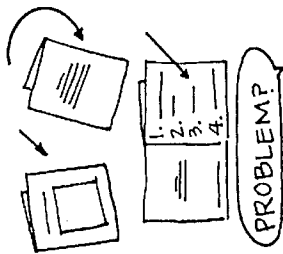


Narrative Reading Learning Progression

Grade 2

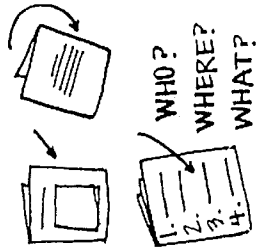
Orienting

I preview a book's title, cover, back blurb, and chapter titles so I can figure out who is in the story and what might happen. I ask myself, "What big problem might the character face?"



Grade 3

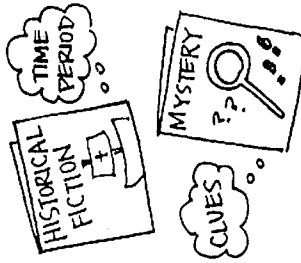
I preview a book's title, cover, back blurb, and chapter titles so I can figure out the characters, the setting, and the main storyline (plot).



Grade 4

LITERAL COMPREHENSION

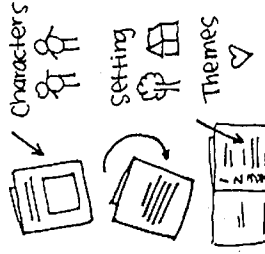
I preview to begin figuring out the characters, setting, and main storyline. I also use what I know about this kind of fiction to set me up to look for things that will probably be important (e.g., in historical fiction, I plan to learn about the time period; in mystery, I'm alert to clues).



Grade 5

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.

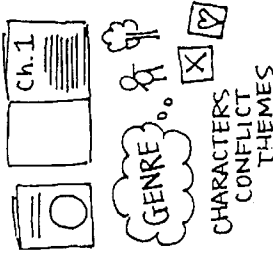
I also use what I know about this genre to set me up to look for things that will probably be important (e.g., in fantasy, I'm expecting to learn about the characters' quest).



Grade 6

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.

I also use what I know about the genre and author to build expectations for the characters, the setting, the plot, and the theme.



Narrative Reading Learning Progression

Grade 2

Grade 3

Grade 4

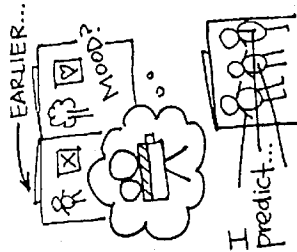
Grade 5

Grade 6

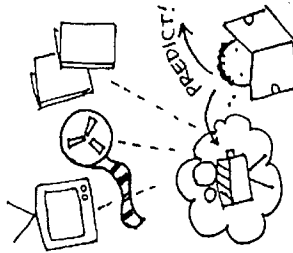
LITERAL COMPREHENSION

Envisioning/ Predicting

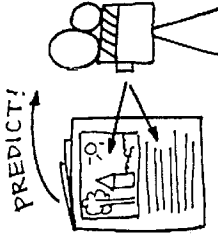
As I read, I make a movie in my mind, picturing what's happening. Sometimes the mental movie comes mostly from the words, and then I add in details that are from the pictures. Sometimes I start with the pictures and add in what I learn from the words. I predict what will happen next, drawing on earlier parts of the text.



I make a mental movie as I read. I imagine the setting, the characters, the events, and characters' reactions to them. I predict what the main character will do, say, and think (and how the character will react to things) based on earlier parts of the text. I can explain the reasons for my predictions.

