

**Released 2010
Achievement
Test**

**English
Language Arts**
Part B: Reading
Readings & Questions

**GRADE
9**



**Government
of Alberta ■**

Alberta ■

Freedom To Create. Spirit To Achieve.

This document contains a full release of the 2010 Grade 9 English Language Arts Achievement Test.

Released test items, which contained approximately 25% of the total number of test items from previously secured achievement tests, were mailed to school administrators each fall from 2004 to 2006 and were available to teachers in only print form because of copyright limitations.

Every second year, as of the fall of 2007, **a complete test** for all achievement test subjects and grades (except grades 6 and 9 Social Studies; grades 3, 6, and 9 Français/French Language Arts; and Grade 9 Knowledge and Employability courses) will be **posted on the Alberta Education website**. A test blueprint and an answer key that includes the difficulty, reporting category, and item description for each test item will also be included. These materials, along with the [program of studies](#) and [subject bulletin](#), provide information that can be used to inform instructional practice.

[Assessment Highlights](#) provide information about the overall test, the test blueprints, and student performance on the Grade 9 English Language Arts Achievement Test. Also provided is commentary on student performance at the *acceptable standard* and the *standard of excellence* on selected items from the achievement test. This information is intended for teachers and is best used in conjunction with the multi-year and detailed school reports that are available to schools via the extranet. **Assessment Highlights reports** for all achievement test subjects and grades will be **posted on the Alberta Education website every year** in the fall.

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Part B: Reading—2010 Achievement Test Readings and Questions

The readings and questions presented in this document are from the previously secured 2010 *Part B: Reading* Grade 9 English Language Arts Achievement Test and are representative of the readings and questions that form the test. These readings and questions are released by Alberta Education.

Grade 9 Achievement Test

2010

English Language Arts

Part B: Reading

Readings and Questions

Grade 9 Achievement Test
English Language Arts

Part B: Reading
Readings Booklet

Description

Part B: Reading contributes 50% of the total Grade 9 English Language Arts Achievement Test mark and has two booklets:

- the **Readings Booklet**, which contains 10 selections
- the **Questions Booklet**, which contains 55 multiple-choice questions

This test was developed to be completed in 75 minutes; however, you may take an additional 30 minutes to complete the test.

You may write in this booklet if you find it helpful.

Make sure that your answers to the multiple-choice questions are placed on the answer sheet provided.

2010

Instructions

- You may **not** use a dictionary, a thesaurus, or other reference materials.
- Be sure that you have a **Readings Booklet** and a **Questions Booklet**.

I. Read the excerpt from a play below and answer questions 1 to 9 on pages 21 and 22.

CHARACTERS:

ED—an English gentleman

BOB—an English businessman

BELLBOY

from THE STILL ALARM

«Vital Note: *It is important that the entire play should be acted calmly and politely, in the manner of an English drawing-room comedy. No actor ever raises his voice; every line must be read as though it were an invitation to a cup of tea. If this direction is disregarded, the play has no point at all.*»

5 «*The scene is a hotel bedroom. Two windows in the rear wall with a bed between them. A telephone stand is at one end of the bed and a dresser is near the other. In the right wall is a door leading to the hall with a chair nearby. In the left wall is a door to another room; near it is a small table and two chairs.*»

10 «*Ed and Bob are on the stage. Ed is getting into his overcoat as the curtain rises. Both are at the hall door.*»

ED: Well, Bob, it's certainly been nice to see you again.

BOB: It was nice to see *you*.

ED: You come to town so seldom, I hardly ever get the chance to –

BOB: Well, you know how it is. A business trip is always more or less of a bore.

15 ED: Next time you've got to come out to the house.

BOB: I want to come out. I just had to stick around the hotel this trip.

ED: Oh, I understand. Well, give my best to Edith.

BOB «*remembering something*»: Oh, I say, Ed. Wait a minute.

ED: What's the matter?

20 BOB: I knew I wanted to show you something. «*Crosses to table. Gets roll of blueprints from drawer.*» Did you know I'm going to build?

ED «*follows to table*»: A house?

BOB: You bet it's a house! «*Knock on hall door.*» Come in! «*Spreads plans.*» I just got these yesterday.

25 ED «*sits*»: Well, that's fine! «*The knock is repeated – louder. Both men now give full attention to the door.*»

BOB: Come! Come in!

BELLBOY «*enters*»: Mr. Barclay?

BOB: Well?

30 BELLBOY: I've a message from the clerk, sir. For Mr. Barclay personally.

BOB «*crosses to boy*»: I'm Mr. Barclay. What is the message?

Continued

BELLBOY: The hotel is on fire, sir.
BOB: What's that?
BELLBOY: The hotel is on fire.
35 ED: This hotel?
BELLBOY: Yes, sir.
BOB: Well – is it bad?
BELLBOY: It looks pretty bad, sir.
ED: You mean it's going to burn down?
40 BELLBOY: We think so – yes, sir.
BOB *«a low whistle of surprise»*: Well! We'd better leave.
BELLBOY: Yes, sir.
BOB: Going to burn down, huh?
BELLBOY: Yes, sir. If you'll step to the window you'll see.
45 *«Bob goes to a window.»*
BOB: Yes, that is pretty bad. H'm *«To Ed.»* I say, you really ought to see this –
ED *«crosses to window, peers out»*: It's reached the floor right underneath.
BELLBOY: Yes, sir. The lower part of the hotel is about gone, sir.
BOB *«still looking out – looks up»*: Still all right up above, though. *«Turns to boy.»*
50 Have they notified the Fire Department?
BELLBOY: I wouldn't know, sir. I'm only the bellboy.
BOB: Well, that's the thing to do, obviously, *«nods head to each one as if the previous line was a bright idea»* notify the Fire Department. Just call them up, give them the name of the hotel –
55 ED: Wait a minute. I can do better than that for you. *«To the boy.»* Ring through to the Chief, and tell him that Ed Jamison told you to telephone him. *«To Bob.»* We went to school together, you know.
BOB: That's fine. *«To the boy.»* Now, get that right. Tell the Chief that Mr. Jamison said to ring him.
60 ED: *Ed Jamison.*
BOB: Yes, *Ed Jamison.*
BELLBOY: Yes, sir. *«Turns to go.»*
BOB: Oh! Boy! *«Pulls out handful of change; picks out a coin.»* Here you are.
BELLBOY: Thank you, sir. *«Exit Bellboy.»*
65 *«Ed sits at table, lights cigarette, and throws match on rug, then steps on it. There is a moment's pause.»*
BOB: Well! *«Crosses and looks out window.»* Say, we'll have to get out of here pretty soon.
ED *«going to window»*: How is it – no better?
70 BOB: Worse, if anything. It'll be up here in a few moments.
ED: What floor is this?
BOB: Eleventh.
ED: Eleven. We couldn't jump, then.
BOB: Oh, no. You never could jump. *«Comes away from window to dresser.»*
75 Well, I've got to get my things together. *«Pulls out suitcase.»*
ED *«smoothing out the plans»*: Who made these for you?

BOB: A fellow here – Rawlins. *«Turns a shirt in his hand.»* I ought to call one of the other hotels for a room.

ED: Oh, you can get in.

80 BOB: They're pretty crowded. *«Feels something on the sole of his foot; inspects it.»* Say, the floor's getting hot.

ED: I know it. It's stuffy in the room, too. Phew! *«He looks around, then goes to the phone.»* Hello. Ice water in eleven eighteen. *«Crosses to table.»*

BOB *«at bed»*: That's the stuff. *«Packs.»* You know, if I move to another hotel I'll

85 never get my mail. Everybody thinks I'm stopping here.

