PrepEx

CELPIP / PRINTABLE PRACTICE

Reading practice test

38 questions / 4 parts

Complete exercises, a diagram, an answer sheet and detailed explanations.

An independent PrepEx learning resource

Continue your practice online

Open the companion guide for practice links and the online edition.

prepex.ai/celpip/reading-practice-test-pdf

PREPEX / FREE PRACTICE RESOURCE

CELPIP Reading practice test

Four complete public PrepEx exercises, 38 questions, a diagram and a separate explained answer key. This printable edition uses the same questions as our online free exercises.

How to use this pack

1. Keep the answer key out of sight. Use the answer sheet or mark your choices on the question pages.

2. Suggested part practice clocks: 11, 9, 10 and 13 minutes. The current official Reading section is 43-56 minutes; this pack includes no unscored items.

3. For completion questions, read the whole email or comment. Each numbered blank uses the choices with the matching number.

4. Review why your chosen alternative fails. Use unfamiliar material for a fresh readiness check if you have practiced these exercises before.

Independent PrepEx preparation. These are not official CELPIP questions or calibrated test forms. Practice accuracy is not an official CELPIP level.

Companion guide, interactive exercises and current source links

Your answer sheet

Write a letter for each question. Check the explanations only after completing the set. Record unanswered questions as well as incorrect choices.

Part 1 / Your photographs for Our Street, Then and Now

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___ 11. ___

Part 2 / An Afternoon at Cedar House

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___

Part 3 / Keeping the Voices in a Neighbourhood History

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___

Part 4 / What Should a Customer-Service Badge Tell Us?

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

Correct: _____ / 38 Unanswered: _____

My recurring error: _____

Evidence I missed: _____

Next practice action: _____

Part 1 / 11 questions

Your photographs for Our Street, Then and Now

Suggested practice clock: 11 minutes

Your photographs for Our Street, Then and Now

From: Elena Brooks
To: Priya Shah

Hi Priya,

Thank you for sending the small preview images from your family's photo album. We'd love to include your photographs of the corner grocery and the street parade in our neighbourhood exhibition, Our Street, Then and Now. The picture of the mountain is lovely too, but we're focusing on everyday life on these streets rather than holiday destinations. Your grocery photograph shows a side of the neighbourhood that our collection of formal building photographs is missing.

The small previews were enough for us to choose the pictures, but the printer will need full-size scans. You mentioned being nervous about lending the original prints. There's no need to leave them with us: if you book a scanning appointment, we'll make digital copies while you wait and hand the prints straight back. Please don't post them. If your brother can make clear scans at home, you can email those instead. The exhibition will use new prints, and our budget will cover that printing. Small scratches and worn edges are fine; please leave them in, as they help convey the age of the photographs.

For each photograph, we'd like a short caption saying where it was taken and what you remember about the occasion. An approximate year is enough, provided we label it as approximate. Please don't spend money researching the exact date. In the grocery photograph, your former neighbour is clearly the main subject. Could you ask her permission before we display that one? Please send that contribution once she agrees. The parade photograph shows a distant crowd, so we don't need you to trace everyone in it for this exhibition. If reaching your neighbour takes time, send the parade material first; we can prepare that contribution separately.

We'll put your name beside the photographs unless you'd prefer initials; let me know which you'd like. Permission to display the pictures in the gallery won't cover our website. After the exhibition, we may ask you separately whether we can include them in an online collection. Saying no to that would not affect their place in the gallery.

Once you've sent your notes, I'll put the captions together and email you a draft before anything goes to the printer. The opening is on Saturday, October 17, from 2 to 4 p.m. You're very welcome, but there's no obligation to attend. Several contributors will be away that weekend, and we're happy to include their photographs all the same. Let me know whether you'd prefer a scanning appointment or to send files from home.

Best wishes,

Elena

Priya’s reply

Hi Elena,

I'd like to use the gallery scanner. I can bring the originals on Friday and **[7]** _____ . Please let me know whether there is a suitable appointment.

I hadn't considered the marks part of the story. I can see how leaving them in would **[8]** _____ .

My former neighbour is travelling, and I may not hear from her for a while. I can **[9] _____** . That should let you get started with what is ready.

You may use my full name beside the photographs in the gallery. As I understand it, **[10] _____** . I'd like to see how the exhibition works out first.

I'll send my notes this week, though I can't make the opening. Please **[11] _____** . I'll come to see the exhibition when I'm back.

Best wishes, Priya

Questions

Question 1: What is Elena mainly trying to achieve in this email?

A. Turn an offer of photographs into an agreed exhibition contribution

B. Obtain broader permission for a contribution already ready to display

C. Resolve doubts about whether the photographs fit the exhibition theme

D. Recruit a contributor to help prepare the exhibition's opening event

Question 2: What does the contrast with the gallery's existing photographs suggest?

A. Priya's pictures will help establish when the street's buildings changed

B. Priya's pictures will replace formal photographs of the same locations

C. Priya's pictures will show how residents experienced the neighbourhood

D. Priya's pictures will broaden the exhibition beyond the local area

Question 3: Why does Elena distinguish the previews from the scans she now needs?

A. The previews lack the captions needed to decide which pictures to select

B. The scans would let the gallery assess damage before handling the originals

C. The scans would establish permission for the pictures to appear online

D. The previews support selection but are insufficient for producing display copies

Question 4: Which approach to an uncertain date best reflects Elena's caption policy?

A. Use the family's preferred date once everyone agrees on the recollection

B. Describe the occasion without mentioning when the photograph was taken

C. Delay the caption until another contributor can confirm the remembered year

D. Include the remembered year while signalling that it has not been established

Question 5: Why does Elena treat permission for the two selected photographs differently?

A. The grocery picture belongs to someone outside Priya's family

B. One picture singles out a person rather than showing people incidentally

C. The parade picture has already been cleared for the website collection

D. One picture needs a personal recollection to establish where it was taken

Question 6: Which description best captures Elena's approach to Priya?

