

Grade 9 Released 2018

Alberta Provincial Achievement Test

English Language Arts

Part B: Reading Readings & Questions

This document was written primarily for:

Students	✓
Teachers	✓ Grade 9 English Language Arts
Administrators	✓
Parents	
General Audience	
Others	

Alberta Education, Government of Alberta

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English Language Arts 9 Released Items

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2018 Grade 9 English Language Arts Provincial Achievement Test Part B: Reading Readings and Questions

The readings and questions presented in this document are from the previously secured *2018 Part B: Reading Grade 9 English Language Arts Provincial Achievement Test* and are representative of the readings and questions that comprise the test. These readings and questions are released by Alberta Education. 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.

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Grade 9 Provincial Achievement Test

English Language Arts

Part B: Reading

Readings Booklet

Description

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

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

Time: 75 minutes. You have up to 150 minutes to complete this test plus an additional 30 minutes should you need it.

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.

2018

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 magazine article below and answer questions 1 to 10 on pages 21 and 22.

from LOST

The wind roars louder as my bike gathers speed and careens down a steep hill. Suddenly, the front wheel hits something hard. The handlebars are yanked from my grip and I pitch over them. I fly through the air and crash headfirst onto the pavement.

- 5 Lying on the ground stunned, I try to recover as my friends lean over me trying to help. Picking pebbles out of my bloody palms and face, I laugh at their horror-movie expressions—the whole thing seems goofy to me. We straighten out the handlebars on my twisted bike and as soon as I assure them that I’m OK, we begin pedalling slowly for home. As we round the corner, my school comes into view, and then, as if a curtain is falling on a stage, the scene goes black.
- 10 When it lifts again I am in a strange room. A shaggy black and white dog is lying in bed with me, licking my wounds and growling protectively at strangers surrounding my bed. Where am I? Who are these people? How did I get here? Panic seeps like ice water into my bones. I fear that I’ve forgotten everything!

Not Like in the Movies

- 15 In the movies when someone loses his memory after a bump on the head, the resulting “amnesia” seems somewhat funny. But I can tell you from experience that it’s not funny at all. Amnesia is a terrifying experience. With your memory gone, you are lost and alone. It’s like being deep in the woods with no idea which way to turn to get out.
- 20 That day in my bedroom 40 years ago, I began digging into my jeans’ pockets frantically. Every object I plucked out was strange to me. A yellow roll of Kodak film seemed important. As I concentrated on this curious object, the fog began to clear ... *I remember ... this is a can of photographic film. I was taking it to the drugstore to get it developed when my bike crashed.*
- 25 Looking around the room at the pictures and school papers pinned on the walls, I concluded that I must be at home in my own bed. I stared at the school papers, but I didn’t recognize them. I felt a horrible sense of loss—I had somehow forgotten everything I had worked so hard to learn in school. As I focused on a paper with a drawing on it, three strange words came to me in faint echoes, like the distant chant
- 30 of a magical spell: “Sir Ebrum ... Sarah Bellum ... Ma Doo Lah ...” I repeated those foreign words over and over again in my mind, not certain what they might mean.
- In a flash, I remembered! It’s a picture of the human brain. The strange words are the three parts of the brain that we had just learned in school: cerebrum, cerebellum, and medulla! With that, everything flooded back—except that one
- 35 hour of time between turning the corner and awakening in my bedroom. Later, my friends told me that I had ridden my bike all the way home after the accident, but I have no memory of it. That hour is still missing from my memory.
- How can a bump on the head erase your memory?

Continued

Kinds of Memory

40 As terrifying as the amnesia was, now, four decades later, as a neurobiologist
studying how the brain records memories, I know that much of my memory was not
actually lost that day. Think about it: I didn't forget how to ride my bike, a complex
skill involving memory. And although I didn't recognize the strange dog in bed with
me, I wasn't frightened of it. Instead, I loved the shaggy dog and knew she would
45 protect me. I couldn't say what the school papers were, but looking at them I knew
that I was a student. When we speak of memory, or loss of it in amnesia, it is the
memory of facts—things, places, names, information—that we are usually talking
about. This kind of memory is called *declarative* memory. For the most part, that is
what I had lost that day.

