

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

---

### PASSAGE 1

---

#### ***Passed Down by Hand: Apprenticeship and the Transmission of Knowledge*** — Lexile: 980L | Informational

(1) For thousands of years, people have learned crafts not from books, but by working beside someone who already knew them. This tradition is called apprenticeship. A student in an apprenticeship works directly with a skilled practitioner. The student learns by watching, then trying, then trying again. Craft communities around the world have used this model: joinery workshops in Japan, weaving communities in the Andes and pottery kilns in medieval Korea. In each of these places, the apprenticeship relationship has been central to the transmission of knowledge from generation to generation.

(2) The craft of joinery—the technique of joining pieces of wood together without nails or metal fasteners—offers one of the most detailed examples of apprenticeship in the world. In traditional Japanese joinery, young apprentices spend years learning to shape wood by hand. They begin with the simplest tasks. They sweep the workshop floor. They sharpen tools. These duties may seem small. But master craftspeople argue that caring for a workshop is the first step in understanding the craft. An apprentice who cares for a chisel learns the properties of its blade; one who sweeps shavings learns to recognize the grain of different woods.

(3) What distinguishes apprenticeship from classroom instruction is the nature of the interaction between teacher and student. In formal schooling, knowledge is typically organized into discrete lessons and transferred through explicit explanation. In an apprenticeship, it works the other way. A master weaver in the Andean highlands does not describe the pattern she is creating—she creates it, and the apprentice watches, then attempts, then watches again. The knowledge that results from this process is not reducible to a written formula; it must be lived.

(4) Critics of traditional apprenticeship have argued that this approach can be inefficient, even exclusionary. If a craft’s knowledge lives only in the hands of its masters, what happens when those masters are gone? In communities where

apprenticeships are passed down within families or closed guilds, the craft may become inaccessible to talented outsiders. Some historians argue that the very closeness that makes apprenticeship effective also makes it fragile.

(5) Yet many practitioners defend the model, arguing that some knowledge cannot be taught any other way. Consider what a master knows that is hard to put into words: the right pressure to apply, the feel of clay at the right moment, the exact point when a glaze has been on long enough. This kind of knowledge lives in the hands and body. It cannot be fully written down. Some of this knowledge is simply inaccessible through text or video. A student who reads about pottery cannot gain, without practice, the physical skill that comes from years at the wheel.

(6) The apprenticeship tradition, at its best, is not about secrecy or exclusion. It is about the deliberate transmission of something that cannot be reduced to information alone. The bond between master and student creates space for a kind of knowledge that is detailed, felt in the body and hard to pass on any other way. A master does not just share steps. She passes on a way of seeing and doing that can only come from practice. In a world that values speed, the slow transfer of craft knowledge reminds us that some things can only be learned by doing.

---

## ITEMS — PASSAGE 1

---

**Item 1** — L.6.6 | Vocabulary acquisition | DOK 1 | MC

Read this sentence from paragraph 1 of “Passed Down by Hand.”

*A student in an apprenticeship works directly with a skilled practitioner.*

**As used in paragraph 1, what is the meaning of the word practitioner?**

- A) an individual who actively performs a particular craft or trade
- B) a teacher who delivers lectures and formal lessons in classroom settings
- C) a writer who documents and preserves traditional craft methods
- D) an inventor who develops new approaches to existing methods

**Item 2** — RI.6.4 | Technical vocabulary in context | DOK 1 | MC

**According to paragraph 2 of “Passed Down by Hand,” what does the word joinery describe?**

- A) a type of clay used to fill and seal cracks in pottery
- B) a method for firing clay at high temperatures to harden it
- C) a way of putting pieces of wood together without nails or metal fasteners
- D) a process for measuring and matching the grain of different woods

**Item 3** — RI.6.1 | Citing textual evidence | DOK 2 | MC

**Which detail from the passage BEST supports the claim that apprenticeship passes knowledge through demonstration and observation rather than through explanation?**

- A) “Craft communities around the world have used this model: joinery workshops in Japan, weaving communities in the Andes and pottery kilns in medieval Korea.”
- B) “In formal schooling, knowledge is typically organized into discrete lessons and transferred through explicit explanation.”
- C) “A master weaver in the Andean highlands does not describe the pattern she is creating—she creates it, and the apprentice watches, then attempts, then watches again.”
- D) “Critics of traditional apprenticeship have argued that this approach can be inefficient, even exclusionary.”

**Item 4** — L.6.4b | Morphological analysis | DOK 2 | MC

Read this sentence from paragraph 3 of “Passed Down by Hand.”

