

Released 2014  
Achievement  
Test

English  
Language Arts  
Part B: Reading  
Readings and Questions

GRADE  
9

Alberta  Government

This document contains a full release of the 2014 Grade 9 English Language Arts Achievement Test. A test blueprint and an answer key that includes the difficulty, reporting category, language function, and item description for each test item are also 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 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 are **posted on the Alberta Education website every year** in the fall.

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**Part B: Reading—2014 Achievement Test Readings and Questions**

The readings and questions presented in this document are from the previously secured 2014 *Part B: Reading* Grade 9 English Language Arts Achievement Test and are representative of the readings and questions that comprise the test. These readings and questions are released by Alberta Education.

**Grade 9 Achievement Test**

**2014**

**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.*

**2014**

*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 memoir below and answer questions 1 to 11 on pages 19 to 21.**

*Farley Mowat, the writer of the memoir from which this excerpt is taken, describes a time in his youth when he cared for two young owls that he named Wol and Weeps.*

**from OWLS IN THE FAMILY**

This excerpt is unavailable for electronic posting.

<sup>1</sup>the oil drum—Mowat rescued Weeps from some children who had cruelly trapped him in an oil drum

*Continued*

This excerpt is unavailable for electronic posting.

This excerpt is unavailable for electronic posting.

<sup>2</sup>Billy—during the time in Farley Mowat’s childhood that is described here, he preferred to be called Billy

Mowat, Farley. *Owls in the Family*. Toronto: Emblem, 2009, pp. 41-47.

**II. Read the poem below and answer questions 12 to 15 on page 22.**

On the Juan de Fuca Trail,  
Sometime in Late Spring

There is no answer when I call my son,  
nothing to break the relentless surf  
that rises like a wall of white noise,  
inescapable as gravity, the soundtrack  
5 of every west coast hiker's dream.

No answer at all, just three rings  
and my own voice telling me to leave a message.  
I press the portable against my ear,  
listen for a sound: something miraculous,  
10 a boy at home on a Saturday afternoon.

People pass on the trail. They thread by,  
look away from me, another yuppie with a toy phone,  
even here, perched above these breakers,  
among ferns and giant spruce,  
15 man-eating salal.

<sup>13</sup>breakers—waves breaking into  
foam against the shore

<sup>15</sup>salal—evergreen shrubs that  
grow densely in forests

My son is all distance now,  
all hands off and sleeping late, coming in at three  
from a rave,  
not a good word to say about anything,  
20 not a word at all,  
like someone sworn to secrecy,  
silent eater, wraith that lives among us,  
who closes doors behind him so quickly  
you'd think a demon was biting his heels.

<sup>22</sup>wraith—shadow or apparition

25 A real parent would have forced him  
to come on this walk,  
as I used to force him when he was small,  
when he had no choice: shoes, coat,

*Let's go, sport.*

30 The kind of parent  
who draws a line in the sand  
then dares his child to cross it.

*Terence Young*

III. Read the excerpt from a nonfiction book below and answer questions 16 to 19 on page 23.

*In this excerpt, the writer presents his reflections on hiking through the wilderness.*

**from A WALK IN THE WOODS: REDISCOVERING AMERICA ON THE  
APPALACHIAN TRAIL**

**D**istance changes utterly when you take the world on foot. A mile becomes a long way, two miles literally considerable, ten miles whopping, fifty miles at the very limits of conception. The world, you realize, is enormous in a way that only you and a small community of fellow hikers know. Planetary scale is your little  
5 secret.

Life takes on a neat simplicity, too. Time ceases to have any meaning. When it is dark, you go to bed, and when it is light again you get up, and everything in between is just in between. It's quite wonderful, really.

10 You have no engagements, commitments, obligations, or duties; no special ambitions and only the smallest, least complicated of wants; you exist in a tranquil tedium, serenely beyond the reach of exasperation, "far removed from the seats of strife," as the early explorer and botanist William Bartram put it. All that is required of you is a willingness to trudge.

15 There is no point in hurrying because you are not actually going anywhere. However far or long you plod, you are always in the same place: in the woods. It's where you were yesterday, where you will be tomorrow. The woods is one boundless singularity. Every bend in the path presents a prospect indistinguishable from every other, every glimpse into the trees the same tangled mass. For all you know, your route could describe a very large, pointless circle. In a way, it would  
20 hardly matter.

At times, you become almost certain that you slabbed<sup>1</sup> this hillside three days ago, crossed this stream yesterday, clambered over this fallen tree at least twice today already. But most of the time you don't think. No point. Instead, you exist in a kind of mobile Zen mode,<sup>2</sup> your brain like a balloon tethered with string,  
25 accompanying but not actually part of the body below. Walking for hours and miles becomes as automatic, as unremarkable, as breathing. At the end of the day you don't think, "Hey, I did sixteen miles today," any more than you think, "Hey, I took eight-thousand breaths today." It's just what you do.

*Bill Bryson*

<sup>1</sup>slabbed—climbed

<sup>2</sup>Zen mode—a calm state of meditative relaxation

Excerpted from *A Walk in the Woods* by Bill Bryson. Copyright © 1997 Bill Bryson. Reprinted by permission of Doubleday Canada, a division of Penguin Random House Canada Limited.

