THIRD EDITION

TWELFTH 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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Cole Harmon glanced at the illuminated fuel light as he drove down the two-lane highway, the sun nearly disappeared. The last gas station was fifteen minutes behind him, home approximately twenty miles ahead, and the needle wavered just above empty. He had made this drive a dozen times since getting his license — every other weekend to his dad's place and back — but he had never cut it this close, and a low, familiar dread settled in his chest like sediment.

From the passenger seat, his younger sister Izzy asked if they were okay. Cole told her they were fine, maintaining his composure, and pressed the accelerator harder, hoping speed would close the distance before the tank ran dry. The engine responded, but the needle dipped faster now, declining perceptibly with each passing mile.

Cold panic spread through him like ice water, and gripping the wheel, he recalled what he had learned about fuel systems. A fuel pump draws gasoline from the tank and delivers it to the fuel injectors, which spray a controlled mist into the engine's cylinders. Driving at high speeds forces the injectors to work considerably harder, rapidly depleting the supply, while steady moderate speeds allow the engine to operate far more efficiently. He was doing precisely the wrong thing.

"Dad always says slow and steady wins the race," Izzy muttered, not looking up from her phone. Cole sighed and released the accelerator, settling the speedometer at fifty and allowing the car to coast on the downhill stretches. Each mile felt like a held breath, but the needle gradually steadied itself, as though the car instinctively recognized the change and rewarded it.

When the gas station sign finally appeared on the horizon, Cole exhaled — a slow, unsteady release of everything he had been suppressing. The car rolled up to the pump on fumes, the engine sputtering reluctantly before he shifted into park.

He sat for a long moment after filling the tank, acutely aware of how close it had been. He had been running on empty for longer than just tonight — every other weekend, between two houses, pretending the drive was nothing. Maybe the drive wasn't so different from everything else: you get farther by easing up, not pushing harder.

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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	Cole Harmon glanced at the illuminated fuel light as he drove down the two-lane highway, the sun	17
2	nearly disappeared. The last gas station was fifteen minutes behind him, home approximately twenty miles ahead,	33
3	and the needle wavered just above empty. He had made this drive a dozen times since getting	50
4	his license — every other weekend to his dad's place and back — but he had never cut	66
5	it this close, and a low, familiar dread settled in his chest like sediment.	80
6	From the passenger seat, his younger sister Izzy asked if they were okay. Cole told her they	97
7	were fine, maintaining his composure, and pressed the accelerator harder, hoping speed would close the distance	114
8	before the tank ran dry. The engine responded, but the needle dipped faster now, declining perceptibly	130
9	with each passing mile.	133
10	Cold panic spread through him like ice water, and gripping the wheel, he recalled what he had	150
11	learned about fuel systems. A fuel pump draws gasoline from the tank and delivers it to the fuel	168
12	injectors, which spray a controlled mist into the engine's cylinders. Driving at high speeds forces the	184
13	injectors to work considerably harder, rapidly depleting the supply, while steady moderate speeds allow the engine	200
14	to operate far more efficiently. He was doing precisely the wrong thing.	212
15	"Dad always says slow and steady wins the race," Izzy muttered, not looking up from her phone.	229
16	Cole sighed and released the accelerator, settling the speedometer at fifty and allowing the car to coast	246
17	on the downhill stretches. Each mile felt like a held breath, but the needle gradually steadied	262
18	itself, as though the car instinctively recognized the change and rewarded it.	274
19	When the gas station sign finally appeared on the horizon, Cole exhaled — a slow, unsteady release	290
20	of everything he had been suppressing. The car rolled up to the pump on fumes, the engine	307
21	sputtering reluctantly before he shifted into park.	314
22	He sat for a long moment after filling the tank, acutely aware of how close it had been.	332
23	He had been running on empty for longer than just tonight — every other weekend, between two houses,	349
24	pretending the drive was nothing. Maybe the drive wasn't so different from everything else: you get farther by	367
25	easing up, not pushing harder.	372

