South Carolina College- and Career Ready Standards for English Language Arts 2015

Glossary

Terms in the glossary are defined as they relate to the content of the *South Carolina College- and Career-Ready Standards for English Language Arts 2015*. It is important to note that some terms may have several definitions or explanations.

absolute phrase	Structure in which a participle and the noun that comes before it together forms an independent phrase. Example: *Weather permitting*, we shall meet in the evening.
academic vocabulary	Words used in the learning of academic subject matter including specific academic terms and technical language related to each field of study. These could include words that are specific to content, e.g., *hyperbole, tangent*, and *photosynthesis* or that are related to learning tasks, e.g., *differentiate* and *hypothesize*.
adage	An old and well-known saying that expresses a general truth; a saying often in metaphorical form that embodies a common observation. Example: The early bird gets the worm.
adjectival clause	A group of words with a subject and a verb that acts as an adjective by describing a noun or pronoun. Relative pronouns (*who, whom, whose, which, that*) usually introduce the adjectival clause, but they may also begin with relative adverbs (*when, where, why*). Example: The young man *who is sitting near the door* is my son.
adjectival phrase	A prepositional or participle phrase that acts like an adjective and modifies a noun or a pronoun. Example: The dog, *showing off*, is mine.
adverbial clause	Adverb clauses are dependent clauses beginning with a subordinate conjunctions and act as an adverb by modifying a verb, adjective, or other adverb. They usually modify verbs, in which case they may appear anywhere in a sentence. They tell why, where, under what conditions, or to what degree the action occurred or situation existed. Unlike adjective clauses, they are frequently movable within the sentence. Examples: *When the timer rings*, we know the cake is done. We know the cake is done *when the timer rings*.
adverbial phrase	A prepositional phrase that modifies a verb, adjective, or other adverb. Example: The tennis courts stay open late *into the evening*.
affix	A word element, such as a prefix or suffix, that occurs before or after a root or base word to modify its meaning. Examples: *re-* in *rename* and *-ing* in *naming*.
aesthetic purpose	The use of language as an artistic medium to create imagery that evokes sensory perception and is concerned with emotion, sensation, and a sense of beauty. Writing in which language can be used aesthetically includes fiction, drama, films, and poetry.
alliteration	The repetition of usually initial consonant sounds through a sequence of words. Example: "While I *n*odded, *n*early *n*apping…" in Edgar Allan Poe's "The Raven."
allusion	A brief, often implicit and indirect reference within a literary text to something outside the text, whether another text (for example, the Bible, a myth, another literary work, a painting, or a piece of music) or any imaginary or historical person, place, or thing.
alternative view	A different manner of looking at or regarding something other than the usual or conventional way. As a reader transacts with texts, opportunities exist for considering positions, perspectives, or views, which contrast from one's own or from the obvious.
analogy	Figurative language that makes comparisons in unexpected ways. A literary analogy is often an extended comparison. The purpose is to show similarities in process or in structure. For example, an author might compare a visit to a flea market to an all-you-can-eat buffet, carrying this comparison through a paragraph, a section of the work, or an entire piece.

anchor text	A text that "anchors" inquiry, writing exploration, thematic study, etc. Anchor texts are sometimes called touchstone texts, texts to be returned to over and over during units of study and inquiry to demonstrate thematic development, examples, strategies, and moves authors make as writer. Anchor texts can build community and offer continuity and elucidation of ideas as students move through the inquiry process.
archetype	A pattern or model of an action, a character type, or an image that recurs consistently enough in life and literature to be considered universal. A character, ritual, symbol, or plot pattern that recurs in the myth and literature of many cultures; examples include the scapegoat or trickster (character type), the rite of passage (ritual), and the quest or descent into the underworld (plot pattern). The term and our contemporary understanding of it derive from the work of psychologist Carl Jung (1875– 1961), who argued that archetypes emerge from—and give us a clue to the workings of—the "collective unconscious," a reservoir of memories and impulses that all humans share but aren't consciously aware of (Puchner, 2014).
argument	The logical, systematic presentation of reasoning and supporting evidence that attempts to prove a statement or position. Argument includes several elements: claims, counterclaims, reasons, warrants, and evidence. It is at the heart of critical thinking and academic discourse; it is the kind of writing students need to know for success in college and in life. Argument is about making a case in support of a claim in everyday affairs—in science, in policy making, in courtrooms, etc. The process of working through an argument is the process of inquiry.
artistic medium	A mode of artistic expression or communication; material or technical means of artistic communication.
aspect	A particular status or phase in which something appears or may be regarded; appearance to the eye or mind.
audience	The specific person or group for whom a piece of writing, a spoken message, or a visual representation is intended.
author's craft	A particular way a writer has of using words that seems deliberate or by design – like something that didn't "just come out that way." Crafted places in text are those places where writers do particular things with words that go beyond just choosing the ones they need to get the meaning across. The "special skill or art" to writing is knowing more and more of these "particular things" to do with words. This is what helps writers write well when they have an audience in mind; it helps them garner attention for what they have to say, and it helps them find that place beyond meaning where words *sing* with beauty. Examples include: "Making a Long Story Short" Cynthia Rylant uses this technique in her book, *The Relatives Came (1985):* So they drank up all their pop and ate up all their crackers and traveled up all those miles until finally they pulled into our yard. (n. p.) "Question Series" Gary Smith uses this technique in a March 2, 1998 Sports Illustrated article about the University of Tennessee basketball coach, Pat Summitt: Who else demands that her players sit in the first three rows of the classes and forbids them even a single unexcused absence? Who else finds out about every visit they make to the mall. (93).
author's perspective	How the author feels about the subject. Recognizing the author's purpose can help readers understand the author's perspective.