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From *A Walk In The Woods* by *Bill Bryson*  
Published by *Black Swan*  
Reprinted by permission of The Random House Group Limited.

**IV. Read the excerpt from a novel below and answer questions 20 to 28 on pages 24 and 25.**

*The novel from which this excerpt is taken is based on the true story of Jeanne d'Arc Umubyeyi, who was born in Rwanda in Africa and lived there until she was 10 years old.*

**from OVER A THOUSAND HILLS I WALK WITH YOU**

This excerpt is unavailable for electronic posting.

This excerpt is unavailable for electronic posting.

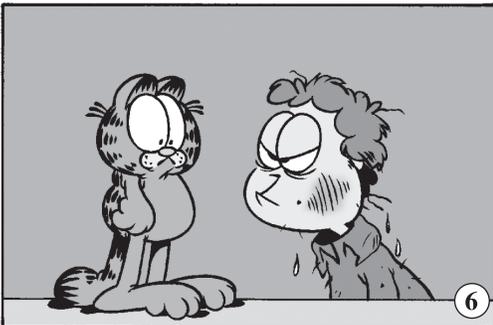
*Hanna Jansen*

Jansen, Hanna. *Over a Thousand Hills I Walk with You*. Translated by Elizabeth D. Crawford. Minneapolis: Carolrhoda Books, 2006, pp. 10-13.

V. Examine the cartoon below and answer questions 29 to 32 on page 26.

The name of the cat in this cartoon is Garfield, and the name of the man is Jon. Mrs. Feeny is a neighbour who owns a small dog. Odie is Jon's dog.

GARFIELD



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www.garfield.com

Jim Davis

**VI. Read the excerpt from a short story below and answer questions 33 to 37 on page 27.**

*The short story from which this excerpt is taken is set on a family farm in the early 1900s. In this excerpt, Annie and her sister Sarah are assisting their mother in providing meals to the 26-man crew hired to harvest the crops. Jacob is a member of the harvest crew.*

**from THE HARVEST**

When the boys had taken away the supper, the table had to be set for an evening lunch of coffee, buns, butter and jam. After the men had eaten and gone to bed in the hayloft, once again the table had to be cleared and laid for breakfast and the dishes washed. Annie's mother would set a huge pot of porridge to simmer on the  
5 back of the stove ready for breakfast. The men would be up before dawn and were usually in the field by sunrise.

If all went well — that is, if it didn't rain and the machinery didn't break down — the crew would finish here in five or six days and move on to another farm. Last year there had been a three-day spell of rain during which the men were unable to  
10 work but had to be fed anyway. Jacob had told her later that if they had to be stuck anywhere, the men were glad it was here where the food was good. At Hildebrandts', he said, the cooking was usually bad and the food skimpy, and they all dreaded going there. Annie felt a little blush of pride at the compliment, but she prayed for good weather this year all the same.

As she was hanging the tea towels out on the line, Annie noticed the thin black line of cloud along the horizon. A heaviness in the air, a breathless silence, puzzled her, until she realised that there were no chickens scratching about in the yard, nor were there any birds singing. The old black dog limped up close to her and whined. Annie stood very still, watching uneasily as the cloud bank thickened and rolled up  
20 to blot out the sun. From nowhere a wind sprang up and whipped her skirt about her legs. She turned and ran into the house. The kitchen was nearly dark. Her mother, stooping to put a cake into the oven, caught sight of her as she straightened.

"What's wrong, Annie?"

"I think we're going to have a storm. Look out there!" She pointed at the window.  
25 The sky was already covered by boiling black clouds.

"Go out and shut the barn door, Annie," her mother said quietly. "Sarah, close all the windows."

Before Annie was halfway across the yard, the first hailstones fell. The wind tore at the barn door, but by leaning her whole weight against it, she just managed to  
30 close and bolt it. Hailstones pelted her body as she raced back to the house. Her mother was standing in front of one of the kitchen windows pressing a pillow against the glass. She pointed at more pillows lying on the table.

"Hurry, Annie, the other window!"

*Continued*

35 The hail was coming faster now, a steady clattering against the glass. Annie  
pressed the pillow to the window and leaned her head against it, gasping for breath.  
Above the terrible rattle of hail and the roar of wind, she heard, from the parlour, the  
shattering of glass. How long she stood there she didn't know. Her arms began to  
ache, but she dared not let go.

40 Then, as suddenly as it had come, the storm was over. The crackle of hail against  
glass ceased and there was silence. Slowly Annie lowered the pillow. The sun, just  
emerging from beneath the clouds, cast golden slanting bands of light on the desolate  
scene. A layer of hailstones, some as big as eggs, covered the yard and garden. Not a  
plant remained standing. And in the field beyond the fence, the wheat lay smashed to  
the ground. The silence was broken only by the sound of Annie's mother weeping  
45 quietly against the window.

*Josephine Friesen*

Friesen, Josephine. "The Harvest." In *Celebrating Canadian Women: Prose and Poetry By and About Women*.  
Edited by Greta Hofmann Nemiroff. Markham: Fitzhenry & Whiteside, 1989.

