







# Narrative Reading Learning Progression

	Grade 4	Grade 5	Grade 6
<b>LITERAL COMPREHENSION</b>			
<b>Orienting</b>	<p>I preview to begin figuring out the characters, setting, and main storyline. I also use what I know about this kind of fiction to set me up to look for things that will probably be important (e.g., in historical fiction, I plan to learn about the time period; in mystery, I'm alert to clues).</p> 	<p>I preview the book to begin figuring out not only the setting and characters, but also the possible themes. I am alert, early on, to clues about the themes and issues that will become significant.</p> <p>I also use what I know about this genre to set me up to look for things that will probably be important (e.g., in fantasy, I'm expecting to learn about the characters' quest).</p> 	<p>I preview the book, paying attention to information from the cover and the first chapter/prologue to orient me to the story's characters, conflicts, and possible themes.</p> <p>I also use what I know about the genre and author to build expectations for the characters, the setting, the plot, and the theme.</p> 
<b>Envisioning/ Predicting</b>	<p>I make a mental movie as I read, trying to experience the story as if it is real life.</p> <p>I draw on earlier parts of the text to add to the details in my mental movie. That is, I draw on what I know about characters' traits and motivations, the setting, and the events to envision and predict. I also use what I know from real life about what these places tend to look and feel like.</p> <p>I also base my predictions on my sense of how stories tend to go and can explain my reason for my predictions.</p> 	<p>I make a mental movie as I read, trying to experience the story as if it is real life.</p> <p>I draw on earlier parts of the text to add to details in my mental movie of the characters, setting, and events. I look for clues to help me know the mood and the feel of the actions. I also use what I know from real life about what these places tend to look and feel like.</p> <p>I also base my predictions on what I know about this genre of fictional texts.</p> <p>I predict not just what will happen to the main character, but also to the secondary characters across multiple plotlines.</p> 	<p>I realize that envisioning matters as a way to picture unfamiliar people and places in the books I read. As I read, I draw on films and television shows, real life, my knowledge of this genre, as well as scenes from other books to fill in the movie I'm making in my mind and to make sense of what happens.</p> <p>I base my predictions on what has happened in the text, my knowledge of the genre, and details I've gathered about story elements.</p> 

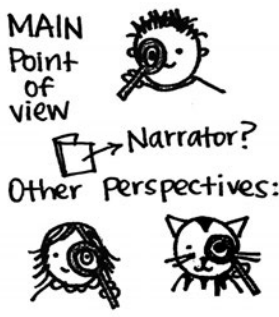
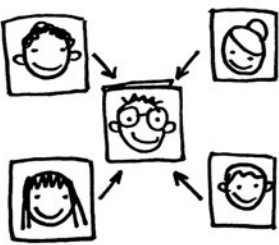
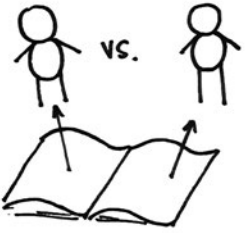
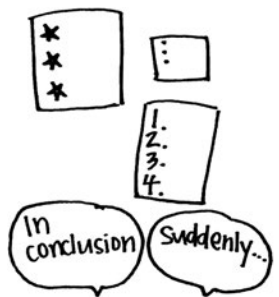


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	Grade 4	Grade 5	Grade 6
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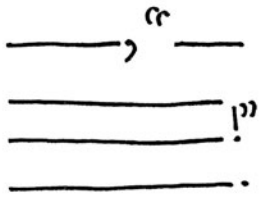
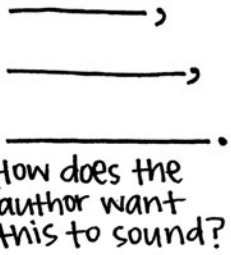
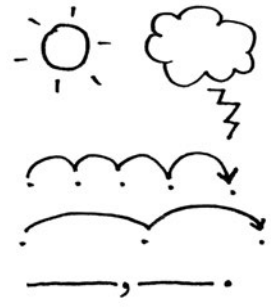
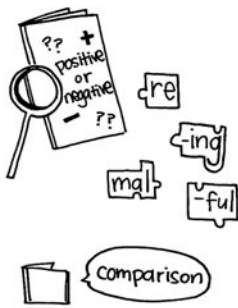

