

Threads & Themes Grade 6, Unit 4,

Investigation 1 Summative Assessment (Teacher Edition)

Focus Standards: RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, L.6.4.a, L.6.4.b, L.6.4.d, L.6.6

PASSAGE 1

The Ninth Hole — Lexile: 1090L | Literary (Prose)

(1) By the time Maya and her cousin Bennett reached the front gate of Putter's Pond, the storm had been over for hours, yet the whole mini-golf course still lay under a gray film of standing water. Maya worked the padlock with wet fingers while Bennett waited beside her, holding two short-handled shovels he had pulled from the tool shed. The air carried the sour, heavy smell of soaked carpet and turned mud, and Maya could not remember any storm that had left Aunt Dalia's course looking this ruined.

(2) "Aunt Dalia says we should just close it," Maya said, pushing the gate open so that the rusted hinge groaned and gave in. "She says the carpet on hole nine is ruined, the rest of the course will take weeks to dry, and we should forget about opening weekend."

(3) Bennett stepped past her without answering and walked the length of the course, stopping at the low corner of hole nine, where the artificial turf disappeared beneath a flat sheet of muddy brown. Maya watched him and felt her shoulders tighten. She had convinced Aunt Dalia to let them help this summer, promising out loud that they would not be any trouble.

(4) Hole nine was wrecked. Water had filled the lower half of the green, soaking the felt-like turf into a dark, heavy slab. The wooden lighthouse at the far end leaned sideways at a slow, sad angle, and only the tip of the small red flag poked above the water like a lonely reed. Heat rose behind Maya's eyes, quick and unwelcome.

(5) "We should go home," she said, her voice coming out harder than she meant it to. "Aunt Dalia was right. This is finished."

(6) Bennett crouched at the edge of the green and pressed his palm flat against the turf, then walked to the low fence and pressed his palm against the ground there as well, as if listening to something through the skin of his hand.

(7) "Look at this." His voice was quiet but insistent. "The water didn't just collect on hole nine and sit. It ran through the green before it pooled. See how the little pieces of mulch and leaves are pushed across the turf in thin lines, all pointing the same direction?"

(8) Maya crossed her arms with quiet reluctance, saying nothing.

(9) "So the water already had somewhere to go," Bennett said. "If we help it finish the trip, the green drains and the turf has a chance to dry. If we don't, the padding rots and we lose hole nine for the season." He knelt and traced a shallow line through the wet dirt at the edge of the green,

pulling it toward a lower patch beyond the fence, where the ground dipped into a weedy strip of the park. "The slope is already here. It's small, but we can work with it."

(10) Maya had expected Bennett to agree with her: to go home or at least to stay quiet. Instead, he was already hunting for one of the shovels, as though the decision had been made hours ago. The frustration in her chest shifted, and she looked down at the flooded green, trying to see what Bennett had seen.

(11) At first she saw only the ruin. Then she began to see the thin dark streaks where the leaves had bunched against the edges of the green, pointing the same way, like small arrows left behind by the water itself. When her eyes traced the path to the lower patch beyond the fence, the flood did not look like a verdict anymore. It looked like a problem with a solution.

(12) "Okay," she said, and knelt beside him.

(13) They worked slowly because the mud kept collapsing back into the line they were cutting. Bennett opened the first trench with the blade of his shovel while Maya pulled the loose leaves and padding out of the way. After fifteen minutes, the channel was only as deep as her thumb, but it ran through a gap in the fence where an older drainage ditch had been forgotten long ago. Water began to trickle along the line they had cut, dirty and unhurried.

(14) Behind them, Aunt Dalia's voice called across the course. "Maya? Bennett? I told you two that hole nine isn't—"

(15) She stopped when she reached the edge of the green and saw the trench. She did not finish the sentence. Maya did not look up. She was busy working the channel with her shovel, keeping the mud from closing the path so that the flood would have somewhere to go.

ITEMS — PASSAGE 1

Item 1 — RL.6.4 | Figurative language / simile | DOK 2 | MC

Read this sentence from paragraph 4 of "The Ninth Hole."

The wooden lighthouse at the far end leaned sideways at a slow, sad angle, and only the tip of the small red flag poked above the water like a lonely reed.

