100+
READING AND WRITING STRATEGIES
With Activities for Middle and High School ELA
By Kristina Janeway
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Kristina Janeway is a Pre-AP®, GT, and PSAT®/Pre-AP English teacher at Terra Vista Middle School in Lubbock, Texas. In her 21-year career, Kristina has spent 19 years working with gifted and talented as well as Pre-AP, AP®, and full-inclusion students in the West Texas area. She has written curriculum for grades seven through twelve, designed an academic vocabulary course for high school, designed a Pre-AP/PSAT English course for eighth graders, designed an SAT®/ACT® course for seventh graders in the Duke University Talent Search Program, and designed the seventh and eighth grade GT course.

Kristina has presented at numerous state and national conferences, several districts, and various Advanced Placement Summer Institutes® for universities while working as a consultant for the College Board®. She has completed a master’s degree in Education Administration and holds a Principal’s Certificate. Kristina was the recipient of the Frank and Nancy Newton Excellence in Education Award from the Beaumont Foundation in 2010 and the Panhandle South Plains TAGT Teacher of the Year Award for 2014. Most recently, Kristina has published several books on writing instruction, reading materials, and poster projects with Teacher’s Discovery and writing assessments with Kamico®.
About This Book

There are many times throughout the year that we teachers encounter students who are in need of specific interventions to assist them in closing instructional gaps so additional learning can take place. Then there are the times we have exhausted the pre-verbal tools in our toolbox that assist students in attaining concepts and we are in need of new ideas to try to get a variety of skills and information across to them. Still other times, we are just looking for a new idea to convey traditional concepts and strategies.

*100-Plus Reading and Writing Strategies with Activities for Middle and High School ELA* presents activities and strategies to assist the students in breaking through obstacles: word comprehension, interacting with various texts, questioning skills, testing strategies, sentence building, and basic writing skills.

This book is a collection of strategies that I have used at one time or another in order to help students bridge instructional and learning gaps in their education. Because learning is NOT one-size-fits-all and must be student-centered, there are multiple strategies or activities for concepts. The idea is to find that one strategy that unlocks the mastery for the student.

Use the activities in this book in conjunction with your existing reading selections, vocabulary, or spelling lists, as well as basic grammar and writing instruction. They are meant to be generic activities and intervention strategies so that you may choose to use these at any time as introductory, extension, or even progress-monitoring assessments for your students. You may want to use the activities several times throughout the school year in a variety of contexts to meet the instructional or intervention needs of your students.
How to Use This Book

In the modern English Language Arts classroom, we have students who, for a litany of reasons, have instructional gaps in their education. No matter what caused the gaps, we teachers must find ways to fill these holes so we may better help these kids make progress in reading and writing.

Organized by the questions we often hear our students asking, such as “How do I create an outline?” or “How do I analyze a graphic?” 100-Plus Reading and Writing Strategies with Activities for Middle and High School ELA answers those questions with strategies and activities. Whatever the need may be, this book will assist you to help any student at any level with a variety of English Language Arts solutions ranging from analysis to writing.

100-Plus Reading and Writing Strategies with Activities for Middle and High School ELA is divided into six sections:

- Reading Strategies
- Spelling and Vocabulary Strategies
- Sentence-Building Strategies
- Writing Strategies
- Literary Glossary of Terms
- Glossary of Rhetorical Terms and Techniques

The Reading, Spelling and Vocabulary, Sentence-Building, and Writing sections are structured into a “For the Teacher” instructional page and a “For the Student” handout or organizer that corresponds to the activity. Copy the handouts and use them to supplement activities in your classroom.

Activities have step-by-step instructions for a suggested lesson as well as alternative implementations or extensions to enhance the activity and allow more use as a student gains academic strength in the area of concern. Some activities include suggested time needed for activities and games.

Copy exercises and handouts to use in class or complete as homework.