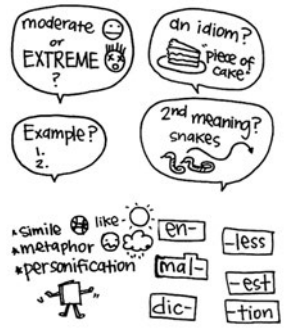
## LITERAL COMPREHENSION

<p><b>Monitoring for Sense</b> <i>Fitting the Pieces Together</i></p>	<p>I read, expecting the parts of the story to fit together in such a way that I can understand why things are happening. When things don't seem to fit—if they feel as if they come out of nowhere—I check to see if I missed something important.</p> <div style="text-align: center;"> </div>	<p>I realize that in more complicated stories, I sometimes have to wait longer for the parts to fit together or for things to become clear. If I'm unsure how a new chapter or part fits with the earlier story, I'm aware that my confusion may be caused by gaps in time or place or shifts in point of view. I may be reading a subplot that brings a minor character on stage. At these points, I may reread to figure out how the parts of the story fit together, but I may also read on with questions in mind.</p> <div style="text-align: center;"> </div>	<p>I anticipate that a story may contain more than one plotline, timeline, and point of view. I am alert to moments when I begin to feel confused as I read, and I check to see if I'm keeping track of those plotlines and shifts in time or perspective. I use a repertoire of strategies to reorient myself, including going back to the beginning of the chapter and the end of the last chapter.</p> <div style="text-align: center;"> </div>
<p><b>Story Elements: Time, Plot, Setting</b></p>	<p>As I read, I'm alert to the structure of a story, aware that it is not always told sequentially. I note sequence words (e.g., <i>Two weeks earlier . . . Thinking back, I remembered . . . or A week later . . .</i>) that clue me in to the presence of a backstory or gaps in time between scenes. I know that when the story goes backward, it is usually to give me important information.</p> <p>I can tell when the setting changes.</p> <div style="text-align: center;"> </div>	<p>As I read, I'm alert to ways in which more complicated stories are not always told sequentially. I note backstory, gaps in time between scenes, flashback and flash-forward, and subplots. I'm aware that subordinate characters may support subplots.</p> <p>I can make sense of unfamiliar settings.</p> <div style="text-align: center;"> </div>	<p>I expect time to be structured in challenging ways across a story, and I am alert to the small clues that time is changing, including verb tenses, white space, or changes in setting.</p> <p>I realize sometimes the reasons a character says he or she did something may not be the truth; readers are supposed to figure this out.</p> <p>I notice how the setting affects other story elements.</p> <div style="text-align: center;"> </div>






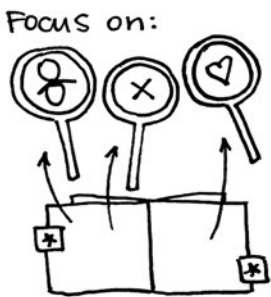
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<b>LITERAL COMPREHENSION</b>			
<p><i>Establishing Point of View</i></p>	<p>If a character is telling the story (in the "I" voice), I ask, "Who is telling this story?" "Who is the narrator?"</p> <p>If this is not in the first person, I ask, "Who is the main character? Whose point of view am I hearing?"</p> 	<p>I expect that no matter whose point of view the story is told from, many characters' perspectives will be important to understanding this story.</p> <p>I expect that characters' or narrators' accounts or opinions may be different, and I will have to figure out how to make sense of those different perspectives.</p> 	<p>In third-person narratives, I pay attention to how closely the narrator is connected to one or more characters' inner thoughts.</p> <p>In first-person narratives, I'm on the lookout for ways the author has made the narrator unreliable or limited in his or her point of view. I also know I will have to do more work to read for others' perspectives, but I trust the author has left clues for me to do so.</p> 
<p><i>Fluency</i> <i>The sound of my voice</i></p>	<p>The way my voice sounds (whether in my head or out loud) is mostly based on what is going on in the story and on what each character is thinking, feeling, or experiencing. It might also be based on what I've learned about characters and the kind of people they are.</p> 	<p>I pay attention to what's happening in the story and make sure my voice reflects the mood of the scene, the emotions of the characters, and the kind of people they are (slowing down when it gets scary, for example). I do this with both prose and poetry.</p> 	<p>As I read aloud or in my head, I pay attention to what's happening in the story or poem and make sure my voice reflects the mood of the scene and the emotions of the characters (slowing down when it gets scary, for example). I'm also alert to changes in mood and pace and make some choices about the sound of my voice based on my ideas about the story and characters.</p> 



