

Narrative Reading Learning Progression

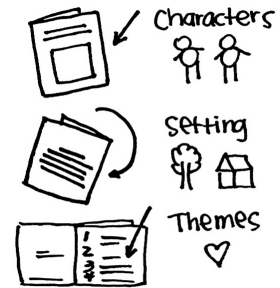
Grade 5

LITERAL COMPREHENSION

Orienting

I preview the book to begin figuring out not only the setting and characters, but also the possible themes. I am alert, early on, to clues about the themes and issues that will become significant.

I also use what I know about this genre to set me up to look for things that will probably be important (e.g., in fantasy, I'm expecting to learn about the characters' quest).



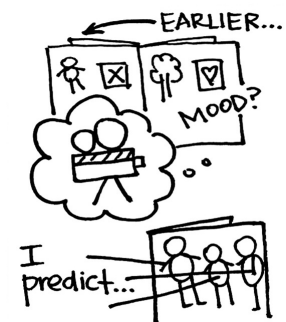
Envisioning/Predicting

I make a mental movie as I read, trying to experience the story as if it is real life.

I draw on earlier parts of the text to add to details in my mental movie of the characters, setting, and events. I look for clues to help me know the mood and the feel of the actions. I also use what I know from real life about what these places tend to look and feel like.

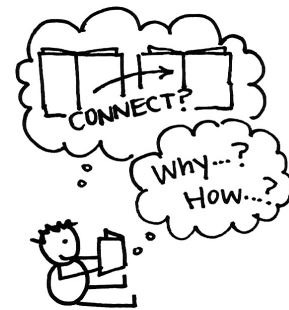
I also base my predictions on what I know about this genre of fictional texts.

I predict not just what will happen to the main character, but also to the secondary characters across multiple plotlines.



Monitoring for Sense *Fitting the Pieces Together*

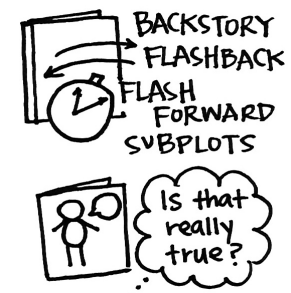
I realize that in more complicated stories, I sometimes have to wait longer for the parts to fit together or for things to become clear. If I'm unsure how a new chapter or part fits with the earlier story, I'm aware that my confusion may be caused by gaps in time or place or shifts in point of view. I may be reading a subplot that brings a minor character on stage. At these points, I may reread to figure out how the parts of the story fit together, but I may also read on with questions in mind.



Story Elements: Time, Plot, Setting

As I read, I'm alert to ways in which more complicated stories are not always told sequentially. I note backstory, gaps in time between scenes, flashback and flash-forward, and subplots. I'm aware that subordinate characters may support subplots.

I can make sense of unfamiliar settings.



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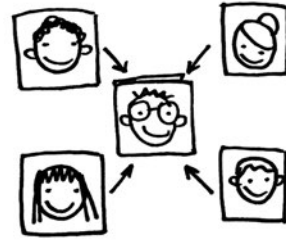
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LITERAL COMPREHENSION

Establishing Point of View

I expect that no matter whose point of view the story is told from, many characters' perspectives will be important to understanding this story.

I expect that characters' or narrators' accounts or opinions may be different, and I will have to figure out how to make sense of those different perspectives.



Fluency

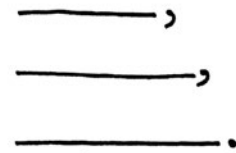
The sound of my voice

I pay attention to what's happening in the story and make sure my voice reflects the mood of the scene, the emotions of the characters, and the kind of people they are (slowing down when it gets scary, for example). I do this with both prose and poetry.



Punctuation and Sentence Complexity

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



How does the author want this to sound?

Word Work

Word Solving

When I try to figure out an unknown word or phrase, I continue to ask questions, such as "Is the word positive or negative? Moderate or extreme? An idiom? Is there an example? Might there be a secondary meaning for the word or one I'm not familiar with?"

I use all I know about phonics, Greek/Latin root words, prefixes, and suffixes.

I expect to see similes and metaphors, especially when the author compares the emotions of a character to something else or tries to establish the tone or mood of a setting.



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LITERAL COMPREHENSION

Building Vocabulary

I speak and write about books in academic ways (not only using words for story elements but also for craft moves, e.g., focus, perspective).



*Retelling/Summary/Synthesis
Within Text*

I make decisions about how to summarize a story. Sometimes I name a theme and then summarize the most important parts of the story that support that theme. Sometimes I trace the significant changes in a character. I stay focused on the parts of the story that are most important to the kind of summary I am giving, leaving out parts that are not.



