

DIBELS® Next Administration Directions and Scoring Keys

Daze/Level 5 Benchmark Assessment

Roland H. Good III

Ruth A. Kaminski

with:

Kelli Cummings, Chantal Dufour-Martel, Kathleen Petersen,
Kelly Powell-Smith, Stephanie Stollar, and Joshua Wallin

Dynamic Measurement Group, Inc.





Daze G5/Benchmark Assessment

Directions: Make sure you have reviewed the scoring rules in the *DIBELS Assessment Manual* and have them available. Say these specific directions to the students:

1. Before handing out the worksheets, say ***I am going to give you a worksheet. When you get your worksheet, please write your name at the top and put your pencil down.*** Hand out the Daze student worksheets. Make sure each student has the appropriate worksheet.

When all of the students are ready, say ***You are going to read a story with some missing words. For each missing word there will be a box with three words. Circle the word that makes the most sense in the story. Look at Practice 1.***

Listen. After playing in the dirt, Sam went (pause) home, summer, was (pause) to wash her hands. You should circle the word “home” because “home” makes the most sense in the story. Listen. After playing in the dirt, Sam went home to wash her hands.

Now it is your turn. Read Practice 2 silently. When you come to a box, read all the words in the box and circle the word that makes the most sense in the story. When you are done, put your pencil down.

Allow up to 30 seconds for students to complete the example and put their pencils down. If necessary, after 30 seconds say ***Put your pencil down.***

2. As soon as all students have their pencils down, say ***Listen. On her way home, she (pause) chair, sleep, saw (pause) an ice cream truck. You should have circled “saw” because “saw” makes the most sense in the story. Listen. On her way home, she saw an ice cream truck.***

When I say “begin,” turn the page over and start reading the story silently. When you come to a box, read all the words in the box and circle the word that makes the most sense in the story. Ready? Begin. Start your stopwatch after you say “begin.”

3. Monitor students to ensure they are reading and circling the words. Use the reminders as needed.
4. At the end of **3 minutes**, stop your stopwatch and say ***Stop. Put your pencil down.*** Collect all of the Daze worksheet packets.

Timing	3 minutes. Start your stopwatch after you say “begin.”
Reminders	<p>If the student starts reading the passage out loud, say <i>Remember to read the story silently.</i> (Repeat as often as needed.)</p> <p>If the student is not working on the task, say <i>Remember to circle the word in each box that makes the most sense in the story.</i> (Repeat as often as needed.)</p> <p>If the student asks you to provide a word for them or, in general, for help with the task, say <i>Just do your best.</i> (Repeat as often as needed.)</p>

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A Train Trip to Remember

Several months ago, my father told me that he and I would take a train trip together this summer.

He explained that our journey would **follow** the trail that was taken by the Lewis and Clark

expedition. The expedition happened almost two hundred **years** ago.

My father and I began to **prepare** for the trip by going to the **library** and checking out books

on the **expedition**. I learned that during Lewis and Clark's **era**, the United States had just

purchased a **huge** portion of land from France. The **president** wanted Lewis and Clark to

explore the **country's** new territory. Lewis and Clark gathered a **group** of men to assist them. They

boarded wooden boats near St. Louis and **began** rowing down the Missouri River. In addition to

their **travel** supplies, the group took many notebooks to **document** all the exciting events that were

sure to happen. They made it all the **way** to the Pacific Ocean before returning to St. Louis.

When my father and I got on the **train**, we stored our suitcases above our **seats**.

Then we went to the dining **car** to have lunch. I was surprised to **see** that the dining car

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looked just like a **restaurant**. I ordered a chicken eggplant sandwich and **fruit** salad. While we 24

were finishing our **lunch**, a man from the forest service **gave** us detailed maps of the trail that 26

Lewis and Clark **followed**. He put a circle on the **map** to show us exactly where we **were**. He 29

even answered our questions about the **expedition**. 30

After lunch, we returned to our **assigned** seats. I stretched out and stared at the **scenery** 32

outside the window. I saw a **huge** mountain range looming in the distance and the **river** 34

running close to the train. I **could** almost see Lewis and Clark, along with the **rest** of their 36

group. They would have **paddled** their boats on the flowing river. 37

About an **hour** later, the river became extremely choppy. I **checked** the map again to 39

discover that we had **reached** a place called Great Falls. I remembered that it **was** one of the 41

most difficult places for the **travelers** on the expedition to pass. The **water** became rough and 43

choppy and the **travelers** had to get out of their **boats** and walk along the shore, pulling the boats 45