A. Encouraging about participation while careful about how the material is used

B. Appreciative of the offer while doubtful that personal memories are useful

C. Reassuring about the originals while pressing for wider publication rights

D. Flexible about the captions while reluctant to accommodate missed events

Question 7: Reply blank 7

A. leave the prints until the new display copies are ready

B. have the prints collected once my brother has scanned them

C. take the prints home at the end of the appointment

D. bring the prints back when I attend the exhibition

Question 8: Reply blank 8

A. help visitors compare the quality of the different scans

B. give visitors a sense of the photographs' physical history

C. show visitors which parts of the street have since changed

D. help visitors identify the people who supplied the pictures

Question 9: Reply blank 9

A. send you the parade notes and scan in the meantime

B. send you the grocery scan with her name left out

C. hold back both scans until I can contact her

D. send you both scans with permission to follow later

Question 10: Reply blank 10

A. you will need a new decision before displaying the scans

B. the website may use the pictures without the gallery credit

C. a later website request would still be a separate decision

D. my caption approval will also settle the website request

Question 11: Reply blank 11

A. use my notes as the final captions while I am away

B. give me a chance to review the captions by email

C. leave the caption review until my visit after the opening

D. prepare the captions when I can attend the gallery

Take this part online

Part 2 / 8 questions

An Afternoon at Cedar House

Suggested practice clock: 9 minutes

Cedar House: explore, make and listen

Visitor floor guide. West is on the left; east is on the right.

Rooms and activities by floor and side

Floor	West side	East side
Upper floor	**Model Gallery** A miniature neighbourhood changes from daylight to night through a lighting display. Viewing only; models remain in their cases.	**View Studio** Draw the surrounding rooftops with the materials provided. Outdoor area; closed in wet weather.
Ground floor	**Paper Workshop** Make a free-standing folded-paper figure and take it home. Seated and standing work stations.	**Listening Room** Hear recorded interviews with former neighbourhood residents through headphones. Seats available; no live shows.

The main entrance is between the two ground-floor rooms. The lift connects both floors on the west side, beside the Paper Workshop. The stairs connect both floors on the east side, beside the Listening Room.

Rooms are open throughout the afternoon. Visitors can move between them in any order.

An afternoon at Cedar House

From: Nina Torres
To: Daniel Park
Subject: Something for everyone on Sunday

Hi Daniel,

Thanks for arranging an afternoon with Sam and his family while they are staying with you. I had a look at Cedar House's visitor guide. His children said they wanted to take home a small figure they had built, rather than another drawing or photographs of a display, so I suggest starting in the **[1] _____**.

Your mother could join them at a seated station. If she wants to come upstairs afterwards, we can use the lift beside the **[2] _____** instead of sending her across to the stairs. She can decide how much walking she feels like doing.

Sam mentioned that he enjoys miniature buildings. In the upstairs gallery, he could watch **[3] _____**. I think he would enjoy that even if the children spend longer downstairs. We had also discussed drawing the view together. Unfortunately, if the forecast of rain is right, the **[4] _____** will be unavailable, so let's not make that the centre of the afternoon.

Before leaving, we could sit in the Listening Room and hear **[5] _____**. That would give your mother a rest without ending the visit immediately. I don't think everyone has to follow the same route; we can meet back at the entrance when we're ready. Let me know what Sam thinks.

See you Sunday,
Nina

Questions

Question 1: His children said they wanted to take home a small figure they had built, rather than another drawing or photographs of a display, so I suggest starting in the ____.

A. Model Gallery

B. Listening Room

C. Paper Workshop

D. View Studio

Question 2: If she wants to come upstairs afterwards, we can use the lift beside the ____ instead of sending her across to the stairs.

A. Paper Workshop

B. Listening Room

C. Model Gallery

D. View Studio

Question 3: In the upstairs gallery, he could watch ____.

A. visitors making miniature houses

B. residents describing the old streets

C. artists sketching the nearby buildings

D. the model’s changing light conditions

Question 4: If the forecast of rain is right, the ____ will be unavailable.

A. Listening Room

B. View Studio

C. Paper Workshop

D. Model Gallery

Question 5: We could sit in the Listening Room and hear ____.

A. a performance by local musicians

B. advice from paper-workshop volunteers

C. memories from people who lived nearby

D. instructions for using the gallery models

Question 6: What is Nina mainly doing in this email?

A. Adapting an outing to the interests of several visitors

B. Persuading Daniel to replace an outing he has arranged

C. Asking Daniel to reserve a group activity at Cedar House

D. Reporting how Sam's family reacted to a previous visit

Question 7: What does Nina's suggestion about meeting at the entrance imply?

A. She expects the visit to end earlier than Daniel planned

B. She prefers the group to avoid the upstairs activities

C. She wants Daniel to decide everyone's route in advance

D. She is comfortable with the group separating for a while

Question 8: Which relationship is supported by the email?

A. Nina is responsible for guiding visitors at Cedar House

B. Daniel is hosting Sam's family during their stay

C. Sam's children regularly attend Nina's workshops

D. Daniel's mother has asked Nina to organise the visit

Take this part online

Part 3 / 9 questions

Keeping the Voices in a Neighbourhood History

Suggested practice clock: 10 minutes

Keeping the voices in a neighbourhood history

A. When the residents of Marlow Street began making an audio history of their neighbourhood, they expected a collection of dates and familiar names. The first interviews produced something less tidy. Two neighbours remembered the same winter storm in different years, and a former shopkeeper described a street that later arrivals barely recognised. Project coordinator Lena Cho decided not to force these accounts into one agreed story. The differences showed how the same place could mean different things to people. She kept the original recordings and recorded which details came from personal recollection rather than surviving documents. The project would explain these limits instead of disguising memory as a complete record.