50 There are other kinds of memory that we often overlook because they are almost
effortless for us. These kinds are called *non-declarative* memory. For example, it
takes great effort to learn and remember your multiplication tables (declarative), but
it is hard to forget a person's face (non-declarative). With time you'll forget many of
the facts that you may learn from this article (declarative), but will you ever fail to
55 recognize the picture on page 16¹ if you see it again in the future (non-declarative)?
This type of memory is called “perceptual memory” and is a form of non-declarative
memory.

Your memory of skills, like riding a bike and your habits, is also a type of non-
declarative memory. So are emotions, like a fear of spiders or my love of my trusty
60 dog Trixie. Reflexes are yet another kind of memory. A ringing telephone means
nothing to a young baby. But even if a bump on the head causes you to forget the
name for a telephone, you'll still remember what to do when it rings.

Keep these many different kinds of memory in mind the next time you see a
Hollywood movie or TV show involving a character who suffers amnesia. Watch
65 closely to see if the memory loss depicted is realistic or exaggerated

Ways to File and Ways to Forget

Each of the different types of memory is stored in a different part of the brain,
and that's why memories are not all lost at once in amnesia. Scientists first learned
this by studying a patient known as HM, who damaged a part of his brain called
70 the hippocampus. People with permanent damage to the hippocampus, such as
the research subject, have a form of amnesia called *anterograde* (*antero* means
“forward”); they cannot make new declarative memories. In fact, they can re-read
the same newspaper over and over again with no recollection of ever having read
it before. Still, they can make new non-declarative memories. For example, they
75 can learn a new skill, like playing tennis. But every time they step on the tennis
court, they will not have any conscious memory of having been there before or
of ever having played the game Just as there are two main kinds of memory,
declarative and non-declarative, there are two kinds of memory loss. The other kind
of forgetting is called *retrograde amnesia* (*retro* means “backward”). These people

¹the picture on page 16—a photograph that is on page 16 of the magazine from which this article is taken

80 forget things in the past that they once knew, like their dog's name or where they went to college. I experienced a bit of both kinds of amnesia after my bike crash.

When I awoke that day I didn't recognize my own bedroom. That's retrograde amnesia, because I forgot something I once knew well. It's a problem of recalling memories that are still stored, and it's much like searching for a library book you've
85 taken out before that's kept on a certain shelf in the library, but you don't remember where that shelf is. The recall circuits of my brain that day were still not up to speed after being dazed in the crash.

R. Douglas Fields

Fields, R. Douglas. "Lost." *Odyssey*, May/June 2008. © by Carus Publishing Company. Reproduced with permission. All Cricket Media material is copyrighted by Carus Publishing Company, d/b/a Cricket Media, and/or various authors and illustrators. Any commercial use or distribution of material without permission is strictly prohibited. Please visit <http://www.cricketmedia.com/info/licensing2> for licensing and <http://www.cricketmedia.com> for subscriptions.

II. Read the poem below and answer questions 11 to 14 on page 23.

Instinct

Underneath the limestone cliff shaped
as much by the river as the river
is bound by the cliff, everything moves
except our survey line
5 clear cut through the bush.

Like star light recorded on film,
damselies hover on the bark
of a chainsawed cedar.
Cedar roots grow over obstacles
10 no longer there, hugging themselves tight,
dead limbs keeping them apart
like the same old arguments
repeated year after year.

Ostrich ferns wave to clouds
15 crossing the sun as the river turns
from olive green to gold.
Two maples thicken together at chest height,
growth rings merging, with just enough space
for three white butterflies to dance
20 above this oblong map of the world.

We sit at the end of lines we have drawn,
grateful they have taken us back to circle
of sky, curve of tree and river,
back where things come from,
25 the gentle hum of a mosquito
searching for blood.

Liz Zetlin

Zetlin, Liz. "Instinct." *The Gourd Poems*. Toronto: Micro Prose, 1999. Reproduced with permission from Liz Zetlin.