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	Cole	a boy	he, him, or no name	2 1 0
Setting	driving down a two-lane highway with his sister; fuel warning light on	driving / running out of gas	no location or activity	2 1 0
Problem (P)	fuel warning light on; twenty miles from home; last gas station fifteen minutes behind	almost out of gas	no problem	2 1 0
Feeling	anxious / a low familiar dread settled in his chest	told Izzy they were fine while maintaining his composure	no feeling or behavior	2 1 0
Plan (PL)	decided to press the accelerator harder, hoping speed would close the distance	tried to drive faster to get home	no plan or internal thought	2 1 0
Attempt (A)	increased speed on the highway	sped up	no attempt	2 1 0
Consequence (CP)	needle dipped faster; fuel dropping visibly with each mile	the gas ran out even faster	no consequence	2 1 0
Feeling-2	panicked / cold panic spread through him	gripping the wheel	no feeling or behavior	2 1 0
Plan-2 (PL2)	recalled how fuel injectors work at high vs. steady speed; Izzy's comment clicked	slowed down to save gas	no plan or internal thought	2 1 0
Attempt-2 (A2)	settled speedometer at fifty; coasted on downhills	drove slower and more carefully	no attempt	2 1 0
Consequence (C)	needle steadied; reached gas station on fumes	made it to the gas station	no consequence	2 1 0
Ending (E)	sat in the car after filling the tank; reflected on running on empty in more ways than one	filled up the tank / thought about the drive	no ending	2 1 0
End Feeling	relieved / acutely aware of how close it had been	realized he'd been running on empty for longer than tonight	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

illuminated	1	responded	1
efficiently	1	sputtering	1
depleting	1	steadied	1
accelerator	1	fumes	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 driving speed affects fuel consumption.	**Tier-3: fuel injectors** / *spray fuel mist into the cylinders*	1
	High speed forces injectors to work harder / *steady moderate speeds run more efficiently*	1
	General concept *(e.g., driving faster uses more gas / slower saves fuel)*	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

suppressing — *holding back; keeping down*

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

1: holding back · keeping down · preventing from coming out · **½:** making something quiet · muffling · silencing · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says Cole exhaled a slow release of everything he had been *suppressing*. What does *suppressing* mean?"** (½) (0)

↳ If vague ("hiding"): "What else does *suppressing* mean?"

2d **If 2c is 0, SAY: "Does *suppressing* mean (a) holding down or keeping back something you feel, (b) freely showing and releasing what you feel, or (c) measuring weight?"** (½) (0)

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

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

reluctantly — *unwillingly; with hesitation*

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

1: unwillingly · with hesitation · not really wanting to · **½:** slowly · carefully · quietly · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says the engine sputtered *reluctantly* before Cole shifted into park. What does *reluctantly* mean?"** (½) (0)

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

2d **If 2c is 0, SAY: "Does *reluctantly* mean (a) with hesitation, as if unwilling, (b) eagerly and without hesitation, or (c) in a straight line?"** (½) (0)