B. That approach affected the interviews themselves. Lena's team began with broad questions and allowed speakers to choose what mattered to them. A pause did not automatically mean that an interviewee had forgotten something; someone might be deciding how to describe a difficult experience. Interviewers therefore waited rather than supplying an answer. They also asked speakers to explain local expressions that a future listener might not know. A follow-up question about what a place looked or sounded like often produced a fuller account than asking for another date. These details made an account understandable, but the team did not treat a fluent delivery as proof that every remembered event was accurate.

C. Preparing a short episode required another set of choices. The editor removed repeated microphone checks and long interruptions, but left hesitations that revealed uncertainty about an event. She sometimes put two different recollections next to one another rather than using a smooth connecting sentence that would make them appear to agree. Each speaker heard the edited section to check that its meaning had survived the cuts. This was not an invitation to turn a recollection into an official finding. The unedited recording was kept separately, allowing later researchers to hear the exchange and judge what the short episode had left out.

D. The finished episodes were published with transcripts and short notes identifying the speakers and explaining references to places that had changed. A transcript helped listeners follow unfamiliar names, while the notes distinguished a speaker's memory from information checked in a document. Later, a resident supplied a photograph that clarified where one shop had stood. The team added a note beside the episode rather than quietly replacing the interview with a corrected version. Lena saw publication as an invitation to add context, not a declaration that the work was finished. A clear record of additions let listeners understand why the account had become more detailed without losing the voices that had started it.

Questions

Question 1: A shortened account preserves signs that a speaker is unsure, rather than making every recollection sound settled.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 2: The first conflicting accounts changed what the organisers thought the project would document.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 3: Listeners are asked to give permission before an episode is changed in response to new evidence.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 4: Helping a speaker describe an experience clearly does not establish that the recollection is reliable.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 5: New information is made visible alongside a published account instead of removing the account that prompted it.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 6: Someone can examine the context omitted from a brief episode by returning to a longer recording.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 7: An interviewer avoids supplying a conclusion simply because a speaker takes time to answer.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 8: The team keeps a fixed interval between releases so residents know when to expect the next episode.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Question 9: The project signals the difference between remembered details and documentary evidence from the outset.

A. Paragraph A

B. Paragraph B

C. Paragraph C

D. Paragraph D

E. Not stated in the text

Take this part online

Part 4 / 10 questions

What Should a Customer-Service Badge Tell Us?

Suggested practice clock: 13 minutes

What should a customer-service badge tell us?

Aster Stores is redesigning the badges worn by staff at its customer-service counters. The current badge carries the company logo and an employee number. Managers want to add a first name in large print. The proposal sounds modest, but it has opened a discussion about what customers need to know about the person helping them, and what employers should keep within the workplace.

Regional manager Leah Morris believes a name can make a busy counter feel less impersonal. “When someone has taken care to solve your problem, you should be able to thank that person without calling them ‘the woman near the door’,” she says. Leah also thinks a first name helps a customer return to the same employee when a question takes more than one visit. She does not want surnames or personal contact details on badges. “The point is to recognise someone during an interaction, not give a stranger a route into their life outside work.”

Customer adviser Amir Khan values recognition too, but questions whether a visible name is the best way to provide it. After a disagreement about a return, a customer used his first name and the store location in a public online post. The post criticised him personally, even though he had been applying a decision made by management. “It is useful for a manager to know who handled a case,” he says. “That does not mean every passer-by needs the same information.” Amir would keep the employee number and add a clear role label. A customer could still identify the adviser when seeking help, without attaching the encounter to a name searchable outside the store.

Service trainer Tessa Bell thinks both sides are overlooking another part of identification. “A name helps only if the employee can explain what they are responsible for,” she says. She recalls customers approaching a clearly named staff member who was unable to deal with their question and did not know whom to ask. Tessa would put an employee's function in the largest print and require the whole team to know where to direct different requests. Staff who wanted to show a first name could do so, but she would not make that the main measure of good service.

Leah accepts the value of role labels, although she worries that an employee number alone will keep a human exchange feeling like a transaction. Amir replies that a respectful conversation can be personal without making the employee's name public. Their difference is not over whether customers deserve help or whether helpful staff deserve credit; it is over how much public identification those goals require. A redesigned badge may be easy to print. Agreeing on the boundary it represents will take more care.

Reader comment

As someone who regularly helps my father deal with service problems, I can see the appeal of **[6]** _____. He feels more confident if he can pick up a conversation where it left off. But the strongest case for putting a first name on a badge is not the same as a case for putting more personal information there.

The third contributor's suggestion to **[7]** _____ seems sensible to me. It could spare my father the frustration of telling the whole story to someone who cannot deal with it. Still, better wording on a badge would not solve that problem if staff **[8]** _____.

I am less persuaded by the concern that **[9]** _____. On several occasions an adviser whose name we never learned has listened carefully and helped us. That does not make the experience cold. At the same time, the online incident reminds me that a complaint about a store's decision can **[10]** _____. Customers need a way to raise concerns, but they do not need to carry every disagreement beyond the counter.

Questions

Question 1: What is the central disagreement in the article?

A. Whether staff should receive credit for helping customers

B. Whether customers need to distinguish different staff roles

C. Whether identification at work should include a public first name

D. Whether customers should be able to contact a manager

Question 2: Why does Amir mention the online post?

A. To distinguish complaints about policy from praise for staff

B. To show how work identification can lead to public blame

C. To explain why staff numbers make it harder to report concerns

D. To argue that managers should respond publicly to complaints

Question 3: Which situation would best satisfy Tessa’s main concern?

A. A customer can identify an adviser in a private report to management

B. A returning customer can recognise the adviser who handled their case

C. A customer can name the adviser who resolved a difficult complaint

D. An employee knows where to direct a customer's unresolved request

Question 4: Where do Leah and Amir agree?

A. Customers should be able to identify the adviser who handled a case

B. Customers need first names to continue a conversation on another visit

C. Managers should limit case records to names customers already know

D. Helpful staff should be identified by their function rather than a name

Question 5: What does the author’s final contrast suggest?

