THIRD EDITION

ELEVENTH GRADE

CUBED3
Decoding. Language. Reading.

NLM READING
Narrative Langage Measures

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Benchmark Record Forms
Beginning of Year / Middle of Year / End of Year

School: _____ Name: _____

Teacher: _____ Date of Birth: _____ Grade: ____

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Jade Oakton pulled up her banking app in the parking lot outside the movie theater, squinting at the screen while her friends waited by the entrance. The faint smell of popcorn drifted through the cool evening air, which still carried enough bite to remind her that summer was over. It was supposed to be a carefree Friday night — one last outing before the new school year swept everyone away.

But the number staring back at her was negative, a small red minus sign that landed in her chest like something cold and unavoidable. She decided to check her savings account, hoping to transfer enough to cover the balance, while Reese called from the doorway and she told him one second without looking up. But the number there was worse than she remembered — barely eleven dollars, not enough to cover the overdraft or the fee that had already quietly posted. A quiet, sinking anxiety settled over her like sediment dropping through still water.

Her mom had warned her last night to monitor her account because an overdrawn balance — when withdrawals exceed available funds — could trigger fees that compounded faster than most people realized. Banks typically charged between twenty-five and thirty-five dollars per transaction, and if multiple charges processed on the same day, those penalties accumulated quickly. Some accounts offered overdraft protection by automatically transferring funds from a linked savings account, but Jade had never configured it. The heat of humiliation crept up her face as she stared at the screen, struggling against the mortifying awareness that she might cry in a parking lot over eleven dollars.

Then she remembered the emergency cash tucked behind her student ID and counted it quickly — a twenty and a ten, solid in her hand like an unexpected answer. Reese called again, and she told him she was good as she climbed out of the car, composing her expression into something resembling ease. “Turns out I came prepared,” she added — and meant it more than he knew.

That evening, Jade finally set the low-balance alert and resolved, with a clarity that felt long overdue, to change her financial habits. A quiet but genuine satisfaction settled over her — not from having escaped the situation, but from deciding she wouldn’t engineer one like it again.

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Child Name/ID _____ Audio File _____ Examiner _____ Date _____

DECODING FLUENCY · ORAL READING

Place the passage in front of the student. **SAY: "Please read this out loud. Do your very best reading. I'll help you if you need it. When you're done, I might read some of the passage to you and then I will ask you to tell me the story."** Put a slash [/] through incorrect words (mispronunciations, substitutions, skipped words). If the student fails to read a word after 3 seconds, say the word and mark it incorrect. Self-corrections within 3 sec., repetitions, and insertions are not errors. If the student struggles significantly, you may finish reading after 1 minute, then administer the DDM after the retell and questions.

1	Jade Oakton pulled up her banking app in the parking lot outside the movie theater, squinting at the	17
2	screen while her friends waited by the entrance. The faint smell of popcorn drifted through the cool	34
3	evening air, which still carried enough bite to remind her that summer was over. It was supposed	51
4	to be a carefree Friday night — one last outing before the new school year swept everyone away.	69
5	But the number staring back at her was negative, a small red minus sign that landed in her	86
6	chest like something cold and unavoidable.	93
7	She decided to check her savings account, hoping to transfer enough to cover the balance, while Reese	110
8	called from the doorway and she told him one second without looking up. But the number there	127
9	was worse than she remembered — barely eleven dollars, not enough to cover the overdraft or the fee	144
10	that had already quietly posted. A quiet, sinking anxiety settled over her like sediment dropping through still water.	162
11	Her mom had warned her last night to monitor her account because an overdrawn balance — when	178
12	withdrawals exceed available funds — could trigger fees that compounded faster than most people realized. Banks	193
13	typically charged $25 to $35 per transaction, and if multiple charges processed on the same day,	209
14	those penalties accumulated quickly. Some accounts offered overdraft protection through automatic transfers from a	223
15	linked savings account, but Jade had never configured it. The heat of humiliation crept up her face	240
16	as she stared at the screen, struggling against the mortifying awareness that she might cry in a	257
17	parking lot over eleven dollars.	262
18	Then she remembered the emergency cash tucked behind her student ID and counted it quickly — a	278
19	twenty and a ten, solid in her hand like an unexpected answer. Reese called again, and she	295
20	told him she was good as she climbed out of the car, composing her expression into something	312
21	resembling ease. "Turns out I came prepared," she added — and meant it more than he knew.	328
22	That evening, Jade finally set the low-balance alert and resolved, with a clarity that felt long overdue,	345
23	to change her financial habits. A quiet but genuine satisfaction settled over her — not from having	361
24	escaped the situation, but from deciding she wouldn't engineer one like it again.	374

CWPM
Words read in 1 min _____ – errors _____ = _____

ACCURACY
correct _____ ÷ total _____ = _____ %

PROSODY — *select one*

1. Primarily word-by-word reading. No meaningful syntax.
2. Primarily 2-word phrases. Awkward word groupings.
3. Primarily 3-to-4 word phrases. Mostly appropriate phrasing and syntax.
4. Meaningful phrases. Appropriate syntax. Expressive interpretation.

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NLM RETELL · NARRATIVE DISCOURSE COMPLEXITY (NDC)

NDC SCORE: /26

After the student reads the entire passage, take the student's copy away and **SAY: "Thank you for reading and listening. Now you tell me that story."** Score the retell for story grammar. Acceptable prompts (up to 3x): "Are you finished?" "It's OK. Just do your best." "I can't help you, but you can just tell the parts you remember."