author's purpose	Authors use different text structures depending on their purpose. Examples: Some authors write to entertain. They tell stories about characters and settings that are fun to read about. They often use sequence to tell story events in order. Authors who write to persuade give opinions about their subjects. They may ask or try to convince readers to do or think a certain way. They give reasons and details to support their opinions. This is often found in speeches, advertisements, and letters to editors.
base word	A word to which affixes have been added to create related words. Example: *group* in *regroup* or *grouping*
bias	A personal and largely unreasoned judgment either for or against a particular person, position, or thing; a prejudice.
biography	An account of a person's life written by another person.
central idea	The central unifying element which ties together all other elements of the text; dominant impression.
character	A figure in a literary work that either is a human being or possesses human qualities and is portrayed in human terms. There are four basic types of characters: • dynamic—one who changes in a significant way during the course of the story, • static—one who remains the same throughout the story, • round—one who is presented in a complex, three-dimensional portrait, and • flat—one who is presented as having a single trait.
circular text	Texts that have beginnings and endings that match. Typically, many of the same words are used to make this match with some small change to the ending which shows that the text has progressed. Some young students have called this "going out the same door you came in."
claim	An assertion in the face of possible contradiction. A debatable claim or thesis is an essential element of argument.
compound word	A combination of two or more words, which may be hyphenated (*merry-go-round*), written as separate words (*school bus*), or written as a single word (*flowerpot*).
concepts about print	The concepts that students need to learn about the conventions and characteristics of written language such as directional movement, one-to-one matching of spoken and printed words, the concept of a letter and a word, book conventions (for example, the book's title, the name of the author), and the proper way to hold and open a book.
conflict	A struggle or clash between opposing characters or forces (external conflict) or the character's emotions (internal conflict).
conjunctive adverb	An adverb, as *however, nonetheless, therefore*, used to introduce or connect independent clauses. To punctuate, use a semicolon before and a comma after the conjunctive adverb that separates the two main clauses. Example: I wanted to go; however, I was too busy.
connotation	The implicit, rather than explicit, meaning of a word, consisting of the suggestions, associations, and emotional overtones attached to a word, such as *cheap* and *inexpensive*.
consonant blend (consonant cluster)	Two or three consonants that appear together in words and represent sounds that are smoothly joined. When the blend is said, the individual sounds can still be heard. Examples: *bl, tr, str*
consonant digraph	Two consonants that appear together and make a new sound or represent a single sound. Examples: *th, sh, ck, ph*
construct knowledge	An active, contextualized process based on personal experiences and hypotheses of the environment. Learners continuously test these hypotheses through reading, writing, and talking, bringing past experiences and cultural factors to each situation. Students use the inquiry methods of asking questions, investigating a topic, and using a variety of resources to find solutions and answers. As students explore topics, they draw conclusions, and, as exploration continues, they revisit those conclusions.

construct knowledge, cont'd.	Exploration of questions leads to more questions. Students and the teacher think of knowledge as a dynamic, ever-changing view of the world they live in and the ability to successfully stretch and explore that view (Education Theory/Constructivism and Social Constructivism in the Classroom, n.d.).
context clues	The words or sentences that help a reader comprehend the meaning of an unfamiliar portion of text**.**
contexts (cultural, historical, social, and political)	The interrelated conditions and mutual or reciprocal relations in which a spoken or written message exists or occurs. Understanding the contexts of written or spoken messages becomes important in clarifying, specifying, and extending meaning.
contextual influences	In reader response theory, referring to the broader social and psychological context in which a literary response is viewed. "Not only what the reader brings to the transaction from past experience with life and language, but also the socially molded circumstances and purpose of the reading provide the setting for the act of symbolization. The reading event should be seen in its total matrix" (Rosenblatt, 1985).
correlative conjunctions	Either of a pair of conjunctions, such as *both ... and*, or *either ... or* that connect two parts of a sentence and are not used adjacent to each other. The second of the pair is always a coordinating conjunction.
counter claim	A claim that negates or disagrees with the claim/thesis.
credibility	The quality, capability, or power to elicit belief.
critical reader/thinker	A critical reader or thinker gives attention to uncovering broader meaning, questioning truth, and reflecting independently on its intellectual or ethical value. Robert Scholes' (1985) theoretical framework offers a useful paradigm for describing transactions with texts: (1) *reading*, addressing the question, What does it say? (2) *interpretation*, addressing the question, What does it mean? and (3) *criticism*, addressing the question, What is its value? or So what?.
critical stance	Critical stance generally focuses on understanding of the author's craft. It is reading like a writer, questioning the author's decision, and evaluating the information being presented. When you take a critical stance, you are asked to make judgments about how a story or an article is written.
denotation	The most specific or literal meaning of a word.
dialogue	The conversation between characters in a literary work.
diction	Careful word choice in speaking and writing. There are two basic standards—not mutually exclusive—by which a speaker or writer's diction is usually judged: clarity and appropriateness. Clear diction is both precise and concrete, including a high proportion (approximately one out of every six words) of strong verbs and verbals. Appropriate diction is diction at a level—formal, informal, colloquial, slang—suitable to the occasion.
diphthong	A gliding sound made by combining two vowels, specifically when it starts as one vowel sound and goes to another. Examples: *oy, oi, ow, ou*
disciplinary tools	Tools that make specific fields of study accessible to students, support student inquiry, and enhance learning of specialized content. Disciplinary tools include reading, writing, accountable talk, viewing, and listening. Daily opportunities to use disciplinary tools help students build background knowledge and vocabulary in order to access content knowledge. Tools are often specific to the discipline. For example, in science, reading "like a scientist" includes reading between the lines, visualization, and interpreting graphs and charts. These are the types of specialized, technical reading that scientists do on a daily basis. Reading and writing like a scientist also includes knowledge of the inquiry methods of study. Tools used in one discipline are also often useful in other disciplines as well. Writing tasks to explore background, create inquiry questions, and provide formative assessment opportunities for the facilitator are common to all disciplines.

