



Arizona's English Language Arts Standards

Glossary

ARIZONA DEPARTMENT OF EDUCATION
HIGH ACADEMIC STANDARDS FOR STUDENTS

English Language Arts Glossary

This glossary identifies terms and concepts found in the Arizona English Language Arts Standards. The definitions of these terms and concepts are meant to provide clarification for specific terms in the standards.

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| Aesthetic | <p>Relating to the science of aesthetics; concerned with the study of the mind and emotions in relation to the sense of beauty.</p> <ol style="list-style-type: none"> 1. Concerned with beauty or the appreciation of beauty. (adjective) 2. A set of principles underlying or guiding the work of a particular artist or artistic movement. (noun) <p>The use of language to evoke a sense of beauty. Can be used in both literary and nonfiction texts.</p> |
| Argument Writing | <p>An argument is a reasoned, logical way of demonstrating that the writer’s position, belief, or conclusion is valid. Writers and speakers defend their interpretations, positions, or judgments with evidence from the text(s) about which they are writing/speaking. Arguments are used for many purposes—to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem.</p> <p><i>Argument vs Persuasion</i> When writing to <i>persuade</i>, writers employ a variety of persuasive strategies. One common strategy is an appeal to the credibility, character, or authority of the writer (or speaker). When writers establish that they are knowledgeable and trustworthy, audiences are more likely to believe what they say. Another is an appeal to the audience’s self-interest, sense of identity, or emotions, any of which can sway an audience.</p> <p><i>A logical argument</i>, on the other hand, convinces the audience because of the perceived merit and reasonableness of the claims and proofs offered rather than either the emotions the writing evokes in the audience or the character or credentials of the writer.</p> <p><i>Claim</i> An assertion in the face of possible contradiction. A debatable claim or thesis is an essential element of argument and generates responses somewhere on the following continuum: Strongly Disagree \longleftrightarrow Strongly Agree.</p> <p><i>Counterclaim</i> An acknowledgement of an opposing viewpoint, which is typically followed by a new assertion in favor of the main claim.</p> <p>Argument, Informational/Expository, and Narrative writing are frequently blended to meet the needs of specific tasks, purposes, or audiences.</p> |
| Automaticity | <p>A general term that refers to any skilled and complex behavior that can be performed easily with little attention, effort, or conscious awareness. Skills become automatic after extended periods of training and practice. With practice and good instruction, students become automatic at word recognition (retrieving words from memory) and are able to focus attention on constructing meaning from the text, rather than decoding.</p> |
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| Blended Writing | The use of different writing types, such as argument, informational/expository, and narrative, in one text to meet the needs of a specific task, purpose, or audience. Many authentic writing tasks (long-form journalism, creative/literary non-fiction travel, nature, science, editorial and feature writing) incorporate a blending of writing types. |
| Central Idea | A broad idea or message conveyed over the course of informational or literary text or texts. |
| Cite | To quote or paraphrase a text (a passage, book, or author, image, video, podcast, graphic, chart, etc.) as evidence for or justification of an argument or statement, especially in a scholarly work. (verb) |
| Citation | The documentation of a quote from or a paraphrased reference to a passage, book, or author, image, video, podcast, graphic, chart, etc., especially in a scholarly work. (noun) |
| Cursive | Writing with strokes of successive characters joined together. |
| Digital Media | Digitized content that can be transmitted over the internet or computer networks. This can include text, audio, video, and graphics. Information from a TV network, newspaper, magazine, etc. that is presented on a website or blog can fall under this label. |
| Evidence | Can include firsthand research, such as interviews, surveys, observations, experiments, or personal experience, or secondhand research that includes facts, figures, interpretations of experiments or events, library sources, online sources, statistics, and other sources of data and information that provide support for thesis statements in informative/expository texts, and support debatable claims in texts with an argumentative purpose. The types of evidence used will be decided by the task, purpose, and audience of the text. Different disciplines use and value different types of evidence. |
| e.g. | The abbreviation e.g. is short for the Latin phrase <i>exempli gratia</i> , meaning “for example.” When used in Arizona’s English Language Arts Standards, the text that follows <i>e.g.</i> are <i>not</i> required. |