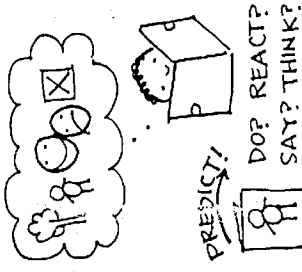


I make a mental movie as I read, trying to experience the story as if it is real life. I draw on earlier parts of the text to add to the details in my mental movie. That is, I draw on what I know about characters' traits and motivations, the setting, and the events to envision and predict. I also use what I know from real life about what these places tend to look and feel like. I also base my predictions on my sense of how stories tend to go and can explain my reason for my predictions.

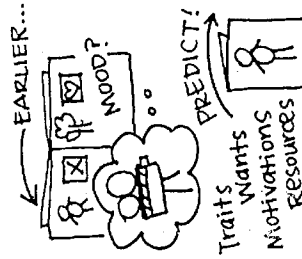


I make a mental movie as I read, trying to experience the story as if it is real life. I draw on earlier parts of the text to add to details in my mental movie of the characters, setting, and events. I look for clues to help me know the mood and the feel of the actions. I also use what I know from real life about what these places tend to look and feel like.

I also base my predictions on what I know about this genre of fictional texts. I predict not just what will happen to the main character, but also to the secondary characters across multiple plotlines.



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. I base my predictions on what has happened in the text, my knowledge of the genre, and details I've gathered about story elements.

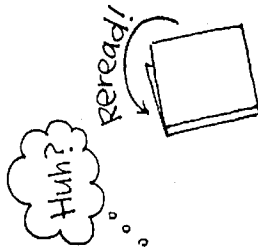


Narrative Reading Learning Progression

Grade 2

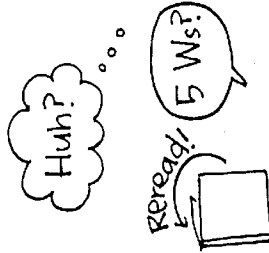
Monitoring for Sense
Fitting the Pieces Together

When I'm reading, I know to say "Huh?" when I'm not sure what the text is saying, and I go back to reread.



Grade 3

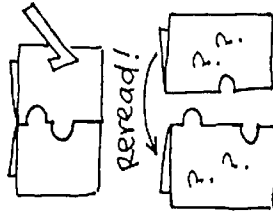
I expect the story to make sense, and when it does not, I use fix-up strategies such as rereading and asking questions, including the 5 Ws. To regain my grip on the storyline, I recall the sequence of events, often trying to sort through what the main character really wants, the problems he or she confronts, and ways the character rises to those challenges.



Grade 4

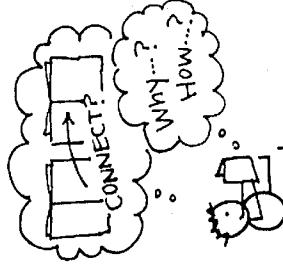
LITERAL COMPREHENSION

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.



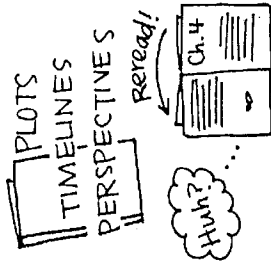
Grade 5

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.



Grade 6

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.

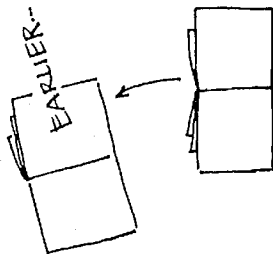


Narrative Reading Learning Progression

Grade 2

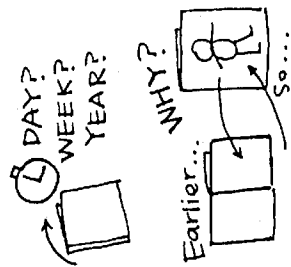
Story Elements:
Time, Plot,
Setting

When I read, I think about how the part I'm reading now fits with what happened earlier.



Grade 3

I keep track of what is happening and how much time goes by in a story. Is it one day? One week? One year?
I can tell where the story takes place.