What does the author's use of the phrase "like a lonely reed" MOST suggest about hole nine?

- A)** It is dangerous and unsteady.
- B)** It appears isolated and abandoned.
- C)** It has been damaged beyond saving.
- D)** It looks fragile and likely to bend or break.

Item 2 — RL.6.6 | Narrator's point of view | DOK 2 | MC

Read this sentence from paragraph 5 of "The Ninth Hole."

“We should go home,” she said, her voice coming out harder than she meant it to. “Aunt Dalia was right. This is finished.”

How does the narrator MOST help the reader understand Maya’s perspective in this moment?

- A) by stating what Aunt Dalia said to her
- B) by showing Maya’s actions as she reacts to the situation
- C) by describing what her voice sounded like
- D) by directly explaining Maya’s thoughts about the situation

Item 3 — RL.6.3 | How events shape plot and character | DOK 2 | MC

Use paragraphs 6 and 7 of “The Ninth Hole” to answer the question.

How do Bennett’s actions in paragraphs 6 through 9 MOST contribute to the plot of the story?

- A) They help Bennett understand the extent of the damage.
- B) They provide Maya with evidence that makes her willing to help.
- C) They show that Bennett does not realize how serious the flood is.
- D) They cause a disagreement that makes Maya feel frustrated.

Item 4 — L.6.4.a | Context clues | DOK 2 | MC

Read paragraph 7 of “The Ninth Hole.”

"Look at this." His voice was quiet but insistent. "The water didn't just collect on hole nine and sit. It ran through the green before it pooled. See how the little pieces of mulch and leaves are pushed across the turf in thin lines, all pointing the same direction?"

What does the word insistent MOST likely mean in this context?

- A) calm and relaxed
- B) firm and determined
- C) angry and impatient
- D) confused and unsure

Item 5 — RL.6.5 | How a paragraph fits overall structure | DOK 2 | MC

Use paragraph 11 of “The Ninth Hole” to answer the question.

How does paragraph 11 MOST contribute to the overall structure of the passage?

- A) It shows Maya’s view toward the damage changing.
- B) It introduces the idea of draining the water from the green.
- C) It describes a problem that disrupts Bennett’s plan.
- D) It shows how upset Maya is that the green has been ruined.

Item 6 — RL.6.2 | Determine a theme or central idea | DOK 2 | MC

Use “The Ninth Hole” to answer the question.

Which statement BEST expresses a central idea of the passage?

- A) Working together can help people find solutions to problems.
- B) Solving a problem requires having the right tools and equipment.
- C) Slowing down to find the cause of a problem can reveal a solution.
- D) Problems can seem worse when people focus only on what is wrong.

Item 7 — L.6.4.b | Morphology — prefix un- | DOK 2 | MC

Read this sentence from paragraph 8 of “The Ninth Hole.”

Maya crossed her arms with quiet reluctance, saying nothing.

The root of *reluctance* comes from the Latin *reluctari*, which means “to struggle against, resist, or oppose.”

Using your knowledge of the suffix -ance, what does the word reluctance MOST likely mean?

- A) the action of struggling against something
- B) a thing or event that causes hesitation
- C) a state of unwillingness to do something
- D) a person who resists something

Item 8 — L.6.6 | General academic vocabulary | DOK 1 | MC

Use “The Ninth Hole” to answer the question.

Which word BEST completes the sentence below?

When faced with a problem, Bennett chooses to _____ his thinking based on what he observes.

- A) submit
- B) deny
- C) reveal
- D) adapt

PASSAGE 2

The Fisherman and the Jinni: A Play in One Act — Lexile: 760L | Literary (Drama) | Below band due to drama form: staged dialogue and stage directions reduce measured complexity

Adapted from a tale in *One Thousand and One Nights*

CAST

FAIZAN — an old fisherman

THE JINNI — an ancient spirit

A NARRATOR — who sets each scene

SETTING — A rocky stretch of beach at dawn where a small wooden boat rests tilted on the sand. Bits of seaweed lie scattered where the tide has left them.

(16) NARRATOR: For three mornings, Faizan has cast his worn net into the quiet bay. He has caught nothing but weeds, a dented copper tray, and the black, tangled roots of a drowned tree. On the fourth morning, he stands at the edge of the water and speaks quietly to himself.

