# Reading Check on Paper

## Inference Check · Form A | Grades 9–10

## Teacher key and scoring

Use an unseen form when rechecking. These items also appear online. Record counts by area and consider them with classroom work. For a response with more than one entry, award the point only when all entries match the key. Score each Part A and Part B separately.

Allow about 35–45 minutes as a planning estimate, or give one passage at a time. Students may reread. Give the normal access supports for the student and record any read-aloud or other help that changes what the task measures.

**Literal comprehension:** 1, 6, 11, 16 · **Inference:** 2, 4, 7, 9, 12, 14, 17, 19 · **Evidence:** 3, 5, 8, 10, 13, 15, 18, 20

## The Name Under the Photograph

**1. A / A / B** · Literal comprehension

Paragraph 2 says the mother brings a family album for the downstairs neighborhood display and Nell places it on a chair.

**2. D** · Inference

She conceals her name while asking about the picture, then reveals it after her mother's response and question about its maker.

**A** contradicted: Nell immediately asks about the exhibition photograph while covering its name; she does not postpone that discussion for the family display.

**B** unsupported: The classmates arrive later, and the hidden card names the maker rather than the building.

**C** unsupported: She checks the spelling, but she reveals the same card after her mother asks who made the picture; no correction occurs.

**3. C** · Evidence

She conceals her name while asking about the picture, then reveals it after her mother's response and question about its maker.

**A** one detail: These establish her personal choices and care with the card, not the order of her mother's response and the name's disclosure.

**B** one detail: These show recognition and Nell's later nervous action, not how withholding and revealing the name frame her request for an opinion.

**D** other idea: These occur after her mother knows the maker; they do not explain the initial concealment.

**4. B** · Inference

She refrains from supplying household details, stays through Nell's explanation and asks where she stood to make the picture.

**A** one detail: She recognizes household details earlier, but later holds those comments back and asks about Nell's position for the photograph.

**C** unsupported: The album goes to the separate display; no plan to add this picture is described.

**D** unsupported: She asks where Nell stood rather than asking her to change the contents of the scene.

**5. A** · Evidence

She refrains from supplying household details, stays through Nell's explanation and asks where she stood to make the picture.

**B** one detail: This is her earlier response to familiar household objects, not her later interest in Nell's photographic decisions.

**C** other idea: This concerns the album, not the question about how Nell made her photograph.

**D** other idea: This concerns carrying the album; it does not identify the subject she wants Nell to explain.

## After the Last Cue

**6. C** · Literal comprehension

The director explains that a teacher can handle the last cue.

**A** other idea: This gives the order of the bows, not who covers the cue.

**B** one detail: This names the need for someone at the desk, not who could cover it.

**D** other idea: This makes room at the curtain call, not at the control desk.

**7. C** · Inference

At first he listens for the recorded music; after its unexpected timing, he waits for Alma's attention and enters following her signal. The contrast suggests that he now coordinates directly with her rather than relying on the recording alone.

**A** contradicted: The later cue runs at its usual length; his change is to coordinate with Alma rather than repeat the delay.

**B** other idea: The director's introduction concerns visitors before rehearsal, not how this entrance is timed.

**D** contradicted: Alma still gives the signal and runs the cue; he coordinates with her rather than operating the sound himself.

**8. B, D** · Evidence

At first he listens for the recorded music; after its unexpected timing, he waits for Alma's attention and enters following her signal. The contrast suggests that he now coordinates directly with her rather than relying on the recording alone.

**A** other idea: These concern the visitors before rehearsal, not his approach to timing either entrance.

**C** one detail: This is their discussion of the delay; the selected first-run action and later coordinated action establish the contrast itself.

**E** other idea: This concerns the explanation for the visit, not how either entrance is timed.

**9. A** · Inference

The missed visit and folded chair precede the delay; Alma later acknowledges that the extra time was intentional.

**B** unsupported: The director gives no request for an extra pause; the timing change is Alma's decision.

**C** other idea: The curtain call is arranged after this rehearsal moment; no audience response explains the earlier cue.

**D** one detail: Her friend asks about a stuck recording, but a fault is never confirmed. The folded chair and her later admission connect the timing to what happened around the missed visit.

**10. C, E** · Evidence

The missed visit and folded chair precede the delay; Alma later acknowledges that the extra time was intentional.

**A** one detail: This establishes an expected visit. It does not itself connect that event to the discussion of the longer cue.