| i.e | The abbreviation i.e. is short for the Latin phrase <i>id est</i> , meaning “that is.” When used in Arizona’s English Language Arts Standards, the examples following <i>i.e.</i> are for further clarification or explanation. |
| Fluency | Reading Fluency - The ability to read a text accurately, quickly (automaticity) and with proper expression (prosody) and comprehension. Because fluent readers do not have to concentrate on decoding words, they can focus their attention on what the text means. Writing Fluency – The ability to communicate ideas in writing accurately and quickly with relatively little effort. Fluency is an important factor in a writer’s ability to manipulate sentence structures to produce comprehensible text. Writing fluency also requires automatic or relatively effortless handwriting, typing, and spelling skills. |
| Informational Text | A broad category of nonfiction resources, including: Biographies; autobiographies; books about history, social studies, science, and the arts; functional texts; technical texts (including how-to books and procedural books); and literary nonfiction. |
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| <p>Informational/ Expository Writing</p> | <p>Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers’ knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept.</p> <p>Informational/explanatory writing addresses matters such as types (What are the different types of poetry?) and components (What are the parts of a motor?); size, function, or behavior (How big is the United States? What is an X-ray used for? How do penguins find food?); how things work (How does the legislative branch of government function?); and why things happen (Why do some authors blend genres?).</p> <p>To produce this kind of writing, students draw from what they already know and from primary and secondary sources. With practice, students become better able to develop a controlling idea and a coherent focus on a topic and more skilled at selecting and incorporating relevant examples, facts, and details into their writing. They are also able to use a variety of techniques to convey information, such as naming, defining, describing, or differentiating different types or parts; comparing or contrasting ideas or concepts; and citing an anecdote or a scenario to illustrate a point.</p> <p>Informational/explanatory writing includes a wide array of genres, including academic genres such as literary analyses, scientific and historical reports, summaries, and précis writing, as well as forms of workplace and functional writing such as instructions, manuals, memos, reports, applications, and résumés.</p> <p>As students advance through the grades, they expand their repertoire of informational/explanatory genres and use them effectively in a variety of disciplines and domains. Although information is provided in both arguments and explanations, the two types of writing have different aims. Arguments seek to make people believe that a position or claim is valid and worth considering. Explanations, on the other hand, start with the assumption of truthfulness and answer questions about why or how. Their aim is to make the reader understand rather than to persuade him or her to accept a certain point of view. Like arguments, explanations provide information about causes, contexts, and consequences of processes, phenomena, states of affairs, objects, terminology, and so on. However, in an argument, the writer not only gives information but also presents a case on a debatable issue.</p> <p>Argument, Informational/Expository, and Narrative writing are frequently blended to meet the needs of specific tasks, purposes, or audiences.</p> |
| <p>Literary Nonfiction (also referred to as Creative Nonfiction)</p> | <p>A type of prose that employs the literary techniques usually associated with fiction or poetry to report on persons, places, and events in the real world. The genre of literary nonfiction (also known as creative nonfiction) is broad enough to include travel writing, nature writing, science writing, sports writing, biography, autobiography, memoir, the interview, and both the familiar and personal essay. It can be narrative, informational/expository, or argumentative in nature, or a blending of all three. Argument, Informational/Expository, and Narrative writing are frequently blended to meet the needs of specific tasks, purposes, or audiences.</p> |
| <p>Long-Form Journalism</p> | <p>A branch of journalism dedicated to longer articles with larger amounts of content. The length is between that of a traditional article and a periodical. Long-form journalism often takes the form of creative or literary nonfiction, or narrative journalism, and may include extensive research. It can be narrative, informational/expository, or argumentative in nature, or a blending of all three.</p> |