(17) FAIZAN: One more cast, and then the net goes home empty once again. (He swings the net over his shoulder and sends it spinning out across the water.)

(18) NARRATOR: The net sinks, but this time, when Faizan pulls, it pulls back. He leans forward and strains against the weight. Slowly he drags something heavy up from the sea floor—a sealed brass jar as tall as his knee. The rounded lid is marked with a row of ancient symbols.

(19) FAIZAN: (turning the jar slowly in his hands, marveling at his newfound luck) It's heavy . . . and sealed! Whatever lies inside has been waiting here a long time. (He works at the lid with the corner of a flat stone. With a sudden pop, the old seal breaks apart. To Faizan's amazement, dark smoke rises from the jar. It grows wider and taller until it towers above him.)

(20) NARRATOR: The smoke gathers into the shape of a towering figure, completing its transformation: its eyes glitter like wet coals, and its arms fold across a broad chest. When the Jinni finally speaks, his voice is the sound of stone grinding against stone.

(21) THE JINNI: Fisherman, prepare yourself. Today will be your last!

(22) FAIZAN: (stumbling back across the wet sand) My last? I have just freed you. Surely you owe me kindness, not harm.

(23) THE JINNI: I intended kindness once. For the first hundred years in that jar, I swore to make rich any hand that opened it. No hand came. For another hundred, I swore to grant three wishes. Still no hand. For a third hundred, I swore eternal gifts. Nothing. In the long centuries that followed, my patience soured. I made a different vow: the one who finally freed me would perish by my power.

(24) FAIZAN: (quietly, almost to himself) So the waiting itself is what changed him. (He looks from the Jinni to the jar and back.) Great spirit, before you act on your vow, answer me one thing. I cannot believe that a being as vast as you could truly fit inside this small vessel.

(25) THE JINNI: I lived inside that jar for eighteen hundred years. I remember every dark inch of it.

(26) FAIZAN: I hear your words, but my eyes will not accept them. You stand taller than the palm trees behind me. The jar would not hold one of your arms.

(27) THE JINNI: (leaning down until his face nearly touches the fisherman's) You dare doubt what I have told you?

(28) FAIZAN: I do not mean to doubt you. I mean only that a simple man believes what his own eyes can see.

(29) NARRATOR: The Jinni draws himself up to his full height. His pride flares, and his folded arms come apart.

(30) THE JINNI: Then watch, fisherman. Watch carefully, and learn the truth. (He narrows his eyes in concentration. His form begins to blur at the edges. Dark smoke bleeds back out of his body and curls downward toward the open jar. The figure shrinks steadily. The smoke pours into the mouth of the vessel thread by thread. Soon only a thin wisp hangs above the rim. Then it disappears with a soft hiss.)

(31) FAIZAN: (stepping forward quickly, he presses the vessel's lid firmly into place) Eighteen hundred years taught you patience. Perhaps another eighteen hundred will teach you mercy.

(32) NARRATOR: The Jinni's voice rises from inside the jar, muffled and furious. He promises favor, wealth, and anything at all—if only the lid is lifted once more. Faizan does not answer. He carries the jar to the tideline and heaves it into the water. As it floats out past the break wall, it catches the light of the rising sun and then vanishes beneath the waves.

(33) FAIZAN: (gathering up his net) My net returns home empty once again, but I return home with it. That is enough. (He turns and walks slowly down the beach, his bare feet pressing small prints into the wet sand.)

END OF PLAY

ITEMS — PASSAGE 2

Item 9 — L.6.4.b | Morphology — suffix -ment | DOK 2 | MC

Read this sentence from paragraph 20 of “The Fisherman and the Jinni.”

The smoke gathers into the shape of a towering figure, completing its transformation: its eyes glitter like wet coals, and its arms fold across a broad chest.

Using your knowledge of the prefix -trans and the suffix -ation, what does the word transformation MOST likely mean?

- A) the process of changing from one form to another
- B) the action of moving away from a place
- C) the state of being shaped in a particular way
- D) the act of forming something again

Item 10 — RL.6.7 - Comparing written to live version - DOK 2 - MC

Read paragraph 20 of “The Fisherman and the Jinni” to answer the question.

Which TWO details would be easier for an audience to understand by watching a live, acted version of this scene than by reading the play?

