

Threads & Themes Grade 6, Unit 2, End-of-Unit Summative Assessment (Teacher Edition)

PASSAGE 1

The Marks of Mastery: How Craft Communities Recognize Their Own — 1090L | Informational

(1) In every culture that has developed a tradition of skilled making, a fundamental question arises: when a practitioner reaches the highest level of their craft, how does a community acknowledge what they have achieved? The answer reveals how societies understand the relationship between individual excellence and collective knowledge. Across centuries and continents, craft communities have developed formal systems for recognizing mastery—systems designed less to celebrate individual talent and more to ensure that rare, accumulated knowledge survives.

(2) In Japan, the government formally acknowledges the custodians of endangered craft traditions through a program established in the mid-twentieth century. Japan’s government designates certain master artisans as Ningen Kokuhō, or Living National Treasures, a title that comes with a government stipend and an expectation that recipients will dedicate themselves to teaching and preservation. The program covers practitioners of arts ranging from silk weaving to lacquerwork to the forging of traditional blades. Recipients of the Ningen Kokuhō designation receive a government stipend that supports their work and recognizes their achievement, but the title carries obligations that extend well beyond personal recognition: each honoree is expected to train successors and document their methods for future generations.

(3) Alongside this formal state system, Japanese craft communities maintain their own internal rituals of recognition. The noren-wake ceremony marks the moment when a master craftsperson formally acknowledges that an apprentice has reached independence. In this ceremony, the master grants the student the right to use the master’s noren—the fabric divider that traditionally hangs in a shop’s doorway—signifying that they are now entitled to establish their own practice and carry the tradition forward under their own name.

(4) In the ancient city of Fez, Morocco, a parallel structure has governed craft recognition for centuries. The asnaf—the city’s organized guilds of craftspeople—serve as

both a professional association and a rigorous system of standards enforcement. In Morocco, the asnaf guilds have governed craft production in cities like Fez for centuries, maintaining standards passed from maalem to apprentice. The asnaf do not simply celebrate achievement; they enforce an exacting standard of quality that has remained consistent across generations. The most respected maalem were known not only for their technical precision but for the hospitable manner in which they received young apprentices and shared their knowledge of materials, form, and tradition. In Fez, a master zellige tile-maker who receives recognition from the asnaf guild is understood to carry not just personal skill but a responsibility to the tradition itself.

(5) What connects these systems is not their form but their underlying purpose. Both systems share a common logic: the point of recognition is not only to celebrate an individual but to ensure that the knowledge they carry will survive them. The noren-wake ceremony does more than mark a transition between individuals; it is a formal act of cultural transmission, ensuring that a body of technique survives into the next generation. The same is true of asnaf recognition: a master acknowledged by the guild becomes, in effect, a living collection of accumulated knowledge, with a responsibility to pass it on.

(6) These systems reflect a shared understanding that mastery is not simply a personal achievement—it is a form of stewardship. The most skilled practitioners are recognized not only because they have reached the top of their field, but because, in recognizing them, a community is also celebrating the value of what they carry and ensuring that it will not be lost.

ITEMS — PASSAGE 1

Item 1 — RI.6.1 | Citing textual evidence | DOK 2 | MC

Which detail from the passage BEST supports the idea that craft recognition systems serve a purpose beyond honoring personal achievement?

- A) “Across centuries and continents, craft communities have developed formal systems for recognizing mastery.”
- B) “The noren-wake ceremony marks the moment when a master craftsman formally acknowledges that an apprentice has reached independence.”
- C) “In Morocco, the asnaf guilds have governed craft production in cities like Fez for centuries, maintaining standards passed from maalem to apprentice.”

D) “Both systems share a common logic: the point of recognition is not only to celebrate an individual but to ensure that the knowledge they carry will survive them.”

Item 2 — RI.6.2 | Central idea | DOK 2 | MC

Which sentence BEST states the central idea of the passage?

- A) Different cultures have developed distinct but parallel systems for identifying and preserving the knowledge of their most skilled craftspeople.
- B) Programs in Japan have inspired similar recognition systems in countries around the world.
- C) Traditional craft communities face major challenges in maintaining their practices as modern manufacturing replaces handmade goods.
- D) Apprenticeship relationships between masters and students are the most effective method for sharing knowledge across generations.