*What distinguishes apprenticeship from classroom instruction is the nature of the interaction between teacher and student.*

**Which description of the word interaction correctly explains its meaning in this sentence?**

- A) The prefix inter- means “between,” so interaction means an action that happens before teaching begins.
- B) The suffix -ion means “full,” so interaction means a complete and fully completed action.
- C) The suffix -ion means “without,” so interaction means something that happens without action.
- D) The prefix inter- means “between,” so interaction means an action occurring between two parties.

**Item 5** — RI.6.4 | Connotation of a key word | DOK 2 | MC

Read this sentence from paragraph 6 of “Passed Down by Hand.”

*It is about the deliberate transmission of something that cannot be reduced to information alone.*

**What does the word deliberate suggest about how craft knowledge is shared?**

- A) The process is accidental and occurs without intent or planning.
- B) The process must be completed quickly before information is lost.
- C) The process is carried out with careful consideration.
- D) The process is secretive and hidden from those outside the craft.

**Item 6** — L.6.4a | Context clues | DOK 2 | MC

Read this sentence from paragraph 5 of “Passed Down by Hand.”

*Some of this knowledge is simply inaccessible through text or video.*

**Based on context clues in paragraph 5, what does inaccessible mean?**

- A) difficult to understand when written in technical language
- B) unable to be obtained through a particular means
- C) communicated by one person to another
- D) so complex that it requires years of study before it can be understood

**Item 7** — RI.6.1 | Citing textual evidence (multi-select) | DOK 2 | TEI — Multi-Select

[Students select exactly TWO answers.]

**Select TWO details from the passage that BEST support the following claim:  
Some craft knowledge must be gained through physical practice and cannot be learned by reading or watching alone.**

- A) “An apprentice who cares for a chisel learns the properties of its blade; one who sweeps shavings learns to recognize the grain of different woods.”
- B) “Some historians argue that the very closeness that makes apprenticeship effective also makes it fragile.”
- C) “The knowledge that results from this process is not reducible to a written formula; it must be lived.”

- D) “In communities where apprenticeships are passed down within families or closed guilds, the craft may become inaccessible to talented outsiders.”
- E) “The apprenticeship tradition, at its best, is not about secrecy or exclusion.”

**Item 8** — RI.6.2 | Paragraph function and central idea development | DOK 3 | MC

**How does paragraph 5 of “Passed Down by Hand” contribute to the development of the central idea of “Passed Down by Hand”?**

- A) It introduces the central idea by establishing why the apprenticeship tradition first developed in ancient societies.
- B) It presents a counterargument by focusing on critics who have challenged traditional learning models.
- C) It deepens the central idea by describing types of knowledge that can only be acquired through physical practice.
- D) It summarizes the central idea by comparing the limitations of apprenticeship directly to formal schooling.

**Item 9** — L.6.4d | Dictionary verification of a word with multiple meanings | DOK 2 | MC

Read this excerpt from paragraph 1 of “Passed Down by Hand.”

*... the apprenticeship relationship has been central to the transmission of knowledge from generation to generation.*

Read the dictionary entry below.

***transmission*** (noun)

1. The act of sending an electronic signal, such as a radio or television broadcast
2. The act of passing something from one person or place to another
3. A system of gears in a vehicle that transfers power from the engine to the wheels
4. The spread of a disease or infection from one organism to another

**Which definition BEST matches the meaning of transmission as it is used in paragraph 1?**

- A) Definition 1

- B) Definition 2
- C) Definition 3
- D) Definition 4

**Item 10** — RI.6.2 | Central idea | DOK 2 | MC

**Which statement BEST expresses the central idea of “Passed Down by Hand”?**

- A) Apprenticeship allows knowledge that would be difficult to capture through formal instruction alone to be taught and ensures the survival of certain crafts.
- B) Traditional crafts such as joinery and weaving are at risk of being lost unless apprenticeship programs are expanded and protected worldwide.
- C) Apprenticeship is a more efficient teaching method than formal schooling because it requires less time and fewer materials.
- D) Although critics have raised some concerns about craft apprenticeships, those concerns have been largely addressed by modern educational practices.

---

**PASSAGE 2**

---

***The Weight of the Loom*** — Lexile: 960L | Literary

(1) Akosua had been watching her grandmother weave kente cloth for as long as she could remember, and she had always assumed it would be easy. The patterns seemed to repeat themselves in predictable rows, and the loom’s wooden heddles clicked with a rhythm that felt almost like breathing. When Nana Ama finally said she was old enough to learn, Akosua had walked to the workshop with confidence.