ED *«studying the plans»*: Say, this isn't bad.

BOB *«eagerly»*: Do you like it? *«Remembers his plight.»* Suppose I go to another hotel and there's a fire there, too!

ED: You've got to take *some* chance.

90 BOB: I know, but here I'm sure. *«Phone rings.»* Oh, answer that, will you, Ed? *«To dresser and back.»*

ED *«crosses to phone»*: Sure. *«At phone.»* Hello – Oh, that's good. Fine. What? Oh! Well, wait a minute. *«To Bob.»* The firemen are downstairs and some of them want to come up to this room.

95 BOB: Tell them, of course.

ED *«at phone»*: All right. Come right up. *«Hangs up, crosses and sits at table.»* Now we'll get some action.

George S. Kaufman

Kaufman, George S. *The Still Alarm*. In *The Players: An Anthology of Plays for Student Production in the Classroom*. Book One. Compiled by G. Cavanagh and G. van V. Trip. Toronto: McClelland and Stewart, 1970. Reproduced with permission from Laurence Maslon.

II. Read the poem below and answer questions 10 to 14 on page 23.

HOCKEY POEM

Poems are something
like hockey players
nurtured in the junior leagues
the farm teams¹ of the subconscious

5 Every so often
 you advance them to the majors²
 hoping
 they'll make the grade for you
 score literary goals
10 deke³ the critics
 When they don't come up to snuff⁴
 you ship them
 back down to the minors⁵

 Always
15 you draw more culls⁶ than champions
 sometimes useful workhorses
 who can't skate
 sometimes dazzling skaters
 who can't score
20 Gingerly
 you juggle your lines
 assemble your teams
 All too often
 they don't even make the playoffs

¹farm teams—teams in a minor league that are owned by major-league teams, for training or readying players until needed

²the majors—the National Hockey League (NHL), which is made up of the top professional players

³deke—a deceptive action to mislead an opponent

⁴up to snuff—being adequate or up to a certain minimum standard

⁵the minors—the minor leagues in which players strive to improve their abilities

⁶culls—individuals who are removed or rejected because of their inferior skill

25 But a poet
 is like a patient coach
 The game
 must go on
 After every defeat
30 you lick your wounds
 study the mental draft choices
 always on the lookout
 for a Gretzky.⁷

Peter Trower

⁷Gretzky—Wayne Gretzky, a professional hockey player known for his record-breaking achievements while playing in the NHL

Trower, Peter. "Hockey Poem." In *A Ship Called Destiny: Yvonne's Book*. Victoria: Ekstasis Editions, 2000. Reproduced with permission from Ekstasis Editions.

III. Read the excerpt from a novel below and answer questions 15 to 21 on pages 24 and 25.

The novel from which this excerpt is taken is based on the true story of Perce Blackborow and the crew of the sailing ship Endurance on their death-defying journey to the South Pole in 1914. In this excerpt, 18-year-old Perce and a young man named Billy have come to the dock to apply to become members of the Imperial Trans-Antarctic Expedition.

from SHACKLETON'S STOWAWAY

“Ernest Shackleton!” Perce said excitedly. “What I’d give just to meet him!” When Greenstreet had told them exactly what they were applying for, Perce could hardly believe it. The Imperial Trans-Antarctic Expedition, under the command of Sir Ernest Shackleton. Billy hadn’t heard much about Shackleton, although he was
5 a legend in England.
“So he’s the guy that *didn’t* make it to the South Pole?”
“Well, yes, but—”
“And the Brit that *did* make it—what’s his name?”
“Robert Scott,” Perce reminded him.
10 “Yeah, Scott, he died on the way back, right?”
“Yes, but—”
“And that Norwegian guy—Amundsen. He actually got there and came back alive. So he won the race.”
“There’s more to it than that,” Perce said with exasperation. Americans were so
15 bloody stuck on winning and losing. “Do you know how far it is to the South Pole and back?”
“Farther than anybody in their right mind would ever want to go!” Billy laughed.
“It’s almost two thousand miles!” Perce said. “And when Shackleton went,
20 back in 1909, he didn’t even know what to expect. No one had seen much beyond the coastline. That’d be like you setting off to walk across the United States, only you didn’t even know if there were mountains or deserts or what to cross. Shackleton pioneered the way!”
Perce was surprised at how little Billy knew. In England, polar explorers
25 were regarded as heroes. Magazines printed long stories about them, and people packed lecture halls to listen to them speak. Perce remembered his father reading the newspaper stories aloud to the family. How Shackleton led his men across endless miles of the Ross Ice Shelf, hauling heavy sleds with all their equipment. Sometimes the ice would crack beneath them, opening a huge crevasse hundreds
30 of feet deep. They found an enormous glacier, a mountain of ice blocking the way. Shackleton and his men clawed their way up. For weeks they trudged across a high plateau where the air was so thin, they could barely breathe. It was freezing cold. Blizzard winds knocked them down. They walked for 660 miles. They were

almost there, only ninety-seven miles from the South Pole, when Shackleton turned
35 around.

He knew they didn't have enough food. They were already desperately hungry
and exhausted. They suffered from frostbite. They were only covering six or eight
miles a day. He knew they could reach the South Pole, but he didn't think he could
get them all back alive. He could be the most famous explorer in the world, but
40 instead he turned around.

Perce was eleven years old then, far too old to cry, but as he heard about the
desperate struggle at the bottom of the world, he couldn't help it. "Two years
after that, Scott made another try for the pole," Perce explained. "He followed
Shackleton's route. It still wasn't easy, of course, but at least he knew what to
45 expect. Scott did reach the South Pole but found out Amundsen had already been
there by a different route. Then Scott and his men all died on the way back."

"How?"

"No one really knows. They were found dead in their tent months later.
Starved, probably."

50 "And now Shackleton wants to go back and cross the whole continent." Billy
shook his head. "Is he *nuts*?"

"Think what an adventure this would be!"

"Are *you* nuts?"

The *Endurance* was the most beautiful ship the two had ever seen. She was a
55 barkentine,¹ 140 feet long. Not terribly big compared to the modern ships that filled
the harbor, but strong. She had clean lines and a sturdy hull built of oak and fir.
While she had a coal-burning engine, she was also fully rigged to sail. Perce and
Billy weren't the only ones enchanted by this ship or the journey she was about to
make.

60 Word had spread fast. When they arrived at four as instructed, there were
at least fifty other men on the dock, waiting to be interviewed for the two open
positions. Some men eyed each other suspiciously, some talked and joked, but all
were trying to measure their competition. Billy leaned over and whispered to Perce.

"By the way, in case anyone should ask, I'm Canadian."

65 "Why?" Perce asked, puzzled.