Item 3 — RI.6.4 | Vocabulary in context | DOK 1 | MC

Read this sentence from paragraph 2.

Japan’s government designates certain master artisans as Ningen Kokuhō, or Living National Treasures, a title that comes with a government stipend and an expectation that recipients will dedicate themselves to teaching and preservation.

As used in paragraph 2, what does the word *designates* mean?

- A) briefly describes
- B) limits
- C) discovers
- D) officially names

Item 4 — RI.6.4 | Vocabulary in context | DOK 2 | MC

Read this sentence from paragraph 4.

The asnaf do not simply celebrate achievement; they enforce an exacting standard of quality that has remained consistent across generations.

Which word is closest in meaning to *exacting* as it is used in this sentence?

- A) strict
- B) tiring
- C) unusual
- D) complicated

Item 5 — L.6.4b | Root words and morphology | DOK 2 | MC

Read this sentence from paragraph 4.

The most respected maalems were known not only for their technical precision but for the hospitable manner in which they received young apprentices and shared their knowledge of materials, form, and tradition.

The word *hospitable* is based on the Latin root *hospes*, meaning “guest” or “host.” Based on this root, which definition of *hospitable* BEST fits how it is used in the sentence?

- A) welcoming and generous to others
- B) skilled enough to work without supervision
- C) formal and respectful of tradition
- D) well-known throughout the local area

Item 6 — RI.6.1 | Citing textual evidence | DOK 3 | MS

Select *TWO* pieces of evidence from the passage that BEST support the conclusion that craft recognition systems are a form of cultural preservation.

- A) “In Japan, the government formally acknowledges the custodians of endangered craft traditions through a program established in the mid-twentieth century.”
- B) “The program covers practitioners of arts ranging from silk weaving to lacquerwork to the forging of traditional blades.”
- C) “Recipients of the Ningen Kokuhō designation receive a government stipend that supports their work and recognizes their achievement.”
- D) “In Fez, a master zellige tile-maker who receives recognition from the asnaf guild is understood to carry not just personal skill but a responsibility to the tradition itself.”

E) “The noren-wake ceremony does more than mark a transition between individuals; it is a formal act of cultural transmission, ensuring that a body of technique survives into the next generation.”

Item 7 — RI.6.2 | Text structure and development | DOK 3 | MC

How does the author develop the central idea across the passage?

- A) by describing a single craft community in detail and then arguing that other communities should adopt its practices
- B) by comparing the benefits of formal recognition systems against the drawbacks of informal apprenticeship
- C) by explaining the history of apprenticeship and formal recognition across several decades
- D) by presenting examples from different cultures and identifying what those examples have in common

PASSAGE 2

The Line—1000L | Literary

(1) The striper, a long, thin brush whose fine hairs held barely a whisper of paint, had been sitting in its jar of mineral spirits for three days before Sofia finally picked it up. Her uncle, Tío Beto, had set it on the worktable without a word, which was his way of telling her she was ready to try something she had not yet learned to do.

(2) The lowrider bike frames along the shop walls had always seemed to Sofia like objects from a slightly different world. Their candy-painted surfaces caught light in ways that made them look almost liquid, and their chrome fixtures were polished to a mirror finish that reflected everything back in curved, compressed forms. Pinstriping was the final stage of that transformation. It was the moment when a painter stopped applying color and started applying intention.

(3) She loaded the brush with one-shot enamel and drew it carefully across the fender. The line wobbled at the midpoint and spread at the end into a thin feather of excess paint her Tío called a whisker. “Too much pressure,” he said, without turning to face her. “The line should come out of the brush like a song; it should not be forced.” Sofia looked at the whisker. It was small, barely the width of a thread, but it was impossible to miss.

(4) She wiped the fender clean and tried again. The second line broke midway, the paint too dry to hold through the curve. She understood, in a way she couldn’t yet name, that the brush required something from her that wasn’t strength or speed: a kind of sustained attention, a focused presence that had to travel all the way from her wrist to the bristles to the surface below.

(5) She worked through the afternoon. Tío Beto brought her water once and moved the lamp once. Otherwise, he left her alone with the brush and the growing record of her failed attempts. By the time he turned on the overhead lights, she had produced eleven whiskers, four breaks, and one line that curved in a direction she couldn’t explain.

