If . . .	After acknowledging what the reader is doing well, you might say . . .	Then, leave the reader with . . .
LITERAL COMPREHENSION		
The reader does not seem to understand the major gist of the text. She might say that she does not understand the text or she might say that she does, but when discussing the text, she seems not to grasp some of the most basic ideas or points of the text.	In this instance, you will want to check if the reader is matched to the text. You will want to check the reader's IRL in fiction to determine if you need to help her select a nonfiction text at around the same level or a text that is a level or two below the level of what she reads in fiction. Your goal will be to help her to select a text in which she is interested and can read with 96% or above fluency, accuracy, and comprehension. It may be the case that the reader is matched to text but still has trouble getting the gist in which case you can see the strategies to support readers in monitoring for meaning.	"Signs to Watch for When Choosing a Book" chart from Units of Study for Teaching Reading, Grade 3, Unit 2 *Reading to Learn*, page 23.
The rest of these If . . . Then . . . scenarios assume that the reader is matched to the text and is reading a text that he/she can comprehend with 96% or above fluency, accuracy, and comprehension		
The reader does not seem that engaged with the book he/she is reading. (1) The reader seems to understand the book but not show much interest in it. When the reader discusses the book, you don't hear any energy or passion. You get the sense that she doesn't expect the book to be highly interesting.	"There is something very important that I want to remind you of. Remember that you can choose your relationship with books. You can approach books like a curmudgeon *(mime looking like a curmudgeon)* or you can approach books like a learner. Let's try it together. Find a part in your book that you found just okay. Let's try reading it first like a curmudgeon and then like a learner." (See Session 7 from Grade 3, Unit 2 *Reading to Learn.*)	"*You* get to choose your relationship with books. You can approach books like a curmudgeon or like a learner."
The reader does not seem that engaged with the book he/she is	"Remember, it is your job as a reader to find a way to be engaged in the texts that you read. One way is to think about how cool the	Try to let your reading spark questions and then read on, looking

reading. (2)	information is. Another way is to ask questions. Watch me as I try to generate questions" (from Grade 3, Unit 2, *Reading to Learn*, Session 7, Conferring and Small-Group Work).	for answers.
The reader does not seem that engaged with the book he/she is reading. (3)	"Just like it takes grit to be a great fiction reader, it takes grit to be a great nonfiction reader. You can become a great nonfiction reader but going from good to great takes working with resolve—working with grit. You may have seen the Reading Grit test for fiction—I'm going to ask you to take it in nonfiction. Then you can come up with some ideas for how you can push yourself and start putting them into action. Just by working hard to improve your score, you'll get more gritty."	Reading Grit Test (p. 133 of Grade 3, Unit 1 *Building a Reading Life*—adapted for nonfiction) 1. I read nonfiction almost every day in school and home. 2. I read at 20 pages a day of nonfiction in school and 20 pages of nonfiction or fiction at home. 3. I read *a lot* more nonfiction than I am required to! 4. I fill out my log truthfully. I also study my nonfiction reading. 5. My log shows that I read for 30 minutes or more every night! 6. I finish nonfiction books that I start. 7. I try nonfiction books that aren't my usual style. I try books in a different genre/new topic, that at first seem like I might not like them. I don't give up on them too quickly. 8. I sometimes read nonfiction books that are a little hard for me. When they seem hard, I work harder and try to make