Element	Score 2	Score 1	Score 0	Score
Character	Jade	a girl	she, her, or no name	2 1 0
Setting	in the parking lot of a movie theater, checking her banking app	outside a movie theater / checking her phone	no location or activity	2 1 0
Problem (P)	bank account balance is negative; she can't cover the overdraft or the fee	her account had no money	no problem	2 1 0
Feeling	anxious / a quiet sinking anxiety settled over her	a red minus sign landed in her chest	no feeling or behavior	2 1 0
Plan (PL)	decided to check her savings to transfer enough to cover the balance	tried to move money from savings	no plan or internal thought	2 1 0
Attempt (A)	opened savings account in the app	checked her money	no attempt	2 1 0
Consequence (CP)	savings had only $11 — not enough to cover the overdraft or fee	there wasn't enough in savings either	no consequence	2 1 0
Feeling-2	humiliated / mortified	heat rushed to her face; nearly about to cry	no feeling or behavior	2 1 0
Plan-2 (PL2)	remembered emergency cash tucked behind her student ID	remembered she had money	no plan or internal thought	2 1 0
Attempt-2 (A2)	counted the cash — a twenty and a ten	used her cash instead	no attempt	2 1 0
Consequence (C)	had more than enough for the ticket and the evening	had enough money	no consequence	2 1 0
Ending (E)	set the low-balance alert she had dismissed before	set up an alert	no ending	2 1 0
End Feeling	satisfied / a quiet but genuine satisfaction settled over her	resolve to pay closer attention	no feeling or behavior	2 1 0

Score sentence complexity and vocabulary during retell and from audio recording.

SENTENCE COMPLEXITY (SC)

SC SCORE: /15

because / so that	1 1 1
when / while	1 1 1
after / before	1 1 1
since / however / although	1 1 1
(N) that / which / who	1 1 1

VOCABULARY COMPLEXITY (VC)

VC SCORE: /10

drifted	1	compounded	1
carefree	1	accumulated	1
transfer	1	configured	1
mortifying	1	protection	1
_____	1	_____	1

EXPOSITORY DISCOURSE COMPLEXITY (EDC)

EDC SCORE: /3

SAY: "Now I'm going to ask you some questions about the story. Just do your best to answer what you remember." If the student asks for clarification, the question may be asked a second time but not reworded. Circle each point or detail mentioned.

Tell me everything you learned from the passage about how overdraft fees work.	**Overdrawn** / *withdrawals exceed available funds*	1
	Fees per transaction ($25–$35) / *multiple charges stack quickly*	1
	General concept *(e.g., if you spend more than you have, the bank charges you extra)*	1

THEME

SAY: "In one or two sentences, tell me the lesson or message of this passage."

- ◯ **Complete** states the lesson or message clearly and accurately.
- ◯ **Partial** hints at the message but stays vague or names a related idea rather than the central one.
- ◯ **Detail-only** retells events or names a character/action instead of stating a message.
- ◯ **Absent** no response, "I don't know," or off-topic.

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NLM QUESTIONS

VOCABULARY & MORPHOLOGICAL AWARENESS (VMA)

VMA SCORE: /8

mortifying — *causing extreme embarrassment or shame*

1 **SAY: "What does *mortifying* mean?"** (1) (½) (0)

1: extremely embarrassing · causing deep shame · humiliating · **½:** bad · uncomfortable · awkward · **0:** incorrect

2a **SAY: "What are the parts in *mortifying* that help you know what it means?"** *(mort, -ify)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *mortifying* are *mort* and *-ify*. Now, what do you think *mortifying* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what mortifying means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says Jade struggled against the *mortifying* awareness that she might cry in a parking lot over eleven dollars. What does *mortifying* mean?"** (½) (0)

↳ If vague ("embarrassing"): "What else does *mortifying* mean?"

2d **If 2c is 0, SAY: "Does *mortifying* mean (a) causing shame so intense you almost want to disappear, (b) causing mild discomfort, or (c) causing chilliness?"** (½) (0)

3a **SAY: "Make a new word out of *mortify* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

humiliation — *state of being brought low; loss of dignity*

1 **SAY: "What does *humiliation* mean?"** (1) (½) (0)

1: being brought low · loss of dignity · deep public shame · **½:** embarrassment · feeling bad · being teased · **0:** incorrect

2a **SAY: "What are the parts in *humiliation* that help you know what it means?"** *(humil, -ation)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *humiliation* are *humil* and *-ation*. Now, what do you think *humiliation* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what humiliation means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says the heat of *humiliation* crept up Jade's face as she stared at the screen. What does *humiliation* mean?"** (½) (0)

↳ If vague ("embarrassed"): "What else does *humiliation* mean?"

2d **If 2c is 0, SAY: "Does *humiliation* mean (a) being brought low or losing dignity, (b) being lifted up and praised, or (c) being late?"** (½) (0)

3a **SAY: "Make a new word out of *humble* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

INFERENTIAL REASONING & CRITICAL THINKING (IRCT)

IRCT SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
Why do you think Jade told Reese "one second" without looking up and later composed her expression "into something resembling ease"? What does the gap between her internal state and what she showed her friends reveal?	Jade was managing two experiences at once — the private crisis of realizing she had no money, and the public role of a friend arriving at the movies. The gap shows her ability to maintain a social performance while dealing with something painful; it also reveals the loneliness of managing a problem you can't share in the moment.	She hid her feelings from her friend / she pretended to be OK	Unrelated / no response	(2) (1) (0)
Jade had dismissed the low-balance alert "a dozen times" before this moment and never configured overdraft protection. How does the passage use these prior choices to shape our understanding of what's happening at the movie theater?	The parking lot crisis wasn't a single event — it was the visible arrival of accumulated dismissals. Each ignored alert and skipped setup made this outcome more likely. The passage frames the moment as consequences that had been building invisibly. Crises don't always come from big mistakes; sometimes they arrive as the sum of many small ones.	Her past choices caused this / small dismissals added up	Unrelated / no response	(2) (1) (0)
Based on how the passage ends — Jade setting the alert and "resolving" to change her habits — what does the writer seem to think about whether she will actually follow through? What in the passage tells you?	The writer's word choices — "clarity that felt long overdue" and "genuine satisfaction" — suggest confidence that Jade has crossed a real threshold. Her resolution is tied to seeing herself clearly for the first time. But the passage also shows how easily she previously dismissed warnings, so the future isn't guaranteed. The writer seems cautiously hopeful — this feels different, but only Jade's future actions will confirm it.	She'll probably change / it seems like she really means it this time	Unrelated / no response	

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METACOGNITION (MC)