(6) The twelfth line was different. She felt it before she saw it: a responsiveness in the brush that ran between her wrist and the enamel like a current finding its channel. The line that came out was taut; it had a precision and a purposefulness that none of her previous attempts had managed, and when she lifted the brush at the end of the curve, the tip released cleanly without a whisker or a break.

(7) “That one,” Tío Beto said from across the shop.

(8) She studied the line. It was maybe four inches long, tracing a curve that had no function beyond decoration: it simply marked the boundary between two colors, but within the hour a layer of clear enamel would seal it permanently beneath the surface. She understood, for the first time, that its lack of functionality didn't make it lesser.

(9) Three months later, when she had finished the full pinstripe pattern on her first commissioned frame, Tío Beto handed her a small brush and pointed to the inside of the left chainguard. "Your maker's mark goes there," he said. "Every piece should carry one. It tells whoever sees this frame, ten years from now or thirty, whose hands did the work."

(10) Sofia held the brush above the space and considered. She thought of the line she had drawn on the fender, now sealed beneath its layers of clear coat; she thought of Tío Beto's own marks, which she had found on frames in three different cities. She had crossed a threshold: not the entry to the shop, but the beginning of something she was now responsible for carrying forward.

ITEMS — PASSAGE 2

Item 8 — RL.6.3 | Character development | DOK 2 | MC

How does Sofia change from the beginning to the end of the story?

- A) She loses confidence in her abilities after making multiple errors.
- B) She learns that the value of craft lies in the finished product rather than in the process of making it.
- C) She moves from attempting a skill she cannot yet perform to earning her place in a tradition she is now responsible for continuing.
- D) She shifts from admiring her uncle's work from a distance to asking him directly for instruction.

Item 9 — RL.6.2 | Theme | DOK 3 | MC

Which statement BEST expresses a theme of the passage?

- A) Mastery requires a teacher who provides constant guidance and correction.
- B) Learning a craft means appreciating more than its practical value.

- C) The most meaningful achievements are those that others can see and acknowledge.
- D) True skill is developed mainly through formal training in a structured environment.

Item 10 — L.6.4a | Context clues | DOK 2 | MC

Read this sentence from paragraph 1.

The striper, a long, thin brush whose fine hairs held barely a whisper of paint, had been sitting in its jar of mineral spirits for three days before Sofia finally picked it up.

Which phrase from the sentence BEST helps the reader understand the meaning of *striper*?

- A) “a long, thin brush”
- B) “whisper of paint”
- C) “sitting in its jar”
- D) “of mineral spirits”

Item 11 — RL.6.4 | Figurative language | DOK 2 | MC

Read this sentence from paragraph 3.

The line should come out of the brush like a song; it should not be forced.

What does this simile suggest about how Sofia should approach pinstriping?

- A) The movement should feel natural and easy.
- B) The process should be artistic and produce music.
- C) Pinstriping requires repetition to memorize the correct motion.
- D) Painting is easier if done to a steady beat.

Item 12 — RL.6.4 | Vocabulary and connotation | DOK 2 | MC

Read this excerpt from paragraph 4.

...the brush required something from her that wasn't strength or speed: a kind of sustained attention, a focused presence that had to travel all the way from her wrist to the bristles to the surface below.

What is the meaning of *sustained* in this excerpt?

- A) hurried
- B) polite
- C) spotless
- D) unbroken

Item 13 — L.6.1a | Pronoun reference | DOK 1 | MC

Read this sentence from paragraph 9.

Every piece should carry one. It tells whoever sees this frame, ten years from now or thirty, whose hands did the work.

What does the word *It* refer to in this sentence?

- A) the frame
- B) Tío Beto
- C) the maker's mark
- D) the work

Item 14 — L.6.5 | Figurative language and symbolism | DOK 3 | MC

Read this sentence from paragraph 9.

“Your maker’s mark goes there,” he said.

What is a *maker’s mark* in the context of the story?

- A) proof that Sofia has fulfilled all of her uncle’s training requirements
- B) a permanent connection between Sofia and the craft she has made
- C) a record of ownership that protects the frame from being claimed by others
- D) a decorative element that increases the commercial value of the finished frame

Item 15 — L.6.4d | Dictionary use | DOK 2 | MC

Read this sentence from paragraph 10.