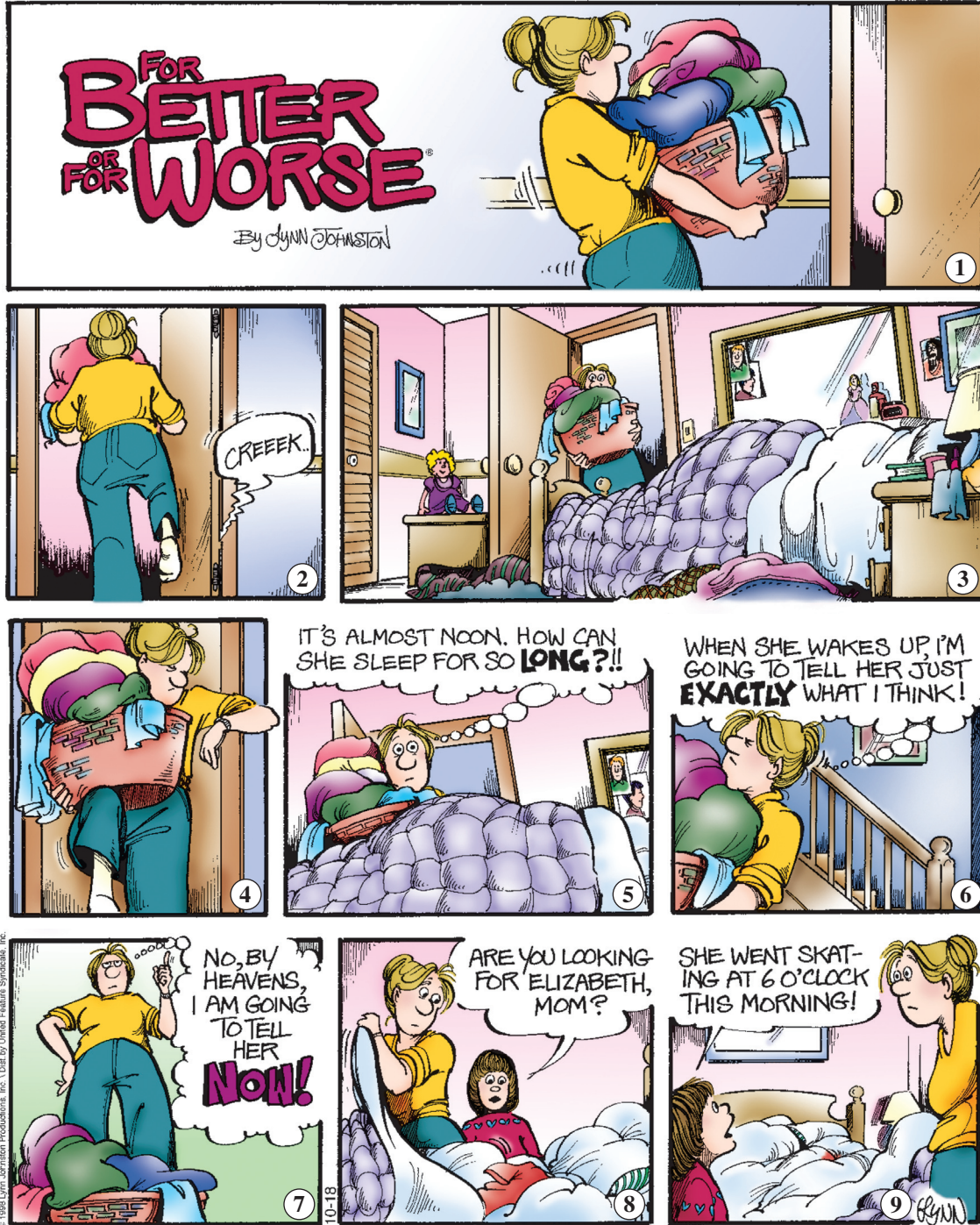
"They're all Brits!" Billy nodded toward the ship. "Not likely to take a Yank
along. But Canada is still tied up with England. Got their queen on their money
and everything. Besides, I cut enough lumber up there, I ought to be an honorary
citizen at least!" Billy grinned. He recognized a couple of sailors from the *Golden*
70 *Gate* and went to talk to them. Perce stood off by himself and looked at the ship.

Victoria McKernan

¹barkentine—a sailing ship with three to five masts

IV. Examine the cartoon below and answer questions 22 to 25 on page 26.

FOR BETTER OR FOR WORSE



Lynn Johnston

V. Read the excerpt from a memoir below and answer questions 26 to 29 on page 27.

This excerpt is taken from a book in which the writer, who homesteaded in southern Saskatchewan in 1913, recounts his experiences as a young rancher on the western prairies.

from WEST OF YESTERDAY

The search for water was a continuous one on the endless prairies. Certainly a good water supply was of prime importance to the homesteader. Frequently the first settler, filing on land¹ in a new locality, would select a quarter-section near a lake or a large slough. Slough water, for drinking purposes, was fine in the early spring.

5 But with the advent of warm weather, the bugs would have to be strained out of it. By summer, too, it would take on an amber colour. Many a homestead child arrived back with a pail of drinking water from a nearby slough to have his horrified mother discover a frog resting in the bottom of the pail. Occurrences such as these caused pioneer wives to agitate for the digging of a well.

10 Practically everyone believed in the witching of wells² in the early days. A “dowser,” to give him his technical title, prepared for his work by cutting a lithe³ willow branch, about half an inch thick, in the form of the letter “Y.” Carrying the wand in his hands, with the bottom end of the dowsing stick, as it was called, in front of him, the diviner walked slowly along, searching for an underground water supply. One of our local dowsers, Dad Sanderson, a typical tall Scot, used a more impressive method. He grasped the ends of the stick with thumbs toward the body, backs of the hands on top, and stick pointing out in front. In this rather awkward position, the divining rod swung up or down, as the circumstances indicated. I have seen the bark twisted right off the stick, as the diviner engaged in his search. The stick was supposed to be drawn powerfully downward by some strong attraction as the holder walked over an underground stream of water. For the record, we found a tremendous and never-failing supply of water, at a depth of eighty feet, beneath the precise spot indicated by Mr. Sanderson. Many agricultural-engineering authorities scoff at this practice, dismissing it as nothing more or less than a simple delusion. They back up their stand by quoting standard engineering principles. Unfortunately, such scientific knowledge was not available to us, untutored homesteaders that we were. Neither did we realize that there were twenty-five thousand water-diviners engaged in this practice in North America.

George Shepherd

¹ filing on land—staking claim of ownership

² the witching of wells—locating underground water with a divining rod made from a willow branch

³ lithe—easily bent; flexible

VI. Read the editorial from a magazine below and answer questions 30 to 34 on pages 28 and 29.

This editorial was published in the June 2005 issue of AlbertaViews magazine.

A TRIBUTE TO LOIS HOLE

“Sometimes I wish we lived in a less hectic world, where everyone could find time to enjoy a simple breakfast. I hate to see people going hungry. It hurts, especially when there’s no need for it. We are rich enough to feed everyone, and yet, somehow, we’re not quite smart enough or fair enough to do it.”

5 —*Lois Hole, 1933–2005*

LAST FALL, ATTENDEES OF ALBERTA Theatre Projects’ Bob Edwards Luncheon in Calgary were treated to a delightful and rousing speech by Lieutenant Governor Lois Hole. Alberta’s “Queen of Hugs” reminded her audience of the importance of the arts in our lives and the need for arts education in our schools. “Well educated
10 citizens, who must have a solid grounding in the liberal arts, are the foundation of any nation’s prosperity and cultural worth,” she said. “The arts enrich us all; they are not a frill, they are an absolute necessity.”

The staff of *AlbertaViews* exchanged happy looks. Hole had, as she so often did, displayed the rich, progressive spirit we hope to capture in this magazine.
15 Four months later, Lois Hole died at age 71 after a long battle with cancer. When putting together this issue, which looks at women, and particularly women in politics, we were reminded of her grace, strength and commitment. We were reminded of her capacity to stand up and say her piece, regardless of whether she had been asked, and to do so with such tact, clarity and good humour as to elevate
20 discussions where others may have caused offence.

Shortly after her appointment by Prime Minister Jean Chrétien in 1999, Hole declared: “I want to give support and legitimacy to the groups that need it most, to the people who often go unheard in our culture... While the position of lieutenant governor is not a platform for activism, neither is it one without substance. My
25 primary goal is to encourage people to carefully consider our more vital issues of social justice, in the hopes that positive change may result.”