3a **SAY: "Make a new word out of *reluctant* 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
Cole's first response to running out of fuel was to speed up; his second was to slow down. What does the passage suggest about the difference between panicked action and considered action when both feel necessary?	Panicked action treats symptoms — speed up to shorten exposure to the problem. Considered action addresses causes — slow down because slower is more efficient. The two responses look similar in shape (an adjustment to speed) but come from different theories of what the problem is. Fear often produces action that feels correct in the moment but works against the actual mechanism at play.	One made things worse, one made things better / panic and thinking produce different actions	Unrelated / no response	(2) (1) (0)
When Izzy quotes their dad — "slow and steady wins the race" — Cole immediately follows the advice, even though he could have dismissed it as a cliche. What does his willingness to hear an obvious saying at that specific moment reveal?	The saying carried no new information — Cole almost certainly knew it. What made him hear it was the moment: he had already failed at the alternative. Advice becomes actionable only when we've exhausted our own theory of the problem, and often the person delivering the wisdom is incidental. Izzy speaking her father's line was the vehicle; Cole's readiness to hear it was what mattered.	He was ready to listen because his way wasn't working / familiar advice hits differently under pressure	Unrelated / no response	(2) (1) (0)
The passage ends by comparing the drive to Cole's life between two houses — "you get farther by easing up, not pushing harder." What does the way the writer connects the mechanical solution to a broader life insight suggest about how we make meaning from experience?	Lived experience is where abstract truths land. Cole could have heard "easing up gets you farther" as generic advice before this night and dismissed it. Having felt the fuel gauge steady when he slowed down, the principle became embodied — proven in his own senses. Meaning-making often works through analogy: a specific experience becomes the model through which we understand larger patterns in our life.	Real experience makes abstract wisdom concrete / one experience can teach you about your whole life	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 Cole told Izzy "we're fine" even when he wasn't sure, keeping his voice calm despite his own panic?	When we're responsible for someone else, we can't fully occupy our own emotional experience. Cole's fear was present, but he had to also manage Izzy's experience of the situation.	You hide your fear when others depend on you	Unrelated / no response.	2 1 0
2. Why do you think the specific crisis of running out of fuel made a pattern Cole was already in — "running on empty for longer than just tonight" — suddenly visible?	Patterns become invisible when they become normal. Cole had been alternating between houses for so long that the strain no longer registered as strain — it was just his life.	A crisis can make you notice something you didn't see	Unrelated / no response.	2 1 0
3. Why do you think what Cole told Izzy — "we're fine" — and what he told himself — "pretending the drive was nothing" — slowly reshaped what he actually noticed?	Repeated statements about how we're doing shape what we notice about how we're doing. Cole told Izzy — and himself — that everything was fine, and the repetition of that story gradually reduced his own awareness of what wasn't fine.	Saying you're fine can make you believe it	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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Nadia Solano stood in the wings of Lincoln High's auditorium, gripping the worn script as her pulse drummed against her ribs. For three months she had quietly memorized every line and lyric as the understudy for the spring musical, never genuinely expecting to perform. When the director called to say Kiera, the star of the show, had lost her voice, a wave of apprehension moved through Nadia like cold water — she had one evening to prove she could carry the show.

Kiera appeared beside her as Nadia readied herself to go on and told her she had always known every word. Nadia nodded, unconvinced — knowing the words and inhabiting a performance were entirely different things. She decided to rehearse the opening number exactly as Kiera had always performed it, projecting with bold gestures at the full top of her range. Her voice cracked on the high note and reverberated strangely off the back wall, thin and brittle as glass under pressure.

Frustrated, Nadia retreated to the edge of the stage. She recalled what her vocal coach had taught her about diaphragmatic breathing — the technique of drawing air from deep in the core rather than the throat, which provides a more stable foundation for vocal production. Sound also resonates in the chest cavity, generating natural amplification when the throat and jaw remain relaxed rather than constricted. The more she tried to replicate Kiera's voice, the more her own contracted against her — tightening like a fist around something fragile.

She squared her shoulders, drew a long, deliberate breath from deep in her core, and began again on her own terms. The notes emerged fuller and steadier, expanding through the auditorium like light filling a darkened room.

Kiera was still watching from the wings when Nadia finished. "That," she said quietly, "is the version they're going to remember."

When the curtain rose the following evening, Nadia stepped into the light and delivered a performance that was unmistakably her own. The audience rose before the final note faded. A feeling of exhilaration moved through her — not relief that she had survived, but the particular satisfaction of having replaced someone else's shadow with her own voice.

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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	Nadia Solano stood in the wings of Lincoln High's auditorium, gripping the worn script as her pulse	17
2	drummed against her ribs. For three months she had quietly memorized every line and lyric as the	34
3	understudy for the spring musical, never genuinely expecting to perform. When the director called to say	50
4	Kiera, the star of the show, had lost her voice, a wave of apprehension moved through Nadia	67
5	like cold water — she had one evening to prove she could carry the show.	81
6	Kiera appeared beside her as Nadia readied herself to go on and told her she had always	98
7	known every word. Nadia nodded, unconvinced — knowing the words and inhabiting a performance were entirely	113
8	different things. She decided to rehearse the opening number exactly as Kiera had always performed it,	129
9	projecting with bold gestures at the full top of her range. Her voice cracked on the high	146
10	note and reverberated strangely off the back wall, thin and brittle as glass under pressure.	161
11	Frustrated, Nadia retreated to the edge of the stage. She recalled what her vocal coach had taught	178
12	her about diaphragmatic breathing — the technique of drawing air from deep in the core rather than the	196
13	throat, which provides a more stable foundation for vocal production. Sound also resonates in the chest cavity,	212
14	generating natural amplification when the throat and jaw remain relaxed rather than constricted. The more she tried	229
15	to replicate Kiera's voice, the more her own contracted against her — tightening like a fist around something fragile.	247
16	She squared her shoulders, drew a long, deliberate breath from deep in her core, and began again	264
17	on her own terms. The notes emerged fuller and steadier, expanding through the auditorium like light	280
18	filling a darkened room.	284
19	Kiera was still watching from the wings when Nadia finished. "That," she said quietly, "is the	300
20	version they're going to remember."	305
21	When the curtain rose the following evening, Nadia stepped into the light and delivered a performance that	322
22	was unmistakably her own. The audience rose before the final note faded. A feeling of exhilaration moved	339
23	through her — not relief that she had survived, but the particular satisfaction of having replaced someone	355
24	else's shadow with her own voice.	361