**B** one detail: This is her earlier reaction, but the later conversation explicitly connects the cue discussion with the unfulfilled visit.

**D** other idea: These concern the later public performance. They do not link the earlier rehearsal cue discussion to the unfulfilled visit or establish that the extra time was intentional.

# A Larger Picture

**11. C** · Literal comprehension

Paragraph 6 suggests a dated ground photograph or a record of the work, depending on what it shows.

**12. B** · Inference

Capture information concerns the instrument's recorded spatial detail, which limits the blended band.

**A** unsupported: The capture information cannot by itself date an unestablished change in the field's outline.

**C** other idea: The request concerns what the original record could show, not matching the recent viewpoint.

**D** contradicted: Copying a recent outline supplies a place to look, not independent evidence that the older record distinguished it.

**13. A** · Evidence

Capture information concerns the instrument's recorded spatial detail, which limits the blended band.

**B** one detail: This states the historical question rather than the principle about what the sensor could distinguish.

**C** one detail: This limits a color-based interpretation; the principle about the sensor more directly explains the value of capture information.

**D** other idea: This concerns what the recent image can date, not what information the earlier sensor could resolve.

**14. C** · Inference

The sensor records a new view for the recent image; changing the earlier display does not capture another view.

**A** unsupported: The strip's construction date remains unsettled; printing is not the source of the recording date.

**B** unsupported: The passage treats dates as recording dates, not the first interpretation of the image.

**D** ignores clue: The display date is not the relevant distinction; paragraph 7 explicitly calls the earlier date a recording date, and the recent image has its own.

**15. D** · Evidence

The sensor records a new view for the recent image; changing the earlier display does not capture another view.

**A** one detail: This states what the group wants to learn, not whether enlargement makes another observation.

**B** other idea: This limits an interpretation of the material, not the claim that enlarging would create a new observation or recording date.

**C** other idea: These propose another question or source, not a new observation made by enlarging the existing record.

# Keep the Intermission

**16. A, D** · Literal comprehension

Paragraph 3 proposes stating the finish time and providing a clear signal for returning.

**B** unsupported: This could be a timing measure, but the paragraph does not explicitly propose a separate start time for each play.

**C** unsupported: The paragraph does not explicitly propose listing the length of each play.

**E** unsupported: The paragraph says people should not have to guess the duration, but does not explicitly propose this particular advance announcement.

**17. A** · Inference

The author presents social encounters around the performances as a purpose of the pause and says refreshments can support it without being its main justification. The seating and conversation space can therefore serve that purpose even without refreshments.

**B** contradicted: The author gives the social pause its own value; a need to carry one mood between works can instead be a reason to omit the pause.

**C** contradicted: Refreshments are not the main justification. People can stay and meet without buying anything.

**D** unsupported: Removing refreshments does not by itself settle the finish time or remove the need for a clear return signal.

**18. C** · Evidence

The author presents social encounters around the performances as a purpose of the pause and says refreshments can support it without being its main justification. The seating and conversation space can therefore serve that purpose even without refreshments.

**A** other idea: These concern balancing the pause's length with the program, not whether refreshments are necessary to the social aim.

**B** one detail: This warns that sales can crowd out social space. It does not as directly settle whether refreshments are necessary; the other text explicitly separates support from the main justification and permits staying without purchases.

**D** other idea: These concern performers' choices, not whether the social pause depends on refreshments.

**19. D** · Inference

The finish-time concern can be handled through planning in paragraph 3; paragraph 4 identifies carrying one feeling between dependent pieces as a different reason to omit the pause.

**A** contradicted: Both effects fit reasons to keep a pause, not the particular emotional dependency that can support omitting it.

**B** one detail: Paragraph 3 answers the timing objection through planning; it does not by itself require omitting the pause.

**C** one detail: These differences support allowing choices rather than requiring conversations; they do not establish a need for an uninterrupted mood.

**20. B** · Evidence

The finish-time concern can be handled through planning in paragraph 3; paragraph 4 identifies carrying one feeling between dependent pieces as a different reason to omit the pause.

**A** one detail: This gives the general planning principle, not the specific emotional connection that can require an uninterrupted mood.

**C** contradicted: These describe how a pause can help a different work begin, which supports keeping a pause rather than preserving one mood across the two works.

**D** other idea: These concern students choosing what to do during a pause, not preserving a single mood across the works.