

# Informational Reading Learning Progression

Grade 3

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Grade 5

## LITERAL COMPREHENSION

### Orienting

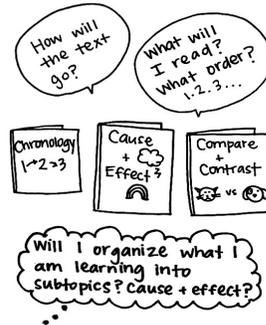
Before I read, I preview the text(s). I also study the table of contents (if there is one), the title, introductions, headings and subheadings, and illustrations. I do this to decide what to read and also to predict the major subtopics I will learn about.

I also notice if this is an expository or a narrative nonfiction (biography) text to organize myself to get started learning from the text (e.g., "First I'll probably learn . . . Then I think I'll learn . . .").



Before I read, I preview the text(s). I also study the table of contents (if there is one), headings, introductions, topic sentences, text features, and so on. I can recognize a common structure in the text (such as chronology or cause-effect or compare and contrast). I rely on all my previewing to help me predict how the text will go, and when doing research, to decide what to read and in what order.

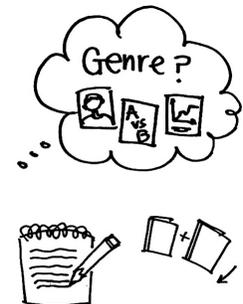
My previewing helps me decide how to organize my note-taking or thinking. I ask, "Will I organize what I am learning into subtopics? Cause and effect?"



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.



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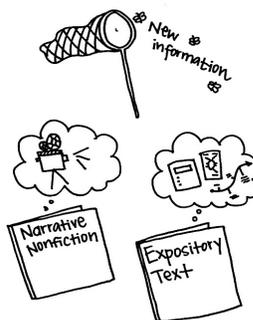
## LITERAL COMPREHENSION

### Envisioning

I read narrative and expository texts differently. As I read narrative nonfiction, I picture what I'm reading as a mental movie (like when reading fiction). When I read expository text, I create images/models in my mind (boxes and bullets, timelines, diagrams). I add on to these images as I get more information.



I continue to read expository and narrative texts differently, creating mental movies or images/models in my mind. As I read, I draw on details from the text and my prior knowledge to add to what I'm picturing. When reading expository texts, my mental models (boxes and bullets, timelines, diagrams) act as places to catch all of the new information I am getting.

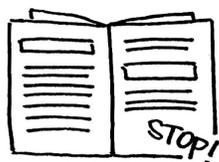


I'm flexible as a reader of nonfiction. When reading narrative nonfiction, I can make a mental movie similar to the way I would as a fiction reader, drawing on details from the text and my prior knowledge. With expository text, I envision a combination of mental models to capture and organize what I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



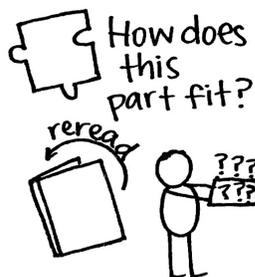
### Monitoring for Sense

When I can't keep the main ideas straight or figure out how the information goes together, I reread, stopping after each chunk to review what I have read. I ask, "Is this a new subtopic or does it add onto what I have already learned?"

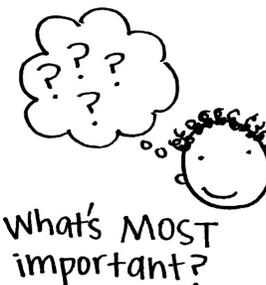


Is this NEW?  
Does this ADD on?

I read, expecting the parts of the text to fit together in such a way that I can understand the main ideas. To check my comprehension, I try to make sure that as I move from part to part, I ask, "How does that part fit with my overall picture of the topic?" When a part feels disconnected from the rest of the text, I reread to see if I missed something or I read on, carrying questions.



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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## LITERAL COMPREHENSION

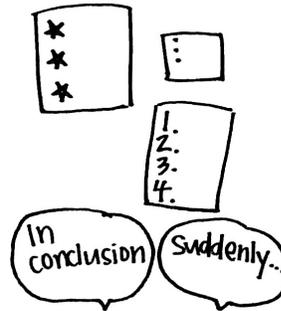
### Fluency

*The sound of my voice*

I still aim to make the reading voice inside my head help me understand the text. The new work I'm doing now is that I can do this even when I'm reading longer sentences.



