# Reading Check on Paper

## Vocabulary Check · Form V | Grades 9–10

Name or code _____ Date _____

Read each passage. Answer each question using the passage. Follow the directions for each response. You may mark the booklet or copy your choices to the answer sheet.

## The Empty Brochure Panel

**1** The brochure had one empty panel beside the walking route. Greta, the student editor, wanted to fill it with a story about the town's old outdoor cinema. One former projectionist remembered people arriving by bicycle and hanging their coats over the handlebars. His description had a screen, a rattling projector and an argument over who could sit nearest the river. It seemed livelier than the committee's list of building dates.

**2** Before printing, the editor looked for material that could **corroborate** the account. A dated photograph showed a screen beside the river and several bicycles. An old notice gave the start time for an evening film. Neither showed coats on handlebars or the argument about seats. She clipped copies beside the interview, leaving small gaps where the sources stopped agreeing or said nothing at all.

**3** The projectionist came to see the layout. He recognized the screen. "Was it really that small?" he asked, laughing. The picture had been taken before he worked there, he said. The bicycles were right, although he could not remember whether that particular fence had always stood behind them. The editor wrote the photograph's date under its border instead of treating the picture as a view of his exact evening.

**4** The committee's designer asked whether the coats should become little drawings along the route. To the editor, their colors were incidental. Changing a brown coat to a gray one would not change why the story belonged in the brochure. The river, the outdoor cinema and the ways people gathered mattered more. She kept the remembered coats in the interview excerpt but removed the color notes from the designer's list.

**5** Another interview arrived by email. Its writer remembered attending films at the same place on Friday evenings. The first speaker had said the cinema operated every evening in summer. The notice on the table listed only two evenings for its printed week. No one had collected notices for the other weeks. The designer asked whether the paragraph could still begin, "Every summer evening, the town gathered by the river."

**6** The editor decided to **qualify** that opening. Her revision named the evenings documented by the notice and identified the broader memory as the projectionist's recollection. She did not cross out his account. She added his own words below the paragraph and placed the photograph's date where a reader could see it. The route line still reached the riverside location, but the panel did not turn one remembered pattern into a complete calendar.

**7** When the proof returned, the projectionist read the shorter opening and then his excerpt. He pointed to a figure near the edge of the photograph and asked whether someone might recognize the old ticket seller. The editor put a question on her source list for later. For now, she checked that the walking directions led to the riverside site shown on the route and that the fold would not hide the dates.

**1. Which TWO things does the editor check when the proof returns?**

Circle TWO letters.

**A** That the figure's name appears beneath the photograph.

**B** That the walking directions lead to the riverside site.

**C** That a separate box contains the building dates.

**D** That the design includes the remembered coat colors.

**E** That the fold leaves the dates visible.

**2. Part A. What does "corroborate" mean in paragraph 2?**

Circle ONE letter.

**A** Build an account entirely from one person's recollection.

**B** Support an account with further confirming information.

**C** Divide an account into separate parts for publication.

**D** Replace an account with a version that fills every gap.

**3. Part B. Which quotation best supports the answer to Part A?**

Circle ONE letter.

**A** "Neither showed coats on handlebars or the argument about seats."

**B** "The editor wrote the photograph's date under its border instead of treating the picture as a view of his exact evening."

**C** "The river, the outdoor cinema and the ways people gathered mattered more. She kept the remembered coats in the interview excerpt but removed the color notes from the designer's list."

**D** "A dated photograph showed a screen beside the river and several bicycles. An old notice gave the start time for an evening film."

**4. Part A. What does “qualify” mean when the editor revises the opening in paragraph 6?**

Circle ONE letter.

**A** Narrow a claim to match the support available.

**B** Make an account eligible to enter a competition.

**C** Confirm that every remembered detail has been proved.

**D** State a conclusion without any limit on its reach.

**5. Part B. Which listed text best supports the answer to Part A?**

Circle ONE letter.

**A** The picture had been taken before he worked there, he said.

**B** The notice on the table listed only two evenings for its printed week. No one had collected notices for the other weeks.

**C** Her revision named the evenings documented by the notice and identified the broader memory as the projectionist’s recollection.

**D** She did not cross out his account. She added his own words below the paragraph and placed the photograph’s date where a reader could see it.