MC SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
1. Why do you think Jade felt more satisfied from realizing she "engineered" the crisis herself than from having been rescued by the emergency cash?	Jade's satisfaction wasn't from surviving the moment but from recognizing her own role — a recognition that gave her something to change.	Taking responsibility means you can change	Unrelated / no response.	2 1 0
2. Why do you think Jade felt "mortifying awareness that she might cry in a parking lot over eleven dollars" — even though no one else could see the exact amount on her screen?	Shame doesn't require external observation — it operates through internalized standards about who we should be. Jade's mortification came from measuring herself against her own idea of a competent, adult version of herself.	She was embarrassed by herself	Unrelated / no response.	2 1 0
3. Why do you think Jade dismissed the low-balance alert "a dozen times" before this moment?	Each dismissed alert made the next one feel less serious. Small warnings that fire repeatedly lose their urgency through habituation — we stop treating them as signals of danger and start treating them as background noise.	You get used to warnings	Unrelated / no response.	2 1 0

NLM READING BENCHMARK – COMPOSITE SCORE

Reading Fluency **(CWPM)** = _____
Sentence Complexity **(SC)** = _____
Vocabulary Complexity **(VC)** = _____
Expository Discourse Complexity **(EDC)** = _____
Vocabulary & Morphological Awareness **(VMA)** = _____
Inferential Reasoning & Critical Thinking **(IRCT)** = _____
Metacognition **(MC)** = _____

COMPOSITE SCORE
(sum of raw scores above) [ ]

Cut point for academic concern:

High Risk: ≤ 77
Moderate Risk: 78-126
Low Risk: ≥ 127

.92 AUC / 94% Sensitivity / 82% Specificity

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DDM – DECODING INVENTORY (OPTIONAL)

DI SCORE: /88

Administer only if oral reading fluency was a concern. Display the appropriate Decoding Inventory page from the benchmark stimulus book.
SAY: "Please read these words. They are not real words." Point to the first word. Corrective prompt (1× max): "Remember, these are not real words."
HOW TO SCORE. Any acceptable sound counts as correct; underline the entire word if blended correctly; circle the bolded targets blended correctly (read as one syllable). Target correct = 1 point; whole word correct = 1 point. **Words in Black Box** = benchmark words; Words outside box = extended set.

TARGET: Closed Syllables

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

min sal jom vun quin whav | fap deg gib les pag rud tus baf shil het wan kex zick chom thuz vill cass noff

TARGET: Vowel-Consonant-E

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

naze gude mepe sule wonkide atane | jime tebe goke fene vome rame sove

TARGET: Basic Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 6

hez**es** paf**ed** sen**est** bru**ful** tem**ness** **pre**miv | fot**ing** **un**ron **re**pog miv**er** dut**less** gip**ly**

TARGET: Vowel Teams

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

f**ee**p n**ai**g t**ou**v k**ea**t h**ea**g g**ou**p**ai**k | z**ay** l**oa**k z**oo**n s**ou**d w**oo**k p**oi**g sh**aw** h**ie**b r**oe**f z**ow** b**ew**k p**au**k

TARGET: Vowel-R-Controlled

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

kl**ar** n**er** f**oar**p m**our** l**are** l**irpar**g | t**or** w**ir** pl**oor** r**ar**k z**ai**r k**ear** z**ur** th**eer** gl**ier** s**earc** l**ourt** v**our** sl**ore**

TARGET: Advanced Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 6

mub**tion** **dis**cla gob**ic** mav**ible** gop**ture** gep**ous** | **bi**mog **tri**zom **non**plut zik**able** **mis**dut **trans**bub **uni**quin vi**rupt**

TARGET: Complex Vowels

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

v**ind** n**ild** z**ough** k**eigh** gl**aught** k**ighdost** | v**ost** gr**old** f**igh** p**ight** w**ought** p**ough** kl**augh**

TARGET: Advanced Word Forms

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

we**cent** sm**ink** l**omb** gli**stle** oh**ong** gr**ombacent** | bri**sm** gr**unk** m**ank** **gho**sl fu**tle**

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Ren gripped the edge of the pool and stared at the pace clock, his breathing still ragged with exhaustion. Disappointment settled over him like a weight he hadn't expected to carry — he registered the result — two full seconds below the varsity qualifying standard. Unless he found a way to close that gap before the trials, his place on the team would almost certainly vanish.

He pushed off the wall and drove himself through the next lap with desperate, lunging strokes. His arms churned through the water with a ferocity that left his muscles burning like a slow fire from shoulder to fingertip. When he finally touched the tile and glanced up at the clock, his time had actually deteriorated — three seconds behind now instead of two.

Frustration coiled in his chest as he floated on his back, staring at the ceiling tiles. His older brother, Jiro, a former varsity swimmer who had been watching from the deck, crouched at the pool's edge and reminded Ren of a fundamental principle. Swimmers encounter a force called drag whenever their bodies move through water, and drag increases proportionally with surface area. Body positioning therefore carries significant consequences for velocity. Even minor errors in form create a wider profile against the water. A head tilted upward or hips that sink even fractionally compel a swimmer to expend considerably more energy for considerably less speed.

"The fastest swimmers aren't the strongest," Jiro said quietly, as Ren climbed onto the deck. "They're simply the ones the water barely notices." Contemplating that image, Ren slid back into the lane and redirected his attention entirely to positioning — tucking his chin, engaging his core, allowing his hips to rise. His body formed a streamlined configuration, cutting through the resistance with an efficiency he had not previously experienced.

When he touched the wall and looked up, Jiro was already grinning because Ren had surpassed the qualifying standard. Walking home in the fading afternoon light, Ren felt a quiet, unexpected satisfaction settle over him. It was not the frantic intensity of having pushed harder, but something steadier, like the difference between fighting water and moving with it — the particular confidence that belongs to someone who has understood a problem deeply enough to transform it.

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Child Name/ID _____ Audio File _____ Examiner _____ Date _____

DECODING FLUENCY · ORAL READING

Place the passage in front of the student. **SAY: "Please read this out loud. Do your very best reading. I'll help you if you need it. When you're done, I might read some of the passage to you and then I will ask you to tell me the story."** Put a slash [/] through incorrect words (mispronunciations, substitutions, skipped words). If the student fails to read a word after 3 seconds, say the word and mark it incorrect. Self-corrections within 3 sec., repetitions, and insertions are not errors. If the student struggles significantly, you may finish reading after 1 minute, then administer the DDM after the retell and questions.