		sense out of them.
The reader does not seem that engaged with the book he/she is reading. (4)	"I have to tell you something very important. I've been listening to you talk about this book and it seems like you understand the big points of it but I'm concerned because it doesn't seem like you really are enjoying it all that much. I'm concerned because you are the boss of your own reading life and you always want to make reading the best it can be. That means, 1) Making sure you have tons of books to read that you think you will love and 2) Finding ways to make the book interesting to you when you are reading it, even if at first glance, it doesn't. Of course, if a book really, really doesn't interest you then you should sometimes also decide to abandon it. There are so many great books out there. You want to find the ones that will really rock your world. You should *expect* books to rock your world. So, right now, how can I help you make your reading the best it can be? Do you want me to help you think through how to find great books that you will love? Or do you want me to help you to make your reading of this book the best it can possibly be?	What can I do to make my reading life the best it can be? 1. Make sure I have tons of books to read that I think I will love! 2. Find ways to make the book I am reading as enjoyable as possible. 3. Make smart decisions about if/when to abandon books. 4. _____. 5. _____.
The reader does not seem that engaged with the book he/she is reading. (5)	"When we read *fiction,* our voice matches the meaning so we read like a storyteller. Then, when we read *nonfiction,* we read it like a news reporter or a sportscaster on the TV. Reading it like that can not only help others be interested in your topic—it can help *you* be interested too."	Read it like a newscaster! • Make your voice match what you are saying—in the important parts, make the information sound important. • If you picture what you are saying as you read, your voice will almost paint a picture for your listeners. • Use your voice to pop out the big points! • Use punctuation to help you to know when to pause/how to sound.

The reader seems to only discuss the photos and the diagrams. You get the sense that the reader is only looking at the text features and not reading any of the text on the page. This is likely an issue of engagement. The reader appears not to feel a sense of investment with this book. The reader is not showing that he/she wants to learn as much as possible from it. You may want to look at other strategies for supporting increased engagement, as well.	"Your job as a nonfiction reader is to *learn* from texts and to do that, you need to read all of the parts on the page. The author deliberately chose to set up the page with text features *and* text to teach you as much as possible. The author wants you, the reader, to read everything on the page so that you can *learn* as much as possible. You need to read each part of the page and after each part ask, "Why is this part important? How does this part fit with everything I have read earlier?" That's how you *learn* from a text and grow knowledge! Let's try it together."	To *learn* from a nonfiction text, you need to read all of the parts on the page! 1. Before you read the page, scan it and notice all the parts. Say some things you notice. 2. Read each part on the page (text and text features!) 3. After you read a part, ask yourself, "Why is that part important? How does that part fit with what I read earlier?" 4. Put all of the parts together and say some bigger ideas you have learned.
The reader opens a new nonfiction book to a random page and begins reading. The reader has not done any previewing work and does not show a sense of investment in the text.	"I notice that you just started reading but I want to remind you that if you just take a few minutes to rev your mind up before you start reading, you will be able to read the book in a more powerful way because your mind will be more ready to learn from it. Remember that you want to approach every book as a learner and really be ready to *learn* from it. Getting your mind ready will really help you to do that. We've talked about how to orient yourself to a text . . . why don't you tell me some of what you remember and I'll jot it down and then you can practice doing it with this book and I'll coach you." If needed: ● "Remember you want to preview what you think you'll learn *and* how the text will go." ● "Remember you want to have questions even before you start so you can carry them with you as you read and try to answer them" (adaptation of Grade 3, Unit 2 *Reading to*	Chart on previewing a text that you co-create with the reader OR Mini-chart from page 10 of Grade 3, Unit 2: *Reading to Learn*