disciplinary concepts	The substance of a discipline; ways of knowing encountered in addressing particular kinds of content. For example, in history, disciplinary concepts include *time* which allows students to order past events and processes in terms of sequence or duration, *empathy* which supports students in understanding the ideas, beliefs, and values with which different groups of people in the past made sense of the opportunities and constraints that formed the context within which they lived and made decisions about what to do, and *accounts* which are concerned with how students view historical narratives or representations of whole passages of the past.
domain-specific vocabulary	Relatively low-frequency, content-specific words that appear in textbooks and other instructional materials. Examples: *apex* in math, *escarpment* in geography, and *isobar* in science.
drama	A literary work written in dialogue to be performed before an audience by actors on a stage.
edit	To correct the conventions of writing (for example, spelling, punctuation, and capitalization) in order to prepare written material for presentation or publication.
emergent-reader text	Emergent text characteristics include: • Large, easy to see print with ample space between words • Text consistently placed from page to page • Repetition of phrases and patterns • 1-2 word changes • High frequency words introduced • Predictable text • Illustrations provide strong support • Books with one line of one to six words per page • Most books focus on topics familiar to children and support the use of prior knowledge • Books focus on a simple story line or single idea with direct correspondence between the text and pictures • One or two lines of print per page with a variety of punctuation (Smith, n.d.)
engagement	Engagement refers to a reader's/writer's motivation and desire to read/write, as well as his or her ability to read/write for sustained amounts of time.
etymology	The origin and development of a word and its meaning.
evidence	Substantiates the reasons offered and helps compel audiences to accept an advanced claim. Evidence comes in different sorts, and tends to vary from one academic field or argument topic to another. Scientific arguments about global warming require different kinds of evidence than arguments for or against a better version of a movie. Evidence offers challenges and support to the reasons given. Evidence comes in various forms, including specific examples, statistics, data, testimonies and narratives, to name only a few.
expository text	Text written to explain or convey information about a specific topic.
fallacious reasoning	A flaw in the structure of an argument that renders the argument invalid.
fable	A brief story told in poetry or prose that contains a moral or a practical lesson about life.
fiction	An imaginative literary work representing inventive rather than actual persons, places, or events.
figurative language	Language enriched by word images and figures of speech. Examples: similes and metaphors
fluency	The accuracy, phrasing, intonation, and expression with which an individual speaks, writes, or reads a particular language.
folktale	A story that has no known author and was originally passed on from one generation to another by word of mouth. Unlike myths, which are about gods and heroes, folktales are usually about ordinary people or animals that act like people.

formulate a theory	Propose an explanation to be explored and supported by observing and studying an author's patterns and tendencies in use of structure, time, and plot.
framing question text	Text structure writers work off of using a central question at the beginning of the text and then making the rest of the text a series of responses to that question. The main body of the text is written as a succession of responses, all of which answer the question in another way, revealing another facet of the information, description, or storyline being presented. Often, the responses will include the repetition of key words from the framing question (Ray, 1999).
gerund	A word derived from a verb that is used as a noun formed by adding *-ing* to a basic verb.
gradual release of responsibility	The gradual release of responsibility model of instruction (Pearson & Gallagher, 1983) requires that the teacher shift from assuming "all the responsibility for performing a task…to a situation in which the students assume all of the responsibility" (Duke & Pearson, 2002). This gradual release may occur over a day, a week, a month, or a year. Stated another way, the gradual release of responsibility "…emphasizes instruction that mentors students into becoming capable thinkers and learners when handling the tasks with which they have not yet developed expertise" (Buehl, 2005). The gradual release of responsibility model provides teachers with an instructional framework for moving from teacher knowledge to student understanding and application (Fisher, 2008).
graphic novel	A book–length narrative that tells a story, through a combination of words and sequential art, which often resembles a comic strip.
high-frequency words	Words that appear many more times than most other words in spoken or written language. These words may also include words familiar to a child such as a family member's name, the name of a pet, or a favorite activity or place.
homonym	Words that are spelled and pronounced the same but have different meanings. Examples: *bear*, the noun, meaning an animal; *bear*, the verb, meaning "to support" Words that are spelled the same but which differ in sound and meaning (technically homographs). Examples: *tear*, the verb, meaning "to separate or pull apart;" *tear*, the noun, meaning a secretion from the eye Words that are pronounced the same but differ in spelling and meaning (technically homophones). Examples: *cite*, *sight*, *site* For purposes of this document, the term homonym is used as the overarching term for homonyms, homographs, and homophones.
hyperbole	A figure of speech that is a conscious exaggeration or overstatement for the purpose of making a point. Example: *The backpack weighs a ton*.
idiom	Words used in a special way that may be different from their literal meaning. Example: *It's raining cats and dogs* does not mean that cats and dogs are falling from the sky, but that it is raining heavily.
imagery	Language that creates a sensory impression within the reader's mind.
independent clause	A clause containing a complete subject and a complete predicate that stands alone as a complete grammatical construction. An independent clause may be introduced by a coordinating conjunction as *but* or *therefore*, but not by a subordinating conjunction as *when* or *since*.
inanimate voice text	In this way of writing a text, an inanimate "character" has the speaking role that narrates the text. The decision to fashion a text in this way allows the writer to shift readers' attention to an unusual, unexpected perspective. The effect is surprising because it truly "brings to life" something that is lifeless, something that we do not expect to speak.

