|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **KLM**  **(Second)** | **NOPQ**  **(Third)** | **RST**  **(Fourth)** | **UVW**  **(Fifth)** |
| **Structure** | Unlike easier books where each chapter is a self-contained story, in KLM books the plot line continues through one chapter into the next and to the end of the book.  There is one main plot line that is predictable and usually based on a problem/solution pattern. The problem/conflict is simple and clearly resolved. | The problem that the main character encounters is multi-dimensional and may have both internal and external manifestations.  The main problem may also have multiple causes and effects. | Plot is more complex and also has subplots. Some subplots and seemingly minor characters will later turn out to be very important.  The setting of the story is very important and often evolves as the plot unfolds. The setting is symbolic and meant to help convey the theme or reflect the emotions of the characters. | These books are all about theme, and the plot is there to carry the theme.  Often there is a deeper meaning or theme to which the plot, characters, and setting contribute. |
| **Meaning** | Characters’ personality traits are straightforward and identified directly.  The main character’s feelings change throughout the story in an obvious way, while  his/her personality traits stay the same. | The main character’s traits change over the course of the story. The main character’s traits and feelings are usually explicitly stated and obvious to the reader.  Characters are complicated and ambivalent, often demonstrating several emotions  or traits that are in conflict with one another. | Characters’ traits and emotions are not stated directly, but must be inferred from clues in the text. Sometimes the reader realizes something about a character that the character himself/herself doesn’t know.  Main and secondary characters are more nuanced , neither all good or all bad, but rather “gray”. | Minor characters and subplots also reflect and contribute to the underlying theme.  Some seemingly minor details are turn out to be very important and are often symbolic of the theme or deeper meaning  Character’s feelings and traits are usually revealed through inferences; very rarely is a  character’s feelings or traits stated explicitly. |
| **Language** | More frequent use of tricky/difficult multi-syllable words and more complex sentence structure | The reader will find many instances of figurative language. If the reader takes the figurative language in a literal sense, it could cause major confusion. | Contains some abstract, ironic, and/or figurative language. Vocabulary is sometimes unfamiliar, archaic, or subject specific. | Contains abstract, ironic, and/or figurative language. Vocabulary is often complex, generally unfamiliar, archaic, subject-specific. May be ambiguous or purposefully misleading. |
| **Knowledge Demands or Schema** | Experiences portrayed are from everyday life and common to most readers. | Explores several themes; experiences portrayed are common to many readers. | Explores themes of varying levels or complexity or abstraction; experiences portrayed are uncommon to most readers. | Explores complex sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader. |
| **Sample Texts** | *Judy Moody series, Junie B. Jones series, the Horrible Harry series, The Paintbrush Kid.* | *The Baby-Sitter’s Club, Captain Underpants, Forever Amber Brown,and Fudgeamania* | *Bridge to Teribithia, Because of Winn Dixie, Tiger Rising* | *The Watson’s go to Birmingham, Harry Potter and the Sorcerer’s Stone, Esperanza Rising* |