When I read, the voice inside my head (or my read-aloud voice) helps me understand the text. That voice highlights the big points that are important, tucks in things that are less important, shows when things are in a list, and shifts from an explaining voice to a storytelling voice as the text requires.

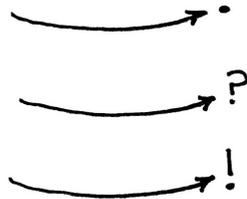


As I read nonfiction aloud or in my head, I try to use my voice to add meaning to the text. I read emphasizing the big points. Perhaps I have in mind what great science and history videos sound like to guide my reading.

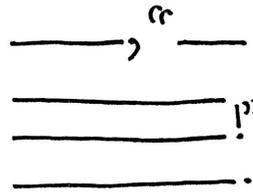


### Punctuation and Sentence Complexity

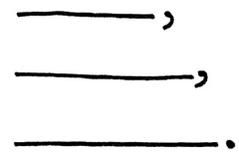
I use punctuation to know when to pause. Punctuation also tells me when the sentence is a question or is especially important.



Punctuation steers my reading, but it is not something I have to think a lot about. However, when sentences are complex, the punctuation can help me figure out how to read them.



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.



*How does the author want this to sound?*

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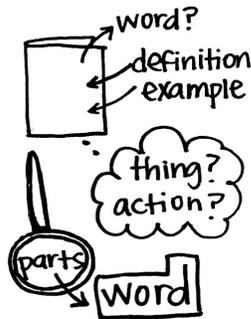
## LITERAL COMPREHENSION

### Word Work Word Solving

When I still don't recognize a word even after I have tried to say it, I look to see if the author has given a definition or an example to help me figure out the meaning.

If not, I reread to remember what that part of the text is teaching me and to figure out what kind of word it seems to be. I ask, "Is it a thing? An action?" I substitute another word and reread to see if it makes sense.

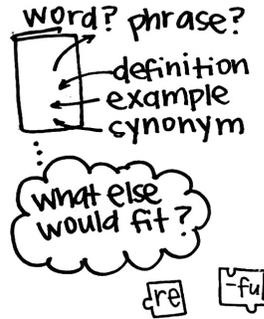
I also look inside the word, relying on what I know about prefixes and suffixes.



When I try to figure out the meaning of an unknown word or phrase, I look to see if the author has given a definition, an example, or a synonym.

If not, I reread to remember what the text is teaching me and also to figure out what kind of word it is. I try to substitute another word that is similar and reread to check that it makes sense.

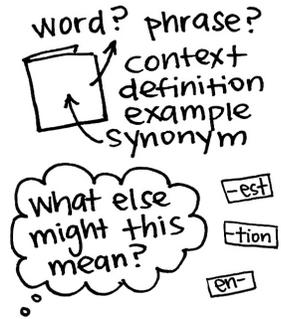
I also use what I know about prefixes and suffixes and root words to solve the word as best I can.



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

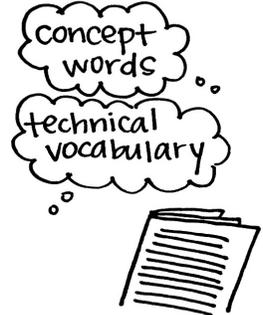
As I read about a topic, I keep track of the new words the text is teaching me (the ones that seem most important) and use them to teach others about the topic.



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 learning 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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## LITERAL COMPREHENSION

### Main Idea(s) and Supporting Details/Summary

As I read, I ask myself what the text is mostly about. To figure out the main idea, I see if there is a pop-out sentence that captures it. I can say the main idea in more than just a word and am careful to name the main idea of most of the text.

I can also choose important supporting details (or points) that go with the main idea.

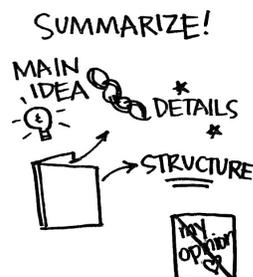
I summarize briefly, leaving out unimportant things.



As I read, I often pause to summarize as a way to hold onto what I'm learning, saying the main idea(s) of that part and linking it/ them to related points. As I do this, I select points that are especially important to the idea.

