

Remember Close Reading Written, spoken, and visual products	Understand Grammar Written, spoken, and visual products	Apply Grammar Written, spoken, and visual products	Analyze Grammar Written, spoken, and visual products	Evaluate Composition Written, spoken, and visual products	Create Composition Written, spoken, and visual products
Reading Strategies	Mechanics	Types (modes)			
Annotation	<i>Capitalization</i>	<i>Descriptive</i>			
Determining Audience	<i>Punctuation</i>	<i>Expository</i>			
Determining Author's Purpose	<i>Spelling</i>	analytical			
Determining Fact and Opinion	Usage	cause/effect			
Determining Main Idea	<i>Direct/Indirect objects</i>	classification			
Generalization	<i>Predicate</i>	comparison/contrast			
Inference	<i>Nominatives/Adjectives</i>	definition			
Paraphrase	<i>Pronoun/</i>	illustration			
Prediction	<i>Antecedent Agreement</i>	process			
Seminar/Discussion	<i>Subject/Verb Agreement</i>	research-based			
Summary	<i>Use of Subjective and</i>	documentation			
Literary Elements	<i>and Objective Pronouns</i>	<i>Narrative</i>			
<i>Archetype</i>	Parts of Speech	<i>Persuasive (argumentation)</i>			
Character	Phrases	challenge			
Journey of the hero	<i>Absolute</i>	deductive/inductive			
Setting	<i>Appositive</i>	reasoning			
<i>Character</i>	<i>Gerund</i>	defend			
Antagonist/protagonist	<i>Infinitive</i>	persuasive appeals			
Dynamic/static	<i>Participial</i>	emotional			
Epiphany	<i>Prepositional</i>	Ethical			
Flat/round	Clauses	logical			
Foil	<i>Dependent/Subordinate</i>	qualify			
Motivation	<i>Independent</i>	request			
Stock	Sentences	Multiple Mode			
<i>Detail</i>	<i>Purpose</i>	<i>Expressive</i>			
<i>Diction</i>	declarative	<i>Imaginative</i>			
Connotation	exclamatory	<i>Personal</i>			
Denotation	imperative	The Process of Composition			
Dialect	interrogative	<i>Prewriting</i>			
Euphemism	<i>Structure</i>	consideration of audience			
Idiom	antithetical	determination of purpose			
vocabulary	balanced	generation of ideas			
<i>Imagery</i>	complex	organization of ideas			
<i>Mood</i>	compound	selection of topic			
<i>Plot</i>	compound-complex	<i>Drafting</i>			
Conflict	loose/cumulative	extended time			
Flashback	periodic	timed			
Foreshadowing	simple	<i>Revision of Multiple Drafts</i>			
suspense	Sentence Variety	concision			
<i>Point of View</i>	<i>Sentence Beginnings</i>	content			
Person	<i>Sentence Combining</i>	organization			
Perspective	Syntax Techniques	precise diction			
Shift	<i>Antithesis</i>	sentence variety			
<i>Rhetorical Shift</i>	<i>Juxtaposition</i>	unity			
<i>Setting</i>	<i>Omission</i>	<i>Editing</i>			

Remember	Understand	Apply	Analyze	Evaluate	Create
Close Reading		Grammar		Composition	
Written, spoken, and visual products		Written, spoken, and visual products		Written, spoken, and visual products	
<i>Style</i>		asyndeton			mechanics
<i>Theme</i>		ellipsis			sentence structure
<i>Tone</i>		<i>Parallelism</i>			usage
tone determined through		<i>Polysyndeton</i>			Structural Elements
diction, imagery, detail,		<i>Repetition</i>			<i>Introduction</i>
point of view, and syntax		anadiplosis			thesis
tone shift		anaphora			<i>Body</i>
multiple tones		epanalepsis			incorporation of quotes
vocabulary associated with		epistrophe			topic sentence
tone		<i>Reversal</i>			use of commentary
Figures of Speech		antimetabole			use of evidence
Figurative Language		inverted order (inversion)			<i>Conclusion</i>
<i>apostrophe</i>		<i>Rhetorical Fragment</i>			Organization
<i>metaphor</i>		<i>Rhetorical Question</i>			<i>Patterns (spatial, order of</i>
extended/controlling		Analysis of a Text			<i>importance, chronological,</i>
<i>metonymy</i>		Meaning and Effect related			<i>etc.)</i>
<i>oxymoron</i>		to parts of speech, phrases,			<i>Transitions</i>
<i>paradox</i>		clauses, sentences, and			Style/Voice
<i>personification</i>		syntax			<i>Active/Passive Voice</i>
<i>pun</i>		Rhetorical Analysis focused			<i>Conscious Manipulation of</i>
<i>simile</i>		on syntax			<i>Sentence Patterns</i>
epic (Homeric)					<i>Coordination/Subordination</i>
<i>synecdoche</i>					<i>Deliberate Manipulation of</i>
Sound Devices					<i>Point of View</i>
<i>alliteration</i>					<i>Experimentation with Original</i>
<i>assonance</i>					<i>Forms and Structures</i>
<i>consonance</i>					<i>Experimentation with Sentence</i>
<i>meter</i>					<i>Variety</i>
<i>onomatopoeia</i>					<i>Imitation of Stylistic Models</i>
<i>rhyme</i>					<i>(beyond sentences)</i>
<i>rhythm</i>					<i>Less/No Formulaic Writing</i>
Literary Techniques					<i>Selection of Detail</i>
<i>Allusion</i>					<i>Selection of Vocabulary</i>
historical					<i>Tone Shifts</i>
literary					<i>Use of Figures of Speech</i>
mythological					<i>(Figurative Language)</i>
<i>Antithesis</i>					<i>Use of Literary Elements</i>
<i>Argumentation</i>					<i>Use of Literary Techniques</i>
cause/effect					<i>Use of Sound Devices</i>
classification					<i>Use of Various Sentence</i>
comparison/contrast					<i>Openings</i>
deductive/inductive					Use of Technology
reasoning					
emotional appeals					
ethical appeals					
logical appeals					

Remember	Understand	Apply	Analyze	Evaluate	Create
Close Reading		Grammar			Composition
Written, spoken, and visual products		Written, spoken, and visual products			Written, spoken, and visual products

<i>Characterization</i>		
direct		
indirect		
<i>Dialogue</i>		
<i>Hyperbole</i>		
<i>Irony</i>		
dramatic		
situational		
verbal		
sarcasm		
<i>Motif</i>		
<i>Satire</i>		
<i>Symbolism</i>		
<i>Understatement</i>		
Literary Forms		
<i>Drama</i>		
Aristotle's rules for tragedy		
catharsis		
dramatic unities		
hamartia		
(character weakness)		
hubris		
recognition		
reversal		
<i>Fiction</i>		
<i>Nonfiction</i>		
<i>Verse</i>		
Elements of Research		
<i>Ethics of Research</i>		
<i>Evaluation of Sources</i>		
<i>Reading of Literary Criticism</i>		
<i>Use of Print Sources</i>		
<i>Use of the Internet</i>		