A. The managers have chosen a design before consulting staff

B. The store’s printing difficulties are delaying a simple change

C. The policy question matters more than the physical badge design

D. The role labels would remove the need for any further discussion

Question 6: I can see the appeal of ____.

A. letting staff choose how to introduce themselves

B. helping customers recognise an adviser on a later visit

C. making a staff role the clearest part of a badge

D. giving managers a private record of who handled a case

Question 7: The third contributor's suggestion to ____ seems sensible to me.

A. put functions first and let employees decide about names

B. put names first and add functions as supporting information

C. combine clear functions with a required first name

D. combine clear functions with the existing numbered identification

Question 8: Better wording on a badge would not solve that problem if staff ____.

A. could not continue a case with the adviser who began it

B. could be identified online after an ordinary store visit

C. feared being blamed personally for a management decision

D. didn't know who could handle requests outside their role

Question 9: I am less persuaded by the concern that ____.

A. a role label may not show which request an employee can handle

B. showing a name could attach criticism to a person outside work

C. an exchange without a public name may feel too impersonal

D. a familiar adviser may be unavailable on a customer’s next visit

Question 10: A complaint about a store’s decision can ____.

A. turn a management decision into personal criticism of an employee

B. be handled as a question about which adviser was responsible

C. be resolved by letting a customer contact the same adviser

D. become criticism of how the whole counter team shares its work

Take this part online

Answer key and evidence

One point per correct answer. The total is practice accuracy, not an official level. Explain the strongest competing option before moving on.

Part 1 / Your photographs for Our Street, Then and Now

Question 1 / A. Turn an offer of photographs into an agreed exhibition contribution

Elena's email: Let me know whether you'd prefer a scanning appointment or to send files from home.

The selection is largely settled, but printable copies, captions and permission still need arranging. Elena is moving Priya's offer towards a usable contribution. The possible website and opening are secondary matters.

B. Obtain broader permission for a contribution already ready to display: Website permission may be requested later; the present contribution still needs scans and captions.

C. Resolve doubts about whether the photographs fit the exhibition theme: Elena has already selected the grocery and parade pictures. Explaining the theme does not reopen that decision.

D. Recruit a contributor to help prepare the exhibition's opening event: Elena invites Priya to attend, explicitly without obligation, and assigns her no opening-event role.

Question 2 / C. Priya's pictures will show how residents experienced the neighbourhood

Elena's email: Your grocery photograph shows a side of the neighbourhood that our collection of formal building photographs is missing.

Read the contrast alongside the focus on everyday life. Buildings are already documented; Priya's pictures add the human activity associated with those places. Adding a missing perspective does not mean replacing the existing collection.

A. Priya's pictures will help establish when the street's buildings changed: The request accepts approximate dates and does not ask the photographs to establish architectural changes.

B. Priya's pictures will replace formal photographs of the same locations: The email says the contribution adds a missing perspective, not that existing photographs will be removed.

D. Priya's pictures will broaden the exhibition beyond the local area: The mountain picture is excluded precisely because the exhibition remains focused on these streets.

Question 3 / D. The previews support selection but are insufficient for producing display copies

Elena's email: The small previews were enough for us to choose the pictures, but the printer will need full-size scans.

The two image versions serve different purposes: small files let Elena choose suitable content, while printing requires full-size scans. The request concerns usable image files rather than permission, restoration or caption approval.

A. The previews lack the captions needed to decide which pictures to select: Selection has already taken place using the previews, before captions are written.

B. The scans would let the gallery assess damage before handling the originals: Minor damage is acceptable and should remain visible; the scans are requested for printing, not a damage assessment.

C. The scans would establish permission for the pictures to appear online: Online permission is a separate decision that may be requested after the exhibition.

Question 4 / D. Include the remembered year while signalling that it has not been established

Elena's email: An approximate year is enough, provided we label it as approximate.

Elena allows a useful recollection without treating it as verified history. The condition concerns how uncertainty is represented, rather than agreement within the family or confirmation by a second person.

A. Use the family's preferred date once everyone agrees on the recollection: Agreement within the family does not remove the instruction to label an uncertain date as approximate.

B. Describe the occasion without mentioning when the photograph was taken: Elena offers a way to include an uncertain year, rather than asking for the date to be omitted.

C. Delay the caption until another contributor can confirm the remembered year: Confirmation is not a prerequisite; the email accepts an explicitly approximate year.

Question 5 / B. One picture singles out a person rather than showing people incidentally

Elena's email: In the grocery photograph, your former neighbour is clearly the main subject.

The relevant distinction is the person's role in the image: a recognizable main subject versus members of a distant crowd. Elena's next sentence exempts Priya from tracing the parade crowd for this exhibition.

A. The grocery picture belongs to someone outside Priya's family: The neighbour is the subject, not an identified owner of the photograph. Ownership is not the distinction Elena gives.

C. The parade picture has already been cleared for the website collection: Neither photograph has website permission; that would be requested separately later.

D. One picture needs a personal recollection to establish where it was taken: Both photographs need captions. Location information does not explain whose permission is required.

Question 6 / A. Encouraging about participation while careful about how the material is used

Elena's email: Saying no to that would not affect their place in the gallery.

Elena offers manageable ways to contribute, accepts qualified memories and makes attendance optional, while distinguishing display permission, online use and caption approval. Warmth does not mean ignoring those boundaries.

B. Appreciative of the offer while doubtful that personal memories are useful: The captions specifically invite Priya's memories; uncertainty can be acknowledged rather than excluding them.

C. Reassuring about the originals while pressing for wider publication rights: Website use remains a separate future choice, and refusal would not affect the gallery contribution.

D. Flexible about the captions while reluctant to accommodate missed events: Elena explicitly welcomes contributions from people who cannot attend the opening.

Question 7 / C. take the prints home at the end of the appointment

Elena's email: we'll make digital copies while you wait and hand the prints straight back.