- A) the order the events in the scene happen
- B) how the Jinni’s voice sounds when he speaks

- C) what the Jinni promised during his time in the jar
- D) the way the Jinni moves as he forms from the smoke
- E) the exact words the Narrator uses to describe the Jinni

Item 11 — RL.6.4 | Word choice and mood | DOK 2 | MC

Read this line from paragraph 21 of “The Fisherman and the Jinni.”

“Fisherman, prepare yourself. Today will be your last!”

How does the Jinni’s word choice in this line affect the mood of the scene?

- A) It creates a respectful mood, as if the Jinni is warning Faizan.
- B) It creates a threatening mood, making the danger feel immediate.
- C) It creates a dramatic mood, emphasizing the importance of the moment.
- D) It creates a mysterious mood, hinting that the Jinni knows something Faizan does not.

Item 12 — L.6.4.a | Context clues | DOK 2 | MC

Read this sentence from paragraph 23 of “The Fisherman and the Jinni.”

I made a different vow: the one who finally freed me would perish by my power.

What does the word perish MOST likely mean in this sentence?

- A) to be harmed or made to suffer
- B) to be rewarded with wealth
- C) to die violently or be destroyed
- D) to be trapped or imprisoned

Item 13 — RL.6.3 | How character responses develop | DOK 2 | MC

Use paragraph 23 of “The Fisherman and the Jinni” to answer the question.

How does the Jinni’s description of his four vows MOST help to develop his character?

- A) It shows how his long waiting turned early kindness into anger.
- B) It explains why he feels bitter toward Faizan for breaking the seal.
- C) It proves that he has become too weak to keep any of his promises.
- D) It reveals that he has always planned to harm whoever freed him.

Item 14 — RL.6.5 | How paragraph contributes to structure | DOK 3 | MC

How does paragraph 30 MOST contribute to the plot structure of the play?

- A) It marks the turning point, resolving the conflict.
- B) It builds the rising action, intensifying the conflict.
- C) It introduces the main conflict, advancing the plot.
- D) It begins the falling action, after the conflict has been resolved.

Item 15 — L.6.4.d | Verify preliminary meaning using a reference | DOK 2 | MC

Read this sentence from paragraph 32 of “The Fisherman and the Jinni.”

He carries the jar to the tideline and heaves it into the water.

A student looks up the word *heaves* in the dictionary and finds the following four definitions.

Which definition BEST confirms the meaning of heaves as it is used in the sentence?

- A) to lift or pull with great effort
- B) to throw something heavy
- C) to rise and fall in a steady motion
- D) to make a long, loud breath or sound

Item 16 — RL.6.2 | Determine a central idea | DOK 2 | MC

Which statement BEST expresses a central idea of the play?

- A) Patience is a skill that develops over a lifetime.
- B) Kindness shown once will always be returned.
- C) A clever person can outsmart a more powerful enemy.
- D) Old promises should always be honored exactly as spoken.

Item 17 — RL.6.6 | Author’s development of the Narrator | DOK 2 | MC

How does the Narrator MOST help the audience understand the play?

- A) The Narrator explains the Jinni’s past and how his time in the jar changed him.
- B) The Narrator summarizes the events at the end of the play so the audience knows what happened.
- C) The Narrator tells the audience what Faizan is thinking at every moment.
- D) The Narrator describes the setting and actions the audience cannot hear through dialogue alone.

ITEMS — BOTH PASSAGES

Item 18 — RL.6.9 | Compare how similar ideas appear across forms | DOK 3 | TEI – Multi-Select (select 2 of 5)

How do “The Ninth Hole” and “The Fisherman and the Jinni” develop a similar idea? Choose EXACTLY two answers.

- A) Both texts show that people can solve difficult problems by thinking carefully.
- B) Both texts show that people can solve difficult problems only by avoiding risks.
- C) Both texts show that people can solve difficult problems only by working together as a team.
- D) Both texts show that people can solve difficult problems by waiting patiently.

E) Both texts show that people can solve difficult problems by taking action.

LANGUAGE

Item 19 — L.6.1.b - Intensive pronouns - DOK 1 - Multiple choice

Read the sentence based on “The Fisherman and the Jinni.”