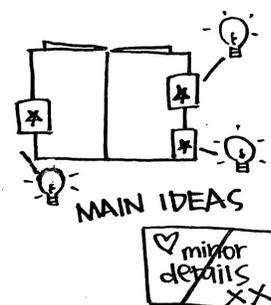
I can use the primary structure(s) in the text to help me grasp what it mostly teaches (e.g., if it is organized as a main idea or supporting points or a claim and reasons, I can use either structure to help me determine importance and select supporting details).

I am careful to keep my own opinion separate from the ideas presented in the text.



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.

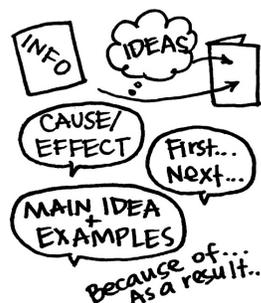


## INTERPRETIVE READING

### Inferring Within Text/Cohesion

I can talk and write about information and ideas that hold parts of the text together. Usually this means I talk about the relationship between cause and effect or about the things that happened first and next or main ideas and examples. I might also talk about the reasons for something or the kinds of something.

I use words that show connections to do this (*because of, as a result, a few years later, after*).



I can discuss relationships between things in scientific, historical, or technical texts.

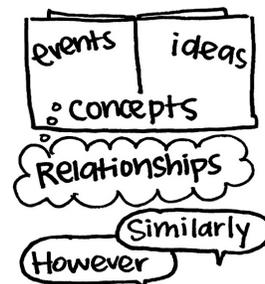
This usually means discussing examples, causes, parts, reasons, results, or kinds of a topic.

I reach for specific and academic terms.



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*).



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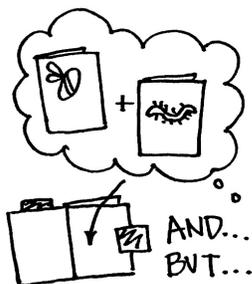
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## INTERPRETIVE READING

Cross Text(s)  
Synthesis

When I read two texts (or parts of a text) that teach about the same subtopic, I can find the information on a subtopic from both texts (or parts of one text) and put that information together.



As I read two or more texts (or parts of a long text) on a topic, I can collect and merge information and ideas from both texts (or parts of a long text) in a way that makes a new organization for the combined information.

If there are ways to categorize the information on the subtopic, I sort information from both texts into a category.



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.

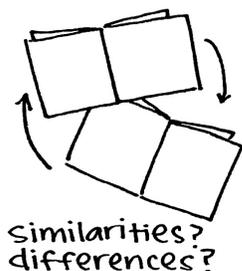
I am aware that sometimes one text contradicts another. When this happens, I think, "Which author is saying which points?" I wonder whether the differences come from the author's point of view (e.g., might differences come from one being firsthand and one secondhand?).



PERSPECTIVES?

Comparing and  
Contrasting

I can identify when a text is structured as a compare-contrast. When asked to compare and contrast the information that two texts (or parts of a text) teach about a topic, I can point out and discuss similarities and differences in the specific information each text presents.



When asked to compare and contrast how several texts (or parts of a text) deal with one topic, I can talk about similarities and differences in the information and also in the treatment of the topic, including the craft techniques used, the focus, and the perspective. I can also notice if there are different perspectives (e.g., is one a primary firsthand account and the other, a secondary source?).



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

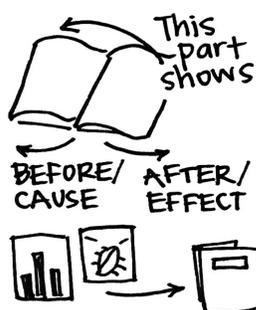
### Analyzing Parts of a Text in Relation to the Whole

I can talk about how a part of a text I am reading fits with the content of the rest of the text. I can say, "This is more on the same topic or subtopic," or "This just turned to a new topic or subtopic," or "This shows what happens next."

I can talk about the order of events or steps, answering questions about what comes before or after and about what caused an effect.

In texts that have text boxes, graphs, charts, and illustrations I think about the ways these parts fit with the whole.

When I write about these connections, I rely on the way the content of the part goes with the content of the whole.