	Learn, Session 1). Then as you read, you answer some questions, and you change your questions too because whatever you learn gets you thinking.	
The reader is reading a text about which she says she does not have that much prior knowledge. (1) The reader says she does not know anything about _____ and cannot say what the information she is learning is reminding her of or connect what she is learning with something else she already knows.	"You say you don't know anything about this topic so you can't make connections to something you already know. Let me give you a tip. Sometimes when I am reading a book about something I don't know that much about, just like you do, I think,'I don't know anything about that topic . . .' *but* then I push myself to try to make connections, anyway." "The trick is to look for any part of the topic that I *do* know something about—sometimes it helps me to flip pages to look to see if the book teaches about anything I *do* know something about—and I push myself to make some connections. I say, 'Well, I know *this* so maybe . . .' or 'I know this . . . so now I'm wondering . . .'So, let's say I'm reading about horses' teeth, I could say, 'I don't know anything about horses' teeth' or I could push myself to think—well, is there a part of that topic that I do know something about? Hmm, . . . well, I *do* know some things about *teeth*! I know you have to take care of them—so I wonder how horses take care of their teeth or if someone has to do it for them? You see how I take a topic I really don't know that much about and try to think—is there a part of the topic that I know something about? Then I push myself to have some thoughts or some questions so that when I am reading, I've got my mind revved up. Let's try it together." (adapted from Session 1 of Grade 4, Unit 2, *Reading the Weather, Reading the World*).	*Push* yourself to make connections between what you already know and the new information you are learning! 1. Think about if there is a part of the new information that you *do* know something about… 2. Try saying, "Well, I know...so that makes me think…" OR "Well, I know...so that makes me wonder…"
The reader is reading a text about which she says she does not have that much prior knowledge. (2)	"You know, even if you don't really know that much about the content or topic of your book, I bet you know something about the *kind* of text. Like books about animals tend to have the same kinds of sections, right—body parts, babies, what they eat—so if I am reading a book about an animal, I can expect to see those same kinds of sections. My point is that if you know what kind of a text this is you can think about other texts you've read that are like this	Preview by thinking about what other texts you have read like this one. How did they go? What kind of parts did they have? What does that make you think about how *this* text might go?"

	one and think about how they go and that will help set you up to think more about how this text might go and what it will teach" (Conferring and Small-Group Work from Session 2 of Grade 4, Unit 3 *Reading History*).	
The reader needs more support in monitoring for meaning. (1) When asked what the text (or part of the text) is mostly about, the reader says she does not know.	"I notice that sometimes you are having trouble figuring out what the text is about. Here's my big tip. Remember, that it can help *so much* to spend a little time getting yourself set up to read. But you don't only do that work at the beginning of the book. Especially when you come to a page or part that you think could be tricky, it's important to take some time to look at the *all* of the text features—the illustrations, the section headings. If there's a map, for example, think about what section this map might help you understand better. That is, each time you come to a new section or new page, spend some time looking at all of the parts on the page and then think about what you think you will learn and how information will fit together. When you start reading that page, you'll find you understand so much more right away because you can think, 'Yup, that's what I expected,'or 'Nope, I wasn't expecting that . . . that is surprising.' And it will be easier for you to figure out what the text is *mostly* about. Let's try it together" (adapted from Session 1 of Grade 3, Unit 1 *Building a Reading Life*).	Before I read a new page or part, I skim and scan the headings and text features on the page and ask: • What will I learn about? • How does this part fit with the rest?
The reader needs more support in monitoring for meaning. (2) The reader does not pause when reading to consider the information being learned. When you talk to the reader, you get the sense that much of the information coming at the reader is not held onto.	"You want to take in all the parts on the page. You want to pay extra attention to even the tiny details and then put all the details together and think about the big things you are learning. It can help you say things like, 'I notice . . .' or 'the text says . . .,' and 'I wonder . . . ' then try to have some big thoughts" (Session 1 of Grade 2, Unit 2 *Becoming Experts: Reading Nonfiction*).	Pay attention to even the tiny details and then try to have big thoughts about what you are learning. • I notice/the text says . . . I wonder. . . ." • "Maybe it could be. . . ." • "Now I'm starting to think. . . ."