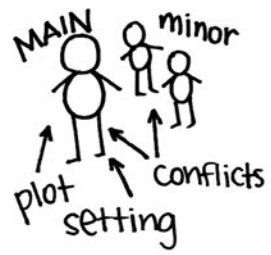

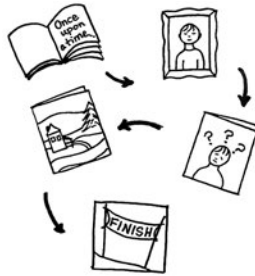

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<b>LITERAL COMPREHENSION</b>			
<p><i>Punctuation and Sentence Complexity</i></p>	<p>Punctuation steers my reading, but it is not something I have to think a lot about. However, when sentences are complex, the punctuation can help me figure out how to read them.</p> 	<p>Usually punctuation just gives me subtle signals as to how to read, but sometimes it's used in unusual ways, in which case I ask, "How does the author probably want this part to sound?" Also, when reading complex sentences, I adjust my voice to show that some parts of the sentence (like this part) are meant as small additions.</p> 	<p>As I read aloud, I use the punctuation to guide my voice, especially in dialogue. I also know that when I read longer sentences, the punctuation indicates ways I should change my voice (as when a sentence poses a question at the end or leads to an exclamation). I am also aware that an author might use punctuation to create mood and adjust my voice accordingly.</p> 
<p><i>Word Work Word Solving</i></p>	<p>When I try to figure out the meaning of an unknown word or phrase, I read around it. I use clues from the story to help me think about whether the word is positive or negative and to notice whether there is an example later that can help me figure it out. I use what I know about prefixes, suffixes, and root words. When the author has used language in unusual ways—maybe describing one thing by comparing it to another—I figure out what the phrase probably means.</p> 	<p>When I try to figure out an unknown word or phrase, I continue to ask questions, such as "Is the word positive or negative? Moderate or extreme? An idiom? Is there an example? Might there be a secondary meaning for the word or one I'm not familiar with?" I use all I know about phonics, Greek/Latin root words, prefixes, and suffixes. I expect to see similes and metaphors, especially when the author compares the emotions of a character to something else or tries to establish the tone or mood of a setting.</p> 	<p>When I try to figure out an unknown word or phrase, I continue to ask questions, such as "Is the word positive or negative? Moderate or extreme? An idiom? Is there an example? Might there be a secondary meaning for the word or one I'm not familiar with?" I use all I know about phonics, Greek/Latin root words, prefixes, and suffixes. I'm alert to the use of metaphor, simile, personification, and so on because I know these are ways authors show tone, emotion, nuance, and relationship.</p> 



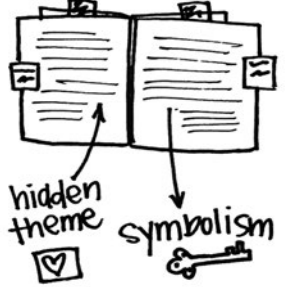
# Narrative Reading Learning Progression

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<b>LITERAL COMPREHENSION</b>			
<i>Building Vocabulary</i>	<p>I not only use precise language to describe characters, I also use literary language—words like <i>genre</i>, <i>narrator</i>, <i>setting</i>, and so on—when talking about story elements.</p> 	<p>I speak and write about books in academic ways (not only using words for story elements but also for craft moves, e.g., focus, perspective).</p> 	<p>I use specific academic and literary terms when speaking and writing about books, such as point of view, symbolism, multiple plotlines, and so on.</p> 
<i>Retelling/ Summary/ Synthesis Within Text</i>	<p>As I read a novel, I can think back over and briefly summarize the parts of the story that relate to what I'm reading.</p> <p>When I finish a book, I can briefly summarize it in a way that shows knowledge of the important aspects of the story, including the story elements. I talk about the characters—their traits and wants—and recap important events using sequence and cause-effect words or using a problem-solution structure.</p> <p>I talk about the big ideas/themes that the story teaches.</p> 	<p>I make decisions about how to summarize a story. Sometimes I name a theme and then summarize the most important parts of the story that support that theme. Sometimes I trace the significant changes in a character. I stay focused on the parts of the story that are most important to the kind of summary I am giving, leaving out parts that are not.</p> 	<p>I am able to summarize a story by looking at it from a bird's-eye view. When I do this, I see the pieces of the story as blocks that fit together.</p> <p>I can summarize by focusing on a character, a conflict, a theme, and so on. When I do this, I sort out moments of the story that support my idea about the character, conflict, theme, and so on. I explain why these parts matter. I angle and limit my summary to the parts of the text that support my idea.</p> 