(2) That confidence lasted exactly four minutes. Akosua’s first attempt to pass the shuttle through the warp threads ended with three broken wires and a tangle that Nana Ama quietly unraveled without comment. Her second attempt produced a row so uneven that the colors lurched sideways like a sentence written in haste. By the third attempt, Akosua’s hands were trembling. She kept her eyes on the loom, determined not to let her grandmother see her frustration.

(3) “The pattern does not remember you yet,” Nana Ama said, settling beside her on the bench. The old woman’s hands moved to the ahenema—the small handle used to beat the threads tightly into place—and she demonstrated the proper pressure: not a slam, but a conversation. Akosua felt something loosen in her chest. She had been fighting the loom. Her grandmother was talking to it, the way you might speak to something that has its own language, its own logic. The shuttle moved between them like part of a familiar conversation.

(4) “Why does it take so long?” Akosua asked, more sharply than she meant to. Nana Ama did not answer immediately. She finished the row she was working on before looking up. “Your great-grandmother began at seven,” she said simply.

(5) Akosua tried again. This time she watched not just what her hands were doing but what they were not doing—the unconscious relaxing of grip, the small tilt of the wrist. She noticed that Nana Ama’s movements were never hurried, never labored, even when the heddles required force. Everything seemed to cost her grandmother nothing.

(6) The afternoon wore on. Akosua’s row improved, then worsened when she tried to go faster. Nana Ama said nothing. She simply wove beside her, a patient presence that neither praised nor corrected, only demonstrated.

(7) At one point, Akosua made an error she could not see—the color sequence had shifted without her noticing. She was halfway through the next row when Nana Ama reached over and touched the thread, gently tracing back to the mistake.

(8) “Here,” she said. Akosua looked. She could not believe she had not noticed. The wrong color sat in the weave like a wrong note in a familiar song.

(9) They unraveled the row together. Akosua did it slowly, pulling each thread back into its position, and as she did she began to understand what her grandmother meant: weaving was a kind of remembering. Each thread had its place not because the pattern dictated it, but because every thread before it had determined where it must go. Her hands, which had trembled an hour ago, moved with something that felt almost like certainty. The loom held them both.

(10) When the light shifted and Nana Ama said it was time to stop, Akosua sat for a moment without moving. The loom seemed to lean toward her in the afternoon stillness, as if waiting. She thought about what it would feel like to know it the way her grandmother did—to have its rhythms live in her hands, not just in her mind. She was not there yet. But for the first time, she could feel where the path began.

---

## ITEMS — PASSAGE 2

---

**Item 11** — RL.6.3 | Character analysis | DOK 2 | MC

**Based on paragraphs 1 through 3 of “The Weight of the Loom,” what do Akosua’s actions and thoughts reveal about her?**

- A) She wants to figure out how to complete the task herself without asking for help.
- B) She approaches the challenge with overconfidence that gives way to frustration and then to a new openness.
- C) She resents her grandmother for making the craft appear less difficult than it actually is.
- D) She is naturally gifted at weaving but struggles to focus on the exact methods involved.

**Item 12** — RL.6.1 | Citing textual evidence | DOK 2 | MC

**Which detail from paragraph 2 of “The Weight of the Loom” BEST shows that Akosua is trying to control her response to her early failures?**

- A) “Akosua’s first attempt to pass the shuttle through the warp threads ended with three broken wires and a tangle . . .”
- B) “Her second attempt produced a row so uneven that the colors lurched sideways like a sentence written in haste.”
- C) “By the third attempt, Akosua’s hands were trembling.”
- D) “She kept her eyes on the loom, determined not to let her grandmother see her frustration.”

**Item 13** — RL.6.4 | Figurative language — simile | DOK 2 | MC

Read this sentence from paragraph 3 of “The Weight of the Loom”.

*The shuttle moved between them like part of a familiar conversation.*

**What does this simile suggest about how Nana Ama is working at this moment?**

- A) Nana Ama disagrees with Akosua about the correct way to pass the shuttle through the warp.
- B) Akosua observes that Nana Ama’s movements are coordinated and natural.
- C) Nana Ama has already mastered the craft and can talk with Akosua while weaving.
- D) Akosua listens carefully while Nana Ama explains each step of the pattern aloud.

**Item 14** — RL.6.4 | Word connotation | DOK 3 | MC

Read this excerpt from paragraph 5 of “The Weight of the Loom”..

*Nana Ama’s movements were never hurried, never labored, even when the heddles required force.*

**What does the author’s use of the word labored suggest about Nana Ama’s level of skill?**

- A) Nana Ama’s experience allows her to perform difficult movements without strain or effort.