The reader needs more support in monitoring for meaning. (3)	"When information comes at me fast and furious in a nonfiction text, I can get a little overwhelmed. But here's my trick and I know it can help you too. Remember, we talked about how if you can figure out the underlying structure, then you can figure out what information is most important to pay attention to. So I pay very close attention to key words that signal what kind of text structure that part is and then that helps me to know what matters most in that part. For example, if a section is a story of someone's life, I know that the details that let me know why that person is famous will be *very* important. And the same thing is true for other kinds of texts—knowing how the text is organized lets me know what details matter most. And whenever you see the structure shifting, that's a good time to pause and think over what you have learned so far. Let's try a little of this work together and then I'll give you some flag Post-its and you can flag parts where you see the structure shifting and that will help remind you to pause and consider the big important stuff that you have learned before reading on (Conferring and Small-Group Work from Session 2 of Grade 4, Unit 3 *Reading History: The American Revolution*).	Mini-chart with keywords to help identify text structures and flag Post-its (page 93 of Grade 3, Unit 4 *Research Clubs: Elephants, Penguins, and Frogs, Oh My!*).
The reader needs more support in monitoring for meaning. (3)	"Name the topic of the section by looking at the pictures or heading and tell what it teaches you. "Touch different parts of the text and say what the topic is and what you learned from that part."	What's this text teaching me? • Look at the pictures and headings and ask, "What is this text about?" • Touch different parts of the text and ask, "What did each part teach me?"
The reader needs more support in monitoring for meaning. (4)	"Just as you give yourself a comprehension check in fiction, you need to give yourself a comprehension check in nonfiction. After you read a section, that's a good time to pause and make sure you can answer questions for yourself like 'What am I learning? Who (or what) is in this part? What is happening?' and 'Does this add to what I already learned earlier or does this change what I already learned?' You want to make sure you pause and give yourself a	**Readers Give Themselves a Comprehension Check by Asking . . .** • Who (or what) is in this part? • What is happening?

	comprehension check across the text as you read so you can make sure you understand what you are learning and hold onto it (adapted from Session 7 from Grade 3, Unit 1 *Building a Reading Life*).	• Does this add to what I already learned or is this new? (Adapted from chart on page 71 of Grade 3, Unit 1 *Building a Reading Life.*)
The reader needs more support in monitoring for meaning. (5) The reader is aware that a part is confusing but the reader just says "This part is confusing" and does not seem to use strategies to help figure that part out.	"It's great that you are aware of when a part is tricky. One tip I have for you is that after you say, 'Uh . . . oh, this part is tricky!' then try to figure out *what* is so confusing in that part. It can help to ask questions about information you don't understand in a part. For example, you might ask questions about the information like, 'But why does . . .' or 'But how come . . . ' or 'What's so important about. . . . ?' Then you can reread the tricky part (or other parts) to see if you can answer your questions."	When a part is tricky, try to figure out what is confusing about that part. Ask questions and then reread to try to answer them.
The reader inches through reading a text very slowly and seems to copy down most of what he/she reads. (1)	"Sometimes when a text or part of a text seems tricky, people can tend to slow down and read even more sloowly but the thing is that when you inch through a sentence and then write notes and then inch through another sentence and then write notes, you can lose hold of the main idea(s) you are learning. So, instead, I want you to try speeding up a little. Read a chunk until you are brimful then try saying back to yourself the big thing you have learned and some details that support that. You can always reread to check to see if those are really the most important ideas and information" (adapted from Session 2 of Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures*).	Read a chunk until you are brimful, then pause to ask, "What's this part mostly about? What are some important details that show that?"
The reader inches through reading a text very slowly and seems to copy down most of what he/she reads. (2)	"Writing should be a way to think about whatever is important. That means, you only want to record the *most* important information and explain it. If you just take notes on any old fact, you will not be able to recall what matters most in this text. One way to record only what is most important is to read a chunk until you are brimful then pause to think about what seems most important and then write what you learned and why it is important.	Mini-chart from page 37 of Grade 4, Unit 3 *Reading History: The American Revolution.*