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| Main Idea | The central purpose or gist of a passage; the primary message expressed by a passage. The main idea of a paragraph may be explicitly stated in a topic sentence. The main idea is the "key concept" being expressed in a part or in the entirety of a text. |
| Manuscript | Writing that consists of un-joined letters made with lines and circles. Often taught at the elementary level. |
| Medium | A particular form or system of communication (such as radio, television, internet, film, photography, graphic and fine art, music, print, podcasts, etc.). |
| Morphology | The study of meaningful units of language and how they are combined in forming words. See <i>Morphemes Represented in English Orthography</i> in the Reading Foundational Skills section of the ELA Glossary. |
| Multimedia | Content that uses combinations of text, audio, still images, animation, video, or interactive content forms for expressing ideas. |
| Narrative Writing | <p>Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures, postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator's and characters' personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. Because narrative writing serves so many purposes, it is frequently used in argument writing and informational/expository writing as a way to support the purpose, claim, or thesis.</p> <p>Argument, Informational/Expository, and Narrative writing are frequently blended to meet the needs of specific tasks, purposes, or audiences.</p> |
| Opinion Writing | A view, judgement, or appraisal formed by a writer about a particular matter that uses reasons, examples and/or evidence as support. |
| Point of view | The position, frames of reference, or perspective(s) conveyed or represented by an author, narrator, speaker, or character. |
| Print or digital sources (See Digital Media, Multimedia) | Interchangeable terms to express the format in which text or visual information is presented. |
| Recount | The oral presentation of essential elements aligned with the sequence of a story's events. |
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| Rhetorical situation | <p>The context of a rhetorical construct which consists of (at a minimum) a rhetor (the author), an issue, a medium, and an audience.</p> <p>The rhetorical situation can be understood as the circumstances under which the author writes or speaks, including:</p> <ul style="list-style-type: none"> • The nature and disposition of the audience, • The exigence (issue, problem, or situation) that impels the writer to enter the conversation, • The writer’s goal or purpose, • Whatever else has already been said on the subject, and • The general state of the world outside the more specific context of the issue at hand. <p>All of these elements work together to determine what kinds of arguments will be effective (or, in Aristotle’s term, to define “the available means of persuasion”) in the given case.</p> |
| Shades of meaning | The varying degrees of meaning for closely related actions (e.g. walk, saunter, skip, run). |
| Sight words | Words that may not follow phonetic spelling rules, and as a result are frequently learned through sight memorization. After words have been decoded and practiced, students learn to recognize the word automatically. |
| Style | Adopting or assuming a distinctive manner of expression in written or verbal tasks. Style can depend on the audience and purpose of a particular text. |
| Summary | A shortened version of a text stating the main ideas and important details in order of the original text. |
| Text complexity | See Below |
| Text difficulty | Text difficulty is determined by the reader. What might be difficult for one person might not be difficult for another. Teachers need to consider textual features that could present challenges for a variety of students and approach the text accordingly with appropriate scaffolds and supports. |
| Text | A source of information, print or non-print, that provides meaning to the reader. Text may be read, viewed, or heard. |
| Theme | A topic of discussion or writing: a major, recurring or unifying idea that may be stated or implied in a text or texts. |
| Vocabulary | <p>Tier 1 Words: Words that occur frequently in everyday conversation.</p> <p>Tier 2 Words: (General Academic Vocabulary): Words that are traditionally used in academic dialogue and text. Specifically, it refers to words that are not necessarily common or frequently encountered in informal conversation. General academic vocabulary consists of words that appear frequently within and across academic domains.</p> <p>Tier 3 Words: (Domain-Specific Vocabulary): Low-frequency, content-specific words that appear in textbooks and other instructional materials; for example, <i>apex</i> in math, <i>escarpment</i> in geography, and <i>isobar</i> in science. Tier 3 words also consist of words that may be infrequently used in everyday speech but may appear in literature, such as <i>torrid</i>, <i>hyperbolic</i>, or <i>suave</i>.</p> |