III. Read the magazine article below and answer questions 15 to 19 on pages 24 and 25.

MAN'S BEST FRIEND
Life as We Know It: A Constant Source of Wonder

The afternoon sun streams into my parents' living room, and two oafish, grey-haired couch potatoes are sprawled in the well-worn recliner. They're sound asleep, bathed in warmth, like hefty peas in a pod of sloth. My retired father occupies most of the chair, and dozing on the footrest is his feline doppelgänger¹ Kyle, the family
5 cat. This is their favourite "activity," the midday nap, and somewhere in the house my mother is sighing. Loudly.

A few years ago, it became clear that Dad's retirement had sucked him into a tractor beam of inactivity. Without that morning alarm and the call of the office, his most pressing daily duties became retrieving the mail and, if Mom was lucky, taking
10 out the garbage. His waistline was expanding in direct proportion to his free time. So, to get him out of his chair and (Mom prayed) out of the house for more than five minutes at a stretch, my parents decided to adopt a dog. "He'll have to take it for walks," Mom reasoned, hoping endless hours might also be spent on pet projects like teaching the furry fella to fetch or roll over. (The dog, I mean, not my father,
15 who never learned how to roll over and probably never will.)

But, as it goes with the best-laid plans, my parents walked into the SPCA² to find a canine companion and walked out with papers to make Kyle – an adorable, plus-size tabby cat – the newest member of the family. "We have to take him," my mother said, eyes filled with love, a half-second after Kyle literally leaped into her arms,
20 purring loudly. Using some naive-in-hindsight logic, they figured a cat would probably keep Dad just as busy as a dog would.

They were mistaken. Unfortunately for Mom, Kyle's presence didn't exactly drop-kick Dad's inertia. Instead, in Kyle, my father scored a kindred listless spirit. Kyle didn't inspire activity so much as reaffirm to Dad that sleeping and eating are
25 two fantastic life goals. As a result, my father's leisure-filled days continued uninterrupted and, in less than a year, Kyle – who was already rather plump – actually managed to gain seven pounds.

Fed up, Mom sprang into action. In a bid to stave off morbid obesity, a weight-loss regimen was instituted and a workout program put in place...for Kyle, who
30 tipped the scales at nearly 20 pounds thanks to the illicit snacking and shameless indolence³ Dad encouraged. Rations were cut, exercise was mandated, and the sound of thundering paws could be heard running drills through the living room.

Continued

¹doppelgänger—twin or mirror image

²the SPCA—the Society for the Prevention of Cruelty to Animals, an organization that seeks to find homes for unwanted or abandoned pets

³indolence—laziness

Dad actually rebelled against this plan more than Kyle did, since he feared his lazy sidekick might find a new best friend through fitness. “The poor boy is
35 starving!” Dad would whine...right before dropping illegal bits of food under Kyle’s nose to sabotage the process. Undeterred, Mom rolled up her already-swamped sleeves and added “personal trainer” to her household repertoire, while Dad lounged, semiconscious, in front of the TV.

40 These days, Kyle is much healthier, though he still frequently drifts into comalike siestas⁴. Mom’s up to her eyeballs in housework and feline-girth maintenance. And Dad? He’s napping. Again. If only we could get him to chase a catnip log or run up and down the stairs after a knotted string.

Vickie Reichardt

⁴siestas—naps

Reichardt, Vickie. “Man’s Best Friend.” *Canadian Living*, September 2007. Reproduced with permission from Vickie Reichardt.

IV. Read the excerpt from a novel below and answer questions 20 to 24 on page 26.

The novel from which this excerpt is taken is set in 1915 in Nova Scotia. Billy McCracken, a 15-year-old boy from Halifax, has been sent by his mother to the town of Baddeck on Cape Breton Island to spend the summer months working for a man named Mr. Bell. This excerpt begins with Billy's arrival in Baddeck by ferry boat. Herbie, who works on the ferry, is a man with whom Billy has become acquainted during the trip.

from THE HYDROFOIL MYSTERY

With a slight bump, the *Blue Hill* touched in at the wharf. I circled around to the front of the vessel, where I'd set down my bag. The sailors were busy tying off the ship while the passengers were gathering their possessions and lining up to leave as soon as the gangplank was set into place. I fell in behind the others and the line
5 soon began moving. I stepped off the ship and began walking down the wharf toward the town.

"Hey, Billy!" a voice called out behind me.