	This also means that you'll probably need to let some things go that seem less important. Let's try it . . . " (from Session 4 of Grade 4, Unit 3 *Reading History: The American Revolution*).	
When discussing a text, the student seems to rely on prior knowledge rather than what this text is saying.	"When we are reading nonfiction, we need to be open to learning something new—that's the whole point of why they are written! So, when you are reading a nonfiction book, you need to read expecting to be surprised. You should be alert to where information does not match what you thought before and pause to think about that part and say, 'Does this add to what I already know? Does this change what I know? What do I know and think about this topic *now*?' (and it should be different than what you thought before!)"	Expect surprises! Be alert for information that changes what you thought and ask, "*Now* what do I know?"
The reader gets stuck on/skips unfamiliar words. (1) When the reader encounters an unfamiliar word, the reader tends to ask for help or skip the word and not come back to it.	"I want to remind you that readers move over the hurdle of hard words just like monster trucks climb over hurdles. Readers never give up; they don't take a detour from the trail of what is most important in the book. They try one strategy then another to figure out the hard word" (Session 14 from Grade 3, Unit 1*Building a Reading Life*).	Bookmark "Readers Climb the Hurdles of Hard Words by . . ." on page 110 of Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures.*
The reader gets stuck on/skips unfamiliar words. (2)	"It's so important not to let one word stop you in your tracks. Sometimes you can figure out what a part means without solving that word. You have to figure out if the word is one of the *most important* to understanding that part. If not, instead of spending all this time trying to figure out this one word, sometimes it can help to just keep reading, try to figure out what this part is mostly about, and then go back and try to figure out the word. *You can't skip that word forever*, but you can move past it for a bit and then come back to it. That can help give you more information to figure it out" (adapted from Session 13 of Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures*).	Bookmark "Readers Climb the Hurdles of Hard Words by . . ." on page 110 of Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures* with new tip added: • Keep going, figure out what this part is mostly about, then return to the word and try to figure out what it means *now.*

The reader gets stuck on/skips unfamiliar words. (3)	"As you keep reading more sophisticated books, you are going to notice that the author tends to expect that there are many words you already know. Sometimes there won't be all that many clues in the text to help you figure out some of the words. So, a strategy I want to especially remind you to try is to look inside the word and see if there are any parts of the word you recognize. Maybe you have come across that part of the word before—in science class, when you were reading about something else—look closely to see if there are any parts of the word you do recognize and use that to help you figure out what the word could mean and then always check yourself by rereading asking, 'Could that make sense?'"	Look around *and* inside the word to try to figure it out!
The reader does not seem to be picking up and using new vocabulary terms (1) When discussing the text, you do not hear the reader using any terms that seem related to this specific topic.	"When a person becomes an expert on any topic, music, for instance, the person needs to master the vocabulary of that topic. Someone who cares about music is apt to explain the topic to others using words like *concerto, bass, treble,* and *scales*. Let's work together to collect some words that will help you to really sound like (and become) an expert on the topic. I'll tell you a few choices to how to collect—you pick the one that you like best. Remember, your system for collecting words has to help you to *use* the new words when you talk about and write about your reading" (Conferring and Small-Group Work from Session 13 from Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures*).	Experts on a topic master the vocabulary of that topic! 1. Collect the lingo (new words) related that topic. 2. Use the words whenever they discuss or write about that topic!
The reader does not seem to be picking up and using new vocabulary terms. (2)	"Before you start reading, it is very helpful to think about what words you already know about this topic. Think of them because you'll probably meet them in the text and you can recognize them and say, 'Oh, I expected to meet you!' You will want to be sure you recognize them if you do meet them and you will want to be very sure to use those words when you are discussing or writing about this topic (Session 6 of Grade 2, Unit 2 *Becoming Experts*: *Reading Nonfiction*).	Anticipate key words you will encounter! Think of what words you already know about this topic and be on the lookout for them as you read! Use the key words to really think about what you are learning about ____.