**VII. Read the magazine article below and answer questions 38 to 44 on pages 28 and 29.**

**WHY DON'T DUCKS EVER GET THE FLU?**

This magazine article is unavailable for electronic posting.

*Continued*

- <sup>1</sup>immunocompromised—having low immunity to infection or disease
- <sup>2</sup>asymptomatic—showing no symptoms or signs of illness
- <sup>3</sup>virological dogma—beliefs held by researchers in the scientific study of viruses
- <sup>4</sup>ubiquity—presence everywhere
- <sup>5</sup>proteges—followers

This magazine article is unavailable for electronic posting.

<sup>6</sup>March 22—March 22, 2010

<sup>7</sup>Sherlockian subtlety—a reference to the fictional detective Sherlock Holmes, noted for his skill in solving mysteries

<sup>8</sup>analogues—similar instances

<sup>9</sup>Anatidae—term used to refer to the biological family that includes ducks and other waterfowl

Cosh, Colby. “Why Don’t Ducks Ever Get the Flu?” *Maclean’s*, May 10, 2010, p. 47.

VIII. Read the poem below and answer questions 45 to 47 on page 30.

**Monopoly<sup>1</sup>**

From the hilltop you can see  
the city, like Monopoly,  
laid out on a paper board.

Little pieces far below,  
5 plastic houses row on row,  
holding little plastic folk  
asking how the game is scored.

Little unseen plastic folk  
driving through the city smoke,  
10 following the boulevards,  
taking chances,  
taking cards,  
driving all across the board  
asking how the game is scored.

15 Little busy businesses  
laid out on the streets below,  
waiting for the plastic folk  
driving through the city smoke,  
driving cars with little wheels,  
20 moving forward, making deals:  
Boardwalk,<sup>2</sup>  
Park Place,<sup>3</sup>  
passing Go,<sup>4</sup>  
Reading Railroad,<sup>5</sup>  
25 B & O,<sup>6</sup>

moving all across the board  
asking how the game is scored.

*Alice Schertle*

<sup>1</sup>**Monopoly**—a board game in which players compete against each other by buying properties. The winner of the game is the person with the most wealth.

<sup>2</sup>Boardwalk—a property on the game board

<sup>3</sup>Park Place—a property on the game board

<sup>4</sup>passing Go—the starting point of the game, which players go past as they move around the board, each time collecting \$200.00

<sup>5</sup>Reading Railroad—one of four railroad properties on the game board

<sup>6</sup>B & O—one of four railroad properties on the game board

**IX. Read the excerpt from a novel below and answer questions 48 to 51 on page 31.**

**from PEAK**

**MY NAME IS PEAK.** Yeah, I know: weird name. But you don't get to pick your name or your parents. (Or a lot of other things in life for that matter.) It could have been worse. My parents could have named me Glacier, or Abyss, or Crampon. I'm not kidding. According to my mom all those names were on the list.

5 Vincent, my literary mentor (at your school this would be your English teacher), asked me to write this for my year-end assignment (no grades at our school).

When Vincent reads the sentence you just read he'll say: *Peak, that is a run-on sentence and chaotically parenthetical.* (That's how he talks.) Meaning it's a little confusing and choppy. And I'll tell him that my life is (parenthetical) and the chaos  
10 is due to the fact that I'm starting this assignment in the back of a Toyota pickup in Tibet (aka China) with an automatic pencil that doesn't have an eraser and it's not likely that I'm going to find an eraser around here.

Vincent has also said that a good writer should draw the reader in by starting in the middle of the story with a *hook*, then go back and fill in what happened before  
15 the *hook*.

*Once you have the reader hooked you can write whatever you want as you slowly reel them in.*

I guess Vincent thinks readers are fish. If that's the case, most of Vincent's fish have gotten away. He's written something like twenty literary novels, all of which  
20 are out of print. If he knew what he was talking about why do I have to search the dark, moldering aisles of used-book stores to find his books?

(Now I've done it. But remember this, Vincent: *Writers should tell the brutal truth in their own voice and not let individuals, society, or consequences dictate their words!* And you thought no one was listening to you in class. You also know  
25 that I really like your books, or I wouldn't waste my time trying to find them. Nor would I be trying to get this story down in the back of a truck in Tibet.)

Speaking of which ...

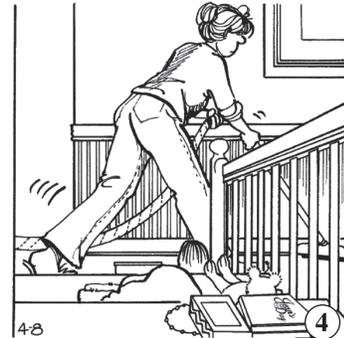
This morning we slowed down to get around a boulder the size of a school bus that had fallen in the middle of the road. In the U.S.A. we would use dynamite or  
30 heavy equipment to move it. In Tibet they use picks, sledgehammers, and prisoners in tattered, quilted coats to chip the boulder down to nothing. The prisoners smiled at us as we tried not to run over their shackled feet on the narrow road. Their cheerful faces were covered in nicks and cuts from rock shrapnel. Those not chipping used crude wooden wheelbarrows to move the man-made gravel over to  
35 potholes, where very old Tibetan prisoners used battered shovels and rakes to fill in the holes. Chinese soldiers in green uniforms and with rifles slung over their shoulders stood around fifty-gallon burn barrels smoking cigarettes. The prisoners looked happier than the soldiers did.

