

BANDS of text complexity

	KIM <i>Lower End: Nate the Great Higher End: Freckle Juice</i>	NOPQ <i>Lower End: Amber Brown Higher End: Fudge-a-Mania</i>	RST <i>Lower End: Because of Winn Dixie Higher End: Bridge to Terabithia</i>	UVW <i>Lower End: Loser Higher End: Walk Two Moons</i>
STRUCTURE/PLOT	<ul style="list-style-type: none"> One clear, central problem and solution <u>OR</u> one clear, central problem and <u>resolution</u> 	<ul style="list-style-type: none"> Characters encounter not just one concrete problem, but a blend of pressures, or a multidimensional problem. Between the character's motivation and the story's resolution there will be a few subplots 	<ul style="list-style-type: none"> Stories are layered with meaning Only part of the problem is labeled and discussed; the other parts of the problem have to be extracted Problems are too big and too layered for all to be solved 	<ul style="list-style-type: none"> Multiple plotlines
CHARACTERS	<ul style="list-style-type: none"> A lot of dialogue between several main characters which isn't always tagged Characters are static Characters have a few dominant characteristics which are explicitly and repeatedly labeled Feelings change over the course of the story, but traits are fairly consistent (and these are usually related to the main problem) 	<ul style="list-style-type: none"> Characters are conflicted and therefore more ambivalent. What characters want is usually more complex or complicated Character traits change from beginning to end Narrator or character will tell the reader about the character's complexities. Reader can pay attention to what characters do, say and think to get a full understanding of the character 	<ul style="list-style-type: none"> Character traits are not explicitly stated Characters encounter problems and work to respond to those problems, changing and learning in the process Characters are gray; good and bad; more than one way as a result of complex internal emotions (which the characters or the narrator does not come right out and say as in the preceding band) Minor characters become important. Reader has to pay attention to how the minor characters influence and teach the reader about the main character 	<ul style="list-style-type: none"> Characters continue to become more complex and nuanced Characters are increasingly teenagers CAUTION: If the reader isn't a teenager it can be hard to empathize with the characters and therefore can miss out on a huge part of the story The point-of-view of each character

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TRICKY PARTS	<ul style="list-style-type: none"> Tricky words (number of 2 syllable words increases dramatically, a few 3 syllable words, irregular spelling patters, picture support can be useful) More and more words in these books that are not used conversationally and many are subject specific 	<ul style="list-style-type: none"> Now, there are also tricky phrases and passages Figurative language that sometimes matters; impt. to teach readers how to handle this language because eventually it is important to understand in later bands Readers need to be able to self-correct inaccurate interpretations if later details disprove their theories. 	<ul style="list-style-type: none"> Now, there are also tricky chapters (Readers need to expect that at times books are hard on purpose. Readers are not supposed to entirely get what is going on. Instead, readers read and say, "Huh?" Then, they read on, expecting things will become clearer in the end. 	<ul style="list-style-type: none"> Shifts in time: Backstory is increasingly prevalent. Backstory is revealed through the text. Usually not a flashback, but instead a character telling or discovering some background information. Shifts in voice (sometimes there is a new narrator at the start of a new chapter signaling a new plot line unfolding.)
OTHER THINGS TO CONSIDER...	<ul style="list-style-type: none"> Reader has to hold onto the problem for a longer period of time because the text is longer Because books preceding this band of difficulty were episodic, readers now need to work on synthesis and determining importance 	<ul style="list-style-type: none"> Less picture support than the preceding band Synthesis Thinking about <i>why</i> characters do what they do (looking for multiple reasons, not just one) Determining importance Being a flexible reader: While progressing through a story, readers should expect the need to refine their sense of the problem that holds the whole story together 	<ul style="list-style-type: none"> Setting plays an important role; can be considered a character – setting influences the characters and the plot Reader must be willing to learn content When reading HF, readers need to extract the timeline of historical events as well as of the protagonist's events, and synthesis the intersection of these two timelines Setting evolves across a story and is just as important as the characters' evolutions Prediction - subplots and minor characters who may seem inconsequential in the end usually fit into the story Readers realize things about characters that the characters themselves do not know 	<ul style="list-style-type: none"> Symbolism is important (Theme is important) Stories in this band are statements about the world and life and the social issues both carry Think whether the setting could be a symbol for a theme or issue in the lives of the character Think about changes in the setting. For example, when readers find in <i>Walk Two Moons</i> that Sal says, "The hot air pressed against my face and the air was like a hot heavy blanket draped on my neck and back," the heat has become a metaphor for the weight of Sal's journey and also a warning signal that previews the snakebite in the chapter.