The reader does not seem to be picking up and using new vocabulary terms. (3)	"Before we start reading, we can look to see what some of the important words will be in this text. We can skim through some of the pages and look for what words the author might want us to really know. Then as we are reading, we can make sure we figure out why those words are so important and after we read, we should be able to say how each of those words fits in and use those words when we explain what this text is about."	Set yourself up to learn new words that seem very important! • **Before reading:** skim to see what words will probably be very important (repeating words,bold words, words in the glossary). • **During reading:** try to figure out what these words mean and why they are important. • **After reading:** make sure you understand why these words are important and use them when you discuss and write about the text!
The reader is having trouble grasping the main idea(s) of the text. (1) When asked what the text (or part of the text) is mostly about, the reader says a general topic ("bats") rather than an idea ("bats are helpful").	"It's important to know that nonfiction writers are trying to teach both information and *ideas*. They include information to support the bigger ideas they want to show. One you can find those bigger ideas is to pay attention to repeating words and phrases. They can be a clue to what is most important in the paragraph and then you can ask, 'What might the author want me to think/feel about ____?'"	Readers notice repeating words and phrases and know the author wanted to make those parts important.They ask, "What does the author want me to know/think/feel about _____? What ideas might the author be trying to show?"
The reader is having trouble grasping the main idea(s) of the text. (2) When asked what the text (or part of the text) is mostly about, the reader is apt to state a few of the facts he/she has read, but does not seem to have a sense of a larger, overreaching idea.	"Can I give you a tip that I think will really help your reading? If you read part of your book and say to yourself, 'Whoah! That's cool—I didn't know that!' or 'That's gross!' definitely take in that fact and marvel over it. *And then* think about how that fact could fit with the other parts in this book and what bigger ideas it could be helping to show. It can help to ask yourself, 'So what?' and 'What do these details add up to show?' (from Session 8 of Grade 3, Unit 2 *The Art of Information Writing*).	_____ + _____ + _____ = ? (detail) (detail) (detail) (main idea)

The reader is having trouble grasping the main idea(s) of the text. (3) When asked what the text (or part of the text) is mostly about, the reader is apt to state a few of the facts he/she has read, but does not seem to have a sense of a larger, overreaching idea.	"Remember, we talked about how if you can figure out the underlying structure, then you can figure out what information is most important to pay attention to. You can figure out which facts are most important to hold onto because they help support main ideas. So, what I do is pay very close attention to key words that signal what kind of text structure that part is and then that helps me to know what matters most in that part. For example, if a section is a story of someone's life, I know that the details that let me know why that person is famous will be *very* important. And the same thing is true for other kinds of texts—knowing how the text is organized lets me know what details matter most. Then you can ask, 'What's most important to know about this text? What's it mostly about? What are the main idea(s) and key supporting details?'" (adapted from Session 2 of Grade 3, Unit 2 *Reading to Learn: Grasping Main Ideas and Text Structures*).	Mini-chart with keywords to help identify text structures and flag Post-its (page 93 of Grade 3, Unit 4 *Research Clubs: Elephants, Penguins, and Frogs, Oh My!*).
The reader is having trouble grasping the main idea(s) of the text. (4) After finishing the text, the reader is still not sure what the main ideas were.	"If you finish the text and you are still not quite sure what the most important ideas in the text are, one thing you can try is to reread the beginning and ending of the text (where authors often reveal some of the big ideas of their texts) and think about what ideas the author might be trying to show about the topic. Pay attention to repeating words to help you figure out what is most important. Then look for details across the text to help you prove your thinking."	Authors reveal main ideas in different ways! ● Pay special attention to the beginning and ending of the text. Are there are parts where it seems like the author is talking right to you and teaching you a bigger message? ● Look for repeating words. Ask, "What is most important in this text (or part of text)? What are the big ideas?" ● Find details from across the text to help support your thinking!
The reader grasps one main idea of the text but does not see	"I love how you know that texts teach ideas and you are pushing yourself to find not just cool facts but a bigger idea. The thing is	Texts often teach more than one main idea!