## The Gap Beside the Arm

**1** The small robot could lift its wooden block, but the arm scraped the side of the frame on the way down. At the practice table, Zora, the student builder, turned the machine toward the window and watched the same movement again. Her partner had already programmed the arm to stop above the table. Changing that instruction would not explain why the scrape happened halfway through the movement.

**2** The kit drawing specified the gap between the arm and frame. Beside the target measurement, a shaded band showed its **tolerance**. The builder checked one side, then the other, without tightening anything. One measurement fell inside the band. The other fell beyond its lower edge, at the place where the arm rubbed. She marked both readings beside the drawing and held a thin strip of card against each gap.

**3** “What if we slow it down?” her partner asked. It moved more quietly at the lower speed, and the block reached the table. The builder kept the slower setting on the test sheet but circled the scrape mark. A visitor watching the practice run asked whether the machine was ready for the demonstration. She pointed to the mark rather than saying yes. The quieter movement had changed the sound, not the gap.

**4** A temporary brace could constrain the arm’s sideways motion. The builder cut a paper model of the proposed brace and held it beside the frame. It would stop the arm from drifting toward the narrow gap, but it would also block the path needed to collect the next block. She placed it on the table instead of fixing it to the machine. A part that prevented one movement could interfere with another.

**5** The team then tried a spare motor with a different connector. Its label listed the same voltage as the first, and the plug had the same color. The student programmer checked the controller’s list of supported connections before switching anything on. The diagram showed a different arrangement of contacts. He put the spare motor beside its instruction sheet while the builder compared the drawing with the controller port.

**6** The spare motor and controller were **incompatible** in that arrangement. Each unit worked alone; that connection could not carry commands. The matching label and plug color had not established that the contacts would communicate as required. The students returned to the original parts and marked the spare as a separate option needing a different connection, not as a motor that had failed.

**7** By the end of the session, the test sheet had three short entries: the measured gap, the brace’s blocked path and the connector arrangement. The builder put the uninstalled paper brace beside the spare motor. Her partner saved the slower program under a new name rather than replacing the original. The arm still needed work, but the next session would begin with specific questions instead of a pile of parts labeled wrong.

Questions 6–10 · The Gap Beside the Arm

**6. Complete the sentence about the paper brace after its position is tried.**

The builder places the paper brace _____.

Circle ONE letter.

**A** on the arm

**B** inside the frame

**C** on the table

**D** beneath the block

**7. Part A. What does “tolerance” mean for the gap in paragraph 2?**

Circle ONE letter.

**A** The willingness to accept someone else’s working preference.

**B** The strength that keeps a moving part from breaking under force.

**C** The time allowed for the arm to finish lifting a block.

**D** The range of spacing that is acceptable for the part.

**8. Part B. Which listed text best supports the answer to Part A?**

Circle ONE letter.

**A** The builder checked one side, then the other, without tightening anything.

**B** One measurement fell inside the band. The other fell beyond its lower edge, at the place where the arm rubbed.

**C** She marked both readings beside the drawing and held a thin strip of card against each gap.

**D** The quieter movement had changed the sound, not the gap.

**9. Part A. What does “incompatible” mean for the motor and controller in paragraph 6?**

Circle ONE letter.

**A** Unable to move freely through the available gap.

**B** Unable to remain attached throughout a long test.

**C** Unable to operate together through that connection.

**D** Unable to work separately after becoming damaged.

**10. Part B. Which quotation best shows what the students do after recognizing the condition in Part A?**

Circle ONE letter.

**A** “It moved more quietly at the lower speed, and the block reached the table. The builder kept the slower setting on the test sheet but circled the scrape mark.”

**B** “The students returned to the original parts and marked the spare as a separate option needing a different connection, not as a motor that had failed.”

**C** “The student programmer checked the controller’s list of supported connections before switching anything on. The diagram showed a different arrangement of contacts.”

**D** “The matching label and plug color had not established that the contacts would communicate as required.”

## Between the Clear Views

**1** A sequence of clear pictures can still miss an event. Each image records a time as well as a place. If something happens between two observations and ends before the next, neither picture may show it. A collection with excellent detail inside each frame does not automatically provide an equally detailed record of the intervals between frames.