1	Ren gripped the edge of the pool and stared at the pace clock, his breathing still ragged with	17
2	exhaustion. Disappointment settled over him like a weight he hadn't expected to carry — he registered the	34
3	result — two full seconds below the varsity qualifying standard. Unless he found a way to close that	51
4	gap before the trials, his place on the team would almost certainly vanish.	64
5	He pushed off the wall and drove himself through the next lap with desperate, lunging strokes. His	81
6	arms churned through the water with a ferocity that left his muscles burning like a slow fire from	98
7	shoulder to fingertip. When he finally touched the tile and glanced up at the clock, his time had	115
8	actually deteriorated — three seconds behind now instead of two.	126
9	Frustration coiled in his chest as he floated on his back, staring at the ceiling tiles. His older	144
10	brother, Jiro, a former varsity swimmer who had been watching from the deck, crouched at the pool's	161
11	edge and reminded Ren of a fundamental principle. Swimmers encounter a force called drag whenever their	177
12	bodies move through water, and drag increases proportionally with surface area. Body positioning therefore carries	192
13	significant consequences for velocity. Even minor errors in form create a wider profile against the water. A	209
14	head tilted upward or hips that sink even fractionally compel a swimmer to expend considerably more energy	226
15	for considerably less speed.	230
16	"The fastest swimmers aren't the strongest," Jiro said quietly, as Ren climbed onto the deck. "They're simply	247
17	the ones the water barely notices." Contemplating that image, Ren slid back into the lane and redirected	264
18	his attention entirely to positioning — tucking his chin, engaging his core, allowing his hips to rise.	280
19	His body formed a streamlined configuration, cutting through the resistance with unprecedented efficiency.	293
20	When he touched the wall and looked up, Jiro was already grinning because Ren had surpassed the	310
21	qualifying standard. Walking home in the fading afternoon light, Ren felt a quiet, unexpected satisfaction settle over	327
22	him. It was not the frantic intensity of having pushed harder, but something steadier, like the difference	344
23	between fighting water and moving with it — the particular confidence that belongs to someone who has	360
24	understood a problem deeply enough to transform it.	368

CWPM
Words read in 1 min _____ – errors _____ = _____

ACCURACY
correct _____ ÷ total _____ = _____ %

PROSODY — *select one*

1. Primarily word-by-word reading. No meaningful syntax.
2. Primarily 2-word phrases. Awkward word groupings.
3. Primarily 3-to-4 word phrases. Mostly appropriate phrasing and syntax.
4. Meaningful phrases. Appropriate syntax. Expressive interpretation.

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NLM RETELL · NARRATIVE DISCOURSE COMPLEXITY (NDC)

NDC SCORE: /26

After the student reads the entire passage, take the student's copy away and **SAY: "Thank you for reading and listening. Now you tell me that story."** Score the retell for story grammar. Acceptable prompts (up to 3x): "Are you finished?" "It's OK. Just do your best." "I can't help you, but you can just tell the parts you remember."

Element	Score 2	Score 1	Score 0	Score
Character	Ren	a boy	he, him, or no name	2 1 0
Setting	at the pool, trying to qualify for the varsity swim team	at a pool / swimming	no location or activity	2 1 0
Problem (P)	two seconds below the varsity qualifying standard; place on team at risk	his time wasn't good enough	no problem	2 1 0
Feeling	disappointed / disappointment settled over him like a weight	breathing still ragged with exhaustion	no feeling or behavior	2 1 0
Plan (PL)	decided to push harder on the next lap	tried to go faster	no plan or internal thought	2 1 0
Attempt (A)	drove himself through the lap with desperate, lunging strokes	swam as hard as he could	no attempt	2 1 0
Consequence (CP)	time deteriorated — three seconds off instead of two	he was still too slow / it got worse	no consequence	2 1 0
Feeling-2	frustrated / frustration coiled in his chest	floated on his back staring at the ceiling	no feeling or behavior	2 1 0
Plan-2 (PL2)	contemplated Jiro's advice; decided to focus entirely on body positioning	listened to his brother's advice	no plan or internal thought	2 1 0
Attempt-2 (A2)	tucked his chin, engaged his core, let his hips rise to form a streamlined position	changed his form / position	no attempt	2 1 0
Consequence (C)	surpassed the qualifying standard; Jiro was already grinning	swam faster / made the time	no consequence	2 1 0
Ending (E)	walked home in the fading afternoon light with a quiet satisfaction	walked home / felt good	no ending	2 1 0
End Feeling	satisfied / confident	steadier feeling than pushing harder	no feeling or behavior	2 1 0

Score sentence complexity and vocabulary during retell and from audio recording.

SENTENCE COMPLEXITY (SC)

SC SCORE: /15

because / so that	1 1 1
when / while	1 1 1
after / before	1 1 1
since / however / although	1 1 1
(N) that / which / who	1 1 1

VOCABULARY COMPLEXITY (VC)

VC SCORE: /10

gripped	1	qualifying	1
resistance	1	coiled	1
deteriorated	1	grinning	1
frustration	1	contemplating	1
_____	1	_____	1

EXPOSITORY DISCOURSE COMPLEXITY (EDC)

EDC SCORE: /3

SAY: "Now I'm going to ask you some questions about the story. Just do your best to answer what you remember." If the student asks for clarification, the question may be asked a second time but not reworded. Circle each point or detail mentioned.

Tell me everything you learned from the passage about how drag affects swimming speed.	**Tier-3: drag** / *resistance whenever the body moves through water*	1
	Body position / surface area / *wider profile against water increases resistance*	1
	General concept *(e.g., swimmers slow down when they fight the water)*	1

THEME

SAY: "In one or two sentences, tell me the lesson or message of this passage."

- ◯ **Complete** states the lesson or message clearly and accurately.
- ◯ **Partial** hints at the message but stays vague or names a related idea rather than the central one.
- ◯ **Detail-only** retells events or names a character/action instead of stating a message.
- ◯ **Absent** no response, "I don't know," or off-topic.