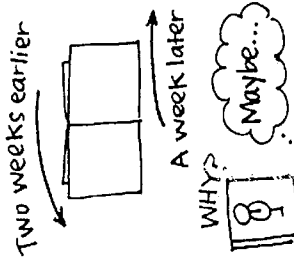


Grade 4

LITERAL COMPREHENSION

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., Two weeks earlier... Thinking back, I remembered... or A week later...) 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.

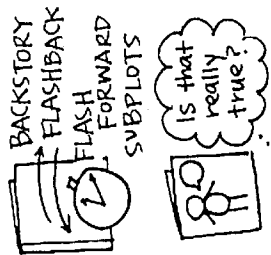
I can tell when the setting changes.



Grade 5

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.

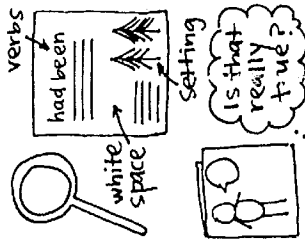
I can make sense of unfamiliar settings.



Grade 6

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.

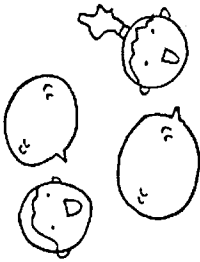
I realize sometimes the reasons a character says he or she did something may not be the truth; readers are supposed to figure this out.
I notice how the setting affects other story elements.



Narrative Reading Learning Progression

Grade 2

When I'm reading a story, I can keep track of who is talking.



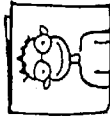
Grade 3

If a character is telling the story (in the "I" voice), I ask, "Who is telling this story?"

"Who is the narrator?"

If this is not in the first person, I ask, "Who is the main character? Whose point of view am I hearing?"

Who's telling this story?



He

Who is the MAIN character?

Grade 4

LITERAL COMPREHENSION

If a character is telling the story (in the "I" voice), I ask, "Who is telling this story?"

"Who is the narrator?"

If this is not in the first person, I ask, "Who is the main character? Whose point of view am I hearing?"



MAIN Point of view

Narrator?

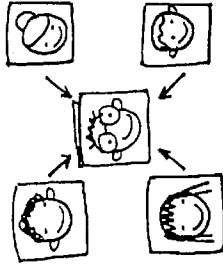
Other Perspectives:



Grade 5

I expect that no matter whose point of view the story is told from, many characters' perspectives will be important to understanding this story.

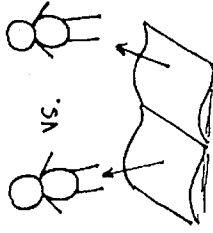
I expect that characters' or narrators' accounts or opinions may be different, and I will have to figure out how to make sense of those different perspectives.



Grade 6

In third-person narratives, I pay attention to how closely the narrator is connected to one or more characters' inner thoughts.

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.

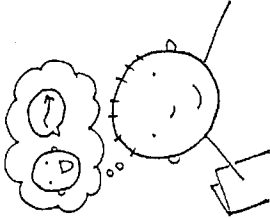


Narrative Reading Learning Progression

Grade 2

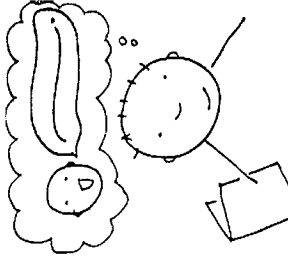
I aim to make my reading voice sound like I'm talking or storytelling. I can do that out loud or in my head.

I scoop up a bunch of words at a time. I do this in ways that make the story easy to understand.



Grade 3

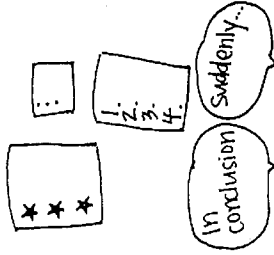
I can read in my head and aloud in ways that help my listeners and me understand the story (e.g., changing my voice to show dialogue or a character's feelings). The new work I'm doing now is that I can do this even when I'm reading longer sentences.



