

Narrative Reading Learning Progression

Grade 3

LITERAL COMPREHENSION

Orienting

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).



Envisioning/Predicting

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.



Monitoring for Sense
Fitting the Pieces Together

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.



Story Elements: Time, Plot, Setting

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.



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Establishing Point of View

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?"



Fluency

The sound of my voice

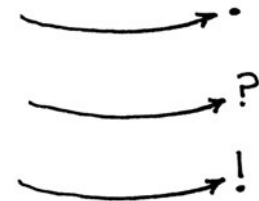
I can read in my head and aloud in ways that help my listeners and me understand the story (e.g., changing my voice to show dialogue or a character's feelings). The new work I'm doing now is that I can do this even when I'm reading longer sentences.



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. I can do this with longer, more complex sentences now.



Word Work
Word Solving

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 . . .')?"



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Building Vocabulary

When talking about a character, I reach for the more accurate word for a trait.



*Retelling/Summary/Synthesis
Within Text*

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.

When I finish a book, I can briefly summarize it in a way that shows what I know about the story and its story elements. I talk about the characters—their traits and wants—and recap especially important events using sequence words. Alternatively, I may talk about the problem and solution.

If the character learned a life lesson, I mention that, most likely at the end of my summary.



INTERPRETIVE READING

*Inferring about Characters and Other Story Elements
Character Traits*

I can develop ideas (theories) about the kind of person a character is. I know this means talking about a character's traits (personality), and I'm careful not to confuse the way a character feels for a trait.

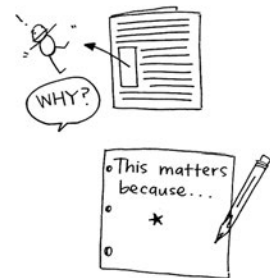
When a character makes a decision and does something, I can usually figure out why, based on what I know of the character and what happened earlier.



Character Response/Change

I notice how a character changes across the story (for example, the character's feelings, traits, motivations, or behaviors might change).

I think about what key moment(s) in the story caused the character to change.



Supporting Thinking with Text Evidence

I support my ideas with details from the text.

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INTERPRETIVE READING

*Determining Themes/
Cohesion*

At the end of a story, I can say a few sentences about the big life lesson (the theme) that a character has learned.

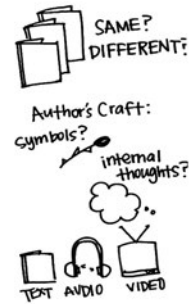


*Supporting Thinking with
Text Evidence*

I can talk and write about parts of the story that support my thinking.

*Comparing and Contrasting
Story Elements and
Themes*

When I read books in a text set or series, I can talk about how the major events across the two books are similar or different. I can also talk about how other story elements are partly the same and partly different—like the characters, setting, or the life lessons (the themes).



*Supporting Thinking with
Text Evidence*

I can give details from each book to explain my ideas.

ANALYTIC READING

*Analyzing Parts of a
Story in Relation to the
Whole*

When asked to talk about the importance of a part of a story to the whole, I use what I know about story structure to name what part of the story it is: the setting? The problem?

I can also think about how the part is important to the whole story. If it is the setting, for example, I think "How is this particular setting important to the story?"



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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?”

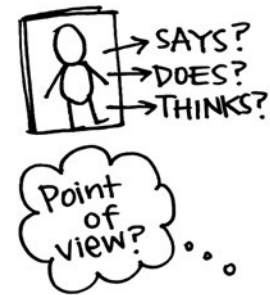
My answer shows that I think about how the author's choice supports something important to the story.



Analyzing Perspective

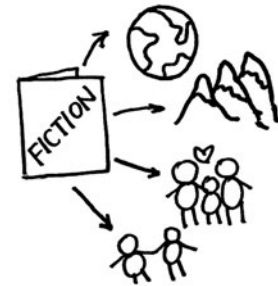
When asked about a character's perspective, I can talk about how the character feels about something important to the story (another character, the setting, an event).

I use what the character does, says, and thinks to support my ideas.



Critical Reading Growing Ideas

When I read fiction, I get ideas and information about the world. I might be learning about places, growing ideas about families, or thinking about my friendships.



Questioning the Text

I notice when characters' experiences don't match my own, and I think about how they are different.

I notice when something happens in a text that is not fair, and I think about why it is not fair and what could have happened instead.