A tireless advocate for public education, public health care and the arts, Hole often pushed the boundaries of her traditionally ceremonial role. At that same ATP luncheon¹ where she so eloquently spoke of arts education, Hole joked that
30 Premier Klein’s absence was his way of avoiding the displeasure of sitting through her criticisms. And when a new women’s hospital in Edmonton was named after her just weeks before her death, Hole took the opportunity to speak out in favour of public health care. Never silenced by the limitations of her position, Hole always spoke from the heart.

¹that same ATP luncheon—Alberta Theatre Projects’ Bob Edwards Luncheon in Calgary

35 “I have faith in a better future,” she once said, “because I have faith that
most human beings want to do the right thing. If we can put aside differences of
ideology, if we can learn to love one another, then one day we will enjoy a world
where no one need live in fear, where no one need go hungry, where everyone can
enjoy a good education, the fellowship of friendly neighbours, and the security of a
40 world at peace with itself at long last.”

A portion of this issue of *AlbertaViews* focuses on the systemic barriers² women
face in politics. But we just couldn’t focus on women in politics without pausing to
remember Lois Hole. Her compassion, acuity³ and strength made us so proud. In
a province where women make up half the population but account for only 16 per
45 cent of MLAs, one could argue that we might benefit from having more women in
our legislature. Having more people of Lois Hole’s ilk⁴ in our government would
do this province a world of good.

AlbertaViews Staff

²systemic barriers—obstacles that are part of the structure of a particular system

³acuity—keen insight

⁴ilk—type or kind

VII. Read the article below and answer questions 35 to 43 on pages 30 and 31.

TRACKING

Sun-up two hours ago. The air is frozen and dense, and the sound of each step and movement I make is amplified in this barren cold, where sound travels fast and far. A woodpecker taps and probes for grubs on a dried-out black poplar a half mile away. Raven cackles from high in flight can be heard clearly at one mile. My
5 snowshoes pack a familiar trail in the light covering of last night's snow as I follow the fresh track of a coyote through the frozen marsh.

Coyote going here and there, checking out that clump of weeds, looking for a vole¹ or a long-dead duck left behind last fall when crippled and unable to fly south with its mates. Coyote then sniffing cautiously around the muskrat's house built
10 from mud and dead vegetation scoured from the bottom and edges of the marsh and smelling of all things wet, damp, musky and alive. Below, the muskrat rests secure from the menace above, the coyote kept safely away beyond the frozen dome of marsh refuse. On to the next clump of willows, where other tracks preceded those of the coyote — mishmashed and seemingly random wanderings of a pair of
15 sharptailed grouse or "prairie chicken," as they are often incorrectly referred to. I wonder what the coyote calls them, and if it is the correct name. A good meal one of these would have made for a hungry coyote, but he can't catch one simply by being where they were. Tracks are history and, as one old-timer used to say, "make very thin soup."

Ah, but the coyote knew where his best chances were last night when he left
20 his signature on this frozen land, and I follow his tracks in anticipation. Coyote leaves the marsh and cuts into a thicket of hazelnut and red willow. Finds rabbit trails, packed and perfect for a coyote to travel and nab the unsuspecting snowshoe hare whose silent feet seldom leave the trail. Tracks weave and crisscross for miles
25 along the marsh and from thicket to thicket. The minus twenty-five degrees Celsius air fills my lungs with cool fluid from which I extract much more than oxygen. The snow is crisp and with each step I announce to all that a man, a very noisy creature, has entered their world and is also leaving tracks for the next passerby to ponder. Ravens duel in the distance, the sound of the dense air rippling over black-feathered
30 wings as they toss and turn in flight making as much noise as I do breaking the crust of snow. Today I am not stalking my quarry, so there is no need to be exceptionally quiet, even if I could be. Today I am checking a coyote snare that I set four days ago on a rabbit trail.

Tracking a wolf is different from tracking most other animals on a trapline. For
35 some reason — and it doesn't seem to be conscious — you find yourself looking in the direction in which the tracks are going and, equally, in the direction from which they came.

¹vole—a small rodent that resembles a mouse or rat

To the hunter or trapper, the tracks that all wild things leave behind have a special power and they affect us similarly. Is it just the track that makes us react so
40 profoundly — the simple mark in the snow or the indent in mud left fresh after a receding water level? No, it is much more than that. There is the feeling of discovery and of respect for the beast that was here to leave such a dignified and bold statement of its presence. “Behold me,” proclaim these tracks, “I am one of the four-legged.”

45 Once, when I was about eight, I went with my dad to a trapper’s cabin to deliver some hardware supplies. It was a dark, early winter night in the middle of moose season, and it was snowing heavily. The old fellow was in a cheery mood and invited my dad to have a drink with him. As we sat at his table, he and my dad talked about this and that. The cabin smelled of woodsmoke and the pungent
50 aroma of beaver and muskrat hides drying. The woodstove belched out excessive heat, and though the cabin was uncomfortably hot, the trapper wore his dirty, faded, fluorescent orange toque. I sat glued to my chair, thoroughly eyeing the steel traps hanging from the walls, the guns propped up in the corner and the duck decoys and ammunition boxes in the porch. The only thing I recall from the conversation was
55 that the trapper would blurt out every so often, in a “happy-new-year!” type of voice and with ever-increasing volume, the phrase “fresh tracks in the morning.” After each of these exclamations he would hold high his coffee mug (filled with Five Star whiskey, straight up) as if saluting some sort of royalty, then take a good slug and let out a big breath.

60 Later, as my dad backed the truck away from the cabin, the old fellow came out on the porch and looked skyward, giant snowflakes melting on his leathery face. He was framed in the truck headlights as if on stage at the local talent night. He squinted towards us and let out one last salute: “*Fresh tracks in the morning, boys!*”

Coyote tracks veer off the rabbit trail ten paces before they reach my snare. I exhale
65 into the cold dense air and glance quickly over my shoulder — an old habit. The steel snare hangs lifeless and undisturbed, not caring about the correct identification of sharptailed grouse or prairie chicken. I wanted to outsmart the coyote and am disappointed, but the tracks offer solace that only I can appreciate. They say: There will be another chance. Where is he now? I ask. I imagine his stealthy paws
70 etching out another tale to be read and deciphered later.

Throughout the day, as I make my way along my trapline, I am greeted by many unseen inhabitants of the land. Some are quarry and others are not, but all weave a tale of immense proportions upon the landscape. I read it like others read the morning paper. Tracks ahead! What or whose are they? Where are they going?
75 Can I get there first? And will they come again?

Murray Banting

VIII. Read the poem below and answer questions 44 to 47 on page 32.

SPRINGTIME STUDY HALL BLUES

This poem is unavailable for electronic posting.

S. Danny Riemer

Riemer, S. Danny. "Springtime Study Hall Blues." In *How Old Will You Be in 1984? Expressions of Student Outrage from the High School Free Press*. Edited by Diane Divoky. New York: Discus Books, 1969, p. 67.

IX. Read the magazine article below and answer questions 48 to 51 on page 33.

SNOW BUGGIES

TAKE A WALK in the woods in winter. It may be cold and snowy, but at least there won't be any insects ... or will there?

Insects are cold-blooded, which means their bodies stay the same temperature as the air around them. When it gets cold, an insect's organs and muscles get
5 cold, too, and they don't work very well. In winter many insects enter a kind of hibernation called diapause. Some, like monarch butterflies, migrate south. Others stay under the earth or in water, where temperatures don't get below freezing. But there are some insects that are active even in the snow.