He tricked him into returning to the jar, but in the end he went inside.

Which revision BEST improves the sentence by using clear pronoun references and an intensive pronoun correctly?

- A) Faizan himself tricked the Jinni into returning to the jar, but in the end he himself was the one who went inside.
- B) Faizan tricked the Jinni into returning himself to the jar, but in the end he was the one who went inside.
- C) Faizan tricked the Jinni into returning to the jar, but in the end it was the Jinni himself who went inside.
- D) He tricked the Jinni into returning to the jar, but in the end it was the Jinni himself who went inside.

Item 20 — L.6.1.e | Formal vs. informal language | DOK 2 | Sorting

The sentences below describe ideas from “The Fisherman and the Jinni” and “The Ninth Hole.”

Sort each sentence into the correct category based on whether it uses formal or informal/casual language.

Category 1: Formal Language

Category 2: Informal/Casual Language

- A) Faizan got the Jinni to get back in the jar.
- B) Maya thinks the course is totally ruined and freaks out.
- C) Bennett examined the situation to determine a solution.
- D) Aunt Dalia started hollering at them from way across the course.
- E) The Jinni becomes enraged and attempts to harm Faizan.
- F) Both texts highlight the idea of choices and their consequences.

SPELLING

Administrator note: Read the word, then read the sentence, then repeat the word clearly, and pause for students to write.

Item 21 — Spelling | FITB Dictation | DOK 1

mournfully

Grover's eyes drifted toward the bus window **mournfully**, as if he could not yet say everything he was feeling.

mournfully

Write the spelling word you heard:

Item 22 — Spelling | FITB Dictation | DOK 1

excelled

Percy **excelled** at swordplay once Luke showed him how to hold the blade with confidence.

excelled

Write the spelling word you heard:

Item 23 — Spelling | FITB Dictation | DOK 1

appraised

Luke stepped back and **appraised** Percy's stance with a careful, steady look.

appraised

Write the spelling word you heard:

Item 24 — Spelling | FITB Dictation | DOK 1

impulsive

Percy's **impulsive** jump across the bus aisle caught the monsters off guard.

impulsive

Write the spelling word you heard:

ANSWER KEY

#	Key	Standard	Skill	DOK	Type
1	B	RL.6.4	Figurative language / simile	2	MC
2	C	RL.6.6	Narrator's point of view	2	MC
3	B	RL.6.3	How events shape plot and character	2	MC
4	B	L.6.4.a	Context clues	2	MC
5	A	RL.6.5	How a paragraph fits overall structure	2	MC
6	C	RL.6.2	Determine a theme or central idea	2	MC
7	C	L.6.4.b	Morphology — suffix -ance	2	MC
8	D	L.6.6	General academic vocabulary	1	MC
9	A	L.6.4.b	Morphology — prefix trans-, suffix -ation	2	MC
10	B, D	RL.6.7	Comparing written to live version	2	TEI – Multi-Select
11	B	RL.6.4	Word choice and mood	2	MC
12	C	L.6.4.a	Context clues	2	MC

13	A	RL.6.3	How character responses develop	2	MC
14	A	RL.6.5	How paragraph contributes to structure	3	MC
15	B	L.6.4.d	Verify preliminary meaning using a reference	2	MC
16	C	RL.6.2	Determine a central idea	2	MC
17	D	RL.6.6	Author's development of the Narrator	2	MC
18	A, E	RL.6.9	Compare how similar ideas appear across forms	3	TEI – Multi-Select
19	C	L.6.1.b	Intensive pronouns	1	MC
20	Category 1: C, E, F Category 2: A, B, D	L.6.1.e	Formal vs. informal language	2	TEI - Sorting
21	mournfully	Spelling	Spelling	1	FITB
22	excelled	Spelling	Spelling	1	FITB
23	appraised	Spelling	Spelling	1	FITB

24	impulsive	Spelling	Spelling	1	FITB
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RATIONALE APPENDIX

Passage 1

Item 1 — RL.6.4

✗ **Incorrect: A)** The simile focuses on isolation and smallness, not danger; nothing in “lonely reed” suggests unsteadiness.

✓ **Correct: B)** Comparing the flag tip to “a lonely reed” emphasizes how small and isolated it looks, creating a sense of abandonment.