She had crossed a threshold: not the entry to the shop, but the beginning of something she was now responsible for carrying forward.

Read the dictionary entry below.

threshold (noun)

1. a strip of wood or metal at the bottom of a doorway
2. the level or point at which something begins or changes
3. the minimum level of stimulus required to produce a response
4. a gate or door between two spaces

Which definition BEST confirms the student’s understanding of *threshold* as it is used in the passage?

- A) definition 1
- B) definition 2
- C) definition 3
- D) definition 4

Item 16 — RL.6.1 | Citing textual evidence | DOK 2 | MC

Which detail from the passage MOST CLEARLY shows that Sofia’s mistakes are a necessary part of her learning process?

- A) “Her uncle, Tío Beto, had set it on the worktable without a word, which was his way of telling her she was ready to try something she had not yet learned to do.”
- B) “Tío Beto brought her water once and moved the lamp once. Otherwise, he left her alone with the brush and the growing record of her failed attempts.”
- C) “By the time he turned on the overhead lights, she had produced eleven whiskers, four breaks, and one line that curved in a direction she couldn’t explain.”
- D) “She felt it before she saw it: a responsiveness in the brush that ran between her wrist and the enamel like a current finding its channel.”

Item 17 — RL.6.3 | Character relationships | DOK 2 | MC

How does Tío Beto’s behavior throughout the story contribute to Sofia’s development as a craftsperson?

- A) By correcting her methods frequently, he ensures she does not repeat the same mistakes.

- B) By demonstrating the method himself, he gives her a model to follow and imitate.
- C) By leaving her to work independently, he requires her to develop focus and skill on her own.
- D) By offering encouragement after each failed attempt, he helps her maintain interest in her work.

CROSS-PASSAGE ITEMS

Item 18 — RL.6.9 | Comparing across genres | DOK 3 | MC

Which statement correctly compares how the two passages explore the idea of recognition of craft mastery?

- A) The informational passage argues that formal recognition is unnecessary, while the literary passage shows a character earning the recognition of others.
- B) Both passages suggest that mastery is defined primarily by the products a craftsperson creates rather than by the process of making them.
- C) Both passages focus on mastering ancient traditions that are in danger of being replaced by modern methods.
- D) The informational passage defines mastery through shared systems and standards, while the literary passage shows mastery developing through one person's experience.

Item 19 — RL.6.9 | Comparing across genres | DOK 3 | MS

Select *TWO* statements that correctly identify a similarity between the passages.

- A) Both passages suggest that true mastery involves a responsibility to pass knowledge on to others.
- B) Both passages argue that government-sponsored recognition programs are more effective than community-based ones.
- C) Both passages show that a personal mark or symbolic gesture connects an individual craftsperson to a tradition larger than themselves.
- D) Both passages suggest that learning a craft at a high level requires working alone.

E) Both passages suggest that a craftsperson must experience repeated failure before they can receive formal recognition from their community.

FILL-IN-THE-BLANK ITEMS

Directions: Listen carefully as your teacher reads each word aloud, uses it in a sentence, and repeats it. Write the correctly spelled word on the blank line provided.

Administrator script: For each item, read the word aloud, read the sentence, then repeat the word. Students write the word they hear. In digital administration, the platform delivers audio automatically.

Item 20 — L.6.2 | Spelling | DOK 1 | FITB

Word: hospitality

Sentence: “He was known throughout the area for his hospitality—apprentices traveled from nearby villages to learn in his workshop.”

Repeat: hospitality

Write the spelling word you heard: _____

Item 21 — L.6.2 | Spelling | DOK 1 | FITB

Word: skepticism

Sentence: “Sofia approached painting the stripe with skepticism, certain that a line so fine could not be controlled by someone who had never tried.”

Repeat: skepticism

Item 22 — L.6.2 | Spelling | DOK 1 | FITB

Word: descent

Sentence: “Tío Beto traced the descent of his pinstriping style back to a painter he had apprenticed under as a teenager.”

Repeat: descent

Item 23 — L.6.2 | Spelling | DOK 1 | FITB

Word: solemn

Sentence: “The ceremony was a solemn occasion—no one in the room made a sound.”