Using the Literary Glossary of Terms: As you overtly instruct students on the meaning of various literary terms, use the glossary beginning on page 234 to provide foundational definitions for the students. Have the students put the definitions into their own words and reference the glossary as needed to deepen their understanding.

As another option, provide a copy of the glossary for the students to place in their binders. As you directly instruct on the various literary terms, have the students highlight or underline the key words in the glossary, then use the model as a formative assessment or to create a classroom word wall.

The glossary features examples for many terms. Consider having students research different examples for terms and definitions to deepen their understanding.

Using the Glossary of Rhetorical Terms and Techniques: During your unit work on rhetoric and the meaning of various rhetorical terms, use the glossary beginning on page 260 to provide foundational definitions for the students. Have the students put the definitions into their own words and reference the glossary as needed to deepen their understanding.

Alternatively, provide a copy of the glossary for the students to place in their binders. As you directly instruct on the various rhetorical terms, have the students highlight or underline the key words in the glossary, then use the model as a formative assessment or to create a classroom word wall.
Reading Strategies

Introduction

This section helps students with basic testing strategies, graphic analysis, fluency enhancement, and the mastering of those pesky literary terms. The response to intervention strategies are geared to assist teachers in filling instructional literacy holes or reading comprehension issues for students.

The design is such that you can use these activities with any of the reading selections that you already use in your curriculum as introductory lessons or extension activities.

Many of these activities are intended to be used numerous times throughout the school year to work in conjunction with a wide variety of reading selections as well as to help students reach mastery on difficult concepts.
Basic Reading Test Strategies:
For the Teacher

Basic Objective Testing Strategy:

Read the questions and underline or highlight the keywords

Reading the questions first allows the students to clearly assess the various tasks for the passage. At this step, when the kids have been working on the keywords of the questions, they also need to “chunk” these questions into **book** (the evidence is in the text) or **brain** (thinking with textual evidence in mind). Instructions for this activity are on page 34. For struggling readers, this makes the passage more manageable because the tasks are identified, creating a clear purpose for reading and annotating.

Set up the passage according to the questions

Setting up the passage for specific questions draws the attention of the students to the textual evidence for those specific tasks. If the question asks about the author’s purpose of the simile in paragraph six, the students find paragraph six and make a note on the side of the page, saying “author’s purpose simile.” If the question asks the meaning of the word “taxes” in paragraph four, the students circle the word “taxes,” underline the whole sentence, and make a note to the side saying, “meaning.” If the question is about the passage as a whole, such as the tone of the passage, the students make a note at the beginning of the passage, listing the literary element of “tone.”

Read and annotate the passage for the specific tasks from the questions

In this strategy, as the students read the selected passage, they take notes specific to the keywords and particular lines or paragraphs aligned to the questions for the selection. They do not make superfluous notes that may or may not address the specific tasks. The annotation is directly related to the questions that will be asked.

Answer the questions, referring back to the textual evidence from the passage

Students go back through the questions and begin answering them, referring back to their annotated passage to prove their answers. It is best for the students to chunk all the **book** questions first as it will make them continually refer back to the passage in order to find the explicit answers in the text information, making them read the passage multiple times. Then, they need to answer the **brain** questions, as these require them to make an inference, draw a conclusion, or analyze based on the information in the passage.

Choose the incorrect answer

As the students are working through the possible answers, they are to circle the information in the answer choice that makes it incorrect as well as make a note of the textual evidence that supports the correct answer.
Modified Frayer Model for Literary Terms:
For the Teacher

Objective:
The students will use the modified Frayer model for the mastery of literary terms.

Materials:
- teacher-chosen reading selection that contains the literary term
- copy of the Modified Frayer Model for Literary Terms Handout

Lesson:
Select the reading material for the activity. When choosing the materials, be sure to choose a selection that is on grade level to keep the more advanced students engaged and to challenge the lower-reading-level students.

Be sure the reading selection contains the literary terms you instruct and demonstrates the meaning and look of the literary terms in context.