✗ **Incorrect: C)** The simile describes how the flag looks above the water, not whether the hole can be fixed; the rest of the passage shows the hole can still be saved.

✗ **Incorrect: D)** This focuses on the physical fragility of a reed, while the simile emphasizes the flag’s isolation and small, solitary appearance.

Item 2 — RL.6.6

✗ **Incorrect: A)** Aunt Dalia’s words are paraphrased, but it is the narrator’s detail about Maya’s own voice that gives the reader access to her inner perspective.

✗ **Incorrect: B)** Maya is not shown doing any actions here; instead, the focus is on how she speaks, not what she does.

✓ **Correct: C)** The phrase “harder than she meant it to” is an interior observation only the narrator can provide, revealing that Maya’s voice came out sharper than she felt, which shows her frustration and inner conflict.

✗ **Incorrect: D)** Maya says “This is finished” in reference to what Aunt Dalia has said, but the narrator does not directly explain Maya’s thoughts; instead, we understand her perspective through how her voice is described.

Item 3 — RL.6.3

✗ **Incorrect: A)** Bennett does study the damage, but this answer focuses only on what Bennett learns, not how his actions move the story forward.

✓ **Correct: B)** Bennett presses the turf and traces the water’s path, giving Maya concrete evidence that the flood has “somewhere to go,” and by paragraph 12 she says “Okay” and kneels beside him.

✗ **Incorrect: C)** Bennett’s careful observation and his plan to cut a channel show that he takes the damage seriously and is working to address it.

✗ **Incorrect: D)** Maya does feel frustrated at first, but Bennett’s actions help resolve the disagreement instead of continuing it.

Item 4 — L.6.4

✗ **Incorrect: A)** Bennett’s voice is described as quiet, but he is trying to get Maya to pay attention, so he is not relaxed or casual.

✓ **Correct: B)** Even though his voice is quiet, Bennett keeps pointing out details and explaining his idea, showing he is determined to be understood.

✗ **Incorrect: C)** Bennett is not shown to be angry; instead, he speaks calmly while still trying to convince Maya.

✗ **Incorrect: D)** Bennett clearly understands what is happening with the water, so he is not confused or unsure.

Item 5 — RL.6.5

✓ **Correct: A)** Paragraph 11 is the turning point of the passage: Maya’s view shifts from seeing only ruin to seeing “a problem with a solution,” which allows the rest of the story to move from giving up to working together.

✗ **Incorrect: B)** The idea of draining the water is introduced earlier by Bennett; this paragraph focuses on Maya beginning to understand that idea.

✗ **Incorrect: C)** No new problem appears in paragraph 11; the paragraph shows Maya beginning to see what Bennett has already seen.

✗ **Incorrect: D)** Maya was upset earlier, but in this paragraph her thinking changes, and she begins to feel more hopeful rather than frustrated.

Item 6 — RL.6.2

✗ **Incorrect: A)** Maya and Bennett both help, but Bennett is the one who figures out the solution by observing the water, so teamwork is not the main idea.

✗ **Incorrect: B)** The cousins use simple tools, but the story shows that their thinking and observations matter more than the tools.

✓ **Correct: C)** Bennett’s careful observation of the mulch lines and slope reveals a realistic solution, and once Maya slows down enough to see what he sees, the flood “did not look like a verdict anymore,” supporting the idea that observation opens a path forward to solutions.

✗ **Incorrect: D)** This is true at the beginning when Maya feels discouraged, but it does not fully explain how the problem gets solved.

Item 7 — L.6.4

✗ **Incorrect: A)** This describes an action, but the suffix -ance means a state or condition, not something someone is doing.

✗ **Incorrect: B)** This describes a cause, but -ance describes a state or feeling, not something that creates it.

✓ **Correct: C)** The suffix -ance means a state or condition, so reluctance means the feeling or state of resisting or not wanting to act.

✗ **Incorrect: D)** This would describe a person (like words ending in -er), but -ance does not mean a person.

Item 8 — L.6.6

- ✗ **Incorrect: A)** Submit means to give in or obey, but Bennett does not give up—he actively thinks through the problem.
- ✗ **Incorrect: B)** Deny means to refuse to accept something as true, but Bennett does the opposite—he pays close attention to what is happening.
- ✗ **Incorrect: C)** Reveal means to show or make something known, but the sentence is about changing thinking, not showing information.
- ✓ **Correct: D)** Adapt means to change or adjust, and Bennett changes his thinking based on what he observes to solve the problem.