inference	The act or process of drawing a conclusion or making a prediction based on what one already knows either from prior knowledge, observations, or evidence found in the text. When making an inference, ideas and facts are implied or suggested rather than stated outright.
inflectional endings	Suffixes that change either the case and number of a noun, the tense and number of a verb, or the degree of an adjective and an adverb.
intonation	The distinctive pattern in the pitch of the voice that contributes to the meaning of a spoken phrase or sentence. Examples: *Cut it out!* is a command and *Cut it out?* is a question.
jargon	The language used for a particular activity or by a particular group of people; the technical terminology or characteristic idiom of a special activity or group. Examples: *Shared reading, text complexity,* and *author's craft* might be considered educational jargon.
legend	A traditional, historical tale that is handed down from one generation to the next, first orally and later in written form.
main idea	The major topic of a passage or work that may be stated directly or inferred.
medium	A particular form or system of communication.
mentor text	A text to help shape and develop writers to grow their craft and voice. A mentor text is a worthy text from which students can emulate craft, strategies, skills to incorporate into their own writing and make part of their own repertoire of writing moves. Using authors to show and demonstrate powerful writing helps developing writers to *see* the strategies and skills as they learn to "read like writers."
metacognition	The process of considering and regulating one's own learning. Activities include assessing or reviewing one's current and previous knowledge, identifying gaps in that knowledge, planning gap-filling strategies, determining the relevance of new information, and potentially revising beliefs on the subject (*Glossary of Educational Terms and Acronyms*, 2002).
metaphor	A general term for almost any figure of speech involving comparison; more commonly, a particular figure of speech in which two unlike things are compared implicitly—that is, without the use of a signal such as the word *like* or *as*—as in "Love is a rose, but you better not pick it." An *extended metaphor* is a detailed and complex metaphor that stretches across a long section of a work. If such a metaphor is so extensive that it dominates or organizes an entire literary work, especially a poem, it is called a *controlling metaphor*. In Linda Pastan's "Marks," for example, the controlling metaphor involves the use of "marks" or grades to talk about the speaker's performance of her familial roles. A *mixed metaphor* occurs when two or more usually incompatible metaphors are entangled together so as to become unclear and often unintentionally humorous, as in "Her blazing words dripped all over him." (Puchner, 2014).
modal auxiliaries	Verbs used with a main verb to show, mood and ideas such as ability, possibility and permission. Examples: *can, could, will, would, must, ought to, shall, should, may, might*
modalities	The sensory channels or pathways through which individuals give, receive, and store information. Perception, memory, and sensation comprise the concept of modality. The modalities or senses include visual, auditory, tactile/kinesthetic, smell, and taste.
mode	A manner, way, or method of doing something, experiencing something, or acting.
modeling	Demonstrating to the learner how to do a task, with the expectation that the learner can copy the model. Modeling often involves thinking aloud or talking about how to work through a task (*Glossary of Educational Terms and Acronyms*, 2002).
monologue	A long speech by a character in a play, spoken either to others or as if the character is alone.