*Inferring about Characters and Other Story Elements
Character Traits*

I can see places in a story where the characters are not what they seem at first. For example, the character might say or act as if he or she doesn't care, but readers see signs that he or she really does. That is, I see hidden sides to characters.

I know that what drives the character (his or her motivation) can be complicated. There may be several things that drive or pressure a character, and often he or she is pulled in conflicting ways.

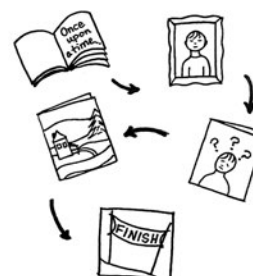


Character Response/Change

I can notice small, subtle changes in characters in addition to more obvious ones. I know that the causes of these changes may also be subtle or complicated.

I think about how a character's change is important to the whole story.

I am aware that characters can represent ways that people can be—the bully who is insecure, the boy with feelings locked inside—and that when a character changes or learns something, this can teach readers about ways that people like that character deal with challenges or issues.



Supporting Thinking with Text Evidence

I support my ideas with specific details and quotes from several parts of the story. I select these because they are strong and they actually do match my points.

I discuss how those details and citations support my ideas.

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INTERPRETIVE READING

Determining Themes/ Cohesion

I read, asking, "What seem to be the big themes of this story?" I can figure out a couple of themes that are especially significant, noting which are best supported.

To think about these, I tie together what several significant parts of the story seem to mean.

I know themes are shown not only by the content of the text, but also in the way it is written.



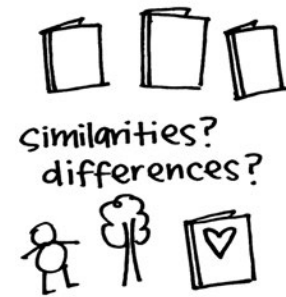
Supporting Thinking with Text Evidence

I can cite details that support each of several themes, keeping straight which details support which themes. I don't just summarize—I also sometimes quote. I know the exact words used can help convey the theme.

Comparing and Contrasting Story Elements and Themes

When I'm shown several texts in the same genre that explore the same theme, I can explain how that theme is the same and different across the texts.

I can also explain how the theme is developed differently in the two texts and discuss author's craft to do so. I think, "Does one use a symbolic object to show the theme? Does another show the internal thoughts of the villain to convey that villains aren't all bad?"



Supporting Thinking with Text Evidence

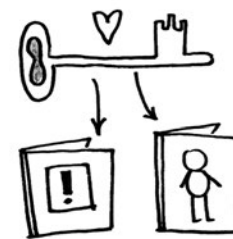
I can support my thinking with exact details and examples from the text, including specific quotes.

ANALYTIC READING

Analyzing Parts of a Story in Relation to the Whole

When asked, I can take one part or aspect of a story—an event, setting, minor character—and talk about the importance of it to the whole story. To do this, I use what I know about how one part of a story connects to another or to the whole story (e.g., a scene may explain a later choice a character makes or show that the character is changing; a setting may be symbolic).

I can also discuss if this part supports a larger idea or theme in the text.



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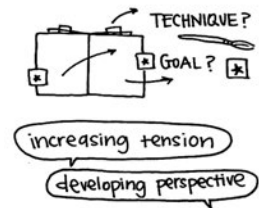
ANALYTIC READING

Analyzing Author's Craft

When parts of a text stand out, I think about the technique the author used and the goal that the author may have been aiming to achieve.

I use literary language to name these techniques and goals, using phrases like *The author uses flashback to increase tension*, or *The author repeats a line to support the theme*.

I can talk at length about techniques and goals. One way to do this is to discuss how the text would have been different had the author made different choices: "Had he or she written . . . the effect would have been different because . . ." and so on.



Had s/he written...

Analyzing Perspective

When asked, I can talk about how different characters have different perspectives about events, characters, settings, and issues.

I consider the characters' different life experiences as well as the roles they play in their lives (daughter, friend, student, and so on) to compare and explain their perspectives.



Critical Reading Growing Ideas

Sometimes I read a story with the lens of my own interests. I might weigh the pros and cons of rural life, for example. I find the parts of the book that develop my inquiry and often end up reading other texts that relate, synthesizing information from more than one place.



Questioning the Text

I consider what a text is saying about an issue and what values the text seems to show as *good* ones. I think about whether I agree or disagree.

I can talk back to texts, critiquing how characters are portrayed or what actions they take.