Passage 2

Item 9 — L.6.4

- ✓ **Correct: A)** Trans- means “change,” form means “shape,” and -ation means “process.” The smoke is changing shape into a figure.
- ✗ **Incorrect: B)** This treats trans- like movement between places. Here, it means changing form, not moving locations.
- ✗ **Incorrect: C)** This focuses on form (shape) but ignores trans- (change). The word means changing shape, not just having one shape.
- ✗ **Incorrect: D)** This confuses trans- with re- (“again”). The word means changing form, not doing it again.

Item 10 — RL.6.7

- ✗ **Incorrect: A)** You can understand the order of events just as well by reading the play. A live performance does not make this clearer. ✓ **Correct: B)** In a live performance, you can actually hear the actor’s voice, including how loud, deep, or scary it sounds. When reading, you have to imagine this.
- ✗ **Incorrect: C)** This information comes from the dialogue. It is explained clearly in the text, so a live version does not make it easier to understand. ✓ **Correct: D)** In a live version, you can see the movement of the Jinni as he appears. This makes it easier to understand than just reading about it.
- ✗ **Incorrect: E)** Reading is the best way to notice the exact words the author uses. In a live version, those words might not be included or may be shortened.

Item 11 — RL.6.4

- ✗ **Incorrect: A)** Although “prepare yourself” could sound like a warning, the phrase “Today will be your last” shows clear danger, not respect or kindness.
- ✓ **Correct: B)** The direct statement “your last” clearly shows Faizan is in danger right now, creating a tense and threatening mood.
- ✗ **Incorrect: C)** The line is dramatic, but it does more than show importance—it clearly threatens Faizan’s life.
- ✗ **Incorrect: D)** The Jinni’s words are direct and clear, not mysterious or hidden.

Item 12 — L.6.4

- ✗ **Incorrect: A)** Perish means more than being hurt—it means the person would die, not just suffer.

✗ **Incorrect: B)** Earlier, the Jinni promised rewards, but this sentence shows he made a different vow—one that is harmful, not helpful.

✓ **Correct: C)** The Jinni says “Today will be your last!” in paragraph 21 and frames this vow as harm done by his power, so perish must mean to die because of his actions.

✗ **Incorrect: D)** The sentence suggests a final outcome (death), not being stuck or locked away.

Item 13 — RL.6.3

✓ **Correct: A)** The Jinni explains that he first wanted to reward people, but over time his patience “soured.” This shows how his feelings changed from kind to angry.

✗ **Incorrect: B)** The Jinni is not upset with Faizan personally. His bitterness comes from waiting a long time, not from Faizan’s actions alone.

✗ **Incorrect: C)** The Jinni is still powerful and able to keep his promise. The problem is not weakness—it’s that his promise changed.

✗ **Incorrect: D)** At first, the Jinni planned to reward whoever freed him. His plan changed over time, so he did not always want to harm someone.

Item 14 — RL.6.5

✓ **Correct: A)** Paragraph 30 is the moment when everything changes. The Jinni goes back into the jar, and Faizan is able to trap him. From this point on, the outcome is clear and the conflict is resolved.

✗ **Incorrect: B)** The rising action takes place before paragraph 30, as tension grows between Faizan and the Jinni. By this point in the play, the story has reached its most critical moment rather than continuing to build.

✗ **Incorrect: C)** The main conflict appears earlier, when the Jinni first threatens to kill Faizan. Paragraph 30 happens after the conflict has already been established.

✗ **Incorrect: D)** The falling action comes after the turning point. Paragraph 30 is the turning point itself, where Faizan gains control and the direction of the story changes.

Item 15 — L.6.4

✗ **Incorrect: A)** Definition 1 means to lift or pull in place; Faizan is sending the jar away from him, not lifting it up where he stands.

✓ **Correct: B)** Definition 2 means “to throw something heavy,” which fits the sentence, where Faizan sends the sealed jar out past the break wall.

✗ **Incorrect: C)** Definition 3 describes a steady rising-and-falling motion, like a boat on waves; it does not describe Faizan’s single throwing action.