- B) Nana Ama has grown physically tired from years of demanding work at the loom.
- C) Nana Ama works with careful attention to each individual thread.
- D) Nana Ama’s tools are specially designed to require less force than standard ones.

**Item 15** — RL.6.3 | Character analysis — inferred | DOK 3 | MC

In paragraphs 4 through 6 of “The Weight of the Loom,” Akosua asks why weaving takes so long. Nana Ama finishes her row before answering, then says only: “Your great-grandmother began at seven.” She then weaves beside Akosua in silence, described as “a patient presence that neither praised nor corrected, only demonstrated.”

**What do Nana Ama’s actions and words reveal about her as a teacher?**

- A) She refuses to explain her methods because she believes weaving should remain a closely guarded family tradition.
- B) She believes Akosua is not yet mature enough to understand why the craft demands so much time.
- C) She teaches through example rather than explanation, trusting that practice will teach what words cannot.
- D) She is disappointed in Akosua’s early progress and is waiting for improvement before offering direct instruction.

**Item 16** — L.6.4 | Word meaning from context | DOK 1 | MC

**Read this sentence from paragraph 2 of “The Weight of the Loom”.**

*Akosua’s first attempt to pass the shuttle through the warp threads ended with three broken wires and a tangle that Nana Ama quietly unraveled without comment.*

**What does the word unraveled mean?**

- A) destroyed permanently
- B) detangled carefully
- C) improved greatly
- D) secured tightly

**Item 17** — L.6.1 | Pronoun reference | DOK 1 | MC

Read this sentence from paragraph 3 of “The Weight of the Loom”.

*Her grandmother was talking to it, the way you might speak to something that has its own language, its own logic.*

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

- A) the knowledge that comes with practice
- B) the shuttle
- C) the pattern being created in the kente cloth
- D) the loom

**Item 18** — L.6.5 | Figurative language — personification | DOK 2 | MC

Read this sentence from paragraph 10 of “The Weight of the Loom”.

*The loom seemed to lean toward her in the afternoon stillness, as if waiting.*

**This is an example of personification. What does this personification suggest?**

- A) Akosua fears the loom will fall over if she does not hold it in place.
- B) The loom is unsteady, and Akosua will need to repair it before the next lesson.
- C) The craft itself is drawing Akosua toward it, ready for her to keep going.
- D) Akosua is so exhausted from her work that she imagines the loom is moving.

**Item 19** — RL.6.1 | Citing textual evidence (multi-select) | DOK 3 | TEI — Multi-Select  
[Students select exactly TWO answers.]

**Select TWO details from “The Weight of the Loom” that show how Akosua’s understanding of weaving changes by the end of the story.**

- A) “Akosua had walked to the workshop with confidence.”
- B) “Akosua felt something loosen in her chest.”
- C) “Akosua’s row improved, then worsened when she tried to go faster.”

D) “At one point, Akosua made an error she could not see—the color sequence had shifted without her noticing.”

E) “. . . weaving was a kind of remembering. Each thread had its place not because the pattern dictated it, but because every thread before it had determined where it must go.”

**Item 20** — RL.6.2 | Summary | DOK 2 | MC

**Which sentence BEST summarizes “The Weight of the Loom”?**

A) A girl named Akosua visits her grandmother and discovers that traditional kente weaving is her new passion.

B) Akosua’s repeated failures at the loom lead her to decide she is not yet ready to become a weaver.

C) Through a series of failures at the loom and her grandmother’s calm example, Akosua begins to understand that weaving is a link to the generations who came before her.

D) Akosua and her grandmother spend an afternoon weaving together, and Nana Ama teaches Akosua the step-by-step process for creating kente patterns.

**Item 21** — RL.6.2 | Theme | DOK 3 | MC

**Which statement BEST expresses a theme of “The Weight of the Loom”?**

A) True knowledge of a craft is gained through shared practice and the connection between people and their traditions.

B) A student can master a craft through persistence and independent practice.

C) Young people should be required to learn traditional crafts before they are old enough to question their value.

D) People learn best when they are given time to experiment freely.