Using the Literary Glossary of Terms: As you overtly instruct students on the meaning of various literary terms, use the glossary beginning on page 234 to provide a foundational definition for the students, who can then put it into their own words and deepen their understanding.

Another option is to provide a copy of the glossary for the students to place in their binders for your class. As you directly instruct on the various literary terms, have the students highlight or underline the key words in the glossary, then use the model as a formative assessment or to create a classroom word wall.

Extension:
- Have them work in partners or small groups as they do this.
- Provide students with a text to complete the chart independently, with no guidance from you, as a summative assessment.
### Modified Frayer Model for Literary Terms Handout:

#### For the Student

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<tr>
<th>Written example using that literary term:</th>
<th>Drawing, graphic, or word that reminds you of this literary term:</th>
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How Do I Read a Graphic?

OPTIC Strategy for Graphic Analysis:
For the Teacher

The OPTIC strategy helps students learn an organized approach to the analysis of various graphics. The five-letter acronym is actually a five-step process for analyzing any piece of graphic material. This is the only mnemonic strategy recommended for standardized testing to keep the students from getting confused with too many strategies.

O = OVERVIEW

- Conduct a brief overview of the image by looking at the piece as a whole.
- Have students look from top to bottom, bottom to top, left to right, right to left, middle to outside, and outside to middle.
- Time this for about one minute.

P = PARTS

- Have students look at the parts of the graphic alone.
- Have them read all labels.
- Have students note any elements or details that seem important.
- Have them note any uniqueness with regard to shape and color.
- Use open-ended questions to guide the students through the analysis.

T = TITLE, TEXT, THEME

- Cover the title while students are working on the graphic.
- Once they have completed the analysis, they are to title the graphic.
- Read the title of the visual to be clear on the subject in the graphic.
- Have students compose a thematic statement. Start with the topic, compose a main idea, mark out the specifics, and then turn what is left into a universal statement.
- If there is no title, have students create a title and justify it using graphic evidence.
**I = INFERENCES, INTERRELATIONSHIPS**

- Students use the parts, colors, and shapes of the graphic as visual clues to create inferences about the artist’s purpose within the graphic.

- Use open-ended questions to guide the students to the various inferences that can be made using the graphic.

**C = CONCLUSION**

- Students draw a conclusion about the graphic as a whole.

- Reanalyze the graphic by putting back together all the parts.

- Ask: What does this visual mean?

- Ask: Why was it included with the text?

- Use open-ended questions to guide the students to the various conclusions that can be made from the graphic.

- Summarize the message of the visual.

- Have the students compose a summary in order to practice the skill in a different context.
How Do I Read a Graphic?
OPTIC Strategy for Graphic Analysis Handout:
For the Student

The OPTIC strategy helps you learn an organized approach to the analysis of various graphics. The five-letter acronym is actually a five-step process for analyzing any piece of graphic material.

O = OVERVIEW
- Conduct a brief overview of the image by looking at the piece as a whole.

P = PARTS
- Look at the parts of the graphic alone.
- Read all labels.
- Note any elements or details that seem important.
- Note any uniqueness with regard to shape and color.

T = TITLE, TEXT, THEME
- Cover the title while you are working on the graphic.
- Once you have completed the analysis, you are to title the graphic.
- Read the title of the visual to be clear on the subject in the graphic.
- Compose a thematic statement.

I = INFERENCEs, INTERRELATIONSHIPS
- Use the parts, colors, and shapes of the graphic as visual clues to create inferences about the artist’s purpose within the graphic.