I turned around. It was Herbie.

"I'll be seeing you around town. Don't be forgetting about my coffee!"

10 I smiled, and waved.

He smiled back and returned to making the bow fast to the wharf.

It was obvious Baddeck wasn't a big place, but it certainly was active. People, many of the men dressed in fancy waistcoats and the women wearing their Sunday-best dresses and big fancy hats, milled along the plank walkways that lined the wide
15 dirt street. A number of horses and wagons were tied up or moving slowly up the road. I wondered if there was something special going on in town, and then I remembered it was Sunday, and these people had probably just left one of the big churches whose spires were so visible from out on the water. Mother and Sarah were probably just leaving church now. I didn't know where my father was—at sea
20 or in port—but I did know he wasn't in church.

There were also two buildings, a hotel and a courthouse, which loomed larger than the surrounding stores. The courthouse wasn't of any interest to me, but I'd never heard of a hotel that wasn't home to an occasional card or dice game.

"You look lost, son."

25 I looked over. A policeman stood in front of me, in a polished uniform.

"Nope, I'm not lost."

"Did you come in on the morning ferry?" he asked. He had a distinctive Irish accent.

"Yes, I did," I answered in surprise. How did he know?

Continued

30 “Don’t look so shocked. It’s my job to keep track of the comings and goings of everybody, and you’re one of only a few strangers on this whole street. What’s your name and business in Baddeck?”

“I’m going to be working at the Bell mansion,” I answered, giving him only part of what he’d requested.

35 “It’s called Beinn Bhreagh.”

“Beinn what?” I asked.

“Beinn Bhreagh. It’s Gaelic for ‘beautiful mountain.’ That’s the name Mr. and Mrs. Bell gave to their place when they first came to Baddeck.”

“Is it that big place up on the hill?”

40 “Yes, it is. You probably saw it from the ferry. Best way to get there is to walk along the main road out of town to the east. It’ll take you less than twenty minutes ... fifteen, if you walk with determination.”

“Thanks. I better get going,” I said and turned to walk away.

“Hold on a second,” the officer instructed, and I stopped in my tracks.

45 “My name is Corporal O’Malley, and you were forgetting to tell me your name.”

“Um ... Billy McCracken.”

“Well, Mr. McCracken, it was a pleasure to meet you, and I’m sure I’ll be seeing you around town occasionally. After all, there’s nothing that goes on in these

50 parts that I’m not aware of. Nothing. Good day to you,” he said, and he spun on his heel and marched off down the street, the soles of his boots clicking against the plank sidewalk.

This certainly didn’t seem like the “friendly” country reception I’d expected. I stepped down off the crowded walk and onto the street, starting off in the opposite

55 direction.

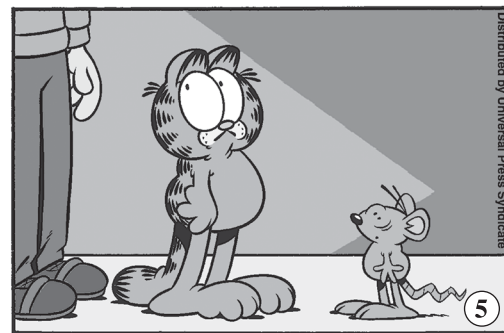
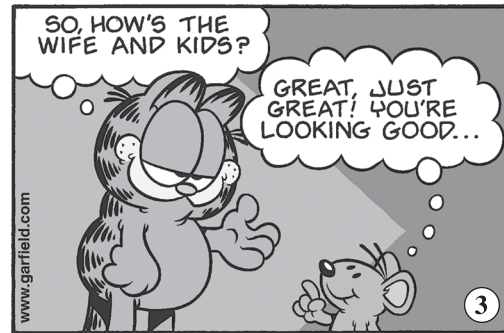
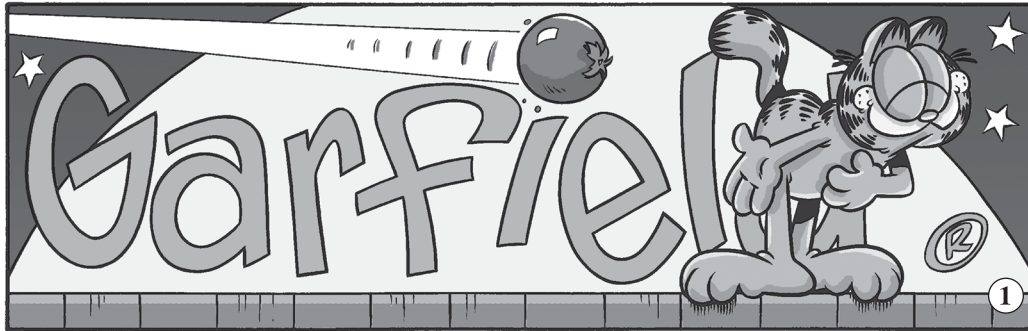
Eric Walters