***Word List**

Kindergarten: K.WF.3 – Using a research-based list selected at the local level that contains irregular words and pattern based words, students will be able to spell 20 of the most frequently used words. Twenty words is a guideline and a cumulative goal.

1st Grade: 1.WF.3 – Using a research-based list selected at the local level that contains irregular words and pattern based words, students will be able to spell 100 of the most frequently used words. One hundred words is a guideline and a cumulative goal.

2nd Grade: 2.WF.3 – Using a research-based list selected at the local level that contains irregular words and pattern based words, students will be able to spell 200 of the most frequently used words. Two hundred words is a guideline and a cumulative goal.

3rd Grade: 3.WF.3 – Using a research-based list selected at the local level that contains irregular words and pattern based words, students will be able to spell 500 of the most frequently used words. Five hundred words is a guideline and a cumulative goal.

Text Complexity

Being able to read complex text independently, without help from adults or peers, and proficiently, with the ability to self-correct and fix comprehension issues as they arise, is essential for high achievement in college and the workplace. Moreover, current trends suggest that if students cannot read challenging texts with understanding—if they have not developed the skill, concentration, and stamina to read such texts—they will read less in general. In particular, if students cannot read complex expository text to gain information, they will likely turn to text-free or text-light sources, such as video, podcasts, and tweets. These sources, while not without value, cannot capture the nuance, subtlety, depth, or breadth of ideas developed through complex text. A turning away from complex texts is likely to lead to a general impoverishment of knowledge, which, because knowledge is intimately linked with reading comprehension ability, will accelerate the decline in the ability to comprehend complex texts and the decline in the richness of text itself.

Three Part Model of Text Complexity: The Arizona English Language Arts Standards use a three-part model for measuring text complexity. Teachers need to use their professional judgment as they draw on information from all three sources when determining the complexity of text.



1. **Qualitative dimensions of text complexity.** In the Standards, qualitative dimensions and qualitative factors refer to those aspects of text complexity best measured or only measurable by an attentive human reader, such as levels of meaning or purpose; structure; language conventionality and clarity; and knowledge demands.
2. **Quantitative dimensions of text complexity.** The terms quantitative dimensions and quantitative factors refer to those aspects of text complexity, such as word length or frequency, sentence length, and text cohesion, that are difficult if not impossible for a human reader to evaluate efficiently, especially in long texts, and are thus today typically measured by computer software.
3. **Reader and task considerations.** While the prior two elements of the model focus on the inherent complexity of text, variables specific to particular readers (such as motivation, knowledge, and experiences) and to particular tasks (such as purpose and the complexity of the task assigned and the questions posed) must also be considered when determining whether a text is appropriate for a given student. Such assessments are best made by teachers employing their professional judgment, experience, and knowledge of their students and the subject.

Reader and Task considerations require professional judgment based on:

- The teacher's knowledge of students as readers
- The teacher's understanding of text complexity
- The teacher's ability to use instructional supports/scaffolds
- The teacher's consideration of matching the text to the task the students are expected to complete.

Qualitative Measures

Qualitative measures serve as a necessary complement to quantitative measures, which cannot capture all of the elements that make a text easy or challenging to read and are not equally successful in rating the complexity of all categories of text. Below are brief descriptions of the different qualitative dimensions:

- 1. Structure.** Texts of low complexity tend to have simple, well-marked, and conventional structures, whereas texts of high complexity tend to have complex, implicit, and (in literary texts) unconventional structures. Simple literary texts tend to relate events in chronological order, while complex literary texts make more frequent use of flashbacks, flash-forwards, multiple points of view and other manipulations of time and sequence. Simple informational texts are likely not to deviate from the conventions of common genres and subgenres, while complex informational texts might if they are conforming to the norms and conventions of a specific discipline or if they contain a variety of structures (as an academic textbook or history book might). Graphics tend to be simple and either unnecessary or merely supplementary to the meaning of texts of low complexity, whereas texts of high complexity tend to have similarly complex graphics that provide an independent source of information and are essential to understanding a text. (Note that many books for the youngest students rely heavily on graphics to convey meaning and are an exception to the above generalization.)
- 2. Language Conventionalality and Clarity.** Texts that rely on literal, clear, contemporary, and conversational language tend to be easier to read than texts that rely on figurative, ironic, ambiguous, purposefully misleading, archaic, or otherwise unfamiliar language (such as general academic and domain-specific vocabulary).
- 3. Knowledge Demands.** Texts that make few assumptions about the extent of readers' life experiences and the depth of their cultural/literary and content/discipline knowledge are generally less complex than are texts that make many assumptions in one or more of those areas.
- 4. Levels of Meaning (literary texts) or Purpose (informational texts).** Literary texts with a single level of meaning tend to be easier to read than literary texts with multiple levels of meaning (such as satires, in which the author's literal message is intentionally at odds with his or her underlying message). Similarly, informational texts with an explicitly stated purpose are generally easier to comprehend than informational texts with an implicit, hidden, or obscure purpose.

Quantitative Dimension

The quantitative dimension of text complexity refers to those aspects—such as word frequency, sentence length, and text cohesion (to name just three)—that are difficult for a human reader to evaluate when examining a text. These factors are more efficiently measured by computer programs.