I wondered if the boulder would be gone by the time I came back through.  
40 I wondered if I'd ever come back through.

*Roland Smith*

X. Examine the cartoon below and answer questions 52 to 55 on page 32.

FOR BETTER OR FOR WORSE



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Lynn Johnston

**Grade 9 Achievement Test**  
**English Language Arts**

**Part B: Reading**  
*Questions Booklet*

*Description*

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**2014**

*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 memoir *Owls in the Family* on pages 3 to 5 and answer questions 1 to 11.**
1. Details in lines 1 to 8 convey the writer’s feelings of being
- A. insecure
  - B. indecisive
  - C. constrained
  - D. disheartened
2. In which of the following quotations does the writer use alliteration to add emphasis?
- A. “With both owls riding on my shoulders I used to go down the street to where our gang played games in an empty lot” (lines 22–23)
  - B. “The next time the ball came near him he made a jump” (lines 27–28)
  - C. “Wol was pleased as punch” (line 29)
  - D. “Even the tough kids down by the flour mill kept their distance” (line 33)
3. The writer uses a parenthetical comment in line 38 in order to
- A. clarify a detail
  - B. include personal feelings
  - C. provide a transition between ideas
  - D. present the topic sentence of a paragraph
4. Context suggests that the word *fly* (line 60) is italicized to reinforce the speaker’s feelings of
- A. unease
  - B. anxiety
  - C. disbelief
  - D. frustration

*Continued*

5. The statements “You never saw an owl look so unhappy” (line 66) and “when people laughed at Wol it hurt his feelings and upset him” (line 71) contain
- A. hyperbole
  - B. alliteration
  - C. onomatopoeia
  - D. personification
6. Details in lines 72 to 77 **most clearly** reveal that Wol learned to fly
- A. as a result of being frightened
  - B. through strenuous effort
  - C. by trial and error
  - D. by accident
7. The irony of the statement “You’ll have to educate him, Billy” (lines 88 to 89) lies in the suggestion that Wol should be
- A. taught to rely on instinct
  - B. trained to follow instructions
  - C. accustomed to a daily routine
  - D. encouraged to be self-confident
8. In this excerpt, Wol and Weeps are described **mainly** in terms of their
- A. obedience
  - B. adaptability
  - C. individuality
  - D. interdependence
9. As illustrated in this excerpt, Wol and Weeps **mainly** provide the writer with
- A. stability and security
  - B. guidance and encouragement
  - C. inspiration and determination
  - D. companionship and amusement

10. In this excerpt, the writer's **main** purpose is to provide the reader with

- A. information
- B. entertainment
- C. a conventional moral
- D. an insight into human behaviour

11. Details in this excerpt illustrate that a memoir is based on

- A. current events
- B. fictional characters
- C. overcoming conflict
- D. personal experience

**II. Read the poem “On the Juan de Fuca Trail, Sometime in Late Spring” on page 6 and answer questions 12 to 15.**

- 12.** In lines 1 to 5, the poet reinforces the description of the surf as “relentless” (line 2) through the use of the word
- A. “rises” (line 3)
  - B. “noise” (line 3)
  - C. “inescapable” (line 4)
  - D. “soundtrack” (line 4)
- 13.** Details in lines 16 to 20 **most clearly** reveal the speaker’s perception of how the son’s behaviour has
- A. resulted from peer pressure
  - B. evolved gradually over time
  - C. led to negative consequences
  - D. undergone a significant change
- 14.** Details in lines 25 to 32 suggest that the speaker is
- A. displeased with his son’s lack of ambition
  - B. reluctant to share his feelings with his son
  - C. regretful for having neglected his son as a child
  - D. critical of his inability to influence his son’s behaviour
- 15.** The central conflict in this poem **mainly** focuses on the speaker’s
- A. sense of loss
  - B. lack of self-esteem
  - C. confused state of mind
  - D. feelings of disillusionment

**III. Read the excerpt from the nonfiction book *A Walk in the Woods: Rediscovering America on the Appalachian Trail* on page 7 and answer questions 16 to 19.**

- 16.** In context, the statement “Life takes on a neat simplicity, too” (line 6) **most clearly** suggests that when hiking in the woods, an individual is
- A. unaware of the passage of time
  - B. free from everyday responsibilities
  - C. able to grow accustomed to change
  - D. capable of overcoming obstacles with little effort
- 17.** The idea that “Time ceases to have any meaning” (line 6) is **most directly** reinforced by which of the following statements?
- A. “There is no point in hurrying because you are not actually going anywhere” (line 14)
  - B. “Every bend in the path presents a prospect indistinguishable from every other, every glimpse into the trees the same tangled mass” (lines 17–18)
  - C. “For all you know, your route could describe a very large, pointless circle” (lines 18–19)
  - D. “But most of the time you don’t think” (line 23)
- 18.** In context, the simile in lines 24 to 25 conveys a hiker’s feelings of
- A. isolation
  - B. enthusiasm
  - C. self-control
  - D. detachment
- 19.** Ideas in this excerpt **mainly** focus on how hiking in the woods provides the writer with an opportunity to
- A. achieve inner peace
  - B. explore the unknown
  - C. discover hidden strengths
  - D. fulfill the expectations of others

IV. Read the excerpt from the novel *Over a Thousand Hills I Walk with You* on pages 8 and 9 and answer questions 20 to 28.

