of style, content, structure and ideas, as well as the details. See edit.

rhetoric: The art of using language effectively, especially for persuasion, in speaking or writing, especially in oratory.

rhetorical appeals: Writers of text use various strategies to appeal to their audiences. The three means by which writers persuade their audience are pathos, ethos, and logos. pathos: appeals to emotions, seen through: sensory description of a scene, examples or anecdotes, objects of emotion (people, pets, ideas, symbols, etc.) that have emotional connotations, ethos: appeals to audience’s view of the speaker and subject. A writer uses the persuasive value of his/her character to create an impression that he/she is a person of sound sense, high moral character, and benevolence/good will, logos: appeals to reason. A writer uses logical reasoning such as inductive and deductive reasoning, evidence from other sources, expert testimony, etc. to appeal to the readers.
<table>
<thead>
<tr>
<th>rhetorical device</th>
<th>Rhetoric is the art of effective expression and the persuasive use of language; rhetorical devices are specific and effective uses of language that may influence or persuade an audience (e.g., rhetorical questions, repetition, and extended analogies).</th>
</tr>
</thead>
<tbody>
<tr>
<td>rhyme</td>
<td>The repetition of sounds in two or more words or phrases, which appear close to each other in a poem. <em>End rhyme</em> occurs at the end of lines. <em>An internal rhyme</em> occurs within a line. <em>Slant rhyme</em> is approximate rhyme. <em>A rhyme scheme</em> is the pattern of end rhymes.</td>
</tr>
<tr>
<td>rhythm</td>
<td>An ordered recurrent alternation of strong and weak elements in the flow of sound and silence in speech.</td>
</tr>
<tr>
<td>rising action</td>
<td>The events of a dramatic or narrative plot preceding the climax.</td>
</tr>
<tr>
<td>salient points</td>
<td>Facts or information that seem most important or significant to the argument.</td>
</tr>
<tr>
<td>satire</td>
<td>A literary art of diminishing a subject by making it ridiculous and evoking attitudes of amusement, contempt, indignation or scorn. It differs from comedy in that comedy evokes laughter as an end in itself. Satire uses laughter as a weapon against a subject existing outside the work itself, for example, social satire mocks existing social mores and conventions in order to draw attention to their limitations or hypocrisy.</td>
</tr>
<tr>
<td>secondary sources</td>
<td>Information or research that is written by someone other than the person who experienced the events. For example, a comment by a historian, an encyclopedia article, or a critical essay.</td>
</tr>
<tr>
<td>sensory imagery</td>
<td>The use of words to describe tastes, smells, textures, sounds and images in order to provide a sensory experience for the reader.</td>
</tr>
</tbody>
</table>
| setting           | The time and place in which a narrative takes place; the physical and psychological background against which the action of a story takes place; the scenery and stage effects for a dramatic production.  
|                   | - Environment: The surrounding things, conditions, and influences in the narrative.  
|                   | - Place: The physical location of the narrative.  
|                   | - Time: The period or era in which the narrative takes place. |
| simile            | A comparison of two unlike things in which a word of comparison using the words 'like' or 'as'. For example, 'She stood in front of the altar, shaking like a freshly caught trout,' (Maya Angelou). See metaphor. |
| soliloquy         | A dramatic monologue spoken aloud by a character that is alone on the stage (or is under the impression of being alone). The soliloquist thus reveals his or her inner thoughts and feelings to the audience. |
| source            | A place, person, or thing from which something comes or can be obtained. |
| source credibility| The believability of a communicator, as perceived by the recipient of the message. There are different elements that may comprise a person's credibility but, according to source credibility theory, the two elements most commonly identified are perceived expertise, and trustworthiness of the source. |
| stanza            | A recurring grouping of two or more verse lines in terms of length, metrical form, and, often, rhyme scheme. |
| story elements    | The intrigue or plot of a narrative or dramatic work.  
|                   | **conflict**: The basic tension, predicament, or challenge that propels a story's plot  
|                   | **complications**: Plot events that plunge the protagonist further into conflict  
|                   | **rising action**: The part of a plot in which the drama intensifies, rising toward the climax  
|                   | **climax**: The plot's most dramatic and revealing moment, usually the turning point of the story  
|                   | **falling action**: The part of the plot after the climax, when the drama subsides and the conflict is resolved |
| **stream of consciousness** | The continuous flow of sense-perceptions, thoughts, feelings and memories in the human mind; a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of internal monologue. |
| **style** | The particular way a piece of literature is written. Not only what is said but also how it is said, style is the writer’s unique way of communicating ideas. Elements contributing to style include word choice, sentence length, tone, figurative language, and use of dialogue. |
| **subjective summary** | A succinct description of the content of a text modified by individual bias. The opposite of an abstract. See objective summary. |
| **supporting details** | Secondary points which may help to clarify a point, illustrate a concept, or prove a point. |
| **summarize** | To briefly describe a text – read, viewed, or heard – highlighting the main ideas and most salient features or details. See paraphrase. |
| **symbol** | A word or object that stands for an object, event, or idea. The object, event or idea thus represented may be concrete or abstract, visible or invisible. |
| **synecdoche** | A figure of speech in which a part is used to represent the whole (for example, ABCs for alphabet) or the whole for a part ("England won the World Cup in 1966"). |
| **synonym** | A word that has a meaning identical with, or very similar to, another word. |
| **synthesize** | Combine (a number of things), so as to form a new, complex, coherent whole. |
| **text** | Coherent set of symbols that transmit some kind of informative message. |
| **text features** | Various ways of manipulating and placing text to draw attention to or emphasize certain points or ideas in narrative (e.g., bolding or boxing questions, italicizing key vocabulary, listing, bulleted, numbering). |
| **text structure** | The organizational pattern an author uses to structure the ideas in a text (e.g., cause/effect, compare/contrast, description, problem/solution, sequential, goal/action/outcome, concept/definition, proposition/support). |
| **textual evidence** | Support from one or more resources to support an interpretation or analysis of a literary work. |
| **theme** | A theme is the central idea or ideas explored by a literary work. |
| **thesis statement** | The basic argument advanced by a speaker or writer who then attempts to prove it by presenting compelling evidence; the subject or major argument of a speech or composition. See theme, main idea. |
| **tone** | An expression of a writer’s attitude toward a subject. Unlike mood, which is intended to shape the reader’s emotional response, tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, honoring, or objective. |
| **tragic flaw** | A defect in the protagonist that leads to his or her downfall. |
| **tragic hero** | The primary character in a narrative that makes an error of judgment or has a fatal flaw that, combined with fate and external forces, brings on a tragedy. |
| **transitional words and phrases** | Transitional words and phrases provide the glue that holds ideas together in writing. They provide coherence (making sense as a whole) by helping the reader to understand the relationship between ideas, and they act as signposts that help the reader follow the movement of the discussion. Transitional expressions, then, can be used between sentences, between paragraphs, or between entire sections of a work. |
| **understatement** | A form of irony in which something is intentionally represented as less that it is. |
| **verse** | A line of writing arranged in a metrical pattern (i.e., a line of poetry). Also, a piece of
poetry or a particular form of poetry such as free verse, blank verse, etc., or the art or work of a poet.