On a sunny winter day, check the snow covering near the south side of a tree.
10 You may see a sprinkle of little black spots that look like pepper. If you watch carefully, you'll see the "pepper" jump. These energetic black spots are tiny insects called springtails or snow fleas.

Although people often call them snow fleas, they aren't really fleas, and they won't bite you or your pet. Entomologists, scientists who study insects, prefer to
15 use the name "springtail." These beneficial insects eat decaying matter like old leaves and plants and turn it into dirt. Because springtails are so tiny, most people don't even know they exist, but they are the most common insect on land. There are millions of them in each acre of earth, busily enriching the soil.

Springtails get their name from two tiny prongs at the end of their bodies.
20 These prongs are held down by hooks, and when the hooks let go, the insects spring three or four inches through the air.

There are many species of springtails. Some of them are aquatic, or live in water, while others can survive in the antarctic and arctic. In spring the golden snow flea forms a golden carpet on the snow in British Columbia. Other species are
25 white, brown, green, blue, or red. Many, but not all, are active in the winter.

Sometimes groups of almost a million springtails make long migrations, trips of over 25 meters that can take two days to complete. The insects stay together in a round mass with the springtails on the surface hopping and the ones below
30 crawling. At night, they all stop to rest under the leaf litter.

Springtails are considered primitive insects because they have neither wings nor compound eyes. And even though they molt, or shed their outer shell as they grow bigger, they don't go through a body change or metamorphosis as other insects do. They don't even have organs for breathing! Instead they get oxygen directly
35 through their skin. Because the skin needs to be moist for oxygen exchange to occur, the springtails stay in wet places, such as a sunny spot where the snow is beginning to melt.

That warm sunny spot on the snow is called a microclimate, a small area with a different climate than the surrounding region. Because springtails are so tiny, they can live in a very small microclimate.

Continued

40 They also have two other adaptations that allow them to survive in the cold.
First, springtails stop eating and empty their stomachs in very cold weather;
otherwise, ice crystals might form around their food and kill them. They also
produce special chemicals called cryoprotectants in their blood. These chemicals
act like the antifreeze we put in our cars and prevent the springtails' blood from
45 freezing.

So go ahead and take that winter walk in the woods. And be sure to watch for
the springtails speckling the snow at the sunny base of a tree!

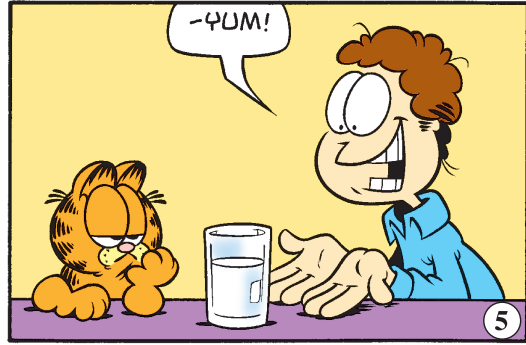
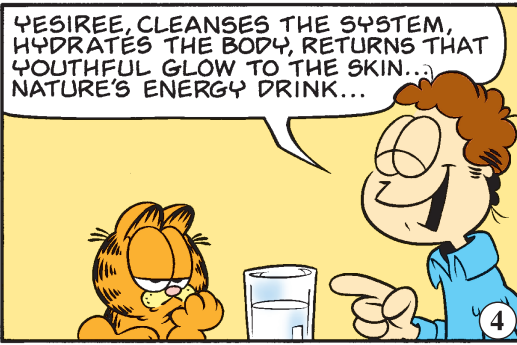
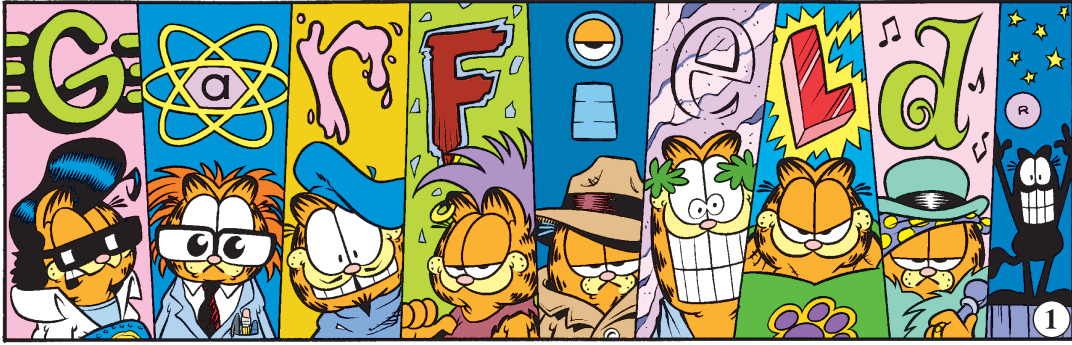
Linda Crotta Brennan

Reprinted by permission of CRICKET magazine, February 1995, Vol. 22, No. 6, text © 1995 by Linda Crotta Brennan.

X. Examine the cartoon below and answer questions 52 to 55 on page 34.

The name of the cat in this cartoon is Garfield and the name of the man is Jon.

GARFIELD



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Jim Davis

Grade 9 Achievement Test
English Language Arts

Part B: Reading
Questions Booklet

Description

Part B: Reading contributes 50% of the total Grade 9 English Language Arts Achievement Test mark and has two booklets:

- the **Questions Booklet**, which contains 55 multiple-choice questions
- the **Readings Booklet**, which contains 10 selections

This test was developed to be completed in 75 minutes; however, you may take an additional 30 minutes to complete the test.

You may write in this booklet if you find it helpful.

Make sure that your answers to the multiple-choice questions are placed on the answer sheet provided.

2010

Instructions

- You may **not** use a dictionary, a thesaurus, or other reference materials.
- Be sure that you have a **Questions Booklet** and a **Readings Booklet**.
- Make sure that the number of the question on your answer sheet matches the number of the question you are answering.
- Read each question carefully, and choose the **correct** or **best** answer.

Example

A word that is used to name a person, place, or thing is called

- A. a verb
- B. a noun
- C. an adverb
- D. an adjective

Answer Sheet

Ⓐ ● Ⓒ Ⓓ

- Use **only** an **HB** pencil to mark your answer.
- If you change an answer, **erase** your first mark **completely**.
- Answer every question.

- I. Read the excerpt from the play *The Still Alarm* on pages 3 to 5 and answer questions 1 to 9.**
1. Details in lines 1 to 10 suggest that the
 - A. actors should disregard the stage directions
 - B. tone of the play is the source of its humour
 - C. setting of the play is the basis of its theme
 - D. performers should overplay the actions

 2. The questions posed by Ed and Bob in response to the bellboy's announcement that "The hotel is on fire" (line 34) are ironic in that Ed and Bob are
 - A. concerned about their own reputations
 - B. preoccupied with their own well-being
 - C. insufficiently prepared to react to the situation
 - D. unexpectedly calm in light of the circumstances

 3. In context, the phrase "*nods head to each one as if the previous line was a bright idea*" (lines 52 to 53) serves to
 - A. dramatize the abruptness of Bob's actions
 - B. reinforce the insincerity of Bob's statement
 - C. exaggerate the absurdity of Bob's suggestion
 - D. highlight the impulsiveness of Bob's behaviour

 4. In the quotations "*Ed Jamison*" (line 60) and "*Yes, Ed Jamison*" (line 61), italics are used to indicate the
 - A. emphasis Ed is placing upon his familiarity with the fire chief
 - B. significance Ed is assigning to his influence over the bellboy
 - C. condescending attitude Ed has toward the bellboy
 - D. skeptical view Ed has toward the fire chief