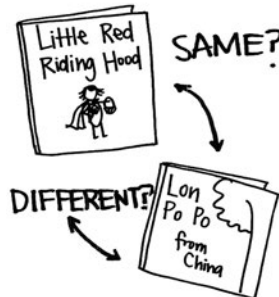

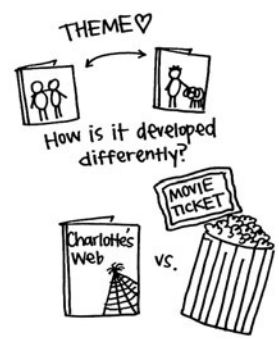

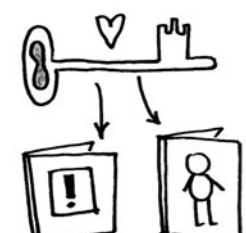

# Narrative Reading Learning Progression

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<b>INTERPRETIVE READING</b>			
<p><b>Inferring about Characters and Other Story Elements</b></p> <p><i>Character Traits</i></p>	<p>I keep in mind that characters are complicated. For example, I might think about how the character is different on the outside than the inside or in one part of the story or in one relationship than another.</p> <p>I'm interested in what <i>really</i> drives a character to make the decisions or take the actions he or she takes. What does the character <i>really</i> want?</p> <p>I know that a character's action will sometimes seem small (closing a door) but will actually signal a deeper meaning.</p> 	<p>I can see places in a story where the characters are not what they seem at first. For example, the character might say or act as if he or she doesn't care, but readers see signs that he or she really does. That is, I see hidden sides to characters.</p> <p>I know that what drives the character (his or her motivation) can be complicated. There may be several things that drive or pressure a character, and often he or she is pulled in conflicting ways.</p> 	<p>I continue to develop theories about main and minor characters, thinking how they are affected by other story elements such as the plot, setting, issues, and conflicts.</p> 
<p><b>Character Response/Change</b></p>	<p>I notice how a character changes across the story.</p> <p>I think about many possible causes of these changes, including other story elements (the problem, the setting, other characters, and so on).</p> <p>I know that what a character learns about life can often be the theme of a story.</p> 	<p>I can notice small, subtle changes in characters in addition to more obvious ones. I know that the causes of these changes may also be subtle or complicated.</p> <p>I think about how a character's change is important to the whole story.</p> <p>I am aware that characters can represent ways that people can be—the bully who is insecure, the boy with feelings locked inside—and that when a character changes or learns something, this can teach readers about ways that people like that character deal with challenges or issues.</p> 	<p>I can distinguish between temporary changes and changes in the character's perspective.</p> <p>I consider how inside and outside forces cause characters to change. I understand that a character's changes can be symbolic and can connect to bigger themes in the story.</p> 
<p><b>Supporting Thinking with Text Evidence</b></p>	<p>I support my ideas with details from several parts of the text.</p> <p>I discuss how those details actually do support my ideas.</p>	<p>I support my ideas with specific details and quotes from several parts of the story. I select these because they are strong and they actually do match my points.</p> <p>I discuss how those details and citations support my ideas.</p>	<p>I support my ideas and claims with specific details from the story, and I can evaluate this evidence for which is strongest.</p>