multiple ideas.	that as books get more sophisticated, they don't just teach one idea. They teach multiple main ideas! Like right now you just said the text was about . . . but look at this part here? How does this part fit into that idea? It doesn't quite fit, right? That means, it is probably helping to teach a different idea. When you come to a new part or section, you need to ask, 'Is this teaching me more about that idea? Or it is teaching a *different* idea?' Then you can figure out multiple main ideas that a text could be teaching!"	• Each time you start a new section or part, be alert for what it is teaching you. Ask, "Is this teaching me more about that idea? Or is this teaching me a different idea?"
The reader has trouble identifying text details that match her ideas. When talking or writing about a text and looking for evidence to support an observation, the reader tends to go to a big part of a text and attempts to summarize the gist of it. This can lead him to stray far from relevant text details.	"You know you need to find text details to explain your thinking but you are not always choosing the best ones to support your ideas. Let me give you a tip to help you. Remember you are zooming into the text to look for specific details. When you are doing that, you want to be able to put your finger on the lines that show your ideas and even say which words in those lines are most important to showing your thinking. You want to find *key* words to support your thinking. If one idea in the text is that bats are in danger, you want to find words like *trouble, endangered, problem,* and *threatened*."	Identify the *best* text details to support your thinking! 1. Zoom into the text and look for specific details that match your idea. 2. Point to specific lines and say what words in the lines are most important. 3. Choose *key* words that exactly support your thinking (look for words or phrases that are synonym of your idea).
INTERPRETIVE READING		
The reader is discussing the text and seems to misunderstand a relationship within the text or not notice it. (1)	"Just like when you read fiction and you know everything is there for a reason and you have to figure out the connections, so is everything there for a reason in nonfiction. If you read about one person and then another person—there's a reason the author put in information about each of those people. They are connected somehow. The same is true for events and ideas. Everything is connected. Each time you read about a new person or animal or plant or event, you need to pause to ask, 'How does this fit with	Each time you read a new chunk of information, you need to pause to ask, "How does this fit with what I read earlier?"

	what I read earlier? How does this fit with the people/events/plants/animals I just read about?'"	
The reader is discussing the text and seems to misunderstand a relationship within the text or not notice it. (2)	"When you are not totally sure how two different events, people, or ideas in a book are connected, it can really help to try to make a sketch that helps you to see that relationship. You could jot a super quick timeline to show how important events are connected—which came first and next or you could make a relationship chart where you list the names of important people or groups and draw lines of connections or arrows between them. Or you might sketch a map to sketch out how places are connected or try a different kind of illustration. The point is that it can help to use a tool to hold onto important relationships in a text. I like to reread the part that discusses the relationship and then close my eyes and try to picture it. I picture each of the events or each of the people and try to see them. Then I make my sketch or tool to show how they affect each other and think more about the relationship. Watch me."	Sketch out the relationships in your text to help you think more about them! 1. Reread a part that shows a relationship between two people or events. 2. Sketch how the two people or events are connected. 3. Think about what you now realize about the relationship ("Now I'm starting to realize/wonder. . . .")
When talking across texts on a topic with others, the reader tends to only repeat what was said ("I agree—mine says that too").	"When you hear someone talking about the same topic you are reading, you want to listen to what they are saying—what subtopic they are discussing—and you want to think about what in your book you read on that subtopic and then think, 'What could I say to *add* onto that?' The goal is for everyone to add on details from their books so you can all grow bigger knowledge about the topic."	Mini-chart "Synthesizing Information in Conversation"" on page 17 from Grade 3, Unit 4 *Research Clubs: Elephants, Penguins, and Frogs, Oh My!"*
When talking across texts on a topic with others, the reader tends to immediately leap to do the work of saying how the author he/she is reading differs in perspective but does not seem to be able to build on the thoughts of others and grow bigger knowledge about the topic.	"You are doing incredibly sophisticated work and that is awesome. It's not easy to be able to say how the perspective of one author differs from another. It's important though, to be able to talk about a topic in a few different ways. One is to say how the perspective of different sources differs and another way is to try to discuss all the details that seem important and then try to grow bigger knowledge about the topic.	**Grow Bigger Knowledge About a Topic** Mini-chart "Synthesizing Information in Conversation"" on page 17 from Grade 3, Unit 4: *Research Clubs: Elephants, Penguins, and Frogs, Oh My!"* *with this new bullet added on:*