Continued

5. As illustrated in lines 55 to 64, this play, which is to be staged “*in the manner of an English drawing-room comedy*” (line 2), is to be performed with
- A. improvised actions
 - B. unrealistic dialogue
 - C. underplayed emotions
 - D. inconsistent behaviour
6. In context, Ed’s request for “Ice water in eleven eighteen” (line 83) can **best** be described as
- A. abrupt
 - B. excessive
 - C. impractical
 - D. inconsiderate
7. In lines 92 to 97, the men’s reaction to the phone call informing them that the firemen are coming to their room indicates that they have
- A. been overwhelmed by the situation
 - B. discussed appropriate solutions to the situation
 - C. found an effective plan to deal with the situation
 - D. been unable to deal realistically with the situation
8. Throughout this excerpt, both Ed and Bob behave in a manner that is **mainly**
- A. excited
 - B. agitated
 - C. reserved
 - D. frustrated
9. The writer of this excerpt reveals events **primarily** by using
- A. contrast
 - B. imagery
 - C. dialogue
 - D. narration

II. Read the poem “Hockey Poem” on pages 6 and 7 and answer questions 10 to 14.

10. In lines 1 to 4, the poet presents the idea that poems
- A. undergo development in a person’s mind
 - B. are based upon a person’s past experiences
 - C. are usually written during a person’s leisure time
 - D. reflect the quality of a person’s expertise in writing
11. In which of the following quotations does the poet suggest that being successful in writing poetry is infrequent?
- A. “Always / you draw more culls than champions” (lines 14–15)
 - B. “sometimes useful workhorses / who can’t skate” (lines 16–17)
 - C. “sometimes dazzling skaters / who can’t score” (lines 18–19)
 - D. “Gingerly / you juggle your lines” (lines 20–21)
12. In the third stanza (lines 14 to 24), the poet’s tone is **best** described as
- A. impartial
 - B. uncertain
 - C. pessimistic
 - D. condescending
13. Details in lines 27 to 33 suggest that to succeed in writing poetry, a poet must be
- A. compassionate
 - B. determined
 - C. insightful
 - D. forthright
14. The central metaphor through which the ideas in this poem are developed is established in lines
- A. 1 to 2
 - B. 5 to 6
 - C. 14 to 15
 - D. 23 to 24

III. Read the excerpt from the novel *Shackleton's Stowaway* on pages 8 and 9 and answer questions 15 to 21.

- 15.** Lines 1 to 5 establish that Perce and Billy differ in terms of their
- A. previous experience in working on a sailing ship
 - B. degree of familiarity with Ernest Shackleton's reputation
 - C. attitude toward being part of the Imperial Trans-Antarctic Expedition
 - D. understanding of the dangers involved in being members of the crew
- 16.** In lines 21 to 22, Perce clarifies the meaning of his statement by
- A. presenting factual evidence
 - B. recounting a childhood memory
 - C. examining contrasting viewpoints
 - D. providing a corresponding example
- 17.** Shackleton's exploration of Antarctica (lines 27 to 40) differed from that of Robert Scott's (lines 42 to 46) in that Shackleton
- A. trekked across Antarctica
 - B. arrived at the South Pole first
 - C. had many men starve in the Antarctic
 - D. was the first to attempt to reach the South Pole
- 18.** In context, the word "enchanted" (line 58) evokes a sense of how the Imperial Trans-Antarctic Expedition will afford an opportunity for those who take part to
- A. strengthen their character
 - B. fulfill their dreams
 - C. find contentment
 - D. gain courage
- 19.** Details in lines 54 to 59 suggest that the *Endurance's* greatest asset for completing a successful expedition to the Antarctic was its
- A. size
 - B. beauty
 - C. strength
 - D. clean lines

20. Billy's motivation for making the statement "By the way, in case anyone should ask, I'm Canadian" (line 64) is to
- A. expose his experience as a lumber worker
 - B. increase his acceptance by the other men
 - C. demonstrate his fondness for the country
 - D. enhance his chances of being selected
21. This excerpt focuses on the human desire to
- A. learn from mistakes
 - B. confront the unknown
 - C. compete against others
 - D. overcome individual limitations

IV. Examine the cartoon *For Better or For Worse* on page 10 and answer questions 22 to 25.

- 22.** Details in frames 1 to 4 **most clearly** convey a sense of the mother being
- A. overburdened
 - B. disregarded
 - C. depressed
 - D. isolated
- 23.** The perspective used in frame 7 serves to reinforce a sense of the mother's
- A. disrespect for her daughter's feelings
 - B. disinterest in her daughter's well-being
 - C. disappointment in her daughter's achievements
 - D. displeasure with her daughter's apparent behaviour
- 24.** The mother's thoughts in frames 5, 6, and 7 compared with what she learns in frame 9 is an example of
- A. irony
 - B. metaphor
 - C. hyperbole
 - D. foreshadowing
- 25.** The main idea of this cartoon centres on the mother's discovery that she has
- A. been acting in an irrational way
 - B. drawn a conclusion that is unfounded
 - C. unintentionally offended her daughter
 - D. forgotten what her daughter had told her earlier

V. Read the excerpt from the memoir *West of Yesterday* on page 11 and answer questions 26 to 29.

26. In lines 1 to 4, the writer conveys the idea that for homesteaders, locating sources of water required
- A. risk taking
 - B. creative thinking
 - C. foremost attention
 - D. extensive expertise
27. In which of the following quotations does the writer draw a comparison to enhance the clarity of the description?
- A. “A ‘dowser,’ to give him his technical title, prepared for his work” (lines 10–11)
 - B. “a lithe willow branch, about half an inch thick, in the form of the letter ‘Y’” (lines 11–12)
 - C. “Carrying the wand in his hands, with the bottom end of the dowsing stick, as it was called, in front of him” (lines 12–14)
 - D. “the diviner walked slowly along, searching for an underground water supply” (lines 14–15)
28. In the context of the entire excerpt, the phrases “supposed to be” (line 20) and “For the record” (line 21) reinforce the writer’s presentation of a
- A. factual account of events
 - B. humorous glimpse into history
 - C. fond recollection of a childhood pastime
 - D. critical commentary on farming technology
29. In this excerpt, the contrasting views of the homesteaders and agricultural-engineering authorities regarding the practice of locating wells centre on its
- A. difficulty
 - B. credibility
 - C. popularity
 - D. adaptability

VI. Read the editorial “A Tribute to Lois Hole” from *AlbertaViews* magazine on pages 12 and 13 and answer questions 30 to 34.