Excerpted from *The Hydrofoil Mystery* by Eric Walters. Copyright © 1999 Eric Walters. Reprinted by permission of Penguin Canada, a division of Penguin Random House Canada Limited and Eric Walters.

V. Examine the cartoon below and answer questions 25 to 28 on page 27.

In this cartoon, the cat is named Garfield and his owner's name is Jon.

GARFIELD



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Jim Davis

VI. Read the excerpt from a memoir below and answer questions 29 to 35 on pages 28 and 29.

In the memoir from which this excerpt is taken, the writer recalls his experiences growing up on a farm in northeastern Alberta during the 1940s and 1950s.

from SATURDAY CAME BUT ONCE A WEEK

Every winter a patch of ice, large enough to accommodate several players on skates, served as a major centre of activity for many farm children. This ice surface was either a distant pond or it was an unused portion of the barnyard, converted, after many long hours of hard work, into a hockey rink. There were advantages and disadvantages to both locations. Few farms had the best of both, made possible only if a natural pond was part of the farmyard.

Shortly after the first winter frosts transformed the soft wet ground into an unyielding solid mass and before the first heavy snowfall, we began preparing the surface for another barnyard hockey rink. Step one was to select a suitable part of the barnyard and then have the location approved by Dad. Wood from the woodpile was laid end to end along the proposed rink perimeter. Any snow was compacted into as smooth a surface as possible. Depressions were filled and protruding lumps of dirt and rock were removed. Finally, pail after pail of water was carried or hauled from the well. The task of flooding the rink to build up an inch or so of ice took many days. Initially the effect of another pail of water was minimal but, as the ice surface built up, each succeeding pail went so much further in creating the smooth surface.

At last, the rink was ready for the first of many hockey games. Unlike skating surfaces on distant ponds, the barnyard rink had several distinct advantages, most important of which was the proximity of the warm farmhouse, where, in comfort, you put on your skates. Also, since you did not have far to walk, even on school days, after chores were attended to, there was time for a half-hour of skating by the light of the farmyard lamp. Following a fresh dump of snow, cleaning the ice could be done over several days in shorter sessions fitted in either before or after chores. In contrast to a pond rink, the main disadvantage was the relatively small skating area. Also, you were within easy range of Dad's or Mom's voice if another chore had to be done. Surrounding farm buildings did, however, provide a sheltered, cozy feeling, as opposed to the stark isolation of the pond surface some distance from the comforts of the farmhouse.

Play activities and games, while perhaps not very sophisticated, nevertheless were a very important part of our daily lives. Pre-TV. days and limited access to radio meant we were first the creators of our games and then the participants.

Monotonous daily farm chores were made more palatable¹ by strategically locating centres of play throughout the farmyard. On the wall of the feed bin we
35 nailed an old bottomless metal pail. A rubber ball was always there to enable a few jumpshots into this makeshift basket. The many trips to get grain for the cows or pigs were always interrupted as you stole a minute or two to take several shots.

In a stand of poplar trees a crude pole vaulting set-up challenged us. There, hidden by the leaves on the trees, it was possible to remove yourself for a few
40 minutes from the mainstream of farm activity. Up in the hayloft of the barn, swings and a trapeze awaited you when you had to go and get some hay for the cows. The various outdoor swings and merry-go-rounds all played their part, too, in helping create our entertainment.