C = CONCLUSION
- Draw a conclusion about the graphic as a whole.
- Reanalyze the graphic by putting back together all the parts.
- What does this visual mean?
- Why was it included with the text?
- Summarize the message of the visual.
# OPTIC Strategy:
## Analyze a Graphic Handout:
### For the Student

<table>
<thead>
<tr>
<th>O = OVERVIEW</th>
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<tbody>
<tr>
<td>What kind of graphic is this?</td>
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<tr>
<td>What is the connection of the graphic?</td>
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</table>

<table>
<thead>
<tr>
<th>P = PARTS</th>
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<tbody>
<tr>
<td>What do you notice about the various parts of the graphic?</td>
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</tr>
<tr>
<td>What are some of the important parts?</td>
<td></td>
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<tr>
<td>Why were these parts included?</td>
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<tr>
<td>How are these parts connected to the whole?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>T = TITLE, TEXT, THEME</th>
<th></th>
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<tbody>
<tr>
<td>What does the title reveal about the graphic?</td>
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<tr>
<td>If there is no title, what title would you give this?</td>
<td></td>
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<tr>
<td>What is the topic of the graphic? Why?</td>
<td></td>
</tr>
<tr>
<td>How does the text relate to the graphic?</td>
<td></td>
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<tr>
<td>What is the theme? Explain.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>I = INFERENCES, INTERRELATIONSHIPS</th>
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</thead>
<tbody>
<tr>
<td>What inferences can you make about the graphic?</td>
<td></td>
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<tr>
<td>What are some of the interrelationships you found within the graphic?</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>C = CONCLUSION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What conclusion can be made about the graphic?</td>
<td></td>
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</tbody>
</table>
Story Map Organizer Handout:
For the Student

Title of Story
Author

Setting(s)  Main Character  Minor Character(s)  Plot

Conflict  Traits  Purpose/Traits  Complications

1.  2.  3.  4.

Conclusion

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Sentence-Building Strategies

Introduction

Kids struggle to recognize complete sentences because they have a difficult time composing them. These activities will take them back and forth between composition and recognition.

The use of the charts as support for what the phrases and clauses look like in context will help students mimic the phrases in extending their own work and provide small models for their own writing. Many students have a difficult time with the grammar jargon in the English Language Arts curriculum, and the activities in this section give the students the assistance to bridge the gap between application to writing and understanding the jargon of the ELA course.
What Is a Complete Sentence Anyway?

Basic Sentence Parts:
For the Teacher

Objective:
The students will gain accuracy in the identification of subjects and verbs in simple, compound, and complex sentences.

Materials:
- teacher-created handout of various sentences ranging from simple to complex
- paper
- pencil

Lesson:
Review with students that a subject can be a noun or a pronoun. Review the verb.

Put a sentence on the board or through the projector.

Have the students write the sentence on their paper, circle the subject, and label it as a noun or pronoun.

Then, have the students underline the verb and label it “action” or “linking.”

Repeat this process for all sentences.

Extension:
- Use this exercise as an editing tool in student writing to make sure their sentences are complete sentences.
Objective:
The students will improve construction of sentences.

Materials:
- teacher-created handout of various simple sentences
- paper
- pencil

Lesson:
Review with students the various phrases and clauses, such as infinitive phrase, absolute phrase, prepositional phrase, appositive phrase, adjective clause, adverb clause, gerund phrase, and participle phrase.

Provide students with a simple sentence.

Have the students add an appositive to describe a noun.

Have the students add an adverb clause to describe the verb.

Change up the various combinations and numbers of additions to each sentence.

Extension:
- Use this exercise as a revising tool in student writing to create more detailed sentences and varied syntactical structures.
## Phrases and Clauses for Syntactical Purposes Handout:
### For the Student