mood	*Literature and art*: a pervading impression of a reader or observer *Grammar:* a category or set of verb forms or inflections used to indicate the speaker's attitude toward the factuality or likelihood of the action or condition expressed. The indicative mood is used to make factual statements. The subjunctive mood to indicate doubt or unlikelihood, and the imperative mood to express a command (The American Heritage Dictionary, 2015).
multiple-meaning words	Words that have more than one meaning and can be used as more than one part of speech.
multimedia	A technique (as the combining of sound, video, and text) for expressing ideas (as in communication, entertainment, or art) in which several media are employed.
multiple perspectives	Multiple ways of regarding and understanding situations and facts, and judging their relative importance and interrelationship; an understanding of how aspects of a subject relate to each other and to the whole.
myth	A traditional story of anonymous origin that deals with gods, heroes, or supernatural events, explaining a belief, custom, or force of nature. Originally and narrowly, a narrative explaining how the world and humanity developed into their present form and, unlike a folktale, generally considered to be true by the people who develop it. Many, though not all, myths feature supernatural beings and have a religious significance or function within their culture of origin. Two especially common types of myth are the *creation myth*, which explains how the world, human beings, a god or gods, or good and evil came to be (e.g., the myth of Adam and Eve), and the *explanatory myth*, which explains features of the natural landscape or natural processes or events (e.g., "How the Leopard Got His Spots"); (2) more broadly and especially in its adjectival form (*mythic*), any narrative that obviously seeks to work like a myth in the first and more narrow sense, especially by portraying experiences or conveying truth that it implies are universally valid regardless of culture or time (Puchner, 2014.)
narrative writing	Narrative is a form or mode of discourse that can be used for multiple purposes – we use it to inform, to persuade, to entertain, to express. It is the "mother of all modes," a powerful and innate form of understanding. Narrative is needed to accomplish the fuller rhetorical aim of persuasion and to make informational writing more engaging (Newkirk, 2014).
nonfiction	Writing that is based on actual persons, places, things, or events.
non-print sources	Sources of information that are not primarily in written form (for example, pictures and photographs, television and radio productions, the Internet, films, movies, videotapes, and live performances). Some non-print sources may also contain print information.
nonverbal cues	Nonverbal cues include facial expressions, body movements, gestures, touch, space, and voice. They can enhance communication by repeating the message the person is making verbally, contradicting the message the individual is trying to convey, substituting for a verbal message, complementing or adding to a verbal message, and by accenting or underlining a verbal message (Wertheim, 2005).
noun clause	A noun clause functions as a subject, subject complement, direct object, or object of a preposition. Noun clauses are not modifiers, so they are not subordinators like adjectives and adverbs, and they cannot stand alone. They must function within another sentence pattern, always as nouns. A noun clause usually begins with a relative pronoun like "that," "which," "who," "whoever," "whomever," "whose," "what," and "whatsoever." It can also begin with the subordinating conjunctions "how," "when," "where," "whether," and "why." Example: *Whoever wins the game* will play in the tournament (*Writers Workshop: Writer Resources*, 2013).

noun phrase	A noun phrase is made up of a noun and all its modifiers. It can function in a sentence as a subject, an object, or a complement. Some noun phrases begin with an infinitive (to go) or a gerund (going); this type of noun phrase is always singular. Examples: (subject) *To sail the seven seas* was her lifelong dream. (complement) I found *the owner of the dog*. (Writers Workshop: Writer Resources. (2013).
nuance	A subtle distinction, variation, quality, or sensibility to, awareness of, or ability to express shades of meaning, feeling, or value. Examples: aroma, odor, and fragrance; tan, beige, and khaki
objective summary	A succinct, accurate description, in one's own words, of a text which provides a quick overview that uses *who, what, where, when, why, and how* or a shortened version of a text that highlights the salient points.
onomatopoeia	The formation and use of words to imitate sounds. Examples: *rattle*, *murmur*, *crash*, *buzz*, *boink*, and *grr*.
onset	The first part of a syllable or the consonants that precede the first vowel in a word. In the word "flat," /fl/ is the onset, and /at/ is the rime. In the word "greed," /gr/ is the onset, and /eed/ is the rime.
parallel structure	The use of a series of words, phrases, or sentences that have similar grammatical structures. The matching of sentence parts for logical balance – helps satisfy every reader's innate craving for order and rhythm. By phrasing parallel ideas in parallel grammatical constructions, the reader is shown how one idea relates to another.
participial phrase	Present participles or past participles and any modifiers, objects, or complements. Participial phrases contain verbs which act as adjectives in a sentence. Examples: *Singing very softly*, the boy lulled his baby brother to sleep. The girls, *frightened by the loud noise*, ran out of the gym (Writers Workshop: Writer Resources. (2013).
passive verb	In passive voice, the subject receives the action expressed by the verb. The passive voice always consists of two parts: a form of the verb "to be" + the past participle. Example: A song *was written* by the student.
personification	The figurative device in which animals, objects, or abstractions are represented as being human or as having human attributes.
phoneme	The smallest unit of speech that distinguishes one word from another. Example: The ***t*** of *tug* and the ***r*** of *rug* are two English phonemes.
plagiarism	Using someone's writing or ideas as if they are one's own.
planning	Intentional and routine preparation for writing including brainstorming, pre-writing, talking, discussing, conferring, reading, exploring a variety of texts, noticing, researching, investigating, interviewing, viewing, sketching, drawing, reflecting. These preparations can be done collaboratively with a teacher, with peers, or independently.
play	Research indicates that children learn best in an environment which allows them to explore, discover, and play. Although it is simple to compile a list of play activities, it is much more difficult to define play. Scales, et al., (1991) called play "that absorbing activity in which healthy young children participate with enthusiasm and abandon." Csikszentmihalyi (1981) described play as "a subset of life..., an arrangement in which one can practice behavior without dreading its consequences." Garvey (1977) gave a useful description of play for teachers when she defined play as an activity which is: 1) positively valued by the player; 2) self-motivated; 3) freely chosen; 4) engaging; and 5) which "has certain systematic relations to what is not play." These characteristics are important for teachers to remember because imposing adult values, requirements, or motivations on children's activities may change the very nature of play (Fox, 2008).