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NLM QUESTIONS

VOCABULARY & MORPHOLOGICAL AWARENESS (VMA)

VMA SCORE: /8

surpassed *went beyond; exceeded a limit*

1 **SAY: "What does *surpassed* mean?"** (1) (½) (0)

1: went beyond · exceeded · did better than the mark · **½:** won · beat someone · finished ahead · **0:** incorrect

2a **SAY: "What are the parts in *surpassed* that help you know what it means?"** *(sur-, pass)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *surpassed* are *sur-* and *pass*. Now, what do you think *surpassed* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what surpassed means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says Ren *surpassed* the qualifying standard when he touched the wall. What does *surpassed* mean?"** (½) (0)

↳ If vague ("passed"): "What else does *surpassed* mean?"

2d **If 2c is 0, SAY: "Does *surpassed* mean (a) went beyond or exceeded, (b) fell short of the mark, or (c) moved next to?"** (½) (0)

3a **SAY: "Make a new word out of *pass* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

expend *to use up; to pay out — energy, effort, or resources*

1 **SAY: "What does *expend* mean?"** (1) (½) (0)

1: use up · spend · put out effort · **½:** waste · lose · run out of · **0:** incorrect

2a **SAY: "What are the parts in *expend* that help you know what it means?"** *(ex-, pend)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *expend* are *ex-* and *pend*. Now, what do you think *expend* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what expend means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says a swimmer with poor form has to *expend* considerably more energy for less speed. What does *expend* mean?"** (½) (0)

↳ If vague ("use"): "What else does *expend* mean?"

2d **If 2c is 0, SAY: "Does *expend* mean (a) use up or pay out effort, (b) save up or store, or (c) count aloud?"** (½) (0)

3a **SAY: "Make a new word out of *expend* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

INFERENTIAL REASONING & CRITICAL THINKING (IRCT)

IRCT SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
Jiro is a former varsity swimmer watching from the deck, but rather than showing Ren how to move, he explains the principle of drag and lets Ren figure out the application. What does Jiro's choice to teach the concept rather than demonstrate the technique reveal about how he thinks about learning?	Jiro trusts that Ren doesn't need instructions — he needs understanding. Instructions produce imitation; understanding produces the ability to adjust and refine independently. By explaining drag rather than demonstrating form, Jiro gives Ren the underlying reason so he can generate the technique himself. Real teaching means giving someone the framework to solve the problem, not the answer to it.	He wants Ren to figure it out himself / teaching the concept is different from showing what to do	Unrelated / no response	(2) (1) (0)
When Ren pushed harder, his time actually got worse — three seconds behind instead of two. How does this failed second attempt shape what happens next?	The worse result was necessary. If his time had held steady or improved slightly, Ren might have kept trying variations of the same approach. The clear deterioration forced him to abandon the theory that more effort would help. Failure that visibly makes things worse is more instructive than failure that just doesn't help — it eliminates the option to try again with more of the same.	Getting worse showed him that method wasn't working / it forced him to try something different	Unrelated / no response	(2) (1) (0)
At the end, Ren feels "not the frantic intensity of having pushed harder, but something steadier." What does this specific contrast reveal about the difference between two types of satisfaction — pushing harder versus understanding deeply?	Pushing harder produces satisfaction that depends on the moment of exertion; when the exertion ends, the satisfaction fades. Understanding deeply produces satisfaction that outlasts the moment because it changes what you know, not just what you did. The passage frames these as fundamentally different: one is intense but temporary, the other is quieter but permanent.	Understanding feels different from just trying hard / one feeling lasts and one doesn't	Unrelated / no response	(2) (1) (0)

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METACOGNITION (MC)

MC SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
1. Why do you think Ren's first instinct after failing was to try harder — the very approach that had just failed?	Intensifying effort feels safer than changing approach because it treats failure as insufficient input rather than incorrect method. Changing approach requires admitting our theory of the problem was wrong; trying harder lets us preserve the theory.	Trying harder feels safer than trying differently	Unrelated / no response.	2 1 0
2. After hearing Jiro's explanation of drag, why do you think Ren didn't just execute a different technique but "redirected his attention entirely to positioning"?	Once we understand why something matters, we notice it. Ren couldn't have paid attention to his positioning without knowing what positioning was doing.	Understanding helps you focus on what matters	Unrelated / no response.	2 1 0
3. Why do you think Ren's final satisfaction felt different from the satisfaction of having pushed harder — quieter, steadier, tied to having "understood a problem deeply enough to transform it"?	Effort-satisfaction depends on the exertion itself and fades when it ends. Insight-satisfaction depends on what has changed inside us — the transformation of how we see the problem — and doesn't fade because the transformation persists.	Understanding lasts, but pushing hard is just a moment	Unrelated / no response.	2 1 0

NLM READING BENCHMARK – COMPOSITE SCORE

Reading Fluency **(CWPM)** = _____
Sentence Complexity **(SC)** = _____
Vocabulary Complexity **(VC)** = _____
Expository Discourse Complexity **(EDC)** = _____
Vocabulary & Morphological Awareness **(VMA)** = _____
Inferential Reasoning & Critical Thinking **(IRCT)** = _____
Metacognition **(MC)** = _____

COMPOSITE SCORE
(sum of raw scores above)

Cut point for academic concern:

High Risk: ≤ 77
Moderate Risk: 78-126
Low Risk: ≥ 127

.92 AUC / 94% Sensitivity / 82% Specificity

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DDM – DECODING INVENTORY (OPTIONAL)

DI SCORE: /88

Administer only if oral reading fluency was a concern. Display the appropriate Decoding Inventory page from the benchmark stimulus book.
SAY: "Please read these words. They are not real words." Point to the first word. Corrective prompt (1× max): "Remember, these are not real words."
HOW TO SCORE. Any acceptable sound counts as correct; underline the entire word if blended correctly; circle the bolded targets blended correctly (read as one syllable). Target correct = 1 point; whole word correct = 1 point. **Words in Black Box** = benchmark words; Words outside box = extended set.