**2** NASA's Harmonized Landsat Sentinel-2 project combines observations from several sensors. A researcher choosing images for a changing field must consider **temporal resolution** as well as the detail visible within a frame. The combined collection offers opportunities between the passes of a single source. The project also notes that the number of clear observations varies with conditions such as cloud cover. A planned opportunity to observe is not necessarily a clear view of the ground.

**3** Imagine a group studying when water covered a low field. One usable image shows dry ground, and a later one shows standing water. An image recorded between those dates has a cloud over the field. The group can identify a change between the usable observations. It cannot read the hidden field through the cloud merely because the cloudy image has a precise date attached.

**4** A second collection has more frequent clear views during the same period. The extra observations may help the group discriminate between a change that happened early in the interval and one that happened later. That distinction depends on what the added images show. Printing the original two images closer together on a page would not create the missing observations or make the interval shorter.

**5** The available record is **inconclusive** about exactly when the water arrived. The group can say that the last clear dry view came before the first clear wet one. The group has less information about the days between the two clear views. A later report might narrow that interval with a dated ground photograph or another suitable observation. The report would need to identify the new source rather than silently assigning a day from the middle of the gap.

**6** Frequent images are useful only if the observations are compared appropriately. A shadow, an obscured view or a difference in what an image records may need examination before it is treated as a change in the field. More observations offer more information to inspect; they do not remove the need to ask what each one establishes. The dates and the usable views belong together.

**7** On a timeline, the group marks clear dry views one way and clear wet views another. The cloudy date receives a different mark rather than being counted as dry ground. Between the last dry mark and the first wet mark, the line remains open. Someone reading the display can see both the observed change and the interval that remains unresolved, without mistaking a neatly spaced sequence of dates for continuous observation.

Background source · NASA Earthdata, Harmonized Landsat and Sentinel-2 Imagery

Questions 11–15 · Between the Clear Views

**11. Complete the sentence about the image recorded between the two usable views.**

The intervening image has _____ over the field.

Circle ONE letter.

**A** a layer of fog

**B** a cloud

**C** smoke

**D** a shadow

**12. Part A. What does “temporal resolution” refer to in paragraph 2?**

Circle ONE letter.

**A** How frequently a location can be observed.

**B** How long one observation takes to record.

**C** How finely ground details appear in one view.

**D** How long a change in the field continues.

**13. Part B. Which listed text best supports the answer to Part A?**

Circle ONE letter.

**A** A second collection has more frequent clear views during the same period.

**B** A planned opportunity to observe is not necessarily a clear view of the ground.

**C** That distinction depends on what the added images show.

**D** Printing the original two images closer together on a page would not create the missing observations or make the interval shorter.

**14. Part A. What does “inconclusive” mean for the available record in paragraph 5?**

Circle ONE letter.

**A** Not consistent about which location the pictures show.

**B** Not complete because neither view shows the field.

**C** Not usable because the separate dates disagree with each other.

**D** Not sufficient to settle the precise time of the event.

**15. Part B. Which quotation describes how the final display illustrates the situation in Part A?**

Circle ONE letter.

**A** “Between the last dry mark and the first wet mark, the line remains open. Someone reading the display can see both the observed change and the interval that remains unresolved, without mistaking a neatly spaced sequence of dates for continuous observation.”

**B** “On a timeline, the group marks clear dry views one way and clear wet views another.”

**C** “Frequent images are useful only if the observations are compared appropriately. A shadow, an obscured view or a difference in what an image records may need examination before it is treated as a change in the field. More observations offer more information to inspect; they do not remove the need to ask what each one establishes. The dates and the usable views belong together.”

**D** “A later report might narrow that interval with a dated ground photograph or another suitable observation. The report would need to identify the new source rather than silently assigning a day from the middle of the gap.”

## What a Criticism Should Do

**1** A discussion about a new exhibition can become a contest between people who like the plan and people who do not. That division is easy to record on a voting sheet. It tells the designers less about what to change. A useful criticism should identify which choice matters, whom it affects and what another arrangement would gain or lose.

**2** Imagine a proposed exhibition about local work. Its first room places large photographs above short captions, with longer accounts available on a separate table. A critic wants the accounts beside the photographs instead. The designer makes a **concession**: moving some words would help visitors who want to connect a particular image with its speaker. She gives up the claim that the separate table serves every kind of reader equally well.