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	Nadia	a girl	she, her, or no name	2 1 0
Setting	in the wings of Lincoln High's auditorium, preparing to perform the lead role	backstage at a school musical	no location or activity	2 1 0
Problem (P)	the lead lost her voice; Nadia must perform with one evening to prepare	she had to go on stage unexpectedly	no problem	2 1 0
Feeling	apprehensive / a wave of apprehension moved through her	pulse drummed against her ribs	no feeling or behavior	2 1 0
Plan (PL)	decided to rehearse the opening number exactly as Kiera had performed it	tried to copy the lead's style	no plan or internal thought	2 1 0
Attempt (A)	projected with bold gestures at the full top of her range	sang as loud as she could / imitated Kiera	no attempt	2 1 0
Consequence (CP)	voice cracked on the high note; reverberated strangely off the back wall	her voice didn't sound right	no consequence	2 1 0
Feeling-2	frustrated / defeated	retreated to the edge of the stage	no feeling or behavior	2 1 0
Plan-2 (PL2)	recalled diaphragmatic breathing; decided to stop replicating Kiera's voice	remembered singing technique / changed her approach	no plan or internal thought	2 1 0
Attempt-2 (A2)	drew a long, deliberate breath from her core; started again on her own terms	sang differently / used her own voice	no attempt	2 1 0
Consequence (C)	notes emerged fuller and steadier, expanding through the auditorium	it sounded much better	no consequence	2 1 0
Ending (E)	performed on opening night; audience rose before the final note faded	the show went well / audience cheered	no ending	2 1 0
End Feeling	exhilarated / exhilaration moved through her	satisfaction of replacing someone else's shadow	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

apprehension	1	inhabiting	1
deliberate	1	retreated	1
reverberated	1	rehearse	1
exhilaration	1	constricted	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 diaphragmatic breathing supports the singing voice.	**Tier-3: diaphragmatic breathing** / *drawing air from deep in the core*	1
	Chest cavity resonance / *relaxed throat and jaw provide natural amplification*	1
	General concept *(e.g., breathing from your core makes your voice stronger)*	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

apprehension *anxious anticipation; fear of what may come*

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

1: worried anticipation · dread · anxious fear of what's coming · **½:** catching or arresting someone · seizure · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says a wave of *apprehension* moved through Nadia like cold water. What does *apprehension* mean?"** (½) (0)

↳ If vague ("feeling"): "What else does *apprehension* mean?"

2d **If 2c is 0, SAY: "Does *apprehension* mean (a) worried anticipation of what's ahead, (b) calm confidence about what's coming, or (c) a favorite meal?"** (½) (0)

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

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

exhilaration *intense excitement; a rush of joyful energy*

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

1: intense joy · a rush of excitement · thrilling energy · **½:** happiness · fun · a good feeling · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says a feeling of *exhilaration* moved through Nadia after her performance. What does *exhilaration* mean?"** (½) (0)

↳ If vague ("happy"): "What else does *exhilaration* mean?"

