

# Keystone Exams: Literature

## Glossary to the Assessment Anchor & Eligible Content

The Keystone Glossary includes terms and definitions associated with the Keystone Assessment Anchors and Eligible Content. The terms and definitions included in the glossary are intended to assist Pennsylvania educators in better understanding the Keystone Assessment Anchors and Eligible Content. The glossary does not define all possible terms included on an actual Keystone Exam, and it is not intended to define terms for use in classroom instruction for a particular grade level or course.



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<b>Affix</b>	One or more letters occurring as a bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix).
<b>Allegory</b>	A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
<b>Alliteration</b>	The repetition of initial sounds in neighboring words.
<b>Allusion</b>	An implied or indirect reference in literature to a familiar person, place, or event.
<b>Analysis</b>	The process or result of identifying the parts of a whole and their relationships to one another.
<b>Antonym</b>	A word that is the opposite in meaning to another word.
<b>Argument/Position</b>	The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
<b>Author's Purpose</b>	The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
<b>Bias</b>	The subtle presence of a positive or negative approach toward a topic.

<b>Biography</b>	A written account of another person's life.
<b>Character</b>	A person, animal or inanimate object portrayed in a literary work.
<b>Characterization</b>	The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
<b>Climax</b>	The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
<b>Compare/Contrast</b>	Place together characters, situations, or ideas to show common and/or differing features in literary selections.
<b>Conflict/Problem</b>	A struggle or clash between opposing characters, forces, or emotions.
<b>Connotation</b>	The range of associations that a word or phrase suggests in addition to its dictionary meaning.
<b>Context Clues</b>	Words and phrases in a sentence, paragraph, and/or whole text, which help reason out the meaning of an unfamiliar word.
<b>Cultural Significance</b>	The generally accepted importance of a work representing a given culture.
<b>Defense of a Claim</b>	Support provided to mark an assertion as reasonable.

<b>Dialect</b>	A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
<b>Dialogue</b>	In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
<b>Diction</b>	An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
<b>Differentiate</b>	Distinguish, tell apart, and recognize differences between two or more items.
<b>Drama</b>	The genre of literature represented by works intended for the stage; a work to be performed by actors on stage, radio, or television; play.
<b>Dramatic Script</b>	The written text of a play, which includes the dialogue between characters, stage directions and often other expository information.
<b>Draw Conclusion</b>	To make a judgment or decision based on reasoning rather than direct or implicit statement.
<b>Elements of Fiction</b>	Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
<b>Elements of Nonfiction</b>	Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).

<b>Evaluate</b>	Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
<b>Explain</b>	To make understandable, plain or clear.
<b>Explicit</b>	Clearly expressed or fully stated in the actual text.
<b>Exposition</b>	A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
<b>Fact</b>	A piece of information provided objectively, presented as true.
<b>Falling Action</b>	The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
<b>Fiction</b>	Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life, but their ultimate form and configuration is a creation of the author.
<b>Figurative Language</b>	Language that cannot be taken literally since it was written to create a special effect or feeling.
<b>First Person</b>	The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.

<b>Flashback</b>	An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
<b>Focus</b>	The center of interest or attention.
<b>Foreshadowing</b>	An organizational device used in literature to create expectation or to set up an explanation of later developments.
<b>Generalization</b>	A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
<b>Genre</b>	A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
<b>Headings, Graphics and Charts</b>	Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.
<b>Hyperbole</b>	An exaggeration or overstatement (e.g., <i>I had to wait forever.</i> )
<b>Imagery</b>	Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
<b>Implicit</b>	Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

<b>Inference</b>	A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by “reading between the lines.”
<b>Informational Text</b>	Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).
<b>Interpret</b>	To give reasons through an explanation to convey and represent the meaning or understanding of a text.
<b>Irony</b>	The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
<b>Key/Supporting Details</b>	Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
<b>Key Words</b>	Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
<b>Literary Device</b>	Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
<b>Literary Element</b>	An essential technique used in literature (e.g., characterization, setting, plot, theme).
<b>Literary Form</b>	The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