Repeat: solemn

ANSWER KEY

#	Answer	Standard	Skill	DOK	Type	Passage
1	D	RI.6.1	Citing textual evidence	2	MC	Passage 1
2	A	RI.6.2	Central idea	2	MC	Passage 1
3	D	RI.6.4	Vocabulary in context	1	MC	Passage 1
4	A	RI.6.4	Vocabulary in context	2	MC	Passage 1
5	A	L.6.4b	Root words and morphology	2	MC	Passage 1
6	D, E	RI.6.1	Citing textual evidence	3	MS	Passage 1
7	D	RI.6.2	Text structure and development	3	MC	Passage 1
8	C	RL.6.3	Character development	2	MC	Passage 2
9	B	RL.6.2	Theme	3	MC	Passage 2
10	A	L.6.4a	Context clues	2	MC	Passage 2
11	A	RL.6.4	Figurative language	2	MC	Passage 2
12	D	RL.6.4	Vocabulary and connotation	2	MC	Passage 2
13	C	L.6.1a	Pronoun reference	1	MC	Passage 2
14	B	L.6.5	Figurative language/symbolism	3	MC	Passage 2

#	Answer	Standard	Skill	DOK	Type	Passage
15	B	L.6.4d	Dictionary use	2	MC	Passage 2
16	C	RL.6.1	Citing textual evidence	2	MC	Passage 2
17	C	RL.6.3	Character relationships	2	MC	Passage 2
18	D	RL.6.9	Comparing across genres	3	MC	Both
19	A, C	RL.6.9	Comparing across genres	3	MS	Both
20	hospitality	L.6.2	Spelling	1	FITB	—
21	skepticism	L.6.2	Spelling	1	FITB	—
22	descent	L.6.2	Spelling	1	FITB	—
23	solemn	L.6.2	Spelling	1	FITB	—

RATIONALE APPENDIX

Item 1 — RI.6.1 | DOK 2

✘ **Incorrect: A)** *This states a fact that these systems exist but does not address their purpose Error type: Too broad.*

✘ **Incorrect: B)** *This defines the noren-wake ceremony's meaning as acknowledging independence, not as cultural preservation. Error type: Partial understanding.*

✘ **Incorrect: C)** *This describes the Moroccan guild's historical function without explaining why recognition matters beyond the individual. Error type: Too narrow.*

✔ **Correct: D)** *This detail states the purpose that extends beyond individual honor: “not only to celebrate an individual but to ensure that the knowledge they carry will survive them.” It is the only option that directly addresses the function of recognition systems beyond celebrating personal achievement.*

Item 2 — RI.6.2 | DOK 2

✔ **Correct: A)** *This sentence captures the passage's central idea: multiple cultures have independently developed recognition systems that serve the shared purpose of identifying and preserving craft knowledge. It is accurate, complete, and not limited to one example.*

✘ **Incorrect: B)** *This overstates a causal connection between the Japanese program and other systems that the passage does not establish. Error type: Incorrect inference.*

✘ **Incorrect: C)** *This introduces a challenge (modern manufacturing) that the passage does not address. Error type: Incorrect inference.*

✘ **Incorrect: D)** *This narrows the focus to apprenticeship relationships, which appear in the passage but are not its central argument. Error type: Confusing detail for main idea.*

Item 3 — RI.6.4 | DOK 1

✘ **Incorrect: A)** *“Briefly describes” is too informal and does not convey the act of conferring a title. Error type: Misreading text information.*

✘ **Incorrect: B)** *Although only a select, limited group receive this designation, “limits” is not the meaning of this word. Error type: Incorrect inference.*

✘ **Incorrect: C)** *“Discovers” implies finding something previously unknown, which does not fit a deliberate government designation. Error type: Incorrect inference.*

✔ **Correct: D)** *“Designates” describes the formal act of conferring an official title. “Officially names” captures the deliberate, governmental nature of that act.*

Item 4 — RI.6.4 | DOK 2

✓ **Correct: A)** “Exacting” describes a standard that demands precision and leaves little room for error. “Strict” most closely captures this quality.