**3** The **concession** does not require her to abandon the whole arrangement. She may still argue that a wall covered with long accounts would make the photographs harder to see. The next question is whether the plan can address both concerns. A smaller selection beside each image, with a clear route to the complete account, might be worth testing. Agreement about one weakness need not become agreement about every proposed remedy.

**4** A substantive criticism would examine how a choice shapes the visitor’s experience. Saying that a caption is printed on cream paper may describe the display without explaining a problem. Saying that the caption cannot be matched to its photograph identifies a difficulty with the work the display is meant to do. The difference is not whether the speaker sounds severe. A quietly stated observation can raise a central issue.

**5** The design team should also be **accountable** to the people whose accounts it uses. The team should show the original words and explain an edit when a speaker asks. That does not mean accepting every requested change. It means giving a reason that can be examined, especially when a decision affects how another person is presented to an audience.

**6** One proposal for the discussion is to separate comments into a question, a reason and a possible change. A visitor might ask how the story connects with the picture, point out the missing label and suggest a matching mark. Someone else could agree about the missing connection but propose a different fix. The comments would then contain more than a row of approvals and objections.

**7** At the end of a review, the team may keep much of its original plan. The value of the discussion is not measured by how completely the plan has been surrendered. A recorded decision should show which difficulty was considered and why a particular response was chosen. Someone returning to the exhibition later can then ask whether the response did the work intended, rather than reconstructing a dispute from a list of people who won.

Questions 16–20 · What a Criticism Should Do

**16. Which listed text gives the visitor's suggestion for fixing the missing connection?**

Circle ONE letter.

**A** One proposal for the discussion is to separate comments into a question, a reason and a possible change.

**B** A visitor might ask how the story connects with the picture, point out the missing label and suggest a matching mark.

**C** Someone else could agree about the missing connection but propose a different fix.

**D** The comments would then contain more than a row of approvals and objections.

**17. Part A. What does "concession" mean in the designer's response in paragraph 2?**

Circle ONE letter.

**A** An acceptance of the critic's entire proposed remedy.

**B** A right granted to sell goods in a particular place.

**C** An acknowledgment that one part of the criticism is valid.

**D** A condition requiring the critic to accept the original plan.

**18. Part B. Which listed text best supports the answer to Part A?**

Circle ONE letter.

**A** Imagine a proposed exhibition about local work. Its first room places large photographs above short captions, with longer accounts available on a separate table.

**B** A critic wants the accounts beside the photographs instead.

**C** A smaller selection beside each image, with a clear route to the complete account, might be worth testing. Agreement about one weakness need not become agreement about every proposed remedy.

**D** Saying that a caption is printed on cream paper may describe the display without explaining a problem. Saying that the caption cannot be matched to its photograph identifies a difficulty with the work the display is meant to do.

**19. Part A. What does “accountable” mean for the design team in paragraph 5?**

Circle ONE letter.

**A** Required to accept each change a speaker requests.

**B** Required to give reasons for decisions that affect others.

**C** Required to count each visitor before editing an account.

**D** Required to let each speaker make the final design choice.

**20. Part B. Which quotation best shows what the team should do to meet the responsibility in Part A?**

Circle ONE letter.

**A** “Its first room places large photographs above short captions, with longer accounts available on a separate table. A critic wants the accounts beside the photographs instead.”

**B** “A quietly stated observation can raise a central issue.”

**C** “The team should show the original words and explain an edit when a speaker asks.”

**D** “That does not mean accepting every requested change.”

# Answer Sheet · Vocabulary Check · Form V

Name or code _____ Date _____

Circle the letter you chose in the booklet. A number in parentheses tells you how many letters to circle. For write-in items, copy the letters in the order shown.

| Question | Mark or write your answer | Question | Mark or write your answer |
|---|---|---|---|
| 1 (2) | A B C D E | 11 | A B C D |
| 2 | A B C D | 12 | A B C D |
| 3 | A B C D | 13 | A B C D |
| 4 | A B C D | 14 | A B C D |
| 5 | A B C D | 15 | A B C D |
| 6 | A B C D | 16 | A B C D |
| 7 | A B C D | 17 | A B C D |
| 8 | A B C D | 18 | A B C D |
| 9 | A B C D | 19 | A B C D |
| 10 | A B C D | 20 | A B C D |

## Teacher use

Literal comprehension _____ / 4

Vocabulary _____ / 8

Vocabulary evidence _____ / 8