Choosing a valid text-analyzer tool from second grade through high school will provide a scale by which to rate text complexity over a student's career, culminating in levels that match college and career readiness.

Reader and Task Considerations and the Role of Teachers

While the quantitative and qualitative measures focus on the inherent complexity of the text, they are balanced in the Arizona English Language Arts standards by the expectation that educators will employ professional judgment to match texts to particular tasks or classes of students. Numerous considerations go into such matching. For example, harder texts may be appropriate for highly knowledgeable or skilled readers, who are often willing to put in the extra effort required to read harder texts that tell a story or contain complex information. Students who have a great deal of interest or motivation in the content are also likely to handle more complex texts.

Key Considerations in Implementing Text Complexity

The tools for measuring text complexity are at once useful and imperfect. Each of the tools described above—quantitative and qualitative—has its limitations, and none is completely accurate. The question remains as to how to best integrate quantitative measures with qualitative measures when locating texts at a grade level. The fact that the quantitative measures operate in bands rather than specific grades gives room for both qualitative and quantitative factors to work in concert when situating texts. The following recommendations that play to the strengths of each type of tool—quantitative and qualitative—are offered as guidance in selecting and placing texts:

1. It is recommended that quantitative measures be used to locate a text within a grade band because they measure dimensions of text complexity—such as word frequency, sentence length, and text cohesion (to name just three)—that are difficult for a human reader to evaluate when examining a text. In high stakes settings, it is recommended that two or more quantitative measures be used to locate a text within a grade band for a most reliable indicator that text falls within the complexity range for that band.
2. It is further recommended that qualitative measures be used to then locate a text in a specific grade. Qualitative measures are neither grade nor grade band specific, nor anchored in college and career readiness levels. Once a text is located within a band with quantitative measures, they can be used to measure other important aspects of texts—such as levels of meaning or purpose, structure, language conventionality and clarity, and knowledge demands—to further locate a text at the high or low end of the band or to a specific grade. For example, one of the quantitative measures could be used to determine that a text falls within the grades 6-8 band level, and qualitative measures could then be used to determine whether the text is best placed in grade 6, 7, or 8.
3. There will be exceptions to using quantitative measures to identify the grade band; sometimes qualitative considerations will trump quantitative measures in identifying the grade band of a text, particularly with narrative fiction in later grades. Research showed more disagreement among the quantitative measures when applied to narrative fiction in higher complexity bands than with informational text or texts in lower grade bands. Given this, preference should sometimes be given to qualitative measures when evaluating narrative fiction intended for students in grade 6 and above. For example, some widely used quantitative measures rate the Pulitzer Prize-winning novel *Grapes of Wrath* as appropriate for grades 2–3. This counterintuitive result emerges because works such as *Grapes* often express complex ideas or mature themes in relatively commonplace language (familiar words and simple syntax), especially in the form of dialogue that mimics everyday speech. Such quantitative exceptions for narrative fiction should be carefully considered, and exceptions should be rarely exercised with other kinds of text. It is critical that in every ELA classroom students have adequate practice with literary non-fiction that falls within the quantitative band for that grade level. To maintain overall comparability in expectations and exposure for students, the overwhelming majority of texts that students read in a given year should fall within the quantitative range for that band.

4. Certain measures are less valid or not applicable for certain kinds of texts. Until such time as quantitative tools for capturing the difficulty of poetry and drama are developed, determining whether a poem or play is appropriately complex for a given grade or grade band will necessarily be a matter of qualitative assessment meshed with reader-task considerations. Furthermore, texts for kindergarten and grade 1 are still resistant to quantitative analysis, as they often contain difficult-to assess features designed to aid early readers in acquiring written language.

Reading Foundational Skills

The following material supports the Reading Standards: Foundational Skills (K-5) and Writing Standards: Foundational Skills (K-5) sections of Arizona’s English Language Arts Standards.

Phoneme-Grapheme Correspondences

Consonants

Common graphemes (spellings) are listed in the following table for each of the consonant sounds. Note that the term *grapheme* refers to a letter or letter combination that corresponds to one speech sound.