20. Details in lines 3 to 8 suggest that for the children, carrying water is
- A. a task that provides them with self-confidence
  - B. an activity through which they gain maturity
  - C. an essential aspect of their daily existence
  - D. a daily ritual that they eagerly anticipate
21. In lines 9 to 14, the writer uses a metaphor to enhance the description of the
- A. eucalyptus wood
  - B. bamboo stalks
  - C. banana palms
  - D. frog pond
22. In which of the following quotations does the writer use a sentence fragment to add emphasis?
- A. “Here was where people who couldn’t pay for water got theirs.” (line 14)
  - B. “Sometimes even several cans at a time.” (line 21)
  - C. “Aunt Pascasia showed no mercy toward the day’s dust.” (line 29)
  - D. “She was six and no longer wanted to be washed.” (line 31)
23. In context, the detail “there was no escape” (line 38) **most clearly** suggests that when staying with her grandmother, Jeanne is required to be
- A. sincere
  - B. selfless
  - C. obedient
  - D. hardworking
24. Context suggests that the word “galled” (line 52) means
- A. frightened
  - B. saddened
  - C. surprised
  - D. annoyed

25. In lines 57 to 58, the tone of the mother's statements is **best** described as
- A. distant
  - B. pleading
  - C. accusing
  - D. indifferent
26. Details in lines 61 to 67 **most clearly** suggest that Jeanne finds satisfaction in being able to
- A. deceive her aunt
  - B. conceal her discomfort
  - C. refrain from speaking to her aunt
  - D. avoid punishment for her misbehaviour
27. Events in this excerpt illustrate that Jeanne regards which of the following individuals with the utmost respect?
- A. Her aunt
  - B. Her sister
  - C. Her mother
  - D. Her grandmother
28. The writer's **main** purpose in this excerpt is to enable readers to
- A. share in the experiences of a young girl
  - B. escape into the imagination of a young girl
  - C. appreciate the sacrifices made by a young girl
  - D. identify with the isolation experienced by a young girl

V. Examine the cartoon *Garfield* on page 10 and answer questions 29 to 32.

29. In Frame 2, Jon's emotional state is **most clearly** communicated by his
- A. eyes
  - B. posture
  - C. gestures
  - D. statement
30. In Frame 4, the humour of Jon's statement is enhanced by the cartoonist's use of
- A. metaphor
  - B. hyperbole
  - C. symbolism
  - D. personification
31. Considering the entire cartoon, the ending provided in Frame 7 is **best** described as
- A. abrupt
  - B. surprising
  - C. inconclusive
  - D. predetermined
32. The humour in this cartoon arises from Garfield's assumption that the
- A. tone of Jon's statements is meant to offend Garfield
  - B. relationship he has with Jon is based on mutual respect
  - C. conflict he is having with Jon will be resolved through compromise
  - D. intensity of Jon's emotions is an indication of his fondness for Garfield

VI. Read the excerpt from the short story “The Harvest” on pages 11 and 12 and answer questions 33 to 37.

33. The imagery in lines 15 to 22 **mainly** evokes a sense of
- A. calm
  - B. instability
  - C. foreboding
  - D. predictability
34. In line 25, the description of the sky is enhanced by the writer’s use of
- A. irony
  - B. metaphor
  - C. parallelism
  - D. onomatopoeia
35. The description of the “scene” in lines 42 to 45 reinforces the
- A. rarity of such a storm in the area
  - B. abruptness with which the storm ends
  - C. widespread devastation resulting from the storm
  - D. uneven distribution of the damage caused by the storm
36. Throughout this excerpt, Annie’s actions are **mainly** motivated by her
- A. hope for the future
  - B. concern for her family
  - C. sympathy toward others
  - D. admiration of her mother
37. This excerpt **most clearly** illustrates how the family’s prosperity is
- A. determined by the extent of their efforts
  - B. tied to their being able to adapt to change
  - C. dependent upon their being assisted by others
  - D. subject to circumstances that are beyond their control

**VII. Read the magazine article “Why Don’t Ducks Ever Get the Flu?” on pages 13 and 14 and answer questions 38 to 44.**

- 38.** In which of the following statements does the writer use parallelism to add emphasis?
- A.** “More specifically, duck flu” (line 4)
  - B.** “No seasonal flu, wreaking its quiet toll on aged and immunocompromised humans; no explosive global flu pandemics, carrying off innocent millions” (lines 7–9)
  - C.** “It is senseless to hold this against the ducks, tempting as that is” (line 10)
  - D.** “The various strains of influenza have ‘learned,’ by natural selection, to live peaceably within their migrating host” (lines 13–14)
- 39.** In lines 24 to 28, the writer reveals that when “the celebrated New Zealand-born virologist Robert Webster” (line 20) began his research in 1976, his work was
- A.** initially viewed with disbelief
  - B.** widely accepted by other scientists
  - C.** concerned with endangered species
  - D.** conducted under adverse conditions
- 40.** Context suggests that the phrase “an uncanny geographical coincidence” (line 30) refers to the
- A.** discovery of the “duck reservoir” (line 19) by Robert Webster
  - B.** assistance provided to Robert Webster by “the Canadian Wildlife Service” (lines 23–24)
  - C.** research conducted by “biology professor Katharine Magor and Ph.D. student Megan Barber” (lines 31–32)
  - D.** collaboration of Katharine Magor and Megan Barber with “Webster and St. Jude’s colleague Jerry Aldridge Jr.” (line 40)