<table>
<thead>
<tr>
<th>Openers</th>
<th>Subject-Verb Splits</th>
<th>Closers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adverb Clause</strong></td>
<td><strong>Compound Adjectives</strong></td>
<td><strong>Adverb</strong></td>
</tr>
</tbody>
</table>
| *When walking through the door,* the teen shouted in recognition of the performing band.* | *A trail of blood, smeared and blotted,* followed him.  
---William H. Armstrong, *Sounder* | *The head pulled away abruptly.*  
---Michael Crichton, *Jurassic Park* |
| **Adverb Clause then Adjective Clause**      | **Participle Phrase**                                    | **Adjectives**                              |
| *After the initial few weeks of school, when everything seemed gloomy and I still brooded a great deal about having left home,* things started to get easier.  
---Ved Mehta,  
*"A Donkey in a World of Horses"* | *August, gasping for breath,* melted into September.  
---Edward Bloor,* Tangerine* | *In the beginning, there were dragons: proud, fierce, and independent.*  
---Christopher Paolini,* Inheritance* |
| **Adverb then Adverb Clause**                | **Appositive Phrase**                                    | **Participle Phrase**                       |
| *If you had heard only a quarter of what I have heard about him,* and I have only heard very little of all there is to hear, you would be prepared for any sort of remarkable tale.  
---J. R. R. Tolkien,* The Hobbit* | *Neville, his face tear-streaked,* clutching his wrist, hobbled off with Madam Hooch.  
---J. K. Rowling,* Harry Potter and the Sorcerer’s Stone* | *They were sitting outside a curbside cafe on Dong Khai Street,* *watching the local teenagers circle the square on mopeds.*  
---Eoin Colfer,* Artemis Fowl* |
| **Adverb then Participle Phrase**            | **Adverb Clause**                                         | **Adjectives and Participle Phrase**         |
| *After a bit, lulled by the bobbing of the raft and by the soft, pleasant sounds of the sea against the oil barrel floats,* I went to sleep again.  
---Theodore Taylor,* The Cay* | *The first floor, because it was closest to the garbage in the empty lot,* was where the rats lived.  
---Walter Dean Myers,* Motown and Didi* | *A man climbed out, thickset,* chunky, wearing a flat cap, and a raincoat flapping over rubber boots; he was grinning.*  
---Susan Cooper,* The Grey King* |
Writing Strategies

Introduction

When students encounter challenges in reading, spelling, and vocabulary, they feel as if they have obstacles standing between them and their writing like a gigantic mountain they just cannot conquer.

Many of the intervention strategies help reteach or even undo many of the problems we see in our students’ writing. From inappropriately indenting paragraphs to needless repetition of the topic or reasons, there is a simple activity to help alleviate these issues.
How Do I Keep Myself from Repeating the Same Things Over and Over?

Synonym Sort:

For the Teacher

Objective:
The students will use the rough draft of an essay and revise it to get rid of redundant wording related to the topic, reasons, and audience.

Materials:
- student rough draft of an essay
- thesaurus
- Synonym Sort Organizer Handout

Lesson:
Have the students fill in the chart for the topic.

Have the students fill in the chart for whom the essay is about.

Have the students fill in the chart for each reason for their body paragraph.

Extension:
- Swap charts between students and have them brainstorm other topics, reasons, and audiences.
- Complete independently or with a partner.
**Synonym Sort Example**

<table>
<thead>
<tr>
<th>Field (topic)</th>
<th>Trips (topic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>outside of school</td>
<td>excursions</td>
</tr>
<tr>
<td>off campus</td>
<td>vacation</td>
</tr>
<tr>
<td>off property</td>
<td>road trip</td>
</tr>
<tr>
<td>out of class</td>
<td>expeditions</td>
</tr>
<tr>
<td>out of the 6th wall</td>
<td>journey</td>
</tr>
<tr>
<td>away from</td>
<td></td>
</tr>
<tr>
<td></td>
<td>expectations</td>
</tr>
<tr>
<td></td>
<td>experience</td>
</tr>
<tr>
<td></td>
<td>adventure</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Students (who)</th>
<th>Travelers (who)</th>
</tr>
</thead>
<tbody>
<tr>
<td>people</td>
<td>learners</td>
</tr>
<tr>
<td>pupils</td>
<td>impressionable minds</td>
</tr>
<tr>
<td>children</td>
<td>future leader</td>
</tr>
<tr>
<td>kids</td>
<td>future scholars</td>
</tr>
<tr>
<td>middle schoolers</td>
<td></td>
</tr>
<tr>
<td>teens</td>
<td></td>
</tr>
<tr>
<td>teenagers</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Education (reason)</th>
<th>Fun (reason)</th>
</tr>
</thead>
<tbody>
<tr>
<td>knowledge</td>
<td>amusing</td>
</tr>
<tr>
<td>knowable</td>
<td>engaging</td>
</tr>
<tr>
<td>understandable</td>
<td>funny</td>
</tr>
<tr>
<td>intelligence</td>
<td>hysterical</td>
</tr>
<tr>
<td>learning experience</td>
<td>good times</td>
</tr>
<tr>
<td>hands-on activities</td>
<td></td>
</tr>
</tbody>
</table>
### Synonym Sort Organizer Handout:
**For the Student**