*Graphemes in the word list are among the most common spellings, but the list does not include all possible graphemes for a given consonant. Most graphemes are more than one letter.

| Phoneme | Word Examples | Common Graphemes (Spellings) for the Phoneme |
|---------|--|--|
| /p/ | pit, spider, stop | P |
| /b/ | bit, brat, bubble | B |
| /m/ | mitt, comb, hymn | m, mb, mn |
| /t/ | tickle, mitt, sipped | t, tt, ed |
| /d/ | die, loved | d, ed |
| /n/ | nice, knight, gnat | n, kn, gn |
| /k/ | cup, kite, duck, chorus, folk, quiet | k, c, ck, ch, lk, q |
| /g/ | girl, Pittsburgh | g, gh |
| /ng/ | sing, bank | ng, n |
| /f/ | fluff, sphere, tough, calf | f, ff, gh, ph, lf |
| /v/ | van, dove | v, ve |
| /s/ | sit, pass, science, psychic | s, ss, sc, ps |
| /z/ | zoo, jazz, nose, as, xylophone | z, zz, se, s, x |
| /th/ | thin, breath, ether | Th |
| /th/ | this, breathe, either | Th |
| /sh/ | shoe, mission, sure, charade, precious, notion, mission, special | sh, ss, s, ch, sc, ti, si, ci |
| /zh/ | measure, azure | s, z |
| /ch/ | cheap, future, etch | ch, tch |
| /j/ | judge, wage | j, dge, ge |
| /l/ | lamb, call, single | l, ll, le |
| /r/ | reach, wrap, her, fur, stir | r, wr, er/ur/ir |
| /y/ | you, use, feud, onion | y, (u, eu), i |
| /w/ | witch, queen | w, (q)u |
| /wh/ | Where | wh |
| /h/ | house, whole | h, wh |

Vowels

Common graphemes (spellings) are listed in the following table for each of the vowel sounds. Note that the term *grapheme* refers to a letter or letter combination that corresponds to one speech sound.

| Phoneme | Word Examples | Common Graphemes (Spellings) for the Phoneme |
|----------|--|--|
| /ē/ | see, these, me, eat, key, happy, chief, either | ee, e_e, -e, ea, ey, -y, ie, ei |
| /ī/ | sit, gym | i, y |
| /ā/ | make, rain, play, great, baby, eight, vein, they | a_e, ai, ay, ea, -y, eigh, ei, ey |
| /ĕ/ | bed, breath | e, ea |
| /ă/ | Cat | A |
| /ī/ | time, pie, cry, right, rifle | i_e, ie, -y, igh, -i |
| /ŏ/ | fox, swap, palm | o, wa, al |
| /ŭ/ | cup, cover, flood, tough | u, o, oo, ou |
| /aw/ | saw, pause, call, water, bought | aw, au, all, wa, ough |
| /ō/ | vote, boat, toe, snow, open | o_e, oa, oe, ow, o-, |
| /oo/ | took, put, could | oo, u, ou |
| /ū/ [oo] | moo, tube, blue, chew, suit, soup | oo, u_e, ue, ew, ui, ou |
| /y//ū/ | use, few, cute | u, ew, u_e |
| /oi/ | boil, boy | oi, oy |
| /ow/ | out, cow | ou, ow |
| er | her, fur, sir | er, ur, ir |
| ar | Cart | Ar |
| or | Sport | Or |

ə/ Schwa- A schwa sound can be represented by any vowel. The schwa is a deflated vowel in an unaccented syllable in words of more than one syllable. The deflated vowel takes on the sound of /ŭ/ or /ī/. The schwa can be found in 20% of the English language. Word Examples: banana \bə-'na-nə\, again \ə-'gen\.

Vowel Graphemes in the word list are among the most common spellings, but the list does not include all possible graphemes for a given vowel. Many graphemes are more than one letter.

Phonological Awareness

General Progression of Phonological Awareness Skills (Pre-K–1st Grade)

Word Awareness (Spoken Language)

Move a chip or marker to stand for each word in a spoken sentence.

The dog barks. (3)

The brown dog barks. (4)

The brown dog barks loudly. (5)

Rhyme Recognition During Word Play

Say “yes” if the words have the same last sounds (rhyme):

clock/dock (y)

red/said (y)

down/boy (n)

Repetition and Creation of Alliteration During Word Play

nice, neat Nathan

chewy, chunky chocolate

Syllable Counting or Identification (Spoken Language)

A spoken syllable is a unit of speech organized around a vowel sound.