During the long cold winter nights, the small, crowded farmhouse offered little
45 room for active games. The warm kitchen, with the table over which hung a gas lamp, was the centre of most family activities. A variety of card games were popular with both adults and children. A new deck of cards had a limited life span with many of the cards disappearing over the summer months. Before a new deck was purchased, we proceeded to make our own by cutting cards out of the stiff cereal
50 and soda cracker boxes. To make a complete deck of fifty-two cards, all of the available boxes were used, and Mom's kitchen cupboards then contained bags of cereal minus the boxes. The process of cutting, drawing, and colouring a complete deck took many hours and was as enjoyable as many of the games that followed. Snakes and Ladders boards, as well as checker boards, were also home-made.

55 When a ping-pong ball was available, the kitchen table, as small as it was, was readied, complete with a makeshift net strung between two chairs, for games of table tennis. Home-made bats or just hardcover books served as paddles. If you had a ball the rest could be improvised.

The other main room of the house, although not as warm and only faintly
60 illuminated, was used for our elastic or rubber jar-ring wars. Hiding behind chairs draped with blankets, we continued the battle from the previous day. Daily, these wars followed an evolutionary pattern, beginning with little noise. The initial twanging of the rubber bands as they propelled wads of paper was soon followed by an increase in activity and noise as players now tried to get even for becoming the
65 recipient of a direct hit to an exposed part of the body. Before long, someone would be crying or the uproar would be so great that one or both of our parents would step in and declare a truce for yet another evening.

Hockey, played on the kitchen floor with rulers and checkers, as pucks, also
70 ended when the players became too boisterous. With improvement in the weather and lengthening of days, we were eager to spend as much time outside as we could. There, we could run and make as much noise as we wanted to.

Peter Shostak

¹palatable—pleasing

Shostak, Peter. "I'm Getting a Pair of Skates Next Week." In *Saturday Came But Once a Week*. Victoria: Yalenka Enterprises, 1984. Reproduced with permission from Peter Shostak.

VII. Read the excerpt from a novel below and answer questions 36 to 44 on pages 30 and 31.

from KING OF THE LOST AND FOUND

My name is Raymond Dunne. The first thing you should know about me is that, every so often, I faint for no particular reason. It started in grade eight, and it's why some kids at Percy Hargrave High like to call me the human rug. They also like to call me a lot of other things, like Freak Show, Speed Bump or — my personal
5 favourite — Drop Dead Dunne. I guess I have more than my share of nicknames, which isn't really surprising once you get to know my complete medical history.

To be fair, I do have a better acquaintance with the hallway linoleum at Hargrave High than most. I'll get this swirly feeling in my head and before you know it I'll be flat on my back next to whatever else is on the floor. Janitor's sweepings, candy
10 wrappers, the left gym shoe of a complete and total stranger. Once I woke up next to something that looked like a quarter but turned out to be an old bottle cap. My dad says: "Get used to it. It's a bottle cap world."

They've run all sorts of tests on me but nobody can figure out what causes my affliction. They even wrote me up in a medical textbook last year, which the school
15 librarian has special-ordered on behalf of the scientifically curious. So far nobody has checked the book out, which is sort of the story of my life. But I'm in there. Right next to the case study of a bald guy who was struck by lightning and grew back all his hair.

For the past two years, you've been able to go into the staff room and see my
20 name posted on the bulletin board in big, black letters. Somewhere among the temporary notices about hot dog sales and school dances you'll also find a faded scrap of paper with block letters that read: A REMINDER! RAYMOND DUNNE IS A FAINTER.

In addition to being a fainter, I am also a bleeder and a sneezer. But I guess there
25 are only so many reminders you can squeeze onto a staff room bulletin board. I have a whole bunch of allergies and am especially susceptible to sporadic nosebleeds. About the only thing you can do to stop a nosebleed is tilt your head forward and pinch the bridge of your nose. Whenever I had a nosebleed, my mother used to shout: "Tilt and pinch! Tilt and pinch!" Like she was some kind of Olympic
30 nosebleed coach or something. It was kind of funny, really. I mean, you may think this is weird, but being a fainter and a bleeder actually has its lighter moments.