<b>Literary Movement</b>	A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
<b>Literary Nonfiction</b>	Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.
<b>Main Idea</b>	The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
<b>Metaphor</b>	The comparison of two unlike things in which no words of comparison ( <i>like</i> or <i>as</i> ) are used (e.g., <i>The speech gave me food for thought.</i> )
<b>Monologue</b>	An extended speech spoken by one speaker, either to others or as if alone.
<b>Mood</b>	The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
<b>Motif</b>	A recurring subject, theme, or idea in a literary work.
<b>Multiple-meaning Words</b>	Words that have several meanings depending upon how they are used in a sentence.
<b>Narrative</b>	A story, actual or fictional, expressed orally or in text.



<b>Narrator</b>	A person, animal, or thing telling the story or giving an account of something.
<b>Nonfiction</b>	Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.
<b>Opinion</b>	A personal view, attitude, or appraisal.
<b>Personification</b>	An object or abstract idea given human qualities or human form (e.g., <i>Flowers danced about the lawn.</i> )
<b>Plot</b>	The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
<b>Poetry</b>	In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.
<b>Point of View</b>	The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
<b>Prefix</b>	Groups of letters placed before a word to alter its meaning.

<b>Propaganda</b>	Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.
<b>Propaganda Techniques</b>	<p>Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics listed below.</p> <ol style="list-style-type: none"><li>1. <b>Name-calling</b> is an attack on a person instead of an issue.</li><li>2. <b>Bandwagon</b> tries to persuade the reader to do, think or buy something because it is popular or because “everyone” is doing it.</li><li>3. <b>Red herring</b> is an attempt to distract the reader with details not relevant to the argument.</li><li>4. <b>Emotional appeal</b> tries to persuade the reader by using words that appeal to the reader’s emotions instead of to logic or reason.</li><li>5. <b>Testimonial</b> attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).</li><li>6. <b>Repetition</b> attempts to persuade the reader by repeating a message over and over again.</li><li>7. <b>Sweeping generalization (stereotyping)</b> makes an oversimplified statement about a group based on limited information.</li><li>8. <b>Circular argument</b> states a conclusion as part of the proof of the argument.</li><li>9. <b>Appeal to numbers, facts, or statistics</b> attempts to persuade the reader by showing how many people think something is true.</li></ol>
<b>Resolution</b>	The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen’s <i>Northanger Abbey</i> is neatly summed up in the following sentence: “Henry and Catherine were married, the bells rang and everybody smiled.”
<b>Rising Action</b>	The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

<b>Satire</b>	A literary approach that ridicules or examines human vice or weakness.
<b>Sentence Variety</b>	Various sentence structures, styles, and lengths that can enhance the rhythm of or add emphasis to a piece of text. The presence of multiple sentence structures in a text (simple, complex, compound, compound-complex) and/or various sentence beginnings (e.g., dependent and independent clauses, phrases, single words).
<b>Sequence of Steps</b>	A literary organizational form that presents the order in which tasks are to be performed.
<b>Setting</b>	The time and place in which a story unfolds.
<b>Simile</b>	A comparison of two unlike things in which a word of comparison ( <i>like</i> or <i>as</i> ) is used (e.g., <i>The ant scurried as fast as a cheetah.</i> )
<b>Soliloquy</b>	A dramatic speech, revealing inner thoughts and feelings, spoken aloud by one character while alone on the stage.
<b>Sound Devices</b>	Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).
<b>Speaker</b>	The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
<b>Stage Direction</b>	A playwright's written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.