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<b>INTERPRETIVE READING</b>			
<p><b>Determining Themes/ Cohesion</b></p>	<p>I read, asking, "What's this story really about?" and I come up with tentative ideas that I test as I read on. I have an internalized checklist of what makes a good interpretation—that the theme applies to most of the story, that it suggests a life lesson.</p> <p>I know that often the theme becomes most clear at the end, but then I can look back and see the theme trace through other parts, such as times when a character makes a decision or realizes something big.</p>	<p>I read, asking, "What seem to be the big themes of this story?" I can figure out a couple of themes that are especially significant, noting which are best supported.</p> <p>To think about these, I tie together what several significant parts of the story seem to mean.</p> <p>I know themes are shown not only by the content of the text, but also in the way it is written.</p>	<p>As I read, I gather up parts of the story that support particular themes. I also actively look for themes that seem more hidden. As new parts of the story suggest new meanings, my understanding of a story's theme becomes more nuanced.</p> <p>When I am considering which themes are most important in a story, I weigh which are most strongly supported across the story. I note literary devices that support the theme, such as symbolism.</p>
			
<p><b>Supporting Thinking with Text Evidence</b></p>	<p>After deciding on a theme that is important to a story, I can look back on the story, finding textual details from across the text that support that theme.</p>	<p>I can cite details that support each of several themes, keeping straight which details support which themes. I don't just summarize—I also sometimes quote. I know the exact words used can help convey the theme.</p>	<p>I notice where the author develops each of several themes. I can sort details to show which go with which theme, and I can rank which details seem most important and discuss why.</p>

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<b>INTERPRETIVE READING</b>			
<p><b>Comparing and Contrasting Story Elements and Themes</b></p>	<p>I can discuss similarities and differences in stories, noticing theme. For example, "Is the theme similar but different? How is it developed differently?" (E.g., in one, a girl saves her friend, in another, the boy saves a dog, but both show that friendship takes risk.) I can also compare other aspects of the stories. I ask myself, "Do characters from the texts react in similar ways to an issue?"</p> <p>I can compare and contrast two different versions of the same text (e.g., comparing the book and the movie version of a text).</p> 	<p>When I'm shown several texts in the same genre that explore the same theme, I can explain how that theme is the same and different across the texts.</p> <p>I can also explain how the theme is developed differently in the two texts and discuss author's craft to do so. I think, "Does one use a symbolic object to show the theme? Does another show the internal thoughts of the villain to convey that villains aren't all bad?"</p> 	<p>When I'm shown several texts in the same genre that explore the same theme, I can explain how that theme is the same and different across the texts.</p> <p>I can also explain how the theme is developed differently in the two texts and discuss author's craft to do so. I think, "Does one use a symbolic object to show the theme? Does another show the internal thoughts of the villain to convey that villains aren't all bad?"</p> <p>I can also compare and contrast different multimedia versions of texts and discuss the effects these versions have on the development of the theme.</p> 
<p><b>Supporting Thinking with Text Evidence</b></p>	<p>I can support my thinking with exact details and examples from the text.</p>	<p>I can support my thinking with exact details and examples from the text, including specific quotes.</p>	<p>I continue to support my thinking with exact details and examples from the texts, including specific quotes.</p>
<p><b>Analyzing Parts of a Story in Relation to the Whole</b></p>	<p>When asked, I can take one part or aspect of a story—an event, setting, minor character—and talk about the importance of it to the whole story. To do this, I use what I know about how one part of a story connects to another or to the whole story (e.g., a scene may explain a later choice a character makes or show that the character is changing; a setting creates a mood or explains the tension).</p> 	<p>When asked, I can take one part or aspect of a story—an event, setting, minor character—and talk about the importance of it to the whole story. To do this, I use what I know about how one part of a story connects to another or to the whole story (e.g., a scene may explain a later choice a character makes or show that the character is changing; a setting may be symbolic).</p> <p>I can also discuss if this part supports a larger idea or theme in the text.</p> 	<p>The new work that I am doing now is that I am able to take even a small part—a sentence, a stanza—and think about the role it plays in creating the whole. I can think about the part's importance structurally and also ask how it develops larger ideas. I ask, "Does this part help to develop a theme, a character, the mood?" I also ask, "How?"</p> 



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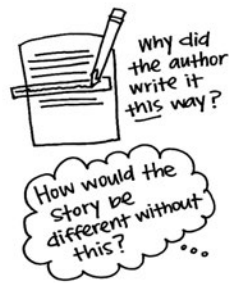
## ANALYTIC READING

### Analyzing Author's Craft

I know that just as I write different leads to a story, choosing the one that works best, authors do that, too. And just like I elaborate on the most important parts, authors also do that.