- 30.** The opening quotation in lines 1 to 4 focuses on Lois Hole’s belief that
- A.** social inequality is unjustified in a wealthy nation
 - B.** economic instability is unavoidable in society today
 - C.** the number of people who are unable to provide for their families is increasing
 - D.** there are insufficient resources available for the needs of the growing population
- 31.** The details in lines 17 to 20 **most clearly** suggest that Lois Hole was able to
- A.** give her opinion without causing resentment
 - B.** deliver speeches without criticizing others
 - C.** offer solutions and resolve problems
 - D.** explore issues and accept input
- 32.** The idea contained in lines 27 to 28 is **most strongly** reinforced by the quotation
- A.** “she so eloquently spoke of arts education” (line 29)
 - B.** “Hole joked that Premier Klein’s absence was his way of avoiding the displeasure of sitting through her criticisms” (lines 29–31)
 - C.** “And when a new women’s hospital in Edmonton was named after her just weeks before her death, Hole took the opportunity to speak out in favour of public health care” (lines 31–33)
 - D.** “Never silenced by the limitations of her position, Hole always spoke from the heart” (lines 33–34)

33. The statement “Having more people of Lois Hole’s ilk in our government would do this province a world of good” (lines 46 to 47) **most strongly** reinforces the writers’ views in this editorial regarding Lois Hole’s
- A. patriotic nature
 - B. forthright manner
 - C. exemplary character
 - D. outgoing personality
34. The tone of this editorial could **best** be described as
- A. moralistic
 - B. respectful
 - C. objective
 - D. critical

VII. Read the article “Tracking” on pages 14 and 15 and answer questions 35 to 43.

35. Details in lines 1 to 6 convey the writer’s perception of the
- A. abruptness with which the season has changed
 - B. suddenness with which the sun has risen
 - C. hazardous aspects of the environment
 - D. desolate character of the landscape
36. The statement “Tracks are history” (line 18) reinforces the idea that the coyote’s failure to satisfy his hunger is a result of the fact that his
- A. movement was inhibited by his surroundings
 - B. distance from the target had been misjudged
 - C. moment of opportunity had passed
 - D. presence was detected by his prey
37. Context suggests that the detail “I announce to all” (line 27) refers to the
- A. writer’s intention to hunt the coyote
 - B. sound of the writer walking through the snow
 - C. writer’s breath as it is exhaled into the cold air
 - D. words spoken by the writer to the ravens flying above
38. In the first three paragraphs of this article, the details are **mainly** presented
- A. in order of importance
 - B. in chronological sequence
 - C. through the writer’s use of contrast
 - D. through the writer’s use of repetition
39. Context suggests that the word “pungent” (line 49) means
- A. unexpected
 - B. unfamiliar
 - C. strong
 - D. faint

40. In context, the phrase “in a ‘happy-new-year!’ type of voice” (line 55) **most clearly** conveys a sense of the trapper’s
- A. sense of humour
 - B. impulsive nature
 - C. exuberant character
 - D. friendliness toward others
41. Context suggests that the phrase “*Fresh tracks in the morning*” (line 63) connotes
- A. individual freedom
 - B. physical strength
 - C. financial gain
 - D. good fortune
42. In this article, the writer suggests that tracking animals is similar to
- A. travelling in a foreign country
 - B. operating a successful business
 - C. comprehending written language
 - D. learning to predict weather patterns
43. The writer’s tone in this article is **best** described as
- A. argumentative
 - B. contemplative
 - C. emphatic
 - D. detached

VIII. Read the poem “Springtime Study Hall Blues” on page 16 and answer questions 44 to 47.

44. The words “shrill” (line 8) and “monotony” (line 12) **most strongly** reinforce the speaker’s feelings of
- A. anxiety and frustration
 - B. fear and disappointment
 - C. isolation and exhaustion
 - D. discomfort and boredom
45. The quotation “ripples of heat / rising from the radiators” (lines 18 to 19) provides an example of
- A. simile
 - B. alliteration
 - C. onomatopoeia
 - D. personification
46. Which of the following quotations **most clearly** illustrates the central conflict of the poem?
- A. “It isn’t easy, / this sitting inside when it’s springtime” (lines 1–2)
 - B. “You watch the clouds move / or stare at the ripples of heat / rising from the radiators / past the open windows” (lines 17–20)
 - C. “Outside, a truck roars past / and everything vibrates for a brief / instant” (lines 26–28)
 - D. “You glance at the clock on the front wall / and sigh” (lines 32–33)
47. This poem **most strongly** evokes a sense of the speaker’s desire to
- A. escape from harm
 - B. explore the unknown
 - C. overcome hidden fears
 - D. rebel against restrictions

IX. Read the magazine article “Snow Buggies” on pages 17 and 18 and answer questions 48 to 51.

- 48.** In line 10, springtails are compared to something that is
- A. rare
 - B. unusual
 - C. familiar
 - D. memorable
- 49.** The writer includes an exclamation mark in the statement “They don’t even have organs for breathing!” (line 33) in order to
- A. emphasize the peculiar features of springtails
 - B. highlight the extraordinary strength of springtails
 - C. stress the similarities between springtails and other insects
 - D. illustrate the complexity of springtails in comparison with other insects
- 50.** According to the article, springtails remain active in winter because they are able to
- A. migrate
 - B. enter diapause
 - C. metamorphose
 - D. adapt to change
- 51.** Information in this article reveals that the impact of springtails on humans is **mostly**
- A. helpful
 - B. annoying
 - C. surprising
 - D. dangerous

- X. Examine the cartoon *Garfield* on page 19 and answer questions 52 to 55.
52. The context established in frame 1 suggests that Garfield’s character is **best** described as
- A. consistent
 - B. distinctive
 - C. self-reliant
 - D. single-minded
53. The cartoonist’s use of ellipses in frame 4 and the dash in frame 5 **most clearly** conveys a sense of Jon’s
- A. hesitancy
 - B. confusion
 - C. confidence
 - D. enthusiasm
54. A contradiction in terms is evident in the words
- A. “REFRESHING” and “LUKEWARM” (frame 3)
 - B. “CLEANSES” and “HYDRATES” (frame 4)
 - C. “YOUTHFUL” and “NATURE’S” (frame 4)
 - D. “FORGETTING” and “EXCUSE” (frame 7)
55. In this cartoon, Garfield is **most** displeased with Jon’s
- A. desire to escape blame for his misbehaviour
 - B. refusal to acknowledge his limitations
 - C. reluctance to apologize for his actions
 - D. attempt to conceal his neglectfulness

*You have now completed the test.
If you have time, you may wish to check your answers.*

Part B: Reading—2010 Achievement Test Blueprint and Item Descriptions

The following blueprint shows the reporting categories and language functions by which questions were classified on the 2010 Grade 9 English Language Arts Achievement Test.

Question Distribution by Reporting Category	Question Distribution by Language Function		Number (Percentage) of Questions
	Informational	Narrative / Poetic	
<p>Identifying and Interpreting Ideas and Details</p> <p>Students construct meaning by interpreting ideas and details pertaining to setting/atmosphere/context, character/narrator/speaker (actions, motives, values), conflict, and events.</p>	26 31 35 36 37 40 41	6 17 7 19 10 20 13 22 15 44	<p>17 Questions</p> <p>(31% of Part B: Reading Total)</p>
<p>Interpreting Text Organization</p> <p>Students identify and analyze literary genres. Students identify and analyze the text creator’s choice of form, tone, point of view, organizational structure, style, diction, rhetorical techniques (e.g. repetition, parallelism), text features (e.g. alliteration, onomatopoeia, imagery, dialogue, foreshadowing, suspense), and conventions.</p>	28 30 38 49	1 23 4 45 12 53 16	<p>11 Questions</p> <p>(20% of Part B: Reading Total)</p>
<p>Associating Meaning</p> <p>Students use contextual clues to determine the denotative and connotative meaning of words, phrases, and figurative language (e.g. simile, metaphor, hyperbole, personification, irony, symbolism).</p>	27 32 39 48	2 24 3 52 11 54 18	<p>11 Questions</p> <p>(20% of Part B: Reading Total)</p>
<p>Synthesizing Ideas</p> <p>Students draw conclusions and make generalizations by integrating information in order to identify the tone, purpose, theme, main idea, or mood of a passage.</p>	29 33 34 42 43 50 51	5 25 8 46 9 47 14 55 21	<p>16 Questions</p> <p>(29% of Part B: Reading Total)</p>
<p>Number (Percentage) of Questions</p>	<p>22 Questions</p> <p>(40% of Part B: Reading Total)</p>	<p>33 Questions</p> <p>(60% of Part B: Reading Total)</p>	<p>55 Questions</p> <p>(100% of Part B: Reading Total)</p>

The table below provides information about each question: the keyed response, the difficulty of the item (the percentage of students who answered the question correctly), the reporting category, the language function, and the item description.