41. According to the writer, Katharine Magor and Megan Barber produced “evidence for a new hypothesis” (line 36) by discovering that RIG-I
- A. is transmitted from ducks to chickens
  - B. hastens growth in ducks and chickens
  - C. prevents illness from influenza in ducks
  - D. has been found in chickens for thousands of years
42. In lines 53 to 59, the writer suggests that advancements in influenza research should be regarded with
- A. fear
  - B. caution
  - C. pessimism
  - D. indifference
43. In this magazine article, the writer focuses **mainly** on research related to how ducks
- A. are immune to influenza
  - B. transmit influenza to humans
  - C. recover from being ill with the flu
  - D. learn to tolerate symptoms of the flu
44. The content of this magazine article is **best** described as
- A. biographical
  - B. theoretical
  - C. fictional
  - D. factual

**VIII. Read the poem “Monopoly” on page 15 and answer questions 45 to 47.**

- 45.** In the third stanza (lines 8 to 14), the poet’s use of words ending in the letters “ing” reinforces the depiction of the
- A.** growth in size of the city
  - B.** perils of living in the city
  - C.** busy pace of life in the city
  - D.** distances travelled by residents of the city
- 46.** In context, the phrase “asking how the game is scored” (lines 7, 14, and 27) suggests that people in the city lack a clear understanding of how to
- A.** define personal success
  - B.** learn from past mistakes
  - C.** deal with unexpected events
  - D.** be compassionate toward others
- 47.** The main idea of this poem centres on people’s preoccupation with
- A.** gaining knowledge
  - B.** pursuing financial gain
  - C.** seeking companionship
  - D.** earning the respect of others

**IX. Read the excerpt from the novel *Peak* on page 16 and answer questions 48 to 51.**

- 48.** Lines 1 to 4 **mainly** serve to provide an introduction to
- A. the character of the narrator
  - B. members of the narrator’s family
  - C. memories of the narrator’s childhood
  - D. the central conflict faced by the narrator
- 49.** In lines 18 to 21, the metaphor used by the narrator suggests that he is questioning Vincent’s
- A. success as a writer
  - B. wisdom as a leader
  - C. patience as a mentor
  - D. effectiveness as a researcher
- 50.** The narrator’s thoughts regarding how to remove “a boulder the size of a school bus” (line 28) centre on the differences between the United States and Tibet in terms of
- A. population size
  - B. political stability
  - C. geographical features
  - D. technological advancement
- 51.** Details in this excerpt **mainly** illustrate the extent to which Vincent has
- A. influenced the narrator’s life
  - B. inspired the narrator’s desire to travel
  - C. taken an interest in the narrator’s welfare
  - D. contributed to the narrator’s success in school

- X. Examine the cartoon *For Better or For Worse* on page 17 and answer questions 52 to 55.**
- 52.** In frames 1 and 2, the cartoonist creates humour by having April respond to her mother by posing a question regarding the
- A.** appropriateness of her mother’s conduct
  - B.** extent of her mother’s authority over her
  - C.** literal meaning of her mother’s statement
  - D.** possibility of being able to fulfill her mother’s request
- 53.** In this cartoon, the central conflict is established in
- A.** Frame 3
  - B.** Frame 5
  - C.** Frame 7
  - D.** Frame 8
- 54.** In context, the word “THREAT” (Frame 10) is used by the cartoonist to
- A.** justify the intensity of April’s emotions
  - B.** provide insight into the mother’s actions
  - C.** reinforce the extent of the mother’s exhaustion
  - D.** describe how there is a change in April’s character
- 55.** Events in this cartoon illustrate how April becomes convinced that her mother is
- A.** acting in the best interests of her family
  - B.** intent on keeping her word
  - C.** doing what is necessary
  - D.** willing to compromise

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

## Part B: Reading—2014 Achievement Test Blueprint and Item Descriptions

The following blueprint shows the reporting categories and language functions by which questions were classified on the 2014 Grade 9 English Language Arts Achievement Test.