<table>
<thead>
<tr>
<th>Topic 1</th>
<th>Topic 2</th>
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<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Who 1</th>
<th>Who 2</th>
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<td></td>
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<table>
<thead>
<tr>
<th>Reason 1</th>
<th>Reason 2</th>
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Framing Body Paragraphs Handout:  
For the Student

My reason for the topic (one sentence) _____________________________ is __________________________.
I think this reason is important because (one to two sentences) _____________________________
____________________________________________________________________________________
____________________________________________________________________________________
. I think this reason is important because (one to two sentences) _____________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________. An example (school, church,
movies, books, television, news, classes, friends, family) of my reason in the real world is (three to five
sentences) ___________________________________________________________________________
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________________. My example and reason are alike or similar because (one sentence) ____________
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__________________________. My reason in this paragraph is (one sentence) ___________________
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__________________________ and my next reason is ____________________________
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__________________________. My next reason for the topic (one sentence) ____________________
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is _____________________________. My next reason for the topic (one sentence) ________________
Baseball Revision and Editing Activity Handout:
For the Student

First Base: Thesis, Topic Sentences, and General Organization

- Underline the thesis statement of your paper.
- Underline the topic sentences. Check to make sure that the topic sentences of your paragraphs clearly connect to the thesis statement.
- Check to make sure that each sentence in the supporting details and/or textual evidence connects to the previous one by a linking idea or transitional expression.
- Check to make sure that paragraphs seem to flow naturally into one another by using transitional words and/or phrases.
- Underline the clincher—the transitional sentence. Check to make sure it sums up the paragraph you are completing and leads into the topic of the next paragraph.
- Make sure each paragraph focuses on one topic.
- Make sure the essay is focused on one topic.

Second Base: Sentence Skills and Content Clarity

- Correct sentences that are awkward or unclear in wording or meaning.
- Vary your sentence structure with different phrases and clauses. Refer to your Sentence Variation Models Handout for additional structures.
- Combine sentences to make it more understandable or better written.
- Check pronoun-antecedent agreement and the correct pronoun case.
- Check to make sure you have subject-verb agreement.
- Replace passive voice verbs with active voice verbs as much as possible.
- Make sure you are using one consistent verb tense, with the one exception of creating a flashback in narrative or creative writing.
- Check to make sure quotes smoothly integrate into paragraphs and support the information clearly when writing expository selections.
- Make sure quotes are documented with parenthetical citations when using textual evidence.
Third Base: Mechanics

- Check for mistakes in spelling.
- Check for mistakes in capitalization.
- Check for mistakes in punctuation.
- Check for mistakes in usage, especially homophones.

Home Base

- Double-check for thesis statement, topic sentences, and general organization of paper.
- Double-check the syntax and diction of the paper for content clarity.
- Double-check mechanics skills.