<b>Structure of Poem</b>	The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.
<b>Style</b>	The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
<b>Suffix</b>	Groups of letters placed after a word to alter its meaning or change it into a different kind of word, from an adjective to an adverb, etc.
<b>Summarize</b>	To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
<b>Symbolism</b>	A device in literature where an object represents an idea.
<b>Synonym</b>	A word that is similar in meaning to another word (e.g., sorrow, grief, sadness).
<b>Syntax</b>	The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences.
<b>Text Organization/Structure</b>	The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
<b>Theme</b>	A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

<b>Third Person</b>	A perspective in literature, the “third person” point of view presents the events of the story from outside of any single character’s perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters’ minds or motivations.
<b>Tone</b>	The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
<b>Universal Character</b>	A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
<b>Universal Significance</b>	The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
<b>Voice</b>	The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Keystone Exams: Literature**  
**Assessment Anchors and Eligible Content**  
**with Sample Questions and Glossary**  
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# Keystone Exams: English Composition

## Glossary to the Assessment Anchor & Eligible Content

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<b>Active Voice</b>	The subject of the sentence performs the action of the verb. e.g., The <i>man</i> kicked the can.
<b>Adjective Clause</b>	A clause that modifies a noun or pronoun and is often introduced by a relative pronoun (i.e., that, which, who, whom, whose). e.g., My aunt, <i>who left her bag in the taxi</i> , missed her flight.
<b>Adverb Clause</b>	A clause that functions as an adverb in a sentence. e.g., I saw a bear <i>when I was hiking</i> .
<b>Antecedent</b>	The word or phrase to which a pronoun refers. e.g., The <i>students</i> gave their best performance.
<b>Appositive</b>	A word or phrase close to the noun it is modifying. e.g., My neighbor, <i>Mr. Roberts</i> , is very quiet.
<b>Argument/Position</b>	The position or claim the writer establishes. Arguments must be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
<b>Audience</b>	The intended readers of a piece of writing.
<b>Body</b>	The internal paragraphs within a piece of writing.



<b>Cause/Effect</b>	An organizational structure in which the writer analyzes both the reasons leading to and the results of an action, event, or trend.
<b>Claim</b>	The opinion statement in a piece of persuasive writing. (See Argument/Position.)
<b>Clarity</b>	A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise.
<b>Clause</b>	<p>A group of words that contains a subject and predicate. An independent clause can stand as a sentence. e.g., <i>The meeting was cancelled.</i></p> <p>A dependent, or subordinate, clause must be attached to an independent clause in order to form a sentence. e.g., <i>The meeting was cancelled because snow was accumulating at an inch per hour.</i></p>
<b>Cohesiveness</b>	A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
<b>Commonly Confused Words</b>	Words that are used mistakenly because of similarity in spelling, pronunciation, or context of usage (e.g., accept/except, imply/infer).
<b>Compare/Contrast</b>	An organizational structure in which the writer places together characters, situations, objects, or ideas to show common and/or differing features.

<b>Conclusion</b>	The final paragraph of a piece of writing that provides a sense of completeness for the reader as well as a re-emphasis of main points/ideas. The conclusion should not serve as a simple summary but should leave the reader with a clear impression of what has been discussed.
<b>Conjunction</b>	<p>A connecting word.</p> <p>Coordinating conjunctions (i.e., and, but, so, for, nor, or, yet) connect two equal grammatical structures. e.g., I swept the floor, <i>and</i> Emma loaded the dishwasher.</p> <p>Subordinating conjunctions (e.g., <i>after, because, although</i>) emphasize the importance of one grammatical structure over the other. e.g., I swept the floor <i>after</i> Emma loaded the dishwasher.</p>
<b>Content/Meaning</b>	The essence and substance—information, ideas, insights, and beliefs—that constitute the body of a written text.
<b>Controlling Idea/Main Idea</b>	The writer’s central thought and chief topic of a piece of writing.
<b>Conventions of Language</b>	Grammar, mechanics (i.e., punctuation, capitalization, and spelling), and language usage.
<b>Counterargument</b>	An argument that is in opposition to the claim/position provided in a piece of persuasive writing. It is a means to provide a balance between the claim/position and its opposing views and adds credibility to the writing by allowing a broader range of viewpoints.