| **visual aide** | An instructional aide, such as a poster, scale model, digital image, artifact, etc. used to enhance a viewer's understanding or experience of presented content. |
| **warrant** | The warrant can be expressed by a general statement referring to a rule, principle, and so on. In principle, this general statement will have a hypothetical form ("[if data] then [claim]"). The warrant functions as a bridge between the data and the claim. |
| **website** | A set of interconnected web pages, usually including a homepage, generally located on the same server, and prepared and maintained as a collection of information by a person, group, or organization. See cite. |
| **works cited** | When producing a works cited for an essay you only list the actual sources of information that you referenced in your piece of work. See bibliography. |
| **writing process** | The stages of writing that produce a final, well-crafted piece. They are pre-writing/planning, drafting, revising, editing, polishing, and publishing. |
Common Core College & Career Readiness Anchor Standards

These are the Common Core College and Career Readiness Anchor Standards for Writing that connect to Research and Reasoning. These anchor standards 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.

**Common Core Anchor Standards for Speaking & Listening**

**Comprehension and Collaboration**
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**Presentation of Knowledge and Ideas**
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated.

**Common Core Anchor Standards for Reading**

**Key Ideas and Details**
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.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

**Craft and Structure**
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.
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.
6. Assess how point of view or purpose shapes the content and style of a text.

**Integration of Knowledge and Ideas**
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
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.
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.

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

10. Read and comprehend complex literary and informational texts independently and proficiently.
### Common Core Anchor Standards for Writing

**Text Types and Purposes** (*These broad types of writing include many subgenres.)

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Production and Distribution of Writing**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Research to Build and Present Knowledge**

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### Common Core Anchor Standards for Language

**Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Vocabulary Acquisition and Use**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.
Colorado: Prepared Graduate Competencies

These are Preschool through twelfth-grade concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

Speaking & Listening
- Collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others, and contribute ideas to further the group’s attainment of an objective
- Deliver organized and effective oral presentations for diverse audiences and varied purposes
- Use language appropriate for purpose and audience
- Demonstrate skill in inferential and evaluative listening
- Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary (Oral & Reading & Writing)

Reading
- Demonstrate comprehension of a variety of informational, literary, and persuasive texts
- Evaluate how an author uses words to create mental imagery, suggest mood, and set tone
- Read a wide range of literature (American and world literature) to understand important universal themes and the human experience
- Seek feedback, self-assess, and reflect on personal learning while engaging with increasingly more difficult texts
- Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas, or complete daily tasks

Writing
- Write with a clear focus, coherent organization, sufficient elaboration, and detail
- Effectively use content-specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes
- Apply standard English conventions to effectively communicate with written language
- Implement the recursive writing process successfully to plan, draft, revise, and edit, publish & share written work
- Master the techniques of effective informational, literary, and persuasive writing
- Discriminate and justify a position using traditional lines of rhetorical argument and reasoning (Writing & Research)

Research
- Articulate the position of self and others using experiential and material logic
- Gather information from a variety of sources; analyze and evaluate the quality and relevance of the source; and use it to answer complex questions
- Use primary, secondary, and tertiary written sources to generate and answer research questions
- Evaluate explicit and implicit viewpoints, values, attitudes, and assumptions concealed in speech, writing, and illustration
- Demonstrate the use of a range of strategies, research techniques, and persistence when engaging with difficult texts or examining complex problems or issues (Reading & Research)
- Exercise ethical conduct when writing, researching, and documenting sources