The appointment creates digital files without a loan of the originals. Priya can leave with her prints even though producing exhibition copies happens later.

A. leave the prints until the new display copies are ready: Keeping the originals until display printing is finished is unnecessary; Elena returns them after scanning.

B. have the prints collected once my brother has scanned them: Home scanning is an alternative to the appointment and requires emailed files, not collection of originals.

D. bring the prints back when I attend the exhibition: The exhibition uses new prints. Priya does not need to return her originals for display.

Question 8 / B. give visitors a sense of the photographs' physical history

Elena's email: Small scratches and worn edges are fine; please leave them in, as they help convey the age of the photographs.

Elena treats wear as information about the old physical photographs. Keeping it does not identify donors, date changes to the street or rank the scanning methods.

A. help visitors compare the quality of the different scans: The marks belong to the originals; they are not a way to judge scanning quality.

C. show visitors which parts of the street have since changed: Changes to the street would come from the pictured scene, not scratches or worn edges.

D. help visitors identify the people who supplied the pictures: Names or initials supply donor credit; the marks do not identify the contributor.

Question 9 / A. send you the parade notes and scan in the meantime

Elena's email: If reaching your neighbour takes time, send the parade material first; we can prepare that contribution separately.

The parade contribution can proceed independently. Neither removing the neighbour's name nor promising later permission substitutes for permission to display the grocery photograph.

B. send you the grocery scan with her name left out: Leaving out a name does not change the neighbour's role as the main subject or remove the permission request.

C. hold back both scans until I can contact her: This overlooks Elena's offer to prepare the parade contribution separately.

D. send you both scans with permission to follow later: The email distinguishes the two contributions; it does not say the grocery contribution can proceed pending permission.

Question 10 / C. a later website request would still be a separate decision

Elena's email: Permission to display the pictures in the gallery won't cover our website.

Agreeing to gallery display and a name credit does not authorize online publication. Caption review also concerns wording, so it cannot replace the later website decision.

A. you will need a new decision before displaying the scans: Priya has agreed to gallery display; the further decision concerns online use, not the same gallery display again.

B. the website may use the pictures without the gallery credit: Removing credit would not grant website permission. Use and attribution are separate choices.

D. my caption approval will also settle the website request: Reviewing captions does not expand permission from the gallery to the website.

Question 11 / B. give me a chance to review the captions by email

Elena's email: Once you've sent your notes, I'll put the captions together and email you a draft before anything goes to the printer.

Elena will turn the notes into draft captions and send them for review before printing. Priya's absence from the opening does not prevent that remote review or require postponing preparation.

A. use my notes as the final captions while I am away: The notes are input for Elena's draft, not automatically final print-ready captions.

C. leave the caption review until my visit after the opening: Review is intended before printing, not after the exhibition has opened.

D. prepare the captions when I can attend the gallery: Attendance is optional and drafting is triggered by receipt of the notes, not by a gallery visit.

Part 2 / An Afternoon at Cedar House

Question 1 / C. Paper Workshop

Guide: Paper Workshop: Make a free-standing folded-paper figure and take it home.

Email: His children said they wanted to take home a small figure they had built, rather than another drawing or photographs of a display,

Combine the children's preference for building a take-home figure, rather than drawing, with the guide. The Paper Workshop makes a free-standing folded-paper figure that visitors keep. The View Studio offers drawing instead, and the Model Gallery's existing figures are for viewing only.

A. Model Gallery: The gallery offers viewing only and its models remain in cases.

B. Listening Room: The Listening Room offers recorded interviews, not objects visitors make.

D. View Studio: The View Studio is participatory, but it offers drawing rather than building the take-home figure the children want.

Question 2 / A. Paper Workshop

Guide: lift: The lift connects both floors on the west side, beside the Paper Workshop.

Use the ground-floor layout to locate the lift Nina proposes. It is beside the Paper Workshop on the west side. The stairs are across on the east side; identifying a room merely because it is upstairs does not locate the lift entrance described.

B. Listening Room: The Listening Room is beside the stairs, not the lift.

C. Model Gallery: The Model Gallery is on the upper west side, but the email is describing where the group will enter the lift from the ground floor.

D. View Studio: The View Studio is on the upper east side, whereas the lift runs on the west.

Question 3 / D. the model's changing light conditions

Guide: Model Gallery: A miniature neighbourhood changes from daylight to night through a lighting display.

The guide describes a lighting display that changes the miniature neighbourhood from daytime to night. Read "watch" as viewing that display, not making or handling models. The interviews and rooftop drawing belong to other rooms.

A. visitors making miniature houses: The gallery is viewing only, and the models remain in cases.

B. residents describing the old streets: Residents' interviews are heard in the Listening Room, not watched in the gallery.

C. artists sketching the nearby buildings: Drawing the surrounding buildings belongs to the View Studio, not the Model Gallery.

Question 4 / B. View Studio

Guide: View Studio: Outdoor area; closed in wet weather.

Apply the weather condition in the guide to the forecast mentioned in the email. The View Studio alone is marked as an outdoor area closed in wet weather. Rooms being open during the afternoon does not override that specific condition.

A. Listening Room: The guide gives no rain closure for the Listening Room.

C. Paper Workshop: The Paper Workshop is not identified as an outdoor area or given a rain closure.

D. Model Gallery: The lighting display changes the model's appearance; it is not described as depending on real outdoor weather.

Question 5 / C. memories from people who lived nearby

Guide: Listening Room: Hear recorded interviews with former neighbourhood residents through headphones.

Paraphrase the recorded interviews with former neighbourhood residents as memories from people who lived nearby. The room name tells you that sound is involved, but only the guide identifies its content. No live performance or instructional recording is offered.

A. a performance by local musicians: The room explicitly has no live shows; local music is not its stated content.

B. advice from paper-workshop volunteers: The guide's recorded content is residents' interviews, not workshop advice.

D. instructions for using the gallery models: The recordings concern residents, while gallery models are viewing-only displays.