Reporting Category	Question Distribution by Language Function				Number (Percentage) of Questions
	Informational		Narrative / Poetic		
<p><b>Identifying and Interpreting Ideas and Details</b> (2.1, 2.2, 2.3)*</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>	1	39	13	29	<p><b>17 Questions</b> (31% of <i>Part B</i>: <i>Reading Total</i>)</p>
	6	41	14	35	
	16	42	20	46	
	17		23	50	
			26	52	
	<b>7</b>		<b>10</b>		
	(13%)		(18%)		
<p><b>Interpreting Text Organization</b> (2.2, 2.3)*</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>	2	4	22	45	<p><b>11 Questions</b> (20% of <i>Part B</i>: <i>Reading Total</i>)</p>
	3	38	25	48	
			31	53	
			33		
	<b>4</b>		<b>7</b>		
	(7%)		(13%)		
<p><b>Associating Meaning</b> (2.1, 2.2, 2.3)*</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>	5	18	12	34	<p><b>11 Questions</b> (20% of <i>Part B</i>: <i>Reading Total</i>)</p>
	7	40	21	49	
			24	54	
			30		
	<b>4</b>		<b>7</b>		
	(7%)		(13%)		
<p><b>Synthesizing Ideas</b> (2.2)*</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>	8	19	15	37	<p><b>16 Questions</b> (29% of <i>Part B</i>: <i>Reading Total</i>)</p>
	9	43	27	47	
	10	44	28	51	
	11		32	55	
			36		
	<b>7</b>		<b>9</b>		
	(13%)		(16%)		
<b>Number (Percentage) of Questions</b>	<b>22 Questions</b> (40% of <i>Part B</i> : <i>Reading Total</i> )		<b>33 Questions</b> (60% of <i>Part B</i> : <i>Reading Total</i> )		<b>55 Questions</b> (100% of <i>Part B</i> : <i>Reading Total</i> )

\*Numbers in parentheses refer to outcomes in the Program of Studies for Grade 9 English Language Arts to which the reporting categories are cross-referenced.