play, cont'd.	Research summarized by Smilansky and Shefatya (1990) indicates that play leads to gains in cognitive and social development. Examples include growth in "verbalization, vocabulary, language comprehension, attention span, imaginativeness, concentration, impulse control, curiosity, more problem solving strategies cooperation, empathy, and group participation." Vygotsky believed that play promotes cognitive, emotional, and social development. Play influences development in three ways: 1. Play creates the child's zone of proximal development. 2. Play facilitates the separation of thought from actions and objects. 3. Play facilitates the development of self-regulation (Bodrova and Leong, 1996).
plot	The arrangement of the action. The five main parts or phases of plot are exposition, rising action, climax or turning point, falling action, and conclusion or resolution.
poetry	One of the three major genres of imaginative literature, which has its origins in music and oral performance and is characterized by controlled patterns of rhythm and syntax (often using meter and rhyme); compression and compactness and an allowance for ambiguity; a particularly concentrated emphasis on the sensual, especially visual and aural, qualities and effects of words and word order; and especially vivid, often figurative language (Puchner, 2014).
point of view	The vantage point from which a literary work is told. • first person point of view—a story told by a character using the pronoun *I* or sometimes *we* • second person point of view—rarely used except in interactive fiction • omniscient point of view—a third-person narrator functioning as an all-seeing, all-hearing, all-knowing speaker who reads the thoughts and feelings of any and all characters • limited omniscient point of view—a story told by a third-person narrator whose omniscience is limited, or restricted, to a single character.
prepositional phrase	A prepositional phrase is a group of words including a preposition and a noun, pronoun, or group of words used as a noun. They are fragments that usually do not stand alone, except in commands like "At once!" or "On your feet!" There are two kinds of prepositional phrases: adjective and adverb phrases (Writers Workshop: Writer Resources, 2013).
primary source	An original source—such as a work of literature, a historical manuscript, material in archival collections, or an interview—that is used as part of research.
print styles	Ways that symbols, letters, or words may be presented in a text. Example**:** bold, italics, larger size.
prose	The regular form of spoken and written language, measured in sentences rather than lines as distinguished from poetry or verse.
proverb	A brief popular saying that gives advice about how people should live or that expresses a belief that is generally thought to be true. Example: Too many cooks spoil the broth.
reasons	Reasons are statements that support a given claim, making a claim more than a mere assertion. Reasons are statements in an argument that pass two tests. First, reasons are answers to the hypothetical challenge: "Why do you say that?" or "What justifications can you give me to believe that?" If a claim about liberal arts education is challenged, a reasoned response could be: "It teaches students to think independently." Reasons can be linked—most often, not explicitly—to claims with the word "because." Support substantiates the reasons offered and helps compel audiences to accept an advanced claim. This usually comes in the form of evidence (*Arguments: The Basics*, 2007).
reciprocal process	Expressing mutual action or relationship.
recursive process	A series of actions in writing that repeats indefinitely. Students move through, between, and among the processes of planning, drafting, revising, editing, rewriting, publishing, and reflecting as they write.

r-controlled vowel (r-influenced)	When an ***r*** influences the way the preceding vowel is pronounced. Examples: car, care, turnip, orchard, mother
repetition	The recurrence of sounds, words, phrases, lines, or stanzas used for emphasis.
revise	Reworking a written draft to improve it by adding or taking out information, combining and reordering words, sentences, or paragraphs, and/or improving word choice.
rhetorical purpose	Use of a technique by an author or speaker to influence the audience.
rhyme	Repetition or correspondence of the terminal sounds of words ("H*ow* n*ow*, br*ow*n c*ow*?"). The most common type, *end rhyme*, occurs when the last words in two or more lines of a poem rhyme with each other. *Internal rhyme* occurs when a word *within* a line of poetry rhymes with another word in the same or adjacent lines, as in "The D*ew* dr*ew* quivering and chill" (Dickinson). An *eye rhyme* or *sight rhyme* involves words that don't actually rhyme but look like they do because of their similar spelling ("cough" and "bough"). *Off*, *half*, *near*, or *slant rhyme* is rhyme that is slightly "off" or only approximate, usually because words' final consonant sounds correspond, but not the vowels that proceed them ("phases" and "houses"). When two syllables rhyme and the last is unstressed or unaccented, they create a *feminine rhyme* ("ocean" and "motion"); *masculine rhyme* involves only a single stressed or accented syllable ("cat" and "hat") (Puchner, 2014).
rhyming words	Words that have identical or very similar final sounds.
rhyme scheme	The arrangement of rhymes in a poem or stanza; the pattern of *end* rhymes in a poem, often noted by small letters, such as *abab* or *abba*.
rime	The second part of a syllable or the vowel and any consonants that follow. In the word "grand," /and/ is the rime, which follows the onset /gr/. In the word "slight," /ight/ is the rime, which follows the onset /sl/.
scaffolding	An often-used construct to describe the ongoing support provided to a learner by an expert. Scaffolding has been defined by Wood, Bruner, and Ross (1976) as an "adult controlling those elements of the task that are essentially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence." The notion of scaffolding has been linked to the work of Soviet psychologist Lev Vygotsky (1896–1934). However, Vygotsky never used the term *scaffolding* (Stone, 1998), but emphasized the role of social interaction as being crucial to cognitive development, so that learning first occurs at the social or inter-individual level. Thus, when a child (or a novice) learns with an adult or a more capable peer, the learning occurs within the child's *zone of proximal development* (ZPD). ZPD is defined as the "distance between the child's actual developmental level as determined by independent problem solving and the higher level of potential development as determined through problem solving under adult guidance and in collaboration with more capable peers" (Vygotsky, 1978). Enabling the learner to bridge this gap between the actual and the potential depends on the resources or the kind of support that is provided (Puntambekar, 2009).
secondary source	Any source other than a primary source that is used in researching a particular subject.
seesaw text	Structure that sets up a predictable balance of information that moves back and forth, back and forth between chunks that work together in some way. The back-and-forth pieces have some kind of relationship, and what's key is, when you get one side of the relationship, you come to expect that the other side will follow directly. The pairs might be comparisons, questions and answers, statements and generalizations, commands and responses - any kind of back and forth relationship. Often, even the sentence structures of the corresponding pieces are similar, signaling the back-and-forth movement. The structure can be used for a whole text, short or long, or for a paragraph or section within a longer text (Ray, 1999.)
self-correct	The ability of a reader to notice mistakes. It is the monitoring process of going back and precisely rereading a passage or text when it is not making sense.