Repeat the word, say each syllable loudly, and feel the jaw drop on the vowel sound:

chair (1) table (2) gymnasium (4)

Onset and Rime Manipulation (Spoken Language)

Within a single syllable, onset is the consonant sound or sounds that may precede the vowel; rime is the vowel and all other consonant sounds that may follow the vowel.

Say the two parts slowly and then blend into a whole word:

school onset - /sch/; rime - /ool/

star onset - /st/; rime - /ar/

place onset - /pl/; rime - /ace/

all onset (none); rime - /all/

General Progression of Phoneme Awareness Skills (K–2)

Phonemes are individual speech sounds that are combined to create words in a language system. Phoneme awareness requires progressive differentiation of sounds in spoken words and the ability to think about and manipulate those sounds. Activities should lead to the pairing of phonemes (speech sounds) with graphemes (letters and letter combinations that represent those sounds) for the purposes of word recognition and spelling.

Phoneme Identity

Say the sound that begins these words. What is your mouth doing when you make that sound?

milk, mouth, monster /m/ — The lips are together, and the sound goes through the nose.

thick, thimble, thank /th/ — The tongue is between the teeth, and a hissy sound is produced.

octopus, otter, opposite /o/ — The mouth is wide open, and we can sing that sound.

Phoneme Isolation

What is the first speech sound in this word?

ship /sh/
van /v/
king /k/
echo /e/

What is the last speech sound in this word?

comb /m/
sink /k/
rag /g/
go /o/

Phoneme Blending (Spoken Language)

Blend the sounds to make a word (Provide these sounds slowly):

/s/ /ay/ say
/ou/ /t/ out
/sh/ /ar/ /k/ shark
/p/ /o/ /s/ /t/ post

Phoneme Segmentation (Spoken Language)

Say each sound as you move a chip onto a line or sound box:

no /n/ /o/
rag /r/ /a/ /g/
socks /s/ /o/ /k/ /s/
float /f/ /l/ /oa/ /t/

Phoneme Addition (Spoken Language)

What word would you have if you added /th/ to the beginning of “ink”? (think)

What word would you have if you added /d/ to the end of the word “fine”? (find)

What word would you have if you added /z/ to the end of the word “frog”? (frogs)

Phoneme Substitution (Spoken Language)

Say “rope.” Change /r/ to /m/. What word would you get? (mope)

Say “chum.” Change /u/ to /ar/. What word would you get? (charm)

Say “sing.” Change /ng/ to /t/. What word would you get? (sit)

Phoneme Deletion (Spoken Language)

Say “park.” Now say “park” without /p/. (ark)

Say “four.” Now say “four” without /f/. (or)

Orthography

Orthography is the writing (spelling) system of a language.

Categories of Phoneme-Grapheme Correspondences

Consonant Graphemes with Definitions and Examples:

| Grapheme Type | Definition | Examples |
|----------------------------|---|---|
| Single letters | A single consonant letter can represent a consonant phoneme. | b, d, f, g, h, j, k, l, m, n, p, r, s, t, v, w, y, z |
| Doublets | A doublet uses two of the same letter to spell one consonant phoneme. | ff, ll, ss, zz |
| Digraphs | A digraph is a two- (di-) letter combination that stands for one phoneme; neither letter acts alone to represent the sound. | th, sh, ch, wh, ph, ng (sing) gh (cough) [ck is a guest in this category] |
| Trigraphs | A trigraph is a three- (tri-) letter combination that stands for one phoneme; none of the letters acts alone to represent the sound. | -tch -dge |
| Consonants in blends | A blend contains two or three graphemes because the consonant sounds are separate and identifiable. A blend is not one sound. | s-c-r (scrape) th-r (thrush) c-l (clean) f-t (sift) l-k (milk) s-t (most) and many more |
| Silent letter combinations | Silent letter combinations use two letters: one represents the phoneme, and the other is silent. Most of these are from Anglo-Saxon or Greek. | kn (knock), wr (wrestle), gn (gnarl), ps (psychology), rh (rhythm), -mb (crumb), -lk (folk), -mn (hymn), -st (listen) |
| Combination qu | These two letters, always together, usually stand for two sounds, /k/ /w/. | quickly |