---

## SPELLING

---

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

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

***Commission***

*The captain received a **commission** to lead the new expedition.*

***Commission***

Write the spelling word you heard:

---

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

***Combustible***

*The scientists warned that the chemical mixture was **combustible**.*

***Combustible***

Write the spelling word you heard:

---

**Item 24** — L.6.2 | Spelling | DOK 1 | FITB

***Emissary***

*The queen sent an **emissary** to deliver her message to the neighboring kingdom.*

***Emissary***

Write the spelling word you heard:

---

**Item 25** — L.6.2 | Spelling | DOK 1 | FITB

***Derision***

*The crowd laughed with **derision** when the plan was first announced.*

***Derision***

Write the spelling word you heard:

---

## ANSWER KEY

#	Answer	Standard	Skill	DOK	Type	Passage
1	A	L.6.6	Vocabulary acquisition	1	MC	Passage 1
2	C	RI.6.4	Technical vocabulary (appositive)	1	MC	Passage 1
3	C	RI.6.1	Citing textual evidence	2	MC	Passage 1
4	D	L.6.4b	Morphological analysis	2	MC	Passage 1
5	C	RI.6.4	Word connotation	2	MC	Passage 1
6	B	L.6.4a	Context clues	2	MC	Passage 1
7	A, C	RI.6.1	Citing evidence (multi)	2	TEI-MS	Passage 1
8	C	RI.6.2	Paragraph function / central idea	3	MC	Passage 1
9	B	L.6.4d	Dictionary verification	2	MC	Passage 1
10	A	RI.6.2	Central idea	2	MC	Passage 1
11	B	RL.6.3	Character analysis	2	MC	Passage 2
12	D	RL.6.1	Citing textual evidence	2	MC	Passage 2
13	B	RL.6.4	Figurative language — simile	2	MC	Passage 2
14	A	RL.6.4	Word connotation	3	MC	Passage 2
15	C	RL.6.3	Character analysis — inferred	3	MC	Passage 2
16	B	L.6.4	Word meaning from context	1	MC	Passage 2
17	D	L.6.1	Pronoun reference	1	MC	Passage 2
18	C	L.6.5	Personification	2	MC	Passage 2
19	B, E	RL.6.1	Citing evidence (multi)	3	TEI-MS	Passage 2
20	C	RL.6.2	Summary	2	MC	Passage 2
21	A	RL.6.2	Theme	3	MC	Passage 2

22	<b>commis sion</b>	L.6.2	Spelling	1	FITB	Spelling
23	<b>combustible</b>	L.6.2	Spelling	1	FITB	Spelling
24	<b>emissary</b>	L.6.2	Spelling	1	FITB	Spelling
25	<b>derision</b>	L.6.2	Spelling	1	FITB	Spelling

## RATIONALE APPENDIX

### Item 1 — L.6.6

✓ **Correct:** A) Paragraph 1 states that a student in an apprenticeship “works directly with a skilled practitioner.” The context shows the practitioner is the person being worked alongside—someone who already possesses the craft skill. This matches the definition of a person who actively works at a trade or craft.

✗ **Incorrect:** B) Paragraph 1 introduces apprenticeship as a tradition distinct from classroom lectures and formal instruction, so a practitioner is not a classroom teacher.

✗ **Incorrect:** C) The passage describes a practitioner as someone who works a craft alongside a student, not someone who writes about it.

✗ **Incorrect:** D) Paragraph 1 emphasizes passing down existing craft traditions, not developing new approaches or inventions.

### Item 2 — RI.6.4

✗ **Incorrect:** A) Clay and pottery appear elsewhere in the passage; joinery is a woodworking term, not related to clay.

✗ **Incorrect:** B) The paragraph describes shaping wood by hand, not heating or firing wood.

✓ **Correct:** C) Paragraph 2 supplies an appositive definition immediately following the word: “The craft of joinery—the technique of joining pieces of wood together without nails or metal fasteners.”

✗ **Incorrect:** D) Recognizing wood grain is described as something apprentices learn incidentally; joinery names a joining technique, not a measurement process.

### Item 3 — RI.6.1

✗ **Incorrect:** A) This detail lists the types of craft communities that have used apprenticeship but does not describe how knowledge is transmitted within them.

✗ **Incorrect:** B) This sentence describes formal schooling’s method (explicit explanation), which the passage contrasts with apprenticeship—it is not an example of apprenticeship itself.

✓ **Correct:** C) This sentence directly describes the apprenticeship method: the master does not explain (“does not describe”) but demonstrates (“she creates it”) while the student watches and attempts—precisely demonstrating the claim.

✗ **Incorrect:** D) This sentence presents criticism of apprenticeship, not evidence of how knowledge passes.

### Item 4 — L.6.4b

✗ **Incorrect:** A) The prefix inter- means “between,” not “before.” The prefix for “before” is pre-.

✗ **Incorrect:** B) The suffix -ion is a noun-forming ending meaning “the act of,” not “full.” The suffix for “full” is -ful.

✗ **Incorrect:** C) The suffix -ion is a noun-forming ending meaning “the act of,” not “without.” The prefix for “without” is in- or un-.