Adapted from The Pre-AP: The AP Vertical Teams® Guide for English. 2nd Ed., College Entrance Examination Board, 2002.
Literary Glossary of Terms with Examples
Grades 6–12

allegory: a literary work that has an underlying meaning beneath the literal meaning. Allegory relies heavily on symbolism to teach a lesson or illustrate an idea. Characters often represent abstract concepts such as truth, good, or evil.

• The Lion, the Witch, and the Wardrobe is an allegory and Aslan, the lion, is a Christ-like figure.

alliteration: the repetition of a beginning consonant sound.

• “Let us go forth to lead the land we love.”
  —John F. Kennedy, Inaugural Address

allusion: a reference to pop culture, music, historical events, real or fictional people, literature, religion, myth, or place with which the reader is assumed to be familiar. Many works of prose and poetry contain allusions to the Bible, Shakespeare, or classical mythology.

• Atlas Shrugged, by Ayn Rand
• The Fault in Our Stars, by John Green

ambiguity: a term describing those words, figures of speech, and actions in literary works for which more than one meaning is possible. It may result from the subtlety of an author’s art, or it may stem from confusion. Different people can interpret the same words and events in opposite ways because of the suggestive power of the story or the poem.

analogy: makes a comparison between two or more things that are similar in some ways but otherwise unalike. Writers use analogies to link a new idea with common and familiar ideas and/or objects.

anaphora: the regular repetition of the same word or phrase at the beginning of successive phrases or clauses.

• “…we shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender…”
  —Winston Churchill

anastrophe: when word order is intentionally reversed or rearranged to add emphasis.

• “Strong in the force, you are.”
  —Yoda, Star Wars
• “Deep into that darkness peering, long I stood there wondering, fearing.”
  —Edgar Allan Poe, “The Raven”
**urban legend**: a modern version of a tall tale or folktale; a contemporary story that is told in many versions around the world.

**wit**: intellectually amusing language that surprises and delights the reader.

> “True wit is Nature to advantage dress’d,
> What oft was thought, but ne’er well express’d.”
> —Alexander Pope, “An Essay on Criticism”

**zeugma**: the writer uses one word to govern several successive words or clauses.

- Miss Bolo went home in a flood of tears and a sedan.
Glossary of Rhetorical Terms and Techniques

**ad misericordiam**: an appeal for sympathy.

**ad populum**: an appeal to the crowd.

**ad verecundiam**: an appeal to authority.

**alternatives**: consideration of options.

**analogy**: making clear a concept or idea by showing it is similar to a more familiar concept.

**anticipate an objection**: to anticipate an objection, address it before anyone else can raise the opposition.

**antithesis**: a statement of purpose opposed to an earlier assertion or thesis.

**appeal**: an address to the audience usually through the pronoun YOU or WE used to link the speaker or writer to listener or reader.

**assertion**: to suggest for consideration as true or possible.

**confirmation bias**: a form of selective thinking that focuses on evidence that supports what a person already believes while ignoring evidence that refutes their views. Similar to observational selection.

**consequences of events**: listing or indicating the results of a particular event or condition.

**deduction**: arguing from a general point to a particular point or application.

**direct address**: to speak to directly, remove any separation between speaker and audience.

**emotional appeal**: a speaker or writer’s effort to engage feelings in the audience or reader.

**equivocation**: using the same term with a different meaning in the same argument.

**rebuttal**: final opposition to an assertion; disprove or refute the ideas or opinions of another person.

**rhetoric**: the principles governing the art of writing effectively, eloquently, and persuasively.

**rhetorical appeals**: ethos, pathos, and logos.

- **ethos**: appeals to ethics or character.
- **pathos**: appeals to emotions.
- **logos**: appeals to logic or reason and is supported by evidence.

**rhetorical fallacies**: techniques used to convince a reader or listener to persuade them of your argument, no matter if it is correct and logical.

- **ad hominem**: to attack another person’s argument as weak because of a human failing that is not logically part of the argument.
100+

READING AND WRITING STRATEGIES

With Activities for Middle and High School