TARGET: Closed Syllables

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

min sal jom vun quin whav | fap deg gib les pag rud tus baf shil het wan kex zick chom thuz vill cass noff

TARGET: Vowel-Consonant-E

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

naze gude mepe sule wonkide atane | jime tebe goke fene vome rame sove

TARGET: Basic Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 6

hez**es** paf**ed** sen**est** bru**ful** tem**ness** **pre**miv | fot**ing** **un**ron **re**pog miv**er** dut**less** gip**ly**

TARGET: Vowel Teams

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 7

f**ee**p n**ai**g t**ou**v k**ea**t h**ea**g g**ou**p**ai**k | z**ay** l**oa**k z**oo**n s**ou**d w**oo**k p**oi**g sh**aw** h**ie**b r**oe**f z**ow** b**ew**k p**au**k

TARGET: Vowel-R-Controlled

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 7

kl**ar** n**er** f**oar**p m**our** l**are** l**ir**p**ar**g | t**or** w**ir** pl**oor** r**ar**k z**ai**r k**ear** z**ur** th**eer** gl**ier** s**earc** l**our**t v**our** sl**ore**

TARGET: Advanced Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 6

mub**tion** **dis**cla gob**ic** mav**ible** gop**ture** gep**ous** | **bi**mog **tri**zom **non**plut zik**able** **mis**dut **trans**bub **uni**quin vi**rupt**

TARGET: Complex Vowels

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 7

v**ind** n**ild** z**ough** k**eigh** gl**aught** k**ighdost** | v**ost** gr**old** f**igh** p**ight** w**ought** p**ough** kl**augh**

TARGET: Advanced Word Forms

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 | CORRECT TARGETS = ☐ 7

we**cent** sm**ink** l**omb** gli**stle** oh**ong** gr**ombacent** | bri**sm** gr**unk** m**ank** **gho**sl fu**tle**

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Elijah Williams stared at the blinking cursor on his laptop screen, the bedroom quiet except for the hum of the fan. His college personal essay was due in twelve hours, and he had already discarded three drafts — each technically competent but hollow in a way he struggled to articulate. He wanted to write about the summer he learned to fly fish. Although the memory surfaced vividly whenever he reached for it, every attempt to render it in words landed flat and unconvincing, like a map drawn of a place he had never visited.

Frustrated, he tried a more systematic approach, constructing a careful description of the river's geography and the precise mechanics of casting. When he read the draft back, it sounded clinical and lifeless — accurate in every measurable detail but completely disconnected from what the experience had actually felt like, like a photograph taken of the wrong moment. Defeated, he shoved the laptop aside.

His older sister, Sophia, found him at the kitchen table, his thoughts wandering. "Stop trying to make it sound like an essay," she said. "Just write about what you actually remember." Determined, Elijah returned to his room and closed his eyes, letting the memory surface on its own. What emerged wasn't the river's geography or the mechanics of casting — it was the smell: dark, muddy, and cold in a way that reached the back of his throat like cold river water, involuntary and startlingly precise. His teacher in his psychology class had explained that memory is encoded through two distinct structures: the hippocampus, which stores experiences in long-term memory, and the amygdala, which attaches emotional weight to sensory details. This is why a smell or sound can bypass deliberate thought and return a person to a moment with startling completeness. His first draft had contained none of that — only sequence, no sensation.

He opened his eyes and began typing — not about technique or current, but about standing in cold water for hours before anything happened, and the light shifting almost imperceptibly across the surface.

When he finally read the new draft, a wave of relief settled over him. The essay wasn't flawless, but it felt genuinely honest — as though the river itself had found its way somewhere between the lines. The river had never managed to drive him out. A blank page, he realized, never stood a chance.

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Child Name/ID _____ Audio File _____ Examiner _____ Date _____

DECODING FLUENCY · ORAL READING

Place the passage in front of the student. **SAY: "Please read this out loud. Do your very best reading. I'll help you if you need it. When you're done, I might read some of the passage to you and then I will ask you to tell me the story."** Put a slash [/] through incorrect words (mispronunciations, substitutions, skipped words). If the student fails to read a word after 3 seconds, say the word and mark it incorrect. Self-corrections within 3 sec., repetitions, and insertions are not errors. If the student struggles significantly, you may finish reading after 1 minute, then administer the DDM after the retell and questions.

1	Elijah Williams stared at the blinking cursor on his laptop screen, the bedroom quiet except for the hum	18
2	of the fan. His college personal essay was due in twelve hours, and he had already discarded three	36
3	drafts — each technically competent but hollow in a way he struggled to articulate. He wanted to write	53
4	about the summer he learned to fly fish. Although the memory surfaced vividly whenever he reached for it,	71
5	every attempt to render it in words landed flat and unconvincing, like a map drawn of a place	89
6	he had never visited.	93
7	Frustrated, he tried a more systematic approach, constructing a careful description of the river's geography and the	110
8	precise mechanics of casting. When he read the draft back, it sounded clinical and lifeless — accurate	126
9	in every measurable detail but completely disconnected from what the experience had actually felt like, like a	143
10	photograph taken of the wrong moment. Defeated, he shoved the laptop aside.	155
11	His older sister, Sophia, found him at the kitchen table, his thoughts wandering. "Stop trying to make it	173
12	sound like an essay," she said. "Just write about what you actually remember." Determined, Elijah returned to his	191
13	room and closed his eyes, letting the memory surface on its own. What emerged wasn't the river's geography	209
14	or the mechanics of casting — it was the smell: dark, muddy, and cold in a way that	226
15	reached the back of his throat like cold river water, involuntary and startlingly precise. His teacher in his	244
16	psychology class had explained that memory is encoded through two distinct structures: the hippocampus,	258
17	which stores experiences in long-term memory, and the amygdala, which attaches emotional weight	271
18	to sensory details. This is why a smell or sound can bypass deliberate thought and return a	288
19	person to a moment with startling completeness. His first draft had contained none of that — only	305
20	sequence, no sensation.	307
21	He opened his eyes and began typing — not about technique or current, but about standing in cold	324
22	water for hours before anything happened, and the light shifting almost imperceptibly across the surface.	339
23	When he finally read the new draft, a wave of relief settled over him. The essay wasn't	356
24	flawless, but it felt genuinely honest — as though the river itself had found its way somewhere	372
25	between the lines. The river had never managed to drive him out. A blank page, he realized,	389
26	never stood a chance.	393

CWPM
Words read in 1 min _____ – errors _____ = _____

ACCURACY
correct _____ ÷ total _____ = _____ %

PROSODY — *select one*

1. Primarily word-by-word reading. No meaningful syntax.
2. Primarily 2-word phrases. Awkward word groupings.
3. Primarily 3-to-4 word phrases. Mostly appropriate phrasing and syntax.
4. Meaningful phrases. Appropriate syntax. Expressive interpretation.