✗ **Incorrect: B)** *“Tiring” refers to the effort a standard requires, not the nature of the standard itself. Error type: Partial understanding.*

✗ **Incorrect: C)** *“Unusual” is not supported by context. Error type: Incorrect inference.*

✗ **Incorrect: D)** *“Complicated” describes complexity, not the demanding, uncompromising character of an exacting standard. Error type: Misreading text information.*

Item 5 — RI.6.1 | DOK 3 | Multi-Select

✗ **Incorrect: A)** *This describes the honor but not its preservation function. Error type: Too narrow.*

✗ **Incorrect: B)** *This lists the types of arts covered by the program—it describes scope, not cultural preservation as a function. Error type: Confusing detail for main idea.*

✗ **Incorrect: C)** *This mentions the stipend as recognition of individual achievement—it does not address cultural preservation as the function. Error type: Partial understanding.*

✓ **Correct: D)** This frames asnaf recognition as carrying “a responsibility to the tradition itself,” directly establishing the craftsperson as a steward of cultural knowledge.

✓ **Correct: E)** This explicitly frames the noren-wake ceremony as “a formal act of cultural transmission” that ensures technique “survives into the next generation.”

Item 6 — RI.6.2 | DOK 3

✗ **Incorrect: A)** *The passage focuses on multiple communities and does not argue that others should adopt any single system. Error type: Incorrect inference.*

✗ **Incorrect: B)** *No benefits-versus-drawbacks comparison appears in the passage. Error type: Incorrect inference.*

✗ **Incorrect: C)** *The passage is not organized as one artisan’s narrative journey. Error type: Misreading text information.*

✓ **Correct: D)** The passage presents examples from Japan and Morocco and then identifies what these culturally distinct systems share, developing the central idea through parallel examples and synthesis. Students must analyze how the structure serves the central idea (DOK 3).

Item 7 — RL.6.3 | DOK 2

✘ **Incorrect: A)** *Sofia does not lose confidence; she persists through failure rather than withdrawing. Error type: Misreading text information.*

✘ **Incorrect: B)** *This is the opposite of the passage’s message, which affirms that the line matters even without functional purpose. Error type: Misreading text information.*

✔ **Correct: C)** *At the beginning, Sofia picks up the striper for the first time and fails repeatedly. By the end, Tío Beto invites her to leave her maker’s mark, signaling her formal entry into a tradition she is now responsible for continuing.*

✘ **Incorrect: D)** *There is no evidence Sofia begins by admiring from a distance; the story opens with her ready to attempt the skill. Error type: Incorrect inference.*

Item 8 — RL.6.2 | DOK 3

✘ **Incorrect: A)** *Tío Beto’s deliberately hands-off approach contradicts the idea that mastery requires constant guidance. Error type: Misreading text information.*

✔ **Correct: B)** *The line Sofia draws has no structural purpose and will be sealed under clear coat, yet she comes to understand “that its lack of functionality didn’t make it lesser.” The passage develops the theme that craft carries meaning beyond function.*

✘ **Incorrect: C)** *Sofia’s line will be permanently hidden. Its value is explicitly independent of whether others can see it. Error type: Incorrect inference.*

✘ **Incorrect: D)** *Tío Beto’s method relies on minimal instruction and independent discovery, not structured formal training. Error type: Misreading text information.*

Item 9 — RL.6.4 | DOK 2

✔ **Correct: A)** *Tío Beto uses the simile to describe the quality of movement he wants Sofia to achieve: something that comes out naturally, without pressure or effort. The clause that follows (“it should not be forced”) clarifies this directly.*

✘ **Incorrect: B)** *This shifts toward creative expression and misses the specific point about ease and naturalness of movement. Error type: Too broad.*

✘ **Incorrect: C)** *Repetition and memorization are not what the simile is conveying. Error type: Overreliance on background knowledge.*

✘ **Incorrect: D)** *This interprets “song” in terms of rhythm and pacing rather than effortlessness. Error type: Partial understanding.*

Item 10 — RL.6.4 | DOK 2

✘ **Incorrect: A)** *The student may select this answer because the word “speed” is used in the part of the sentence that appears before the target phrase, but the text is contrasting speed with “sustained attention.”*

✘ **Incorrect: B)** *The student may think about paying attention as being polite, but this larger context does not support this interpretation of the target phrase.*