Question 6 / A. Adapting an outing to the interests of several visitors

Email: Thanks for arranging an afternoon with Sam and his family while they are staying with you.

Email: I don't think everyone has to follow the same route; we can meet back at the entrance when we're ready.

Read the suggestions across the whole email: children can make something, Sam can see models and Daniel's mother can rest or use the lift. Nina is helping shape an already arranged afternoon around different needs. She does not replace it, request a reservation or describe a completed visit.

B. Persuading Daniel to replace an outing he has arranged: She thanks Daniel for arranging the afternoon and suggests how it could work; she does not propose replacing it.

C. Asking Daniel to reserve a group activity at Cedar House: Neither the email nor the guide asks Daniel to reserve activities.

D. Reporting how Sam's family reacted to a previous visit: The visit is planned for Sunday, and Nina asks what Sam thinks rather than reporting a past reaction.

Question 7 / D. She is comfortable with the group separating for a while

Email: I don't think everyone has to follow the same route; we can meet back at the entrance when we're ready.

Infer Nina's attitude from the route and meeting-point proposal. People can follow different interests and rejoin later. This flexibility does not imply an early finish, avoidance of upstairs rooms or a single route decided beforehand.

A. She expects the visit to end earlier than Daniel planned: No planned finishing time or earlier ending is mentioned.

B. She prefers the group to avoid the upstairs activities: Nina suggests upstairs activities and lift access for those who want them.

C. She wants Daniel to decide everyone's route in advance: She explicitly says everyone need not follow the same route.

Question 8 / B. Daniel is hosting Sam's family during their stay

Email: Sam and his family while they are staying with you.

The phrase "staying with you" refers to Daniel as the recipient, so he is hosting Sam's family. Nina's research and suggestions do not make her a Cedar House guide or establish an earlier request from Daniel's mother.

A. Nina is responsible for guiding visitors at Cedar House: Nina has looked at the guide; no job or guiding responsibility at Cedar House is stated.

C. Sam's children regularly attend Nina's workshops: The children's interests are mentioned, but no previous workshops with Nina are described.

D. Daniel's mother has asked Nina to organise the visit: Nina considers Daniel's mother's comfort, but the mother is not said to have asked her to arrange the outing.

Part 3 / Keeping the Voices in a Neighbourhood History

Question 1 / C. Paragraph C

Paragraph C: The editor removed repeated microphone checks and long interruptions, but left hesitations that revealed uncertainty about an event.

Match both the editing decision and its reason. The editor keeps meaningful hesitation in the shortened version; removing technical interruptions is a different operation. Other paragraphs discuss uncertainty, but do not describe this specific choice in an edited account.

A. Paragraph A: A distinguishes memories from documents, but does not describe which sounds an editor preserves in a shortened recording.

B. Paragraph B: B concerns how interviewers respond to pauses during an interview, not what the editor keeps in an episode.

D. Paragraph D: D adds written context after publication; it does not describe preserving vocal uncertainty in a shortened account.

E. Not stated in the text: The complete claim is explicitly supported by the editing choices in C.

Question 2 / A. Paragraph A

Paragraph A: they expected a collection of dates and familiar names.

Paragraph A: The differences showed how the same place could mean different things to people.

Paragraph A: Project coordinator Lena Cho decided not to force these accounts into one agreed story.

A contrasts the organisers' original expectation of dates and names with what the first conflicting interviews revealed: different experiences of the same place. That changes the intended record from one tidy factual account to a history that explains remembered differences. C preserves differences during later editing, but does not describe the organisers changing their initial understanding of the project.

B. Paragraph B: B explains interviewing technique and distinguishes fluency from accuracy, not the initial response to conflicting accounts.

C. Paragraph C: C places contrasting recollections together during editing; it does not give the reason for treating the initial disagreements as meaningful evidence about residents' experiences.

D. Paragraph D: D concerns added context after publication, not the choice to retain residents' disagreement.

E. Not stated in the text: A directly explains both retaining differences and rejecting one agreed story.

Question 3 / E. Not stated in the text

Paragraph D (near miss) (near match; the required claim is missing): The team added a note beside the episode rather than quietly replacing the interview with a corrected version.

No paragraph establishes a requirement for listeners' permission. D explains adding a visible note after a photograph clarifies a location. C gives speakers an opportunity to check edited meaning, but that is a different group and occurs before publication.

A. Paragraph A: A describes the project's treatment of memories and original recordings, not listener permission.

B. Paragraph B: B describes interview conduct and supplies no permission rule for published episodes.

C. Paragraph C: C has each speaker check an edited section; it does not require listeners to approve changes based on new evidence.

D. Paragraph D: D describes responding to new evidence, but not asking listeners to authorise a change.

Question 4 / B. Paragraph B

Paragraph B: These details made an account understandable, but the team did not treat a fluent delivery as proof that every remembered event was accurate.

B connects descriptive follow-up questions with fuller, understandable accounts, then explicitly limits what fluency proves. The statement requires both the communication benefit and the distinction from factual accuracy.

A. Paragraph A: A distinguishes memory from documentary evidence, but does not discuss making an interview understandable through questions and delivery.

C. Paragraph C: C checks that editing preserves meaning, not whether clearer delivery demonstrates accuracy.

D. Paragraph D: D gives transcripts and contextual notes; it does not make the statement's distinction about understandable interview delivery.

E. Not stated in the text: B expressly separates understandable accounts and fluent delivery from accurate remembered events.

Question 5 / D. Paragraph D

Paragraph D: The team added a note beside the episode rather than quietly replacing the interview with a corrected version.

D describes a photograph that clarifies a shop's position and the decision to add a visible note. Publication gains context while retaining the original interview. This is not the earlier editing process or merely the storage of unedited recordings.