Grade 4

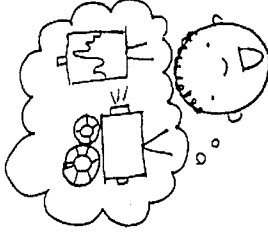
LITERAL COMPREHENSION

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.



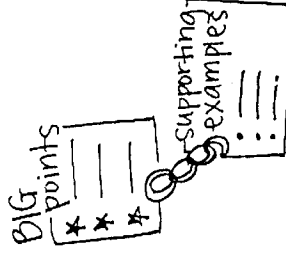
Grade 5

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.



Grade 6

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.

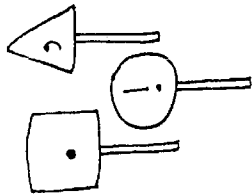


Narrative Reading Learning Progression

Grade 2

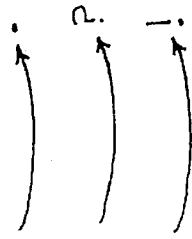
Punctuation and Sentence Complexity

When I read dialogue, I can make it sound like a character is really talking.
I use punctuation as a road signal that helps me know when to pause.



Grade 3

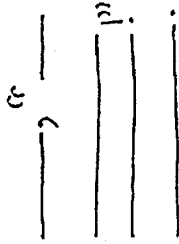
When I read dialogue, I can make it sound like a character is really talking.
I use punctuation as a road signal that helps me know when to pause. I can do this with longer, more complex sentences now.



Grade 4

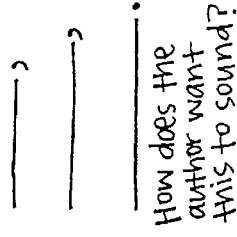
LITERAL COMPREHENSION

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.



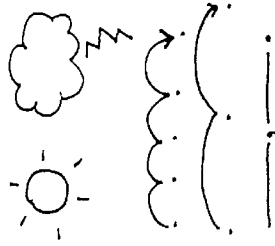
Grade 5

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.



Grade 6

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.



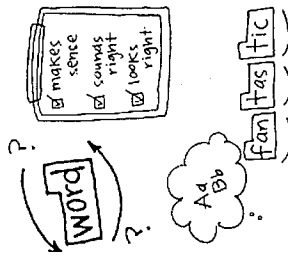
Narrative Reading Learning Progression

Grade 2

Word Work
Word Solving

When I don't know what a word means, I reread the words before and after and try to think of a substitute word that means the same thing. I make sure the word I try makes sense, sounds right, and looks right, before I keep reading.

I use what I know about letters and sounds to read the beginning, middle, and end of a word.

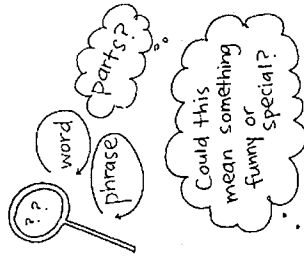


Grade 3

When I try to figure out the meaning of a tricky word or phrase, I read around the word, looking for clues to what it might mean.

I also look inside the word, relying on what I know about parts of words.

I know that authors play with words. I ask, "Could this word or phrase mean something funny or special (e.g., 'The path snakes ... or 'His eyes were glued to the clock ...')?"

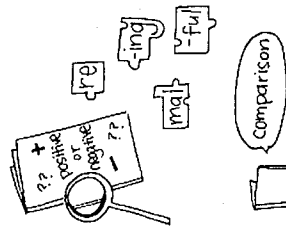


Grade 4

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.

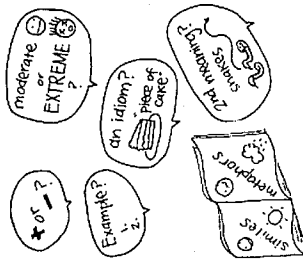


Grade 5

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.



Grade 6

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?"

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