✓ **Correct:** D) The prefix inter- means “between.” In context, this describes the dynamic exchange between teacher and student that distinguishes apprenticeship from formal instruction.

#### Item 5 — RI.6.4

✗ **Incorrect:** A) Deliberate means the opposite of accidental; the word signals intention.

✗ **Incorrect:** B) The passage emphasizes the “slow, careful transfer” of knowledge, not urgency.

✓ **Correct:** C) Deliberate means done intentionally, with careful consideration. The passage frames the master-apprentice relationship as a purposeful space for passing knowledge; deliberate signals that this transmission is not accidental but carefully and consciously undertaken.

✗ **Incorrect:** D) Paragraph 6 explicitly states the tradition “is not about secrecy or exclusion.”

#### Item 6 — L.6.4a

✗ **Incorrect:** A) The passage does not describe the difficulty of writing clearly; it describes the impossibility of acquiring certain knowledge through reading at all, regardless of clarity.

✓ **Correct:** B) The surrounding context makes clear that this knowledge is “simply inaccessible through text or video” and that a student who “reads about pottery cannot gain, without practice, the physical skill that comes from years at the wheel.” Inaccessible describes knowledge that cannot be reached through those channels.

✗ **Incorrect:** C) Although the passage states that knowledge about crafts is passed down from one person to another, inaccessible does not refer to this transfer of knowledge.

✗ **Incorrect:** D) The passage states this knowledge cannot be obtained via text or video no matter how much study is done, not that it merely requires more time.

#### Item 7 — RI.6.1

✓ **Correct:** A) This detail shows that even physical maintenance tasks—caring for a chisel, sweeping shavings—generate craft knowledge that can only be gained by doing, not reading about it.

✗ **Incorrect:** B) This detail presents a criticism of apprenticeship focused on exclusion, not on the nature of the knowledge transmitted.

✓ **Correct:** C) This sentence explicitly states that the knowledge produced by apprenticeship “is not reducible to a written formula” and “must be lived,” directly supporting the claim.

✗ **Incorrect:** D) This detail addresses who gains access to craft apprenticeships, not what kind of knowledge is produced or how it must be learned.

✗ **Incorrect:** E) This detail refutes the secrecy critique but does not address the claim about physical practice being necessary for learning.

### Item 8 — RI.6.2

✗ **Incorrect:** A) The central idea is introduced in paragraph 1; paragraph 5 develops it, not introduces it.

✗ **Incorrect:** B) The counterargument (critics’ view) is in paragraph 4. Paragraph 5 responds to those critics.

✓ **Correct:** C) Paragraph 5 follows the critics’ view (paragraph 4) by pivoting to explain what defenders argue: that certain knowledge “cannot be fully written down” and is “inaccessible through text or video.” This deepens the passage’s central argument about embodied, irreplaceable craft knowledge.

✗ **Incorrect:** D) The direct comparison to classroom schooling occurs in paragraph 3; paragraph 5 focuses on the nature of embodied knowledge.

### Item 9 — L.6.4d

✗ **Incorrect:** A) Definition 1 refers to broadcasting signals to many people at once. The passage describes one-to-one knowledge transfer in a mentorship, not broadcasting.

✓ **Correct:** B) The content of the sentence aligns with and is confirmed by Definition 2. The passage describes masters passing craft knowledge directly to individual apprentices, a person-to-person transfer.

✗ **Incorrect:** C) Definition 3 refers to a mechanical vehicle system. The passage draws no such comparison and apprenticeship involves human relationships, not machines.

✗ **Incorrect:** D) Definition 4 refers to disease spread. The passage does not frame the movement of craft traditions as infection; the transmission here is intentional and relational.

### Item 10 — RI.6.2

✓ **Correct:** A) The passage consistently argues, from paragraphs 1–6, that the master-apprentice relationship transmits embodied knowledge that cannot be replicated through formal instruction. This is the idea developed in every major section of the text.

✗ **Incorrect:** B) While the passage notes fragility (paragraph 4), the central idea is about the nature of craft knowledge, not a policy call to expand programs.

✗ **Incorrect:** C) The passage does not argue that apprenticeship is more efficient; it acknowledges critics who call it “inefficient” and focuses on what it uniquely transmits.

✗ **Incorrect:** D) The passage does not claim critics’ concerns have been addressed; it responds by explaining what apprenticeship uniquely does, not by resolving the exclusion problem.

### Item 11 — RL.6.3

✗ **Incorrect:** A) Akosua hides her frustration in one moment, but the arc across paragraphs 1–3 is a progression from confidence to frustration to openness—not a single-minded resolve.