2d **If 2c is 0, SAY: "Does *exhilaration* mean (a) intense excitement and a rush of joy, (b) quiet exhaustion or emptiness, or (c) a written report?"** (½) (0)

3a **SAY: "Make a new word out of *hilarious* 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
Nadia memorized every line for three months, yet when the moment came she chose to perform the opening number "exactly as Kiera had always performed it" — with bold gestures at the top of her range that didn't match her own voice. What does this specific choice reveal about how she was seeing herself in relation to the role?	Nadia was treating the role as belonging to Kiera. She had learned it, but she hadn't claimed it — knowledge without ownership. Her instinct to reproduce Kiera exactly reveals a mindset where performing well meant executing someone else's version faithfully, not making the role her own. She hadn't yet distinguished between doing the part and being in the part.	She saw the role as Kiera's, not hers / she thought performing meant copying	Unrelated / no response	(2) (1) (0)
The passage shows the reader Nadia's failed attempt in full detail — voice cracking, sounding thin and brittle — before she recovers. Why do you think the writer chose to include the specific failure rather than just showing the successful performance?	Including the failure makes the success mean something specific. If we only saw the successful performance, it would be a triumph story — talented understudy nails the role. Including the failure shows what changed: not her ability, but her approach. The specific failure isolates what mattered — she found something by abandoning imitation.	To show what she learned from the failure / to make the success mean more	Unrelated / no response	(2) (1) (0)
At the end, Nadia feels satisfaction not from surviving but from "having replaced someone else's shadow with her own voice." What does this specific metaphor — shadow replaced by voice — reveal about what she came to understand about performance?	The shadow is what belongs to someone else — Kiera's presence, Kiera's version of the role. The voice is what belongs to Nadia. The metaphor makes performance a matter of substitution: to succeed, she had to remove someone else's imprint on the space and put her own there. Not simply "playing the role," but claiming the physical and vocal space that had been Kiera's.	She became herself instead of copying Kiera / she made the role her own	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 Nadia had memorized every word and every note for three months, yet still felt unprepared when the moment came?	Preparation is what we've stored in memory; readiness is our belief that we can access what we've stored under pressure. Nadia had the material fully, but readiness requires trusting the material will hold when we're being watched.	Knowing something and being able to do it are different	Unrelated / no response.	2 1 0
2. When Nadia stopped imitating Kiera and used her own voice, why do you think her notes rang "fuller and steadier"?	Our own voice sounds strange to us because we're not used to it in the same way we've become used to the successful versions we've been imitating. When someone else has already succeeded a particular way, that version becomes the "correct" version in our mind.	We compare ourselves to others	Unrelated / no response.	2 1 0
3. Why do you think Nadia had to work — draw a specific breath, square her shoulders, begin "on her own terms" — to perform as herself?	Under pressure, we default to what we've rehearsed — and if what we've rehearsed is someone else's version, being ourselves means overriding that default. Authenticity isn't the absence of skill; it's a specific skill we may not have practiced.	Being yourself isn't automatic	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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Malik Chen sat on the edge of the driveway as his younger sister Nia stood over her bicycle for the third time that evening, her jaw set in the particular way that meant she was about to give up. He had promised her — and their mother — that he would teach her to ride before he left for college in three months, and this was the fourth attempt of the week.

Each session ended the same way: Nia frustrated, the bike leaning against the garage, and Malik wondering why his own father's lessons had felt so simple when he was her age.

He walked over and gave her the same advice his dad had given him: keep your eyes forward, grip the handlebars firmly, push off with your dominant foot, remember to pedal, and above all don't overthink it. Nia nodded and pushed off with visible determination. Within three seconds, she had veered into the grass and dropped the bike, tears already forming.

Malik knelt beside her, his throat tightening. He had loved his father's lessons because he had been ready for them — but Nia wasn't him, and this was not that afternoon. Sitting cross-legged on the pavement, he attempted to reconstruct what his AP Psychology teacher had elucidated about working memory — that humans could sustain only three or four new elements at once before performance deteriorated, and novices under duress retained fewer. When a teacher issued five or six instructions in rapid succession, the learner wasn't failing to listen; their working memory was simply saturated, and the effort of retaining every instruction prevented the automatic movements the skill required. He had just handed Nia six instructions.

He rolled the bike back over, sat down on the pavement so their eyes were level, and told her they were going to try something different: forget balance, forget pedaling, forget everything. Just push off and coast, feet dragging if she wanted. Nothing else. She looked at him warily, then nodded and tried. She rolled six feet, her feet skimming the ground, and looked back at him with the first smile of the evening.