self-directed readers	Responsible owners and managers of their own reading process. Self-directed readers integrate self-management with self-monitoring (monitoring, evaluating, and regulating one's own reading strategies). They exercise independence in negotiating reading engagement, stamina, and strategy goals with the teacher and in evaluating progress toward these goals. The teacher offers support by raising students' awareness of their roles as self-directed readers, providing opportunities for self-assessment, creating an environment in which self-directed readers flourish including ample opportunities to engage with text, and scaffolding students into independence.
sentence types	There are a variety of sentence types: • simple sentence—contains only one subject and one predicate. Example: *John likes pizza.* The subject or the predicate may be compound. Example: *John and Luis like pizza. John likes pizza and eats it every Saturday.)* • compound sentence—two or more simple sentences joined together. Example: *My friend gave me a book, and I read it from beginning to end.* • complex sentence—a sentence that contains one main clause and one or more subordinate clauses. Example: *We left before you came to school. We left* is the main clause and *before you came to school* is the subordinate clause. • compound-complex sentence—two or more simple sentences combined with a subordinate clause. Example: *Before I went on vacation, my friend gave me a book and I read it.*
setting	The time and place of the action in a work of fiction, poetry, or drama. The *spatial setting* is the place or places in which action unfolds; the *temporal setting* is the time. (Temporal setting is thus the same as *plot* time.) It is sometimes also helpful to distinguish between *general or backdrop setting*—the general time and place in which all the action unfolds—and *particular settings*—the times and places in which individual episodes or scenes take place (Puchner, 2014). The film version of *Pearl Harbor*, for example, is generally set in World War II, but a *particular* setting is the White House scene when President Roosevelt receives the news. Setting can also play a vital role, reflecting the mood of major characters and their actions, while contributing to its overall atmosphere. This is often called *integral setting.* Examples: the moors and weather in Bronte's *Wuthering Heights;* the countryside in springtime in Marlowe's "The Passionate Shepard to His Love;" and the farm in E. B. White's *Charlotte's Web*.
simile	A device of figurative language that is a stated comparison between two unlike things using the words "like" or "as."
stamina	The ability to sustain mental effort. Stamina is an essential part of a strong silent reading or strong independent writing habit. The building of reading and writing stamina in students requires that students have daily deliberate practice time, an abundance of occasions that allow them to take responsibility for deriving meaning from the text, and consistent teacher support. Students and teacher need to negotiate explicit goals for increased stamina in independent reading and writing (Hiebert, 2014).
standard English	The version of the English language that is regarded as the model in America for writers and speakers.
stanza	A group of lines forming a unit in a poem or song, similar to a paragraph in prose.
style	A distinctive manner of expression; the way something Is written. Each author's style is expressed through his or her diction, rhythm, imagery, etc.
syntax	Word order; the way words are put together to form phrases, clauses, and sentences.
technical meaning	An explanation of a word or phrase relating to a particular subject or discipline. Example: *commutative property of addition* (3+6 = 6+3) states that when adding two numbers the order does not matter.
text	A source of information, print or non-print, that provides meaning to the reader. Text may be read or viewed.

