

Informational Reading Learning Progression

Grade 5

LITERAL COMPREHENSION

Orienting

I'm experienced enough with complicated texts to know the structure and main idea of a complex text may be revealed slowly.

Before I read, I preview the text(s). I use transition words and phrases to cue me into how the text will be structured. I not only think about how the text is structured (compare-contrast, claim and supports), but also about whether this is a genre I know—a biography, a research article, an overview, or an argument. My knowledge of genre shapes my expectations.

My previewing also helps me structure my note-taking and thinking. When I anticipate learning about several subtopics and main ideas, I ready myself to synthesize information on several bigger categories. I also know I'll probably incorporate information from several texts.



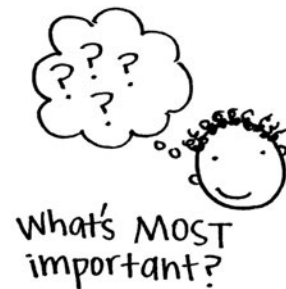
Envisioning

I'm flexible as a reader of nonfiction. When reading narrative nonfiction, I can make a mental movie similar to the way I would as a fiction reader, drawing on details from the text and my prior knowledge. With expository text, I envision a combination of mental models to capture and organize what I am learning (outlines, boxes and bullets, diagrams). I revise and add to these models as I get new information.



Monitoring for Sense

I realize that in more complicated nonfiction texts, I sometimes need to read on with questions in my mind. The texts I'm reading now will sometimes contain many different parts, and it can take work to figure out how those parts go together. I especially try to think about what is most important and how the parts fit into that.



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Fluency

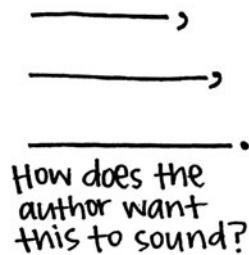
The sound of my voice

As I read nonfiction aloud or in my head, I try to use my voice to add meaning to the text. I read emphasizing the big points. Perhaps I have in mind what great science and history videos sound like to guide my reading.



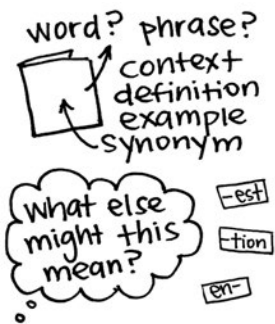
Punctuation and Sentence Complexity

Usually punctuation just gives me subtle signals as to how to read, but when it's used in unusual ways, I ask, "How does the author probably want this to sound?" When the sentences are complicated, I adjust my voice to show that some parts of the sentence (like this part) are meant to be subordinate.



Word Work
Word Solving

When figuring out an unknown word or phrase, I continue to use context, looking for examples, synonyms, and definitions in the text and features.
Sometimes the meaning I know doesn't work in the text. I think, "What else might this word or phrase mean?" I continue to try to substitute words or phrases that are similar and check that they make sense.
I also use what I know about prefixes, suffixes, and root words to solve the word.



Building Vocabulary

I know that learning about a topic means learning the vocabulary of the topic. I know there are words that represent concepts (e.g., *revolution*, *adaptation*). Those words require a lot of thinking to understand them. As I read, I keep trying to learn more about each concept word. I also try to accumulate more technical vocabulary associated with the topic. I meanwhile take the risk of using this new vocabulary to talk and write about the topic.



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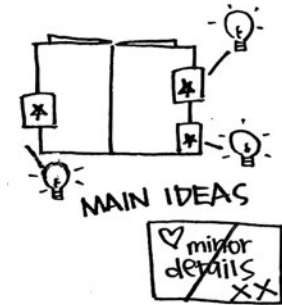
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LITERAL COMPREHENSION

Main Idea(s) and Supporting Details/ Summary

I can figure out several important main ideas in a text, and I'm aware that sometimes those ideas thread through the whole text instead of being located in chunks of it. I can sort all the details in the text and weigh their importance so that I can also discuss important details that best support each of the main ideas.

I am careful to keep my own opinion separate from the ideas presented in the text. I also avoid mentioning minor details.

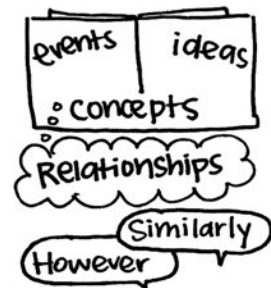


INTERPRETIVE READING

Inferring Within Text/ Cohesion

Not only can I discuss major relationships that occur across a discipline-based text, but I can also come up with my own ideas about relationships/interactions between events, ideas, and key concepts. I can do this even when the author hasn't laid out these relationships.

I use academic and domain-specific vocabulary to do this, especially terms that help me to be more logical (*nevertheless, however, in addition, similarly*).



Cross Text(s) Synthesis

As I read texts on a topic, I collect information and ideas by subtopic and form categories with my own headings. I sort what I am learning about the subtopic under those headings. This means the organization of my learning may not match the organization of the original texts.

I am aware that sometimes one text contradicts another. When this happens, I think, "Which author is saying which points?" I wonder whether the differences come from the author's point of view (e.g., might differences come from one being firsthand and one secondhand?).



Comparing and Contrasting

I can compare and contrast different texts or parts of texts, considering content, perspectives, and/or craft and structure.



- * content
- * perspectives
- * craft & structure

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ANALYTIC READING

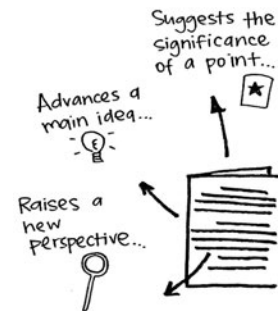
Analyzing Parts of a Text in Relation to the Whole

When thinking about why a part is important to the text, I think not only structurally about how the part goes with other parts, but I also think about how the part advances the author's main ideas/claims. I check whether the part in question illustrates an idea/claim, raises a new perspective, or shows an implication of an idea.

I can use academic terms to talk about this.

When a part of the text feels extraneous, I can talk about its relationship to the main ideas/claims (background, implications, another perspective).

When I am reading an argument, I can explain which details go with which points.



Analyzing Author's Craft

I know that authors of informational texts make craft decisions with readers in mind.

I use academic language to name these goals and techniques, using terms like *surprising statistics* and *suggests the significance of a point*.

I can talk at length about these. I ask myself, "How would the text have been different had the author made different choices? Had she instead . . . , the effect would have been different. For example . . ."



Analyzing Perspective

I can notice when two texts on the same topic are written from different points of view, and notice ways in which the content (or the way the texts are written) will be different because of those different points of view. I think specifically about why the narrator thinks and feels as he or she does. Might the person's perspective come from life experiences, group membership, role, time period? For example, I notice if one text is a diary in the voice of a general and another is a diary from a foot soldier, and I think about how their roles led them to want different things.



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ANALYTIC READING

Critical Reading *Growing Ideas*

I can synthesize several texts in ways that support an idea of my own. I select the points that do the best job of supporting my idea(s). For example, "How will this author add to or challenge my argument?"

I think and sometimes write things like "Is this always the case?" or "Could it be . . . ?"

I can apply what I have learned and my own ideas to solve a problem, make an argument, or design an application.



Questioning the Text

I consider what a text is saying about an issue, idea, or argument and whether I agree or disagree. I weigh and evaluate a text for how convincing and reliable it is.

I consider who wrote the text and what the author might gain from the text. I can talk back to texts.