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behind them. **Later**, they got into the water with their **boats** and struggled to force them upstream 47

against the **strong** currents. They finally decided to take the **boats** out of the ferocious waters 49

and **carry** them. They carried the boats for **eighteen** miles on slippery boulders while climbing past a 51

series of waterfalls. 52

At that moment, I **became** aware of a gentle rocking motion as the **train** glided along the 54

tracks. My seat **cushion** was very comfortable, and my stomach **was** full. I could see the trail 56

that Lewis and Clark **followed** directly from my window. However, I **knew** that I could never 58

fully imagine what the **men** in the expedition experienced. 59

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Theatre for the Whole Community

At times, success can come in a way you never would have expected. When Jose Gonzalez and

Danielle Malan **produced** their first play in Portland, Oregon, they **didn't** think it would be the first **step** that would lead to their own **company**. At the time, the two knew **little** about producing a play. Danielle was a **costumer**, and Jose was a scene designer, and they **hoped** only to attract the notice of **some** of the other theatres in the **city**. They didn't know that, twenty-five years **later**, they would be at the head of a **group** that helps bring Latino culture to the **theatre**, and the arts to the Latino **community**.

That first play that they put on **together** didn't help them get known around **town**, but it did help them see that they **liked** producing their own shows. They began to **stage** many more plays, and formed the Miracle Theatre Group. They **then** went on to found the city's Ancient Greek Theatre Festival. They **would** continue to produce Greek plays for **seven** years.

At the same time, Jose **found** he missed the culture of the American Southwest. He and

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Danielle **began** to produce a Hispanic cultural festival in the **spring**. They still produced the Greek 23

festival in the **fall**. The new festival had plays for **children** and bilingual plays, as well as 25

dance, music, and poetry. Jose and Danielle had **begun** to bring the community together using 27

art and cultural education. After two years of this, they **stopped** producing the Greek plays to 29

focus **only** on the Hispanic plays and events. 30

Today, the Miracle Theatre Group has now grown to **include** three companies. The first 32

of these **puts** on plays that are in English, but that **often** have themes and issues that are **related** to 35

the Latino community. These plays **are** put on at the group's main **site** in Portland. The next of 37

the **group's** companies tours the United States, Canada, and Mexico. **Its** plays cover Latino 39

culture as well as **issues** from around the world, and often **have** music and lines that are in Spanish. 41

The **third** company is the one that most **tries** to bring together the local community. It 43

has shown both Spanish and bilingual plays, as **well** as dance, music, and readings. But the 45

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Miracle Theatre Group **includes** the community in more ways than **just** as members of the 47
audience. It **has** classes in acting and writing that **are** in both Spanish and English. The 49
group's cultural center is a place where **people** can come to meet and share their **ideas** and 52
dreams for the future. Now **more** than they had ever imagined, Danielle and Jose's **theatre** company 54
truly helps to bring the **community** together. 55

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Making Music

If you enjoy playing a musical instrument, you may have considered a career as a musician in a

symphony orchestra. These musicians play in orchestras in **cities** around the world. Most of them

say that their work is very rewarding. Carl Smith, who **plays** French horn for an

orchestra in a **large** city, would agree. "I still can't **believe** that I get to do the **thing** I love most

every day and that **someone** pays me to do it," he **says**.

Smith says that, in some ways, **playing** for an orchestra is like many **other** jobs. He works

five or six **days** a week and goes to work at **eight** o'clock every morning. He gets paid **twice**

a month, and he has two **weeks** of vacation each year.

Smith arrives at the **symphony** hall early each morning so he **will** have time to practice

before the **rehearsal** begins. This time is one of Smith's **favorite** parts of the job. Other musicians

soon join him and begin warming up. The **blast** of horns mixes with the soft **murmur** of

flutes and the squeals of **violins**, creating a confusion of sound. Then the **conductor** arrives and the

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musicians take their **places**. A few minutes later, the disorganized **cacophony** is transformed into

beautiful music.

Another **part** of the job that Smith especially **likes** is hearing the musicians who come to

his **town** as guest performers. He says that he **has** heard some of the most well-**known** musicians

in the world. He also **says** that he is often moved by the **music** he hears. "I admit that I'm

sometimes moved to tears when I hear a **beautiful** piece of music played skillfully and

with **emotion**."

Smith says that his job is **demanding** and challenging. He practices at home as **well** as with

the orchestra. He says that he **has** to practice three to six hours a **day**. "The symphony plays

several concerts each **month**, so practicing is essential." He also **finds** that it is necessary to

stay in **shape** because playing the horn requires strong **lungs**. Smith explains that the high notes

are the most physically demanding to play.

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If you're considering becoming a musician for an **orchestra**, you should plan to study 46

music at a **university**. However, even with a college degree, you **may** have to wait for an opening to 48

become available in an orchestra. If this **happens** you can work at other music **jobs** while you 51

wait. For example, you **might** teach music, become a recording manager, or **work** in a music 53

store. Some musicians **start** off by playing in orchestras in **small** cities. Whatever you decide 55

to do, you **will** find this career to be both **exciting** and satisfying. 57