<b>Dangling Modifier</b>	A dangling modifier is a word or phrase that is not clearly attached to the word or phrase it is modifying. e.g., <i>At the age of two</i> , my father took me to the circus. We were surprised to see a deer <i>driving down the road</i> .
<b>Edit</b>	A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent.
<b>Exposition/Expository</b>	A form of writing that explains, defines, instructs, or clarifies information.
<b>Focus</b>	What the writer establishes as the central point of interest; a quality of writing where all main ideas, details, and examples support and unify the topic.
<b>Fragment</b>	A group of words that begins with a capital letter and ends with punctuation but is not a complete sentence because it is missing either a subject or predicate and/or does not express a complete thought. e.g., <i>When the baby sneezed and coughed</i> .
<b>Gerund</b>	The <i>-ing</i> form of a verb that is used as a noun. e.g., <i>Running</i> is my favorite form of exercise.
<b>Grammar</b>	The system of rules that provides definition and structure to a given language.
<b>Infinitive</b>	The word <i>to</i> plus the base form of a verb. e.g., <i>To write</i> well, one must work hard.

<b>Informative</b>	A form of writing that is synonymous with expository or explanatory writing; its purpose is to inform.
<b>Introduction</b>	The opening of a piece of writing that is integral to what follows. The introduction grabs the reader's attention, establishes the main idea or thesis of the writing, and explains how the topic is going to be developed.
<b>Irregular Verb</b>	A verb that does not use <i>-ed</i> to form the past tense. e.g., <i>be</i> → <i>was</i> <i>know</i> → <i>knew</i>
<b>Irrelevant Details</b>	Details—word, phrases, sentences, or information—that are not vital or illustrative to a piece of writing.
<b>Misplaced Modifier</b>	A modifier that is not placed correctly in the sentence. e.g., Please return this book to Mrs. Caldwell's desk, <i>which she lent me</i> .
<b>Modal Auxiliary Verb</b>	A helping verb (e.g., <i>can</i> , <i>could</i> , <i>may</i> , <i>might</i> ) that indicates ability, intention, or probability.
<b>Modifier</b>	Adjectives, adverbs, phrases, and clauses that describe/modify other words in the sentence. A modifier describes, clarifies, or gives more detail. (See Dangling Modifier, Misplaced Modifier.)
<b>Organizational Strategies</b>	Methods of organization (e.g., chronological, compare/contrast, problem/solution) that establish topic and purpose, provide support for topic and purpose, address counterclaims, or reiterate main points.

<b>Organizational Structure</b>	A plan or framework that the writer uses to organize text.
<b>Parallel Structure</b>	Putting sentence elements or ideas in similar grammatical form. e.g., The best parts about summer are <i>swimming</i> , <i>biking</i> , and <i>sleeping</i> .
<b>Participle</b>	A verb form that functions as a noun (see Gerund), an adjective, or an adverb.  Participles can end in <i>-ing</i> (e.g., the <i>crying</i> baby) or <i>-ed</i> (e.g., an <i>educated</i> person). They can also form past perfect tense (e.g., The movie <i>had started</i> by the time we arrived), present perfect tense (e.g., Hurry up; the movie <i>has started</i> ), and future perfect tense (e.g., Hurry up; the movie <i>will have started</i> by the time you get here).
<b>Passive Voice</b>	The subject of the sentence receives the action of the verb. e.g., The man <i>was struck by</i> lightning.
<b>Persuasion</b>	A form of writing that focuses on convincing the reader of stated beliefs or opinions. Strong persuasive writing includes clearly stated positions or opinions, convincing evidence, and anticipated concerns and counterarguments.
<b>Persuasive Strategies</b>	Intentional writing strategies that may be used to influence an audience. These methods may include appeals to emotions, ethics, and logic.
<b>Phrase</b>	A group of words that does not contain a subject and/or a predicate. e.g., The restaurant <i>that recently opened</i> has received positive reviews.
<b>Precise Language</b>	Specific language and vocabulary that clearly communicate the writer's ideas to the reader.