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NLM RETELL · NARRATIVE DISCOURSE COMPLEXITY (NDC)

NDC SCORE: /26

After the student reads the entire passage, take the student's copy away and **SAY: "Thank you for reading and listening. Now you tell me that story."** Score the retell for story grammar. Acceptable prompts (up to 3x): "Are you finished?" "It's OK. Just do your best." "I can't help you, but you can just tell the parts you remember."

Element	Score 2	Score 1	Score 0	Score
Character	Elijah	a boy	he, him, or no name	2 1 0
Setting	in his bedroom, trying to write his college personal essay	at home writing an essay	no location or activity	2 1 0
Problem (P)	three drafts discarded; each felt hollow and unconvincing	couldn't write a good essay	no problem	2 1 0
Feeling	frustrated / stuck	staring at the blinking cursor / struggled to articulate	no feeling or behavior	2 1 0
Plan (PL)	decided to start from a technical angle, describing the mechanics of casting	tried a different approach	no plan or internal thought	2 1 0
Attempt (A)	wrote a structured description of the river's geography and mechanics of casting	wrote about fishing	no attempt	2 1 0
Consequence (CP)	draft sounded clinical and lifeless — accurate but disconnected from the experience	it still didn't sound right	no consequence	2 1 0
Feeling-2	frustrated / defeated	shoved the laptop aside / thoughts wandering	no feeling or behavior	2 1 0
Plan-2 (PL2)	recalled psychology teacher's explanation of sensory memory; let memory surface on its own	thought about the memory differently	no plan or internal thought	2 1 0
Attempt-2 (A2)	closed his eyes, let the sensory memory surface, then typed using those details	wrote from memory / feelings	no attempt	2 1 0
Consequence (C)	new draft felt honest — like the river was between the lines	the essay worked / sounded real	no consequence	2 1 0
Ending (E)	read over the new draft; realized a blank page never stood a chance	he finished the essay	no ending	2 1 0
End Feeling	relieved / satisfied	a wave of relief settled over him	no feeling or behavior	2 1 0

Score sentence complexity and vocabulary during retell and from audio recording.

SENTENCE COMPLEXITY (SC)

SC SCORE: /15

because / so that	1 1 1
when / while	1 1 1
after / before	1 1 1
since / however / although	1 1 1
(N) that / which / who	1 1 1

VOCABULARY COMPLEXITY (VC)

VC SCORE: /10

determined	1	hollow	1
defeated	1	vividly	1
wandering	1	involuntary	1
surfaced	1	deliberate	1
_____	1	_____	1

EXPOSITORY DISCOURSE COMPLEXITY (EDC)

EDC SCORE: /3

SAY: "Now I'm going to ask you some questions about the story. Just do your best to answer what you remember." If the student asks for clarification, the question may be asked a second time but not reworded. Circle each point or detail mentioned.

Tell me everything you learned from the passage about how the brain stores and retrieves memories.	**Tier-3: hippocampus** / *stores experiences in long-term memory*	1
	Tier-3: amygdala / *attaches emotional weight to sensory details*	1
	General concept *(e.g., sensory details like smells can bring back a memory)*	1

THEME

SAY: "In one or two sentences, tell me the lesson or message of this passage."

- ◯ **Complete** states the lesson or message clearly and accurately.
- ◯ **Partial** hints at the message but stays vague or names a related idea rather than the central one.
- ◯ **Detail-only** retells events or names a character/action instead of stating a message.
- ◯ **Absent** no response, "I don't know," or off-topic.

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NLM QUESTIONS

VOCABULARY & MORPHOLOGICAL AWARENESS (VMA)

VMA SCORE: /8

imperceptibly *in a way that cannot be noticed or detected*

1 **SAY: "What does *imperceptibly* mean?"** (1) (½) (0)

1: without being noticed · so subtly it can't be seen · beyond detection · **½:** quietly · slowly · softly · **0:** incorrect

2a **SAY: "What are the parts in *imperceptibly* that help you know what it means?"** *(im-, percept)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *imperceptibly* are *im-* and *percept*. Now, what do you think *imperceptibly* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what imperceptibly means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says the light was shifting almost *imperceptibly* across the surface. What does *imperceptibly* mean?"** (½) (0)

↳ If vague ("slowly"): "What else does *imperceptibly* mean?"

2d **If 2c is 0, SAY: "Does *imperceptibly* mean (a) so subtly it can hardly be noticed, (b) so obviously everyone sees it right away, or (c) in reverse?"** (½) (0)

3a **SAY: "Make a new word out of *perceive* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

encoded *put into a code or stored form for later retrieval*

1 **SAY: "What does *encoded* mean?"** (1) (½) (0)

1: put into a code · stored in a form that can be retrieved · translated into signals for storage · **½:** hidden · locked · scrambled · **0:** incorrect

2a **SAY: "What are the parts in *encoded* that help you know what it means?"** *(en-, code)* (1) (0)

2b **If 2a is 0, teach and re-ask:** "The parts in *encoded* are *en-* and *code*. Now, what do you think *encoded* means?" (½) (0)

↳ *If the student names only the root or base, ask: "Can you explain what encoded means?" Score the follow-up.*

2c **If 2b is 0, SAY: "The story says memory is *encoded* through two distinct brain structures. What does *encoded* mean?"** (½) (0)

↳ If vague ("stored"): "What else does *encoded* mean?"