A. Paragraph A: A concerns initial interviews and the project's aim before episodes are published.

B. Paragraph B: B concerns obtaining understandable interviews, not adding later evidence to a published episode.

C. Paragraph C: C keeps an unedited recording separately; it does not add new information beside a published account.

E. Not stated in the text: D directly states the addition of a note and the decision against replacing the interview.

Question 6 / C. Paragraph C

Paragraph C: The unedited recording was kept separately, allowing later researchers to hear the exchange and judge what the short episode had left out.

C links retention of the unedited recording to recovering the exchange and evaluating omissions from the episode. A also says original recordings are kept, but does not explain this use of a longer version to examine editorial omissions.

A. Paragraph A: A mentions keeping originals without the statement's purpose of checking what a brief episode omitted.

B. Paragraph B: B explains gathering details during interviews, not comparing a short episode with its unedited source.

D. Paragraph D: D supplies transcripts and new contextual notes, not omitted portions of the longer recording.

E. Not stated in the text: C gives both the preserved longer source and the reason for returning to it.

Question 7 / B. Paragraph B

Paragraph B: A pause did not automatically mean that an interviewee had forgotten something; someone might be deciding how to describe a difficult experience.

Paragraph B: Interviewers therefore waited rather than supplying an answer.

B explains that a pause can reflect a person deciding how to describe an experience. Waiting leaves the account with the speaker rather than inserting the interviewer's answer. The claim is about the live interaction, not later treatment of recorded pauses.

A. Paragraph A: A rejects forcing memories into one story, but does not describe an interviewer's response to a pause.

C. Paragraph C: C keeps some hesitations during editing; it does not describe an interviewer waiting during the original exchange.

D. Paragraph D: D explains publication and later annotations, not responding to a speaker's silence.

E. Not stated in the text: B describes the pause, its possible meaning and the decision not to supply an answer.

Question 8 / E. Not stated in the text

Paragraph D (near miss) (near match; the required claim is missing): The finished episodes were published with transcripts and short notes identifying the speakers and explaining references to places that had changed.

The article says episodes are published, but gives no release frequency or fixed timetable. Publication format in D is not evidence of a regular interval. Nothing in the interviewing or editing paragraphs supplies the missing schedule.

A. Paragraph A: A describes the project's beginning, not a release schedule.

B. Paragraph B: B gives interviewing practices with no publication interval.

C. Paragraph C: C describes preparing an episode but states no release frequency.

D. Paragraph D: D describes what accompanies published episodes, not when future episodes appear.

Question 9 / A. Paragraph A

Paragraph A: She kept the original recordings and recorded which details came from personal recollection rather than surviving documents.

The phrase "from the outset" points to A's initial decision after the first interviews. Lena records the source of details and plans to explain memory's limits. D also distinguishes memories from checked information, but does so in the finished publication rather than at the beginning.

B. Paragraph B: B warns that fluent delivery does not prove accuracy but does not identify documentary versus remembered details at the project's start.

C. Paragraph C: C concerns editing and preserving the unedited source after interviews have been collected.

D. Paragraph D: D labels memory and checked facts in published notes; it does not describe the initial source-recording decision.

E. Not stated in the text: A explicitly distinguishes recollection and surviving documents in the first stage.

Part 4 / What Should a Customer-Service Badge Tell Us?

Question 1 / C. Whether identification at work should include a public first name

Article: Their difference is not over whether customers deserve help or whether helpful staff deserve credit; it is over how much public identification those goals require.

The closing paragraph separates common goals from the disputed means. Leah and Amir both value help and recognition; they disagree about public identification by name. Role labels are a related proposal, not the main disagreement, and contacting managers is not opposed.

A. Whether staff should receive credit for helping customers: The article says helpful staff deserving credit is not the disagreement.

B. Whether customers need to distinguish different staff roles: Role labels matter to Tessa and are accepted by Leah; the unresolved dispute concerns showing a name publicly.

D. Whether customers should be able to contact a manager: Amir says managers should know who handled a case, but no one opposes customers contacting a manager.

Question 2 / B. To show how work identification can lead to public blame

Article: The post criticised him personally, even though he had been applying a decision made by management.

Article: That does not mean every passer-by needs the same information.

The incident shows that a name visible at work can attach a management decision to an individual in a public post. Amir uses it to question how far identification should extend. He still supports internal identification, so his point is not to prevent a concern being reported.

A. To distinguish complaints about policy from praise for staff: The difference between policy and personal blame matters, but the incident does not compare complaints with praise; it illustrates identification travelling outside the encounter.

C. To explain why staff numbers make it harder to report concerns: Amir proposes retaining a number precisely so a customer can still identify the adviser when seeking help.

D. To argue that managers should respond publicly to complaints: He describes a public post but does not call for managers to make a public reply.

Question 3 / D. An employee knows where to direct a customer's unresolved request

Article: Tessa would put an employee's function in the largest print and require the whole team to know where to direct different requests.

Apply Tessa’s view to the service outcome: customers need to reach someone who can handle their request. A visible function and shared knowledge of where to direct requests serve that goal. Recognition and thanks matter to Leah, but are not Tessa’s main criterion.

A. A customer can identify an adviser in a private report to management: This matches Amir’s distinction between internal case identification and public naming. It does not establish that staff can direct a customer to appropriate help, Tessa’s central concern.

B. A returning customer can recognise the adviser who handled their case: Returning to a familiar adviser is Leah’s continuity argument. Tessa’s concern is whether the team can get the request to someone able to handle it, regardless of familiarity.

C. A customer can name the adviser who resolved a difficult complaint: This satisfies Leah’s aim of giving personal thanks. Resolving a case is good service, but the option does not identify Tessa’s specific concern about knowing where different requests belong.

Question 4 / A. Customers should be able to identify the adviser who handled a case

Article: Leah also thinks a first name helps a customer return to the same employee when a question takes more than one visit.

Article: A customer could still identify the adviser when seeking help, without attaching the encounter to a name searchable outside the store.