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
1	B	63.4	Text Organization	Narrative / Poetic	Determine what is suggested about the staging of a scene in details provided in the opening of an excerpt from a play.
2	D	85.9	Associating Meaning	Narrative / Poetic	Identify the irony underlying characters' comments in an excerpt from a play.
3	C	37.6	Associating Meaning	Narrative / Poetic	Determine from context what a phrase indicates about a character in an excerpt from a play.
4	A	78.2	Text Organization	Narrative / Poetic	Identify what italics are used to indicate in two lines from an excerpt from a play.
5	C	66.7	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding how events are to be performed as illustrated in specified lines in an excerpt from a play.
6	C	73.6	Ideas and Details	Narrative / Poetic	Infer from context what a detail in an excerpt from a play suggests about the quality of a character's statement.
7	D	56.1	Ideas and Details	Narrative / Poetic	Recognize what details in an excerpt from a play reveal about the situation faced by two characters.
8	C	80.0	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding the manner in which the characters behave in an excerpt from a play.
9	C	74.3	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the means by which the writer of an excerpt from a play reveals events.
10	A	66.4	Ideas and Details	Narrative / Poetic	Interpret details in specified lines of a poem to determine the idea presented by the poet about poems.
11	A	67.3	Associating Meaning	Narrative / Poetic	Determine the quotation from a poem in which the poet metaphorically presents an idea about writing poetry.
12	C	50.0	Text Organization	Narrative / Poetic	Identify the word that best describes the poet's tone in a stanza of a poem.
13	B	82.7	Ideas and Details	Narrative / Poetic	Recognize from details in specified lines of a poem the characteristic a successful poet must possess when writing poetry.
14	A	62.8	Synthesizing Ideas	Narrative / Poetic	Identify the lines of a poem in which the central metaphor is established.
15	B	79.5	Ideas and Details	Narrative / Poetic	Interpret details in specified lines of an excerpt from a novel to identify a difference between two characters.
16	D	74.2	Text Organization	Narrative / Poetic	Identify the manner in which a character in an excerpt from a novel clarifies the meaning of a statement.

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
17	D	76.6	Ideas and Details	Narrative / Poetic	Determine from details in specified lines of an excerpt from a novel a factor that distinguishes the exploits of two individuals.
18	B	72.0	Associating Meaning	Narrative / Poetic	Recognize the connotative meaning of a specific word in an excerpt from a novel.
19	C	78.8	Ideas and Details	Narrative / Poetic	Analyze details in specified lines of an excerpt from a novel to identify a characteristic of a sailing ship.
20	D	62.1	Ideas and Details	Narrative / Poetic	Determine the motivation underlying a character's statement in an excerpt from a novel.
21	B	55.7	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding the main idea upon which events focus in an excerpt from a novel.
22	A	78.3	Ideas and Details	Narrative / Poetic	Infer what details in four frames of a cartoon convey about a character's circumstances.
23	D	88.2	Text Organization	Narrative / Poetic	Analyze the perspective used in a frame of a cartoon to determine what is revealed about a character's behaviour.
24	A	82.0	Associating Meaning	Narrative / Poetic	Determine the literary technique used by the cartoonist to distinguish a character's thoughts and experiences in a cartoon.
25	B	60.7	Synthesizing Ideas	Narrative / Poetic	Identify the main idea underlying a cartoon by drawing a conclusion about a character's realization.
26	C	48.1	Ideas and Details	Informational	Recognize from details in an excerpt from a memoir the idea conveyed by the writer regarding the lives of homesteaders.
27	B	56.5	Associating Meaning	Informational	Identify the quotation from an excerpt from a memoir in which the writer draws a comparison to enhance clarity.
28	A	48.3	Text Organization	Informational	Consider the context created in an excerpt from a memoir to determine what specific phrases included by the writer reinforce.
29	B	35.8	Synthesizing Ideas	Informational	Draw a conclusion regarding the contrasting views of homesteaders and agricultural-engineering authorities described in an excerpt from a memoir.
30	A	73.0	Text Organization	Informational	Analyze the opening lines of an editorial from a magazine to identify the focus established about an individual's beliefs.
31	A	58.4	Ideas and Details	Informational	Determine what details in an editorial from a magazine most clearly suggest about an individual's character.
32	D	62.0	Associating Meaning	Informational	Recognize a statement that reinforces an idea presented in an editorial from a magazine.

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
33	C	49.8	Synthesizing Ideas	Informational	Draw a conclusion from a statement in an editorial from a magazine about the writers' views regarding an individual.
34	B	63.0	Synthesizing Ideas	Informational	Form a generalization regarding the tone of an editorial from a magazine.
35	D	65.4	Ideas and Details	Informational	Interpret details in specified lines of an article to identify the writer's perception of his surroundings.
36	C	51.7	Ideas and Details	Informational	Determine the idea regarding a coyote's circumstances reinforced by a statement from an article.
37	B	70.2	Ideas and Details	Informational	Identify the aspect of the writer's experience to which context suggests a detail from an article refers.
38	B	47.3	Text Organization	Informational	Recognize the manner in which details in the first three paragraphs of an article are presented.
39	C	82.0	Associating Meaning	Informational	Derive from context the meaning of a word in an article.
40	C	46.8	Ideas and Details	Informational	Interpret what a phrase from an article conveys about an individual's personality.
41	D	72.1	Ideas and Details	Informational	Determine what is suggested by a detail within the context established in an article.
42	C	36.4	Synthesizing Ideas	Informational	Form a generalization regarding a comparison drawn by the writer throughout an article.
43	B	55.4	Synthesizing Ideas	Informational	Integrate information in an article to determine the word that best describes the writer's tone.
44	D	58.4	Ideas and Details	Narrative / Poetic	Infer from details in a poem the idea that is reinforced about the speaker's feelings.
45	B	61.2	Text Organization	Narrative / Poetic	Identify the literary device that is exemplified in a quotation from a poem.
46	A	75.5	Synthesizing Ideas	Narrative / Poetic	Identify the quotation that most clearly illustrates the central conflict of a poem.
47	D	71.9	Synthesizing Ideas	Narrative / Poetic	Integrate information in a poem to form a generalization regarding what the speaker desires.
48	C	65.4	Associating Meaning	Informational	Recognize how a metaphor in a magazine article enhances the reader's understanding of the characteristics of an insect.
49	A	67.9	Text Organization	Informational	Identify the effect of the writer's use of an exclamation mark in a statement in a magazine article.
50	D	69.5	Synthesizing Ideas	Informational	Integrate information in a magazine article to draw a conclusion regarding how certain insects survive in winter.

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
51	A	52.7	Synthesizing Ideas	Informational	Determine the main idea presented by the writer of a magazine article about the impact certain insects have upon humans.
52	B	48.3	Associating Meaning	Narrative / Poetic	Identify what the context established in a frame of a cartoon suggests about a character.
53	A	33.8	Text Organization	Narrative / Poetic	Recognize what the cartoonist uses punctuation to convey about a character in two frames of a cartoon.
54	A	59.8	Associating Meaning	Narrative / Poetic	Determine the words from a cartoon in which a contradiction in terms is evident.
55	D	54.7	Synthesizing Ideas	Narrative / Poetic	Conclude from a cartoon what displeases one character most about the other character.