✓ **Correct:** B) Paragraph 1 establishes Akosua’s overconfidence (“she had always assumed it would be easy,” “walked to the workshop with confidence”). Paragraph 2 shows frustration (trembling hands, hiding her feelings). Paragraph 3 shows the shift: Nana Ama’s reframing causes “something to loosen in her chest,” opening her to a new understanding.

✗ **Incorrect:** C) Akosua is frustrated with her own performance; the text gives no evidence she blames her grandmother for the difficulty.

✗ **Incorrect:** D) Akosua’s repeated failures show no natural gift; the passage focuses on developing understanding rather than an attention problem.

### Item 12 — RL.6.1

✗ **Incorrect:** A) This detail describes the outcome of the first attempt (the failed weaving), not Akosua’s emotional management.

✗ **Incorrect:** B) This detail shows the visible result of the second attempt using a simile, not Akosua’s effort to control her reaction.

✗ **Incorrect:** C) Trembling hands show emotion surfacing physically—not Akosua’s effort to manage or conceal it.

✓ **Correct:** D) This sentence shows Akosua actively managing her emotional response—keeping her eyes fixed on the loom as a deliberate act to conceal her frustration. The word “determined” signals effort and intention, not just feeling.

### Item 13 — RL.6.4

✗ **Incorrect:** A) The simile describes the shuttle moving “between them,” suggesting cooperation, not disagreement.

✓ **Correct:** B) The simile compares the shuttle’s movement to “a familiar conversation,” suggesting Nana Ama’s actions are fluid and natural—the shuttle passes between them

with the ease and rhythm of a well-practiced exchange. This signals mastery: her movements are coordinated and instinctive.

✗ **Incorrect:** C) While Nana Ama has mastered the craft, the simile describes the quality of her physical movements, not her ability to multitask by talking while weaving.

✗ **Incorrect:** D) The passage establishes that Nana Ama “does not describe the pattern she is creating”—she demonstrates rather than explains verbally. This option contradicts the passage.

#### Item 14 — RL.6.4

✓ **Correct:** A) Labored describes movement that is strained or effortful. By saying Nana Ama’s movements are never labored “even when the heddles required force,” the author highlights that her mastery has absorbed the difficulty—hard actions appear effortless. This contrasts with Akosua’s trembling and struggle.

✗ **Incorrect:** B) The sentence concerns the quality of Nana Ama’s movements, not her physical endurance or fatigue.

✗ **Incorrect:** C) The passage shows Nana Ama is fluid, not overly careful; the point is effortlessness from mastery.

✗ **Incorrect:** D) The passage makes no suggestion about the design of the tools; the contrast is between Nana Ama’s skill and the physical demand of the task.

#### Item 15 — RL.6.3

✗ **Incorrect:** A) There is no evidence Nana Ama is guarding secrets; she actively demonstrates and sits beside Akosua to teach. Her brevity reflects philosophy, not protectiveness.

✗ **Incorrect:** B) Nana Ama’s response places Akosua’s experience in a generational tradition (“Your great-grandmother began at seven”), not a judgment about her current maturity.

✓ **Correct:** C) Nana Ama’s response is brief (“Your great-grandmother began at seven”) and she returns to weaving beside Akosua—“a patient presence that neither praised nor corrected, only demonstrated.” This pattern across paragraphs 4–6 reveals a teaching philosophy: mastery is passed through doing, not explaining.

✗ **Incorrect:** D) Nana Ama intervenes when needed—reaching over to trace the error in paragraph 7. Her silence is part of her teaching approach, not disappointment.

#### Item 16 — L.6.4

✗ **Incorrect:** A) Unraveling a tangle in weaving restores the threads rather than destroying them; the passage shows Nana Ama fixing the mistake.

✓ **Correct:** B) In paragraph 2, Nana Ama “quietly unraveled” the tangle Akosua created, carefully separating the twisted threads to restore them to order. Unraveled means to undo or untangle something that has become knotted.

✗ **Incorrect:** C) To unravel is to undo, not improve; it describes reversing a problem, not advancing the work.

✗ **Incorrect:** D) Unraveled means loosening or separating—the opposite of tightening or securing.

#### Item 17 — L.6.1

✗ **Incorrect:** A) Nana Ama’s knowledge and experience are themes the reader infers from the passage; they are not a named noun that it could refer to, and the phrase “talking to” knowledge does not fit the passage’s logic.

✗ **Incorrect:** B) The shuttle appears later in paragraph 3 but is not the noun introduced immediately before it in the sentence, and nothing in the surrounding text frames the shuttle as something being “talked to.”