Compare the two proposals rather than their preferred badge designs. Leah uses a first name for continuity; Amir retains a number so an adviser can still be identified. Both allow the customer to distinguish an employee, although they disagree about the information made public.

B. Customers need first names to continue a conversation on another visit: Leah uses first names for continuing a conversation. Amir proposes a number as another way to identify an adviser, so he does not agree that customers need the name.

C. Managers should limit case records to names customers already know: Amir says a manager should know who handled a case, while distinguishing that private need from what every passer-by must know. He does not restrict internal records to public names.

D. Helpful staff should be identified by their function rather than a name: Both can accept role labels, but Leah still argues for showing a first name. Agreement that a function has value is not agreement that it should replace a name.

Question 5 / C. The policy question matters more than the physical badge design

Article: A redesigned badge may be easy to print. Agreeing on the boundary it represents will take more care.

Infer the author's emphasis from the contrast between easy printing and difficult agreement about a boundary. The central issue is what identification should reveal, not production difficulty. The sentence leaves that disagreement open rather than presenting a settled solution.

A. The managers have chosen a design before consulting staff: A proposal is being discussed; the final contrast does not say a design has already been chosen.

B. The store's printing difficulties are delaying a simple change: The author suggests printing may be easy, not the source of delay.

D. The role labels would remove the need for any further discussion: Role labels are one contribution to the debate; the closing paragraph still identifies an unresolved boundary.

Question 6 / B. helping customers recognise an adviser on a later visit

Article: Leah also thinks a first name helps a customer return to the same employee when a question takes more than one visit.

Reader comment: He feels more confident if he can pick up a conversation where it left off.

Connect the reader's father wanting to resume a conversation with Leah's continuity argument. Recognition on a later visit serves that purpose. The other suggestions occur in the debate, but concern choice, role clarity or internal records rather than continuing a familiar exchange.

A. letting staff choose how to introduce themselves: Optional first names are part of Tessa's proposal, but staff choice does not explain the father's confidence in resuming a conversation.

C. making a staff role the clearest part of a badge: A clear role helps find appropriate assistance, but does not by itself identify a familiar adviser from the previous visit.

D. giving managers a private record of who handled a case: The reader is describing the father's experience as a customer, not a manager checking an internal record.

Question 7 / A. put functions first and let employees decide about names

Article: Tessa would put an employee's function in the largest print and require the whole team to know where to direct different requests.

Reader comment: It could spare my father the frustration of telling the whole story to someone who cannot deal with it.

Article: Tessa: Staff who wanted to show a first name could do so, but she would not make that the main measure of good service.

Identify the third contributor as Tessa, then match both parts of her proposal: function in the largest print and a first name only if the employee wants it. The reader's concern about reaching appropriate help explains the agreement, but does not tell you whether names would be required, optional or replaced by numbers. The article resolves that distinction.

B. put names first and add functions as supporting information: Putting names in large print comes from management's proposal, and Leah accepts role labels. Tessa reverses that priority by making function most prominent.

C. combine clear functions with a required first name: A clear role label fits Tessa's concern, but a required first name contradicts her optional-name proposal.

D. combine clear functions with the existing numbered identification: Retaining numbered identification and adding a role label is Amir's proposal. Tessa allows employees who want to display a first name to do so.

Question 8 / D. didn't know who could handle requests outside their role

Article: She recalls customers approaching a clearly named staff member who was unable to deal with their question and did not know whom to ask.

Article: require the whole team to know where to direct different requests.

Track "that problem" back to the father explaining a request to someone who cannot deal with it. Tessa's example shows why a clearer badge is insufficient: staff also need to know whom to ask or where to direct the request. The other options describe genuine continuity or identification concerns from the article, but not this gap in directing the customer to appropriate help.

A. could not continue a case with the adviser who began it: Continuing with the original adviser is the earlier continuity benefit. "That problem" here refers to telling the story to someone unable to handle it, not losing contact with a familiar person.

B. could be identified online after an ordinary store visit: Online identification is Amir's privacy concern. It does not explain the reader's immediate problem of staff being unable to direct a request to suitable help.

C. feared being blamed personally for a management decision: Personal blame for management decisions is the online-incident risk. It is not the team-knowledge gap described by Tessa or the father's problem in this paragraph.

Question 9 / C. an exchange without a public name may feel too impersonal

Article: Leah accepts the value of role labels, although she worries that an employee number alone will keep a human exchange feeling like a transaction.

Reader comment: On several occasions an adviser whose name we never learned has listened carefully and helped us. That does not make the experience cold.

The reader disagrees with Leah's worry about a number-only exchange feeling impersonal. The example of attentive help without learning a name challenges that worry. It does not reject Amir's warning about public criticism or question staff availability.

A. a role label may not show which request an employee can handle: Neither the article nor the comment raises a concern that a clear role label cannot indicate responsibility.

B. showing a name could attach criticism to a person outside work: The comment accepts the lesson of the online incident in its next sentences; it does not dismiss that risk.

D. a familiar adviser may be unavailable on a customer's next visit: Returning visits are discussed, but no speaker argues that a familiar adviser's possible absence is the concern being challenged.

Question 10 / A. turn a management decision into personal criticism of an employee

Article: The post criticised him personally, even though he had been applying a decision made by management.

Reader comment: the online incident reminds me that a complaint about a store's decision can

Use the online incident to explain the reader's caution. A management decision became personal criticism attached to Amir's name and location. The reader preserves a way to raise concerns while questioning how far an identifiable disagreement travels beyond the counter.

B. be handled as a question about which adviser was responsible: Amir permits internal identification of who handled a case. The reported incident goes beyond that process: it names and criticises him publicly for a management decision.

C. be resolved by letting a customer contact the same adviser: Continuity with one adviser is Leah's reason for names, but the article does not say it resolved the return disagreement or the online post.

D. become criticism of how the whole counter team shares its work: Tessa discusses shared responsibility for directing requests. The reported post targeted Amir personally, not how the whole team divided its work.