I notice when the author has done something that stands out—elaborated on a part, used an image or line repeatedly, used figurative language, begun or ended a text in an unusual way—and I think, “Why did the author do that?”

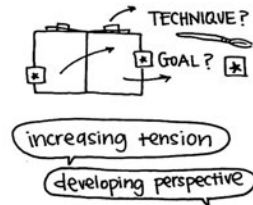
I might begin to think about what the author's words show (e.g., a character's traits or what a story is really about).



When parts of a text stand out, I think about the technique the author used and the goal that the author may have been aiming to achieve.

I use literary language to name these techniques and goals, using phrases like *The author uses flashback to increase tension*, or *The author repeats a line to support the theme*.

I can talk at length about techniques and goals. One way to do this is to discuss how the text would have been different had the author made different choices: “Had he or she written . . . the effect would have been different because . . .” and so on.



Had s/he written...

I bring my knowledge of writing craft to my reading, thinking not just about the characters, setting, and problem(s), but how the author introduces those, and noticing the choices/literary techniques/language an author uses across a story.

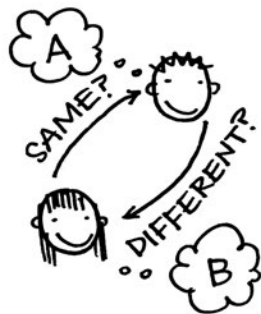
I think about what tone, mood, and effect is created by the author using certain words. This also means thinking about the shades of meaning of a word and the way it is used or repeated.



### Analyzing Perspective

When asked about a character's perspective, I can talk about how the character feels about something important in the story (other characters, the setting, an event).

I use everything I know about the character's life experience (where he or she is from, what groups he or she belongs to) to explain why the character feels this way.



When asked, I can talk about how different characters have different perspectives about events, characters, settings, and issues.

I consider the characters' different life experiences as well as the roles they play in their lives (daughter, friend, student, and so on) to compare and explain their perspectives.







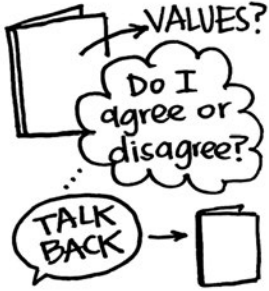
When asked, I can compare characters' perspectives about key story elements.

I consider the characters' different experiences and roles in the story to compare and explain their perspectives.

I also notice when characters may represent types of people and typical perspectives, or when characters develop perspectives that are surprising.



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<b>ANALYTIC READING</b>			
<p><b>Critical Reading</b> <i>Growing Ideas</i></p>	<p>I can choose to let the story I'm reading spark ideas as I read. Those ideas might be about the world, other people, a topic I read about, or the story itself. If appropriate, I develop my ideas by paying attention to the text. I use my ideas as a lens for rethinking or rereading.</p> 	<p>Sometimes I read a story with the lens of my own interests. I might weigh the pros and cons of rural life, for example. I find the parts of the book that develop my inquiry and often end up reading other texts that relate, synthesizing information from more than one place.</p> 	<p>As I read, I am in a constant conversation with the text, letting what I know shape how I think about the text and letting what the text says shape how I think and act. I am open to being changed by what I read, including how I judge myself and others, how I make decisions about my actions, and how I perceive things.</p> 
<p><b>Questioning the Text</b></p>	<p>As characters come to terms with issues, I know that the author is helping the reader to come to terms with these issues also. I read what an author writes, asking, "What is it you want me to think/feel?" I also think about what an author wants me to think or feel, and I am willing to be critical. I ask myself, "Do I agree?"</p> 	<p>I consider what a text is saying about an issue and what values the text seems to show as <i>good</i> ones. I think about whether I agree or disagree. I can talk back to texts, critiquing how characters are portrayed or what actions they take.</p> 	<p>I question stories I read, thinking especially about social issues and stereotypes. I think about what a text might be getting me to think about these issues, and I ask myself if I agree. I can read against the text, considering other possibilities for characters and events.</p> 