✘ **Incorrect: C)** *“Spotless” relates to a state of being clean, and this paragraph starts with Sofia wiping the fender clean, but this is not the focus of the target phrase.*

✓ **Correct: D)** *“Unbroken” describes attention that is focused and unwavering, which is the meaning of the target phrase.*

Item 11 — RL.6.1 | DOK 2

✘ **Incorrect: A)** *This establishes Tío Beto’s confidence in Sofia but does not directly address failure as a learning mechanism. Error type: Too narrow.*

✘ **Incorrect: B)** *This shows Tío Beto’s teaching style but focuses on his behavior, not on failure itself as necessary to learning. Error type: Partial understanding.*

✓ **Correct: C)** *This detail catalogs the specific, accumulated evidence of Sofia’s failures (eleven whiskers, four breaks, one unexplained line), framing them as the necessary groundwork leading to her breakthrough on the twelfth attempt.*

✘ **Incorrect: D)** *This describes the moment of breakthrough, not the failures that precede and enable it. Error type: Confusing detail for main idea.*

Item 12 — RL.6.3 | DOK 2

✘ **Incorrect: A)** *Tío Beto corrects her only once and then withdraws; he does not correct her frequently. Error type: Misreading text information.*

✘ **Incorrect: B)** *Tío Beto never demonstrates pinstriping for Sofia. Error type: Incorrect inference.*

✓ **Correct: C)** *Tío Beto’s approach is deliberately hands-off: he sets down the brush without instruction, corrects her once, and otherwise leaves her alone. This method forces Sofia to develop focus and persistence independently.*

✘ **Incorrect: D)** *He provides no ongoing encouragement and speaks only twice in the entire story. Error type: Misreading text information.*

Item 13 — RL.6.9 | DOK 3

- ✘ **Incorrect: A)** *This misrepresents both passages. The informational passage does not argue against formal recognition. Error type: Misreading text information.*
- ✘ **Incorrect: B)** *Both passages emphasize process and the significance of the act of making over the product itself. Error type: Misreading text information.*
- ✘ **Incorrect: C)** *Neither passage presents its traditions as disappearing or replaced. Error type: Incorrect inference.*
- ✓ **Correct: D)** The informational passage frames mastery as something defined and recognized by institutions (Ningen Kokuhō, noren-wake, asnaf), presenting it as a communal, cultural judgment. The literary passage depicts mastery from within one character’s experience of failure, physical understanding, and quiet recognition through leaving a maker’s mark.

Item 14 — RL.6.9 | DOK 3 | Multi-Select

- ✓ **Correct: A)** Both passages frame mastery as carrying responsibility to pass knowledge on: the informational passage shows Living National Treasures are obligated to teach and preserve; the literary passage ends with Sofia being responsible for “a lineage she was now responsible for carrying forward.”
- ✘ **Incorrect: B)** *The informational passage presents both government-sponsored and community-based systems without ranking them, and the literary passage does not address government programs. Error type: Overreliance on background knowledge.*
- ✓ **Correct: C)** The maker’s mark in the literary passage and the noren and asnaf recognition symbols in the informational passage all connect individual practitioners to traditions that precede and will outlast them.
- ✘ **Incorrect: D)** *Both passages emphasize mentorship and community recognition, contradicting the idea of complete isolation. Error type: Misreading text information.*
- ✘ **Incorrect: E)** *The informational passage does not discuss failure as a prerequisite for recognition; in the literary passage, Sofia’s failure is personal, not a formal community requirement. Error type: Incorrect inference.*

Item 15 — L.6.1a | DOK 1

- ✘ **Incorrect: A)** *“The frame” is the object being described, not the thing that “tells” whose hands did the work. Error type: Confusion of nearby noun with pronoun referent.*
- ✘ **Incorrect: B)** *Tío Beto is the speaker, not the referent of “It.” Error type: Confusion of speaker with pronoun referent.*

✓ **Correct: C)** The pronoun “It” refers to “one,” which in the previous sentence stands in for “maker’s mark.” Tío Beto tells Sofia that every piece should carry a maker’s mark, and “It tells whoever sees this frame . . . whose hands did the work” completes that thought. Students must trace the pronoun back through the antecedent chain.