✗ **Incorrect: D)** Definition 4 describes making a sound; Faizan is throwing the jar, but the text doesn’t say anything about him making a sound.

Item 16 — RL.6.2

✗ **Incorrect: A)** The Jinni’s patience soured over time rather than developing over his lifetime, so the play challenges this idea rather than supports it.

✗ **Incorrect: B)** Faizan freed the Jinni and is threatened rather than rewarded; the play shows that kindness is not always returned.

✓ **Correct: C)** Faizan has no physical power against the Jinni, yet by asking questions and using the Jinni's own pride, he traps the spirit; this pattern across the play shows that cleverness can protect someone from a greater force.

✗ **Incorrect: D)** The Jinni's old vow to kill whoever freed him is exactly the promise the play shows should be escaped, so the play does not argue for honoring every promise.

Item 17 — RL.6.6

✗ **Incorrect: A)** The Jinni mostly explains his own past through dialogue. While the Narrator gives some background at the beginning, this is not the main way the Narrator helps the audience understand the play.

✗ **Incorrect: B)** The Narrator does not mainly summarize the ending. Instead, the audience sees what happens through the characters' actions and dialogue as the play unfolds.

✗ **Incorrect: C)** The Narrator reports outward actions and sounds rather than naming Faizan's private thoughts; Faizan's own lines reveal his thinking.

✓ **Correct: D)** The Narrator's paragraphs—including 16, 18, 29, and 32—describe setting, the contents of the net, and the Jinni's changing form, giving the audience information that the dialogue alone would not provide.

Item 18 — RL.6.9

✓ **Correct: A)** Both texts show that people can solve difficult problems by thinking carefully.

✗ **Incorrect: B)** Both texts show that people can solve difficult problems only by avoiding risks.

✗ **Incorrect: C)** Both texts show that people can solve difficult problems only by working together as a team.

✗ **Incorrect: D)** Both texts show that people can solve difficult problems by waiting patiently.

✓ **Correct: E)** Both texts show that people can solve difficult problems by taking action.

Language

Item 19 — L.6.1

✗ **Incorrect: A)** This sentence uses "himself" twice, but "he himself" is unclear in the second part. It is not clear if "he" refers to Faizan or the Jinni.

✗ **Incorrect: B)** "Returning himself" is used incorrectly here. It makes the sentence sound awkward, and "he" is still unclear in the second part.

✓ **Correct: C)** : This sentence clearly names both Faizan and the Jinni, so it is easy to follow. It also uses "the Jinni himself" to emphasize that the Jinni is the one who ends up inside the jar.

✗ **Incorrect: D)** The second part is clear, but the sentence still starts with "He," so the reader does not know who tricked the Jinni.

Item 20 — L.6.1

Category 1: Formal

- ✓ **Correct:** C: This sentence uses more precise and academic words like “examined” and “determine,” which make it sound formal.
- ✓ **Correct:** E: Words like “enraged” and “attempts” are more specific and formal than everyday language.
- ✓ **Correct:** F: This sentence uses abstract words like “choices” and “consequences,” which are common in formal writing.

Category 2: Informal

- ✓ **Correct:** A: The repeated use of “got” and the phrase “get back in” sound casual and less precise.
- ✓ **Correct:** B: Words like “totally” and “freaks out” are informal and sound like everyday speech.
- ✓ **Correct:** D: The word “yelling” is less formal and more conversational than a more precise term like “called out” or “shouted.”

SPELLING ANSWER KEY

Item 21: mournfully

Pattern: ou vowel digraph + adverb suffix -ly

Common errors: mournfully (drops one l), morunfully (reverses vowel team), mournefully (adds silent e)

Item 22: excelled

Pattern: doubled final consonant before -ed (CVC with stressed final syllable)

Common errors: exceled (single l), excelled (triple l), exscelled (extra s)

Item 23: appraised

Pattern: drop silent e before -ed

Common errors: appraisd (drops both e’s), appraized (replaces s with z), apraised (single p)

Item 24: impulsive

Pattern: prefix im- + base pulse + suffix -ive (drop silent e)

Common errors: impulseive (keeps silent e), impulsiv (drops final e), impulsive (doubles s)