I can talk about why an author included one part of a text (a text box, a chart, an anecdote). To do this, I draw on some predictable ways that parts tend to be important to the main idea, such as a paragraph may be an example of a main idea or a different perspective on that idea. Sometimes the part is important to the structure: a solution to a problem, an effect of a cause, an answer to a question.

When thinking about how one part is important in an argument, I'm aware of how an author uses reasons and details to support claims/points.

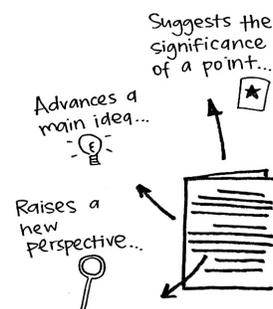


When thinking about why a part is important to the text, I think not only structurally about how the part goes with other parts, but I also think about how the part advances the author's main ideas/claims. I check whether the part in question illustrates an idea/claim, raises a new perspective, or shows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

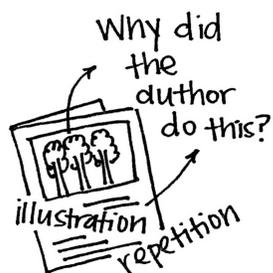
When I am reading an argument, I can explain which details go with which points.



### Analyzing Author's Craft

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

I especially notice when the author has done something that stands out—a repeating line, an illustration, and I think, "Why did the author do this?"



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

I can elaborate on why the author used these techniques. One way I do this is to ask, "How would the text be different without this?"

I can note the craft techniques that have been used and can say, "The author has used (this technique) to accomplish (this goal)." For example, "The author has made a comparison to help readers grasp an idea."



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 . . ."



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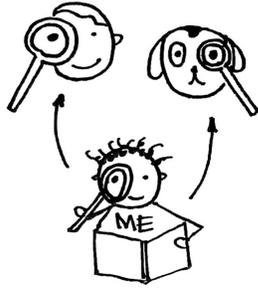
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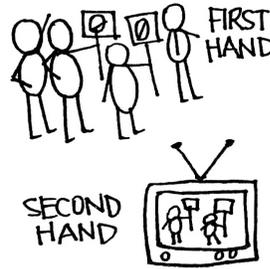
## ANALYTIC READING

### Analyzing Perspective

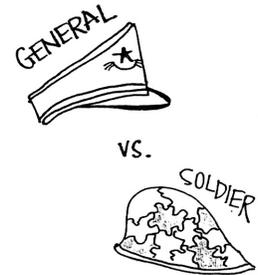
I notice if there is an obvious point of view in a text—like if the text is being told from the point of view of an animal or of a specific person.



I can recognize if the author is writing as if he or she was present at an event (a firsthand source) or if he or she was not present (a secondhand source). I am aware that the difference in those points of view will result in differences in the accounts.



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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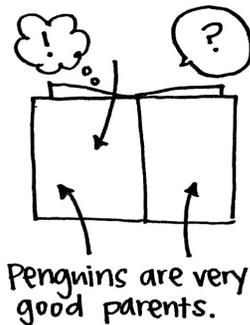
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## ANALYTIC READING

### Critical Reading *Growing Ideas*

When I talk or write about a text (or a text set) I not only summarize it, I also grow my own ideas. For example, I might ask a question and try to answer it.

When I am asked to apply what I have learned to a real-world problem or situation, I can do so. I notice when what I'm learning doesn't match my prior knowledge/ experience, and I think about what to make of that.



I develop my own ideas about what I have read. Those ideas might be about values, the world, or the book. My ideas are grounded in text-based information and ideas, and I draw on several parts of the text(s). I raise questions and larger theories about the topic or the world. I read and reread with those questions in mind, and this leads to new insights.

My reading helps me to develop my ideas. I think and sometimes write things like "Is this always the case?" or "Could it be . . . ?" I am not afraid to think in new ways.



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

When I disagree with an idea in a text, I still try to think about it, and I also talk back to it.

I also notice if something is described positively or negatively, and I think about how it could have been described.

I think about what implications my theories and what I have learned might have for real-world situations. I can apply what I have learned.

I'm aware that texts can be written to get readers to think and feel something about an issue or topic, and I can say, "I see what you want me to think/feel, but I disagree."

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.