✗ **Incorrect: D)** *“The work” appears at the end of the sentence and cannot be its own antecedent. Error type: Confusion of nearby noun with pronoun referent.*

Item 16 — L.6.4a | DOK 2

✓ **Correct: A)** The striper is a type of brush, so this phrase is most helpful for understanding what it is.

✗ **Incorrect: B)** *The striper is a brush, not a type of paint. Error type: Misreading text information.*

✗ **Incorrect: C)** *The jar is the container, not the striper itself. Error type: Confusion between two nouns in the same sentence.*

✗ **Incorrect: D)** *Mineral spirits is what the storage jar contains, not what the striper is. Error type: Confusion between two nouns in the same sentence.*

Item 17 — L.6.4b | DOK 2

✓ **Correct: A)** The Latin root *hospes* means “guest” or “host,” pointing toward meanings related to welcoming and receiving others. A “hospitable manner” describes the maalems’ warmth and generosity in receiving apprentices.

✗ **Incorrect: B)** *Independence relates to the ceremony context but is not derived from the hospes root. Error type: Overreliance on background knowledge.*

✗ **Incorrect: C)** *Formality and tradition are present in the sentence’s context but not in the root meaning. Error type: Partial understanding.*

✗ **Incorrect: D)** *Local prominence or reputation is not connected to the hospes root. Error type: Incorrect inference.*

Item 18 — L.6.4d | DOK 2

✗ **Incorrect: A)** *Definition 1 is the literal physical meaning. The passage explicitly rules it out with “not the entry to the shop.” Error type: Confusion between literal and figurative meaning.*

✓ **Correct: B)** This definition (“the point where a person shifts into something new—like crossing into a different kind of role or responsibility”) aligns the passage: Sofia has crossed into a new role as a craftsperson responsible for a lineage.

- ✗ **Incorrect: C)** *Definition 3 refers to a stimulus threshold (scientific/psychological usage) that does not fit this context. Error type: Overreliance on background knowledge.*
- ✗ **Incorrect: D)** *Definitions 4 is incorrect in this context as it refers to a physical barrier between two spaces. Error type: Misreading text information.*

Item 19 — L.6.5 | DOK 3

- ✗ **Incorrect: A)** *This reduces the mark to a certificate of completion, missing its larger symbolic weight. Error type: Too narrow.*
- ✓ **Correct: B)** Tío Beto frames the maker’s mark as a message to future viewers “ten years from now or thirty.” In the final paragraph, Sofia connects the mark to Tío Beto’s own marks found on frames in three cities and to “a lineage she was now responsible for carrying forward.” The mark symbolizes belonging to and continuing a tradition.
- ✗ **Incorrect: C)** *A legal ownership concept is not present in the passage. Error type: Overreliance on background knowledge.*
- ✗ **Incorrect: D)** *Commercial value is not addressed anywhere in the passage. Error type: Overreliance on background knowledge.*

SPELLING ANSWER KEY

Item 20

Word: hospitality

Sentence: “He was known throughout the area for his hospitality—apprentices traveled from nearby villages to learn in his workshop.”

Repeat: hospitality

Correct spelling: h-o-s-p-i-t-a-l-i-t-y

Common errors: hospitalaty, hospitlity, hospitelity. Root: hospit (guest/host) + -al + -ity, taught in L22 morphology instruction.

Item 21

Word: skepticism

Sentence: “Sofia approached painting the stripe with skepticism, certain that a line so fine could not be controlled by someone who had never tried.”

Repeat: skepticism

Correct spelling: s-k-e-p-t-i-c-i-s-m

Common errors: scepticism (British spelling), skeptisism, scpeticism. Root: skept + -ic + -ism, taught in L24 morphology instruction.

Item 22

Word: descent

Sentence: “Tío Beto traced the descent of his pinstriping style back to a painter he had apprenticed under as a teenager.”

Repeat: descent

Correct spelling: d-e-s-c-e-n-t

Common errors: dissent (different word), decent (different meaning), descend (verb form). Vocabulary taught in L23.

Item 23

Word: solemn

Sentence: “The ceremony was a solemn occasion—no one in the room made a sound.”

Repeat: solemn

Correct spelling: s-o-l-e-m-n

Common errors: solem, sollumn, sollum. The silent ‘n’ is the primary error point. Vocabulary taught in L25.