		• Even though it seems that people differ on . . ., overall, it seems there is agreement that. . . .
The reader says she cannot compare and contrast the information she is learning in her new book to what she has already read because it is not exactly the same topic. This issue is similar to the issue of the child who thinks he/she cannot make connections between what she already knows and what she is learning because she does not know anything about the exact topic. Children can tend to be very literal. If they are reading about horses' teeth, they may not grasp that they can compare and contrast the information on that topic with information about other animals' teeth, for example. They need help seeing bigger categories within which the information can live and finding more ways to think about what they are learning.	"Let me give you a tip to help you to compare and contrast the information in this book with other books you have read. The thing is, you don't always need to have read books that are on the *exact* same topic. As long as you can find some way to connect the books, you can compare and contrast the information. Say you are reading about rivers, for example. You can compare and contrast the information in that book with books about other kinds of water ways or with books about life in different kinds of areas like polar regions. The trick is to see the information in your book as fitting into bigger categories. Let's try it together."	To help you compare and contrast information from one text to others, look for ways to make the information from your book into bigger categories.
ANALYTIC READING		
Reader does not seem to notice craft moves.	"I think you are ready to start thinking about the author's choices. One choice that will always pay off to think more about is when	When you notice interesting craft moves, it is worth pausing to think

The student seems to mostly (or only discuss the content of the text) and does not mention the author.	the author makes a comparison. When the author compares one thing to another . . . that's a big deal. The author is trying to get you to understand something. It's important to go back and think about what that comparison is helping you to understand and why the author made the choice to put that comparison in."	more about why the author did that! • Figurative language or interesting comparisons
Reader has trouble discussing why an author might have used a certain craft move.	"One thing that helps me try to figure out why an author may have used a certain craft move is to think about what other choices the author could have made. I say to myself, 'The author could have . . . but instead he/she. . . . I think this is important because. . . ."	Try to figure out why an author used a certain craft move. Thinking about what the author could have done instead can help! "The author could have...but instead he/she. . . . I think this is important because. . . ."
Reader has trouble discussing why an author might have used a certain craft move.	"One thing that can help is to look at some common goals that authors of informational texts tend to have and try out asking, "Could the author have been trying to do that here?"	A few of the goal cards.
Reader has trouble figuring out the point of view of the text.	"When you are reading nonfiction, you always want to figure out who the author is—especially if you see the 'I' voice being used! How is the author connected to the events in the text? It can help to pay careful attention to parts where the author is giving background information about himself or herself. You may even want to reread those parts and then say back what you know about the author and his/her connection to the events."	Always ask, "Is the author personally connected to the events in this text? How? Pay careful attention to the parts where the author gives background information about himself/herself!"
Reader has trouble figuring out the perspective of the author.	"When you are reading nonfiction, you want to consider what the author of the text wants you to think and feel about the information. One tip is to pay very close attention to word choice—has the author used positive language or negative language?"	Figure out what the author wants you to think/feel about the information! Pay close attention to the words the author is choosing to use. Are they positive or negative?
Reader does not pause and	"When authors include a quote from someone else, that's a big	One place to pause when you are

consider why an author has included a quotation.	deal. Every time you see a quotation, you want to pause and think more about why it is there. Authors include quotes for different reasons—they might quote experts to show how authorities on the topic feel or people with personal experience or something else. But the point is that it is always worth taking a bit of time to pause and think about who the quote is from and the purpose for including the quote—what does the author want me to think about the information?"	reading nonfiction is when you see the author has included a quotation. Ask: • Is this quote from an expert? • Is this quote from someone with personal experience? Then ask, "Why has the author included it? What does the author want me to think about this information?"
Reader has trouble figuring out why a part is important to the whole.	"Here's what helps me. I wait until I finish the text and think about what the big or main idea(s) are. Then once I know what I think the author was trying to teach me, I go back and think more about how that part helped the author to teach me. I think about what the main idea of that part was and how that fits into what the author really wanted me to think about this topic."	How is the part important to the whole? 1. Finish reading the text and think about what the big or main ideas of the whole text were. 2. Go back to the part and think about how that part helped the author teach you those big ideas (figuring out the main idea of the part can help).
Reader has trouble figuring out why a part is important to the whole.	"There are some common ways that parts help authors teach so I sometimes try out asking if it feels like the part could be playing one of those roles. It also helps to figure out how that part is organized because that will help me to know why it might be important. I ask myself, "Is it an example to show the idea? Is it telling me causes of something? Is it offering possible solutions? Is it giving a contrasting example?"	