<b>Predicate</b>	The part of a sentence that contains the verb and all of its modifiers.
<b>Prepositional Phrase</b>	A phrase that consists of a preposition (e.g., <i>of, with, by, over, next</i> ) and its object. e.g., The man <i>with the red hat</i> is my best friend. I want to sit <i>by you</i> during the concert.
<b>Process Analysis</b>	Writing that explains how something is done or how something operates; the explanation separates the topic into steps or parts to accommodate the analysis.
<b>Problem/Solution</b>	An organizational writing strategy/structure that the writer uses to present a problem and possible solutions to it.
<b>Pronoun Case</b>	The function of a pronoun within a sentence. Pronouns change case to form possessives (e.g., <i>my, his, our</i> ) or to serve as subjects (e.g., <i>I, he, we</i> ) or objects (e.g., <i>me, him, us</i> ).
<b>Purpose</b>	The writer's established intent to inform/teach, to entertain, or to persuade/convince.
<b>Redundancy</b>	The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already-established ideas.
<b>Relevant Detail</b>	A word, phrase, sentence, or detail that is vital and illustrative to a piece of writing. Relevant details support controlling ideas; provide evidence, examples, and reasons; and generally enrich a piece of writing.

<b>Revise</b>	The process by which the writer revisits his or her work and makes changes in content and/or organization. The writer may remove irrelevant or redundant text, expand text to include additional content, or elaborate on existing text.
<b>Run-On Sentence</b>	Two or more complete sentences without correct punctuation or conjunctions to separate them. e.g., The two boys rode their bikes to the park they planned to swim all afternoon.
<b>Sentence Structure</b>	The grammatical arrangement of words in sentences. A complete sentence must contain a subject and a predicate and express a complete thought. The structure of a sentence may be simple, complex, compound, or compound-complex.
<b>Sentence Types</b>	<p>A <i>simple sentence</i> consists of one independent clause and no subordinate clauses. e.g., Kathy likes to dance.</p> <p>A <i>compound sentence</i> consists of two or more independent clauses and no subordinate clauses. e.g., Kathy likes to dance, and Brian likes to sing.</p> <p>A <i>complex sentence</i> consists of one or more independent clauses and one or more subordinate clauses. e.g., Although Kathy likes to dance and Brian likes to sing, neither has tried out for the school play.</p> <p>A <i>compound-complex sentence</i> consists of at least two independent clauses and at least one subordinate clause. e.g., Kathy and Brian, who enjoy dancing and singing, have not tried out for the school play; we should encourage them to audition.</p>
<b>Sentence Variety</b>	The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound-complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.
<b>Style</b>	The writer's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

<b>Stylistic Techniques</b>	The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.
<b>Syntax</b>	The pattern or structure of word order in sentences, clauses, and phrases.
<b>Subject-Verb Agreement</b>	A grammatical rule in which the subject of a sentence must agree with its verb in both number and tense. e.g., The <i>women</i> at the ticket booth <i>buy</i> their tickets. The <i>woman</i> at the ticket booth <i>buys</i> her ticket.
<b>Task</b>	The assigned writing. Factors that affect the writer’s task are purpose, audience, and organizational structure.
<b>Thesis</b>	The basic argument or main idea advanced by a writer.
<b>Tone</b>	The writer’s established attitude toward the audience, the subject, or the work itself.
<b>Topic Sentence</b>	A sentence that describes the main/controlling idea that will be developed within a particular paragraph.
<b>Transitional Words/Expressions</b>	Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., <i>in other words, for example, finally, as a result</i> ).
<b>Unity</b>	A quality of writing where the various components of detail, sentence structure/type, word choice, transitions, tone, and style all work together to create a consistent, effective piece of writing.



<b>Usage</b>	The process that involves choosing and using the correct word in a piece of writing. Common errors in usage are found in comparisons (e.g., <i>older/oldest</i> ), verbs (e.g., <i>lie/lay</i> ), and expressions (e.g., <i>fewer/less</i> ).
<b>Verbal</b>	A form of a verb that is used as an adjective, adverb, or noun. (See Gerund, Infinitive, Participle.)
<b>Voice</b>	The fluency, rhythm, and liveliness in a piece of writing that make it unique to the writer.
<b>Word Choice</b>	Not only choosing the correct word to use (e.g., <i>effect/affect</i> ) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.
<b>Wordiness</b>	When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., <i>due to the fact that</i> rather than <i>because</i> ).