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	C	74.8	Ideas & Details	Informational	Determine from details in specified lines of an excerpt from a memoir the feelings experienced by the writer. (SO 2.1)
2	C	77.0	Text Organization	Informational	Recognize how the writer uses alliteration to add emphasis in a quotation from an excerpt from a memoir. (SO 2.3)
3	A	74.1	Text Organization	Informational	Identify the intent underlying the writer's use of a parenthetical comment in an excerpt from a memoir. (SO 2.2)
4	C	67.4	Text Organization	Informational	Derive from context what the writer's italicization of a word in an excerpt from a memoir suggests about the speaker's viewpoint. (SO 2.2)
5	D	72.9	Associating Meaning	Informational	Identify the figure of speech used by the writer in specified statements from an excerpt from a memoir. (SO 2.3)
6	D	75.3	Ideas & Details	Informational	Interpret details in specified lines of an excerpt from a memoir to identify the motivation underlying a character's actions. (SO 2.2)
7	A	54.0	Associating Meaning	Informational	Infer from context the irony of a statement made by an individual in an excerpt from a memoir. (SO 2.2)
8	C	60.5	Synthesizing Ideas	Informational	Draw a conclusion from information in an excerpt from a memoir regarding the distinguishing traits of two characters. (SO 2.2)
9	D	70.3	Synthesizing Ideas	Informational	Synthesize information in an excerpt from a memoir to determine the impact upon the writer of events described. (SO 2.2)
10	B	56.9	Synthesizing Ideas	Informational	Form a generalization regarding the writer's main purpose in an excerpt from a memoir. (SO 2.2)
11	D	70.7	Synthesizing Ideas	Informational	Conclude from details in an excerpt from a memoir the feature that characterizes the literary genre chosen by the writer. (SO 2.2)
12	C	63.1	Associating Meaning	Narrative / Poetic	Determine from context the word used by the poet to reinforce the description of the setting in specified lines of a poem. (SO 2.1)
13	D	65.7	Ideas & Details	Narrative / Poetic	Identify the speaker's perception of an individual's behaviour in specified lines of a poem. (SO 2.1)
14	D	64.1	Ideas & Details	Narrative / Poetic	Interpret details in specified lines of a poem to determine the viewpoint of the speaker. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
15	A	77.0	Synthesizing Ideas	Narrative / Poetic	Synthesize ideas presented in a poem to determine the central conflict faced by the speaker. (SO 2.2)
16	B	57.9	Ideas & Details	Informational	Determine from context what a statement in an excerpt from a nonfiction book suggests about a writer's experience. (SO 2.1)
17	A	72.6	Ideas & Details	Informational	Identify the statement that most strongly reinforces an idea presented by the writer of an excerpt from a nonfiction book. (SO 2.1)
18	D	62.5	Associating Meaning	Informational	Determine what a simile conveys about the writer's experience in specified lines of an excerpt from a nonfiction book. (SO 2.3)
19	A	74.1	Synthesizing Ideas	Informational	Draw a conclusion regarding the idea on which the writer's reflections are mainly focused in an excerpt from a nonfiction book. (SO 2.2)
20	C	71.7	Ideas & Details	Narrative / Poetic	Interpret details in specified lines of an excerpt from a novel to determine the nature of the activity in which the characters are involved. (SO 2.1)
21	B	55.5	Associating Meaning	Narrative / Poetic	Identify the element of the setting described that is enhanced by the writer's use of a metaphor in specified lines of an excerpt from a novel. (SO 2.3)
22	B	40.3	Text Organization	Narrative / Poetic	Recognize the statement from an excerpt from a novel in which the writer uses a sentence fragment to add emphasis. (SO 2.2)
23	C	63.9	Ideas & Details	Narrative / Poetic	Derive from context what a specified detail from an excerpt from a novel suggests about the protagonist's behaviour. (SO 2.2)
24	D	62.6	Associating Meaning	Narrative / Poetic	Determine the meaning of a word from the context provided in an excerpt from a novel. (SO 2.1)
25	C	65.4	Text Organization	Narrative / Poetic	Interpret specified lines of an excerpt from a novel to determine the tone of a character's statements. (SO 2.2)
26	B	70.4	Ideas & Details	Narrative / Poetic	Identify the motivation underlying the protagonist's actions in specified lines of an excerpt from a novel. (SO 2.2)
27	D	67.2	Synthesizing Ideas	Narrative / Poetic	Conclude from events in an excerpt from a novel the individual toward whom the protagonist has the utmost respect. (SO 2.2)
28	A	59.4	Synthesizing Ideas	Narrative / Poetic	Form a generalization from events in an excerpt from a novel regarding the writer's main purpose. (SO 2.2)
29	A	78.7	Ideas & Details	Narrative / Poetic	Determine what details in a frame of a cartoon suggest about a character's emotional state. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
30	B	61.7	Associating Meaning	Narrative / Poetic	Recognize the figure of speech used by the cartoonist to add humour to a character's statement in a frame of a cartoon. (SO 2.3)
31	B	58.4	Text Organization	Narrative / Poetic	Identify the effect achieved by the writer through the ending provided in the final frame of a cartoon. (SO 2.3)
32	D	59.7	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding the premise upon which the humour in a cartoon is based. (SO 2.2)
33	C	28.6	Text Organization	Narrative / Poetic	Determine the mood evoked by the imagery used by the writer in specified lines of an excerpt from a short story. (SO 2.3)
34	B	60.3	Associating Meaning	Narrative / Poetic	Identify the figure of speech used by the writer to enhance the description of the sky in an excerpt from a short story. (SO 2.3)
35	C	75.4	Ideas & Details	Narrative / Poetic	Identify the idea reinforced by the description of a scene in specified lines of an excerpt from a short story. (SO 2.2)
36	B	58.3	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion from events in an excerpt from a short story regarding the main motivation underlying a character's actions. (SO 2.2)
37	D	62.0	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the idea most clearly illustrated by events in an excerpt from a short story. (SO 2.2)
38	B	47.8	Text Organization	Informational	Identify the statement from a magazine article in which the writer uses parallelism to add emphasis. (SO 2.2)
39	A	66.4	Ideas & Details	Informational	Determine what is revealed by the writer of a magazine article about a renowned scientist's research. (SO 2.1)
40	C	50.3	Associating Meaning	Informational	Use contextual clues to determine the activity to which a specified phrase refers in a magazine article. (SO 2.1)
41	C	69.8	Ideas & Details	Informational	Identify what is suggested by the writer of a magazine article about a scientific study conducted by two researchers. (SO 2.1)
42	B	76.6	Ideas & Details	Informational	Interpret specified lines of a magazine article to determine the idea presented by the writer. (SO 2.1)
43	A	69.7	Synthesizing Ideas	Informational	Synthesize information in a magazine article to determine the idea on which the information presented by the writer is mainly focused. (SO 2.2)
44	D	55.9	Synthesizing Ideas	Informational	Identify the literary genre that best describes the content of a magazine article. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
45	C	67.8	Text Organization	Narrative / Poetic	Recognize how the poet's use of repetition in a poem reinforces the depiction of the lives of the people in the scene described. (SO 2.2)
46	A	62.6	Ideas & Details	Narrative / Poetic	Derive from context what a phrase in a poem suggests about the lives of the people described. (SO 2.1)
47	B	68.2	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding what the main idea of a poem suggests about the behaviour of the people described. (SO 2.2)
48	A	73.8	Text Organization	Narrative / Poetic	Identify what the writer introduces in the opening lines of an excerpt from a novel. (SO 2.3)
49	A	75.7	Associating Meaning	Narrative / Poetic	Interpret a metaphor used by the narrator to determine what is suggested about another character. (SO 2.3)
50	D	67.8	Ideas & Details	Narrative / Poetic	Recognize from details provided what is suggested about the narrator's thoughts regarding a scene described in an excerpt from a novel. (SO 2.1)
51	A	63.4	Synthesizing Ideas	Narrative / Poetic	Integrate information in an excerpt from a novel to identify the main idea presented. (SO 2.2)
52	C	69.2	Ideas & Details	Narrative / Poetic	Interpret details in specified frames of a cartoon to determine how the cartoonist creates humour. (SO 2.1)
53	A	65.7	Text Organization	Narrative / Poetic	Determine the frame of a cartoon in which the central conflict is established. (SO 2.2)
54	B	58.9	Associating Meaning	Narrative / Poetic	Use contextual clues in a frame of a cartoon to determine what a word chosen by the cartoonist suggests about a character. (SO 2.1)
55	B	76.5	Synthesizing Ideas	Narrative / Poetic	Form a generalization from events in a cartoon regarding a character's perception of another character's actions. (SO 2.2)