Walking home later, Nia coasting slowly beside him on the bike, Malik felt something unfamiliar — not pride but a quieter awareness. He had spent his whole life being taught, and now he was being asked to teach. What his father had made look easy had taken him seventeen years to understand: teaching well meant unlearning your own path and building someone else's.

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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	Malik Chen sat on the edge of the driveway as his younger sister Nia stood over her	17
2	bicycle for the third time that evening, her jaw set in the particular way that meant she was	35
3	about to give up. He had promised her — and their mother — that he would teach her to	52
4	ride before he left for college in three months, and this was the fourth attempt of the week.	70
5	Each session ended the same way: Nia frustrated, the bike leaning against the garage, and Malik wondering	87
6	why his own father's lessons had felt so simple when he was her age.	101
7	He walked over and gave her the same advice his dad had given him: keep your eyes	118
8	forward, grip the handlebars firmly, push off with your dominant foot, remember to pedal, and above all	135
9	don't overthink it. Nia nodded and pushed off with visible determination. Within three seconds, she had veered	152
10	into the grass and dropped the bike, tears already forming.	162
11	Malik knelt beside her, his throat tightening. He had loved his father's lessons because he had been	179
12	ready for them — but Nia wasn't him, and this was not that afternoon. Sitting cross-legged on the	196
13	pavement, he attempted to reconstruct what his AP Psychology teacher had elucidated about working memory —	212
14	that humans could sustain only three or four new elements at once before performance deteriorated, and novices	229
15	under duress retained fewer. When a teacher issued five or six instructions in rapid succession, the learner	246
16	wasn't failing to listen; their working memory was simply saturated, and the effort of retaining every instruction	263
17	prevented the automatic movements the skill required. He had just handed Nia six instructions.	276
18	He rolled the bike back over, sat down on the pavement so their eyes were level, and told	293
19	her they were going to try something different: forget balance, forget pedaling, forget everything. Just push	310
20	off and coast, feet dragging if she wanted. Nothing else. She looked at him warily, then nodded	327
21	and tried. She rolled six feet, her feet skimming the ground, and looked back at him with the	345
22	first smile of the evening.	350
23	Walking home later, Nia coasting slowly beside him on the bike, Malik felt something unfamiliar — not pride	367
24	but a quieter awareness. He had spent his whole life being taught, and now he was being asked	385
25	to teach. What his father had made look easy had taken him seventeen years to understand: teaching well	403
26	meant unlearning your own path and building someone else's.	412

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	Malik	a boy	he, him, or no name	2 1 0
Setting	at home in the driveway, trying to teach his younger sister to ride a bike	at home teaching his sister	no location or activity	2 1 0
Problem (P)	Nia can't learn to ride; Malik promised her before leaving for college	his sister couldn't ride the bike	no problem	2 1 0
Feeling	worried / anxious about the promise	wondering why his father's lessons felt so simple	no feeling or behavior	2 1 0
Plan (PL)	decided to give Nia the exact same advice his dad had once given him	tried to teach her the way he was taught	no plan or internal thought	2 1 0
Attempt (A)	recited six instructions: eyes forward, grip firmly, push off, pedal, don't overthink	gave her a list of instructions	no attempt	2 1 0
Consequence (CP)	Nia veered into the grass and dropped the bike; tears already forming	she crashed / she cried	no consequence	2 1 0
Feeling-2	troubled / his throat tightening	knelt beside her	no feeling or behavior	2 1 0
Plan-2 (PL2)	recalled the working memory lesson; decided to strip instructions down	remembered something from class / changed his approach	no plan or internal thought	2 1 0
Attempt-2 (A2)	sat down at her eye level; told her to forget everything except coasting	gave her a simpler task / just told her to coast	no attempt	2 1 0
Consequence (C)	Nia rolled six feet, feet skimming the ground; first smile of the evening	she started to ride / she was happy	no consequence	2 1 0
Ending (E)	walked home together, Nia coasting slowly beside him	they went home together	no ending	2 1 0
End Feeling	a quieter awareness / something unfamiliar — not pride	realized teaching meant unlearning his own path	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

particular	1	reconstruct	1
deteriorated	1	retained	1
saturated	1	duress	1
warily	1	unfamiliar	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 working memory affects skill learning.	**Tier-3: working memory** / *sustains only 3–4 new elements at once*	1
	Novices under duress retain fewer / *saturated memory blocks automatic movements*	1
	General concept *(e.g., too many instructions at once makes it harder to do a new skill)*	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

elucidated *made clear; shed light on something difficult*

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

1: made clear · explained clearly · shed light on · **½:** explained · said · showed · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says the AP Psychology teacher had *elucidated* the concept of working memory. What does *elucidated* mean?"** (½) (0)

↳ If vague ("said"): "What else does *elucidated* mean?"