2d **If 2c is 0, SAY: "Does *encoded* mean (a) put into a form that can be stored and retrieved later, (b) erased and completely lost, or (c) broken into pieces?"** (½) (0)

3a **SAY: "Make a new word out of *code* by adding a prefix or suffix."** (1) (0)

3b **If a new word given, SAY: "Use _____ in a sentence."** (1) (0)

INFERENTIAL REASONING & CRITICAL THINKING (IRCT)

IRCT SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
The passage compares Elijah's first draft to "a map drawn of a place he had never visited" and the technical draft to "a photograph taken of the wrong moment." What do these two comparisons together suggest about the specific failure mode of writing that lacks emotional truth?	Both comparisons involve accurate documentation of the wrong thing. A map of an unvisited place has accurate cartography but no living knowledge; a photograph of the wrong moment captures something but misses what mattered. Together they suggest writing can be technically flawless — precisely drawn, exposed correctly — and still fail because it has not caught what was actually there. Accuracy is not the same as truth.	The writing was accurate but missed what mattered / it was correct but not real	Unrelated / no response	(2) (1) (0)
Elijah closes his eyes and "lets the memory surface on its own" rather than trying to reconstruct it. What does this shift in approach reveal about what he had come to understand about the nature of memory?	The shift from active reconstruction to passive receptivity reveals that Elijah had recognized memory doesn't respond to interrogation. Trying to build the memory from outside — geography, mechanics — produced only its shell. Letting it surface acknowledged the memory contained something that couldn't be summoned by effort but could be received by stillness. He had understood that some things arrive only when we stop trying to catch them.	He realized he couldn't force the memory / letting it come naturally worked better	Unrelated / no response	(2) (1) (0)
The passage ends with Elijah realizing "a blank page, he realized, never stood a chance." What does this specific image — the blank page as an opponent that lost — suggest about how his relationship to the essay had shifted?	The passage reframes the blank page from an obstacle to a defeated opponent. Earlier, the cursor blinked and drafts failed; now the blank page is retrospectively cast as something that never had a chance against the river. Elijah's relationship to the task has inverted: what once threatened him is now something he sees he was always going to overcome. The victory over the blank page was invisible until the essay proved it.	The blank page can't stop him anymore / he realized he could always write it	Unrelated / no response	(2) (1) (0)

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METACOGNITION (MC)

MC SCORE: /6

Question	Proficient (2)	Emergent (1)	Not Yet Proficient (0)	Score
1. Why do you think Elijah couldn't force the memory back through direct effort — it "surfaced on its own" only after he closed his eyes and stopped trying to reconstruct it?	Certain kinds of knowledge — memory, insight, creative content — don't respond to interrogation because they exist below conscious retrieval. Active effort brings up what we already have available; it can't reach into deeper structures.	You have to stop trying to remember something to remember it	Unrelated / no response.	2 1 0
2. Elijah's technical draft was "accurate in every measurable detail but completely disconnected from what the experience had actually felt like." Why do you think accuracy about facts isn't enough to communicate an experience?	Facts describe the outside of an experience; feeling describes the inside. The events — the river, the mechanics of casting — are what Elijah could observe; but the experience itself was in what those events did to him.	Facts don't tell you how it felt	Unrelated / no response.	2 1 0
3. Why do you think Elijah's memory of the fishing summer "surfaced vividly" whenever he reached for it, yet every attempt to write it "landed flat"?	Experience is stored richly — sensory, emotional, contextual — but language is linear and abstract. When we try to render experience in words, we lose most of what made it real.	Knowing something and being able to say it are different	Unrelated / no response.	2 1 0

NLM READING BENCHMARK – COMPOSITE SCORE

Reading Fluency **(CWPM)** = _____
Sentence Complexity **(SC)** = _____
Vocabulary Complexity **(VC)** = _____
Expository Discourse Complexity **(EDC)** = _____
Vocabulary & Morphological Awareness **(VMA)** = _____
Inferential Reasoning & Critical Thinking **(IRCT)** = _____
Metacognition **(MC)** = _____

COMPOSITE SCORE
(sum of raw scores above) [ ]

Cut point for academic concern:

High Risk: ≤ 77
Moderate Risk: 78-126
Low Risk: ≥ 127

.92 AUC / 94% Sensitivity / 82% Specificity

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DDM – DECODING INVENTORY (OPTIONAL)

DI SCORE: /88

Administer only if oral reading fluency was a concern. Display the appropriate Decoding Inventory page from the benchmark stimulus book.
SAY: "Please read these words. They are not real words." Point to the first word. Corrective prompt (1× max): "Remember, these are not real words."
HOW TO SCORE. Any acceptable sound counts as correct; underline the entire word if blended correctly; circle the bolded targets blended correctly (read as one syllable). Target correct = 1 point; whole word correct = 1 point. **Words in Black Box** = benchmark words; Words outside box = extended set.

TARGET: Closed Syllables

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

min sal jom vun quin whav | fap deg gib les pag rud tus baf shil het wan kex zick chom thuz vill cass noff

TARGET: Vowel-Consonant-E

WHOLE WORDS BLENDED CORRECTLY = ☐ 6

naze gude mepe sule wonkide atane | jime tebe goke fene vome rame sove

TARGET: Basic Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 6

hez**es** paf**ed** sen**est** bru**ful** tem**ness** **pre**miv | fot**ing** **un**ron **re**pog miv**er** dut**less** gip**ly**

TARGET: Vowel Teams

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

f**ee**p n**ai**g t**ou**v k**ea**t h**ea**g g**ou**p**ai**k | z**ay** l**oa**k z**oo**n s**ou**d w**oo**k p**oi**g sh**aw** h**ie**b r**oe**f z**ow** b**ew**k p**au**k

TARGET: Vowel-R-Controlled

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

kl**ar** n**er** f**oar**p m**our** l**are** l**irpar**g | t**or** w**ir** pl**oor** r**ar**k z**ai**r k**ear** z**ur** th**eer** gl**ier** s**earc** l**ourt** v**our** sl**ore**

TARGET: Advanced Affixes

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 6

mub**tion** **dis**cla gob**ic** mav**ible** gop**ture** gep**ous** | **bi**mog **tri**zom **non**plut zik**able** **mis**dut **trans**bub **uni**quin vi**rupt**

TARGET: Complex Vowels

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

v**ind** n**ild** z**ough** k**eigh** gl**aught** k**ighdost** | v**ost** gr**old** f**igh** p**ight** w**ought** p**ough** kl**augh**

TARGET: Advanced Word Forms

WHOLE WORDS BLENDED CORRECTLY = ☐ 6 CORRECT TARGETS = ☐ 7

we**cent** sm**ink** l**omb** gli**stle** oh**ong** gr**ombacent** | bri**sm** gr**unk** m**ank** **gho**sl fu**tle**

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