Vowel Graphemes with Definitions and Examples:

| Grapheme Type | Definition | Examples |
|-------------------------|---|--|
| Single letters | A single vowel letter stands for a vowel sound. | (short vowels) cap, hit, gem, clod, muss (long vowels) m <u>e</u> , n <u>o</u> , m <u>u</u> sic |
| Vowel teams | A combination of two, three, or four letters stands for a vowel. | (short vowels) head, hook (long vowels) b <u>oa</u> t, s <u>igh</u> , w <u>ei</u> gh (diphthongs) t <u>oi</u> l, b <u>ou</u> t |
| Vowel-r combinations | A vowel, followed by r, works in combination with /r/ to make a unique vowel sound. | c <u>ar</u> , s <u>por</u> t, her, b <u>urn</u> , f <u>ir</u> st |
| Vowel-consonant-e (VCe) | The vowel-consonant-silent e pattern is common for spelling a long vowel sound. | gate, eve, rude, hope, five |

Six Types of Written Syllable Patterns

*Consonants may be abbreviated as C.

*Vowels may be abbreviated as V.

| Syllable Type | Definition | Examples |
|--|--|--|
| Closed | A syllable with a short vowel spelled with a single vowel letter ending in one or more consonants. | <u>dap</u> -ple <u>hos</u> -tel <u>bev</u> -erage |
| Vowel-Consonant-e (VCe) ("Magic e" or "Silent e") | A syllable with a long vowel spelled with one vowel + one consonant + silent e. | comp <u>ete</u> desp <u>ite</u> |
| Open | A syllable that ends with a long vowel sound, spelled with a single vowel letter. | <u>pro</u> gram <u>tab</u> le <u>re</u> cent |
| Vowel Team | Syllables that use two to four letters to spell the vowel. | <u>beau-ti</u> -ful <u>train</u> -er con- <u>geal</u> <u>spoil</u> -age |
| Vowel-r (r-controlled) | A syllable with er, ir, or, ar, or ur Vowel pronunciation often changes before /r/. | in- <u>jur</u> -ious con- <u>sort</u> <u>char</u> -ter |
| Consonant-le | An unaccented final syllable containing a consonant before /l/ followed by a silent e. | drib <u>ble</u> beag <u>le</u> litt <u>le</u> |

Three Useful Principles for Chunking Longer Words into Syllables

1. VC-CV: Two or more consonants between two vowels. When syllables have two or more adjacent consonants between them, we divide between the consonants. The first syllable will be closed (with a short vowel).

sub-let nap-kin pen-ny emp-ty

2. V-CV and VC-V: One consonant between two vowels.

a) First try dividing before the consonant. This makes the first syllable open and the vowel long. This strategy will work 75 percent of the time with VCV syllable division.

e-ven ra-bies de-cent ri-val

b) If the word is not recognized, try dividing after the consonant. This makes the first syllable closed and the vowel sound short. This strategy will work 25 percent of the time with VCV syllable division.

ev-er rab-id dec-ade riv-er

3. Consonant blends usually stick together. Do not separate digraphs when using the first two principles for decoding.

e-ther spec-trum se-quin

Morphemes Represented in English Orthography

Examples of Inflectional Suffixes in English

| Inflection | Example |
|-------------------------------|---------------------------------|
| -s plural noun | I had two eggs for breakfast. |
| -s third person singular verb | She gets what she wants. |
| -ed past tense verb | We posted the notice. |
| -ing progressive tense verb | We will be waiting a long time. |
| -en past participle | He had eaten his lunch. |
| 's possessive singular | The frog's spots were brown. |
| -er comparative adjective | He is taller than she is. |
| -est superlative adjective | Tom is the tallest of all. |

Examples of Derivational Suffixes in English

Derivational suffixes, such as -ful, -ation, and -ity, are more numerous than inflections and work in ways that inflectional suffixes do not. Most derivational suffixes in English come from the Latin layer of language. Derivational suffixes mark or determine part of speech (verb, noun, adjective, or adverb) of the suffixed word. Suffixes such as -ment, -ity, and -tion turn words into nouns; -ful, -ous, and -al turn words into adjectives; -ly turns words into adverbs.

nature (n. — from nat, birth)

natural (adj.)

naturalize (v.)

naturalizing (v.)

naturalistic (adj.)

permit (n. or v.)

permission (n.)

permissive (adj.)

permissible (adj.)

permissibly (adv.)