2d **If 2c is 0, SAY: "Does *elucidated* mean (a) explained something so it became clear, (b) made something more confusing to grasp, or (c) made it physically narrower?"** (½) (0)

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

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

sustain *to hold up or maintain; to keep something going*

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

1: keep going · maintain · hold up over time · **½:** receive an injury · take on a hit · **0:** incorrect

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

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

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

2c **If 2b is 0, SAY: "The story says humans could *sustain* only three or four new elements at once in working memory. What does *sustain* mean?"** (½) (0)

↳ If vague ("have"): "What else does *sustain* mean?"

2d **If 2c is 0, SAY: "Does *sustain* mean (a) to hold up or keep something going, (b) to drop or let something fall away, or (c) to count aloud?"** (½) (0)

3a **SAY: "Make a new word out of *contain* 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
Malik's first instinct was to give Nia the same advice his dad had given him — the exact six steps. What does this specific choice reveal about how he initially understood teaching?	Malik saw teaching as passing down what he had received — a transfer of the same content that had worked for him. He confused what makes a lesson work (matching content to the learner) with what a lesson contains. Because his father's method had made him a successful learner, he assumed the method itself was what did the work, rather than his father's judgment about what he specifically needed. Teaching, in this initial view, was reproduction.	He thought teaching meant giving the same advice / he was copying what worked for him	Unrelated / no response	(2) (1) (0)
The passage explains that working memory can sustain only three or four new elements at once before performance deteriorates. How does this specific technical fact reshape what Malik does next?	The number gives Malik a diagnosis. He wasn't offering support — he was overloading her. The technical fact converts his instinctive shame ("she's not getting it") into a specific problem ("I gave her six instructions"). Once he can name what went wrong mechanically, he can strip the instructions to what her working memory can hold. Precise knowledge turns undirected concern into a specific correction.	He realized he was giving too many instructions / the number told him what to change	Unrelated / no response	(2) (1) (0)
When Malik decides to try again, the passage specifies he "sat down on the pavement so their eyes were level" before speaking. Why do you think the writer chose to include this specific physical detail rather than skipping straight to what he said?	The detail signals what the second attempt is trying to fix — not just what Nia hears, but her whole experience of being taught. Standing over her, Malik was in the position of the instructor issuing directives; sitting at her level, he became a collaborator. The physical geometry mirrors the mental shift he's making: from delivering a lesson to sharing a moment. The change had to be embodied before it could work.	He wanted her to feel less lectured / the position matched his new approach	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. Malik had been taught to ride by his father using the same method — and he had learned successfully. Why do you think what worked for us as learners often makes us worse teachers of that same skill?	Success as a learner makes the process invisible to us. Malik's ride-learning worked because his father's timing, tone, and pacing were right for him — but Malik only remembers the words, not the framing.	What worked for you may not work for others	Unrelated / no response.	2 1 0
2. Sitting cross-legged on the pavement, Malik has to consciously recall his psychology teacher's explanation about working memory. Why do you think teaching a skill often forces us to understand it in ways that just doing the skill never did?	When we do a skill, we execute it. When we teach it, we have to break it apart. Malik knew how to ride a bike, but riding didn't require him to know why his own lessons had worked.	Teaching makes you think about what you know	Unrelated / no response.	2 1 0
3. At the end, Malik feels "something unfamiliar — not pride but a quieter awareness" about being the one who now teaches rather than the one being taught. Why do you think this transition — from receiver to giver of knowledge — can feel qualitatively different from any other kind of change in role?	Being taught is receiving; teaching is turning around and offering what you received. The transition changes the direction of a lifelong flow. For most of our lives, someone was ahead of us in every skill — a parent, a teacher, a mentor.	It's different being the one who teaches instead of learning	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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