text complexity	How challenging the material being read is for the reader. The three factors to determine the complexity of a text are: Qualitative measures, which examine text attributes that can only be evaluated by the person that is reading or has read the book or passage. The reader is required to consider such factors as: levels of meaning, clarity and conventions of language, knowledge demands, structure, and visual device complexity. Quantitative measures, which are what publishers traditionally relied upon to determine the difficulty of a text. There are numerous formulas used to figure text difficulty. Many of these formulas consider only two factors: sentence length and the number of difficult or unfamiliar words or they look at sentence length and syllable count. These factors are limited when it comes to determining the complexity of a text. Reader and task indicators, which are the third component. Each reader brings different skills, background, and motivation to the act of reading. Text complexity is based, in part, on the skills of the reader. When students have the literacy skills necessary to read a text, they are likely to understand what they are reading. Text complexity, however, is more that an analysis of the current skills of a reader (Fisher and Frey, 2012).
text features	The components of a story or article that are not the main body of text. Examples: table of contents, index, glossary, headings, bold words, sidebars, pictures and captions, and labeled diagrams
text structure	The organizational patterns an author uses to structure the ideas in a text. Examples: cause/effect, compare/contrast, description, problem/solution, sequencing, goal/action/outcome, concept/definition, and proposition/support.
theme	A salient abstract idea that emerges from a literary work's treatment of its subject-matter; or a topic recurring in a number of literary works. Theme is broadly and commonly a topic explored in a literary work (e.g., "the value of all life"). More narrowly, it is the insight about a topic communicated in a work (e.g., "All living things are equally precious"). Most literary works have multiple themes. Usually, a theme is implicitly communicated by the work as a whole rather than explicitly stated in it, though fables are an exception (Puchner, 2014).
thesis	The central debatable claim articulated, supported, and developed in an essay or other work of expository prose.
time	In literature, at least four potentially quite different time frames are at issue: (1) *author time*, when the author originally created or published a literary text; (2) *narrator time*, when the narrator in a work of fiction supposedly narrated the story; (3) *plot time*, when the action depicted in the work supposedly took place (in other words, the work's temporal setting); and (4) *reader* (or *audience*) *time*, when an actual reader reads the work or an actual audience sees it performed. In some cases, author, narrator, plot, and reader time will be roughly the same—as when, for example, in 2008 we read Sherman Alexie's "Flight Patterns," a story published in 2003; set some time after September 11, 2001; and presumably narrated not long after the action ends. But in some cases, some or all of these time frames might differ. Walter Scott's novel *Rob Roy*, for example, was written and published in the early nineteenth century (1817); this is its author time. But the novel (a work of historical fiction) is set one hundred years earlier (1715); this is its plot time. The novel's narrator is a character supposedly writing down the story of his youthful adventures in his old age and long after the deaths of many of the principal characters; this is the narrator time. Were you to read the novel today, reader time would be almost two hundred years later than author time and almost three hundred years later than plot time (Puchner, 2014).

tone	The writer or speaker's attitude toward a subject, character, or audience conveyed through the choice of words and details; the attitude a literary work takes toward its subject, especially the way this attitude is revealed through diction.
transact	Transactional theory, as it applies to literary criticism and the teaching of literature, suggests a "reciprocal, mutually defining relationship" (Rosenblatt, 1986) between the reader and the literary text. Rosenblatt argues that the term "interaction" conjures a picture of separate objects encountering one another but remaining essentially unchanged, like billiard balls bouncing off one another, and thus is an inadequate and misleading label for the mutually shaping exchange between reader and text. That exchange--a transaction--is more accurately characterized by Annie Dillard's metaphor. She writes, "The mind fits the world and shapes it as a river fits and shapes its own banks" (1982). Transactional theory proposes that the relationship between reader and text is much like that between the river and its banks, each working its effects upon the other, each contributing to the shape of the poem (Probst, 1987).
transitional word/phrase	A word or phrase that serves as a link in writing or speaking. Words such as *however, therefore, then,* and *although* act as transitional words. Transitional phrases include *on the contrary, as a result, with that in mind,* and *even though.*
validity	Evaluation of a source to determine the quality of the research used to support the argument being made; well-grounded or justifiable**:** being at once relevant and meaningful; having efficacy.
verbal techniques	How a person uses his/her voice when interacting with others including sound and tone of voice, authority of voice, and type of language used with audience.
verb phrase	A verb phrase consists of a main verb alone, or a main verb plus any modal and/or auxiliary verbs. The main verb always comes last in the verb phrase. Example: The bridge *has been closed* for repairs.
verbal phrases	Verbals are verb forms which act as another part of speech in a sentence (i.e. as adjectives, nouns, and adverbs). Verbal phrases are verbals and any of the verb form's modifiers, objects, or complements. The three types of verbal phrases are participial, gerund, and infinitive phrases. Participial phrases are present participles or past participles and any modifiers, objects, or complements. Participial phrases contain verbs which act as adjectives in a sentence. Examples: *Singing very softly,* the boy lulled his baby brother to sleep. The rabbit, *frightened by the car's headlights,* ran away. Gerund phrases contain verbs ending in -ing and any modifiers, objects, or complements. Gerund phrases act as nouns in a sentence. They can act as the subject or object of a verb, as a predicate nominative, and as the object of a preposition. Examples: *Waiting for his grades* drove him crazy. The woman denied *knowing her own husband*. He thought he could escape from his problems by *running away*. *Making many acquaintances is cultivating future friendships*. Infinitive phrases contain verbals consisting of "to" followed by a verb and any modifiers, objects, or complements. Infinitive phrases usually act as nouns, but they can also act as adjectives and adverbs. Examples: *To live in Boston* eventually is his main goal in life. Quentin Tarentino loves *to babble during interviews.* She went home *to visit her family.* (*Writers Workshop: Writer Resources*, 2013).

voice	Writing with voice is writing into which someone has breathed. It has that fluency, rhythm, and liveliness that exist naturally in the speech of most people when they are enjoying a conversation. Writing with real voice has the power to make you pay attention and understand—the words go deep (Elbow in Fletcher, 1993).
warrant	Warrants are the inferences or assumptions that connect the support to the claim. Warrants often answer the question "what do you have to believe in order to believe that the support justifies the claim or reason being made?" If a reason given to justify a liberal education is the improvement of critical thinking, then the implicit assumption, or warrant, is that critical thinking is good. Warrants are often just assumed and rarely articulated, which can make them difficult to detect (*Argument: The Basics*, 2007).
word choice	The effective use of words to enhance style, tone, or clarity in writing or speaking.

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