✗ **Incorrect:** C) The pattern is part of the broader context of weaving, but it is not named in the sentences immediately surrounding this one and is not described as something with “its own language.”

✓ **Correct:** D) The sentence immediately before in paragraph 3 reads: “She had been fighting the loom.” The pronoun it in “Her grandmother was talking to it” refers back to the loom—the noun in the preceding sentence. The clause that follows (“the way you might speak to something that has its own language, its own logic”) further confirms the referent by describing the loom as something one can speak to.

#### Item 18 — L.6.5

✗ **Incorrect:** A) The loom’s “leaning” is clearly figurative—framed as a moment of reflective perception, not a physical stability concern.

✗ **Incorrect:** B) Nothing in the passage suggests the loom needs repair; the sentence is about Akosua’s developing relationship with the craft.

✓ **Correct:** C) By giving the loom a human quality—leaning, waiting—the author suggests it has an animate presence. This extends the passage’s central theme: the craft has its own life and logic, and it is now drawing Akosua toward it. The phrase “as if waiting” mirrors Nana Ama’s patient, ready teaching presence.

✗ **Incorrect:** D) While Akosua is tired, the passage presents this as a meaningful reflective moment, not confusion between reality and hallucination.

#### Item 19 — RL.6.1

✗ **Incorrect:** A) This detail describes Akosua’s starting attitude before any change in understanding has occurred.

✓ **Correct:** B) This moment in paragraph 3 marks Akosua’s first meaningful conceptual shift: she recognizes she has been relating to the loom as something to force, while her grandmother relates to it as something with its own language. This is a change in her understanding of what weaving requires.

✗ **Incorrect:** C) This tracks a surface-level performance arc. Her weaving gets better, then slips when she rushes, but it reflects only physical skill, not conceptual insight.

✗ **Incorrect:** D) This detail reveals the difficulty Akosua is having rather than her understanding.

✓ **Correct:** E) In paragraph 9, Akosua reaches her deepest understanding: weaving is “a kind of remembering,” with each thread’s position determined by those before it. This insight represents the fullest change in her understanding—she now grasps the underlying logic of the craft she could not perceive at the start.

### Item 20 — RL.6.2

✗ **Incorrect:** A) Akosua does not become passionate about weaving; she is beginning to understand its value by the end of the story, but she does not decide to dedicate herself to the craft.

✗ **Incorrect:** B) Akosua does not decide she is “not ready”; by paragraph 10 she feels “where the path began,” showing growing commitment, not withdrawal.

✓ **Correct:** C) The story traces Akosua’s arc from overconfidence (paragraph 1) through failure (paragraph 2) to a new understanding of weaving as “a kind of remembering” (paragraph 9)—all guided by Nana Ama’s calm, wordless example. This summary captures the key events and the central insight.

✗ **Incorrect:** D) The passage does not present step-by-step instruction; it focuses on what Akosua comes to understand through the experience, not procedural technique.

### Item 21 — RL.6.2

✓ **Correct:** A) The story’s deepest argument—developed through Nana Ama’s wordless teaching, Akosua’s growing understanding, and the personification of the loom—is that craft knowledge cannot be conveyed through explanation alone but must be experienced through doing in the presence of someone who already knows. The story enacts this through both culture (kente weaving) and family relationship (grandmother to granddaughter).

✗ **Incorrect:** B) This option inverts the story’s central argument. Akosua does persist, but her deepest moments of growth come not from solitary repetition—they come from watching Nana Ama’s hands, hearing her speak to the loom and working in her presence.

✗ **Incorrect:** C) The story presents Akosua choosing to learn; it does not argue that traditional crafts should be imposed before children can question them.

✗ **Incorrect:** D) The story does not argue that freedom to experiment without intervention is always best; Nana Ama does intervene to trace the error in paragraph 7. Her approach combines silence and guidance.

---

## SPELLING ANSWER KEY

---

### Item 22: commission

Spelling: c-o-m-m-i-s-s-i-o-n

Common errors: double-s omission (comision), -tion ending as -sion (commisshion)

### Item 23: combustible

Spelling: c-o-m-b-u-s-t-i-b-l-e

Common errors: -ible ending as -able (combustable), omitting the u (combstible)

### Item 24: emissary

Spelling: e-m-i-s-s-a-r-y

Common errors: single-s (emissary is correct, but emissry), -ary ending as -ery (emissery)

### Item 25: derision

Spelling: d-e-r-i-s-i-o-n

Common errors: -sion ending as -tion (derition), e/i confusion (dirision)