For example, my dad has made up his very own word for my fainting affliction. He calls me a "swooner." As in: "That's my kid. He's a swooner." Sometimes he says
it like he is almost proud of my unique ability to pass out at a moment's notice.

35 My dad likes to point out that my collection of medical ID bracelets outnumbers my wrists by a ratio of three to one. He's only joking. But ever since I started high school, he's had to sign a special insurance form. Basically, it says that if I hit my head on a locker door or fall off the fire escape, he can't sue the school board for a million dollars. Even so, I think I make the school administration a little nervous.

40 In grade eight, they assigned me a special buddy to make sure I didn't pass out
while nobody was looking. My buddy's name was Arthur Morelli. Arthur told me
that his biggest claim to fame back in elementary school was the ability to turn his
eyelids inside out. He said he had this whole routine where he would flip over his
eyelids and then stomp around with his arms extended like Frankenstein. "For a few
45 years there, I could really gross out the girls," he said. "But I have discovered that
nobody cares about the other side of your eyelids in high school."

Arthur has a very big vocabulary. He used to say that being in grade eight was
like being trapped in an endless ditch of total obscurity. "You know all this cool stuff
is going on around you," he said. "But nobody cool will help you out of the ditch."

50 Arthur's big dream was to be noticed by somebody in a higher grade. He figured
his best chance at getting attention was to hang out with me. "You are a freak of
nature," he said. "But at least you're *something*." Then he looked at me and
explained: "All I have is an unusually sensitive stomach, which is hardly enough to
get me noticed."

55 I didn't have the heart to tell Arthur that — aside from a few colourful
nicknames — fainting in public isn't all it's cracked up to be. Once you've done it a
couple of times, it kind of loses its novelty for your average curiosity seeker. That's
the way it is when you're at the bottom of the high school ladder. Everybody above
you is so busy climbing to the top that they don't have much time for the crowd of
60 people below. "We are in grade eight," I cautioned Arthur. "You and I could grow an
extra couple of heads between us and nobody would give us a second look."

Not that Arthur didn't take his job seriously. He even started bringing his dad's
stadium cushion to school in case I fainted on an especially hard surface. Arthur
explained that his dad had a bad back but only used the cushion to sit in the
65 bleachers and watch Arthur's older sister play softball. The cushion was bright
orange and about the size of a medium pizza. "It's to put under your head for when
you collapse," Arthur explained. "At least until the start of softball season." I told
him a bright orange blanket might be nice too. It only took him a few seconds to get
that I was kidding.

70 Anyway, Arthur was pretty happy for a while. He'd run around with the bright
orange stadium cushion on top of his books like he was delivering a glow-in-the-
dark pizza to some very important person. One day, he shot me this big grin and
whispered, "I think people are actually beginning to notice I exist." I told him it
would be very hard not to notice a person who was carrying around a large cushion
75 that read: GAME OVER? PARK YOUR BUTT AT AL'S 24-HOUR AUTO SUPPLY.

Things were okay until the power of the cushion went to Arthur's head. Arthur
got the idea that, if he could catch me in mid-faint, his name might get on the
morning PA announcements and he would get a reputation as a big-time life saver.
"I consider you a major opportunity for notoriety," he said. Arthur began to follow
80 me everywhere. In fact, Arthur was so stressed out about missing a potential fainting
spell that I began to feel kind of guilty for staying conscious.

John Lekich

Lekich, John. *King of the Lost and Found*. Vancouver: Raincoast Books, 2007. Reproduced with permission from
Carolyn Swayze Literary Agency Ltd.

VIII. Read the poem below and answer questions 45 to 47 on page 32.

Introduction to Poetry

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

5 I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
10 across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

15 They begin beating it with a hose
to find out what it really means.

Billy Collins

Billy Collins, "Introduction to Poetry" from *The Apple That Astonished Paris*. Copyright © 1988, 1996 by Billy Collins. Used with the permission of The Permissions Company, Inc., on behalf of University of Arkansas Press, www.uapress.com.

IX. Read the excerpt from a short story below and answer questions 48 to 51 on page 33.

In the short story from which this excerpt is taken, which was published in 1982, a boy named Leo starts saving money in order to buy a pet lizard, a chameleon. Here, he has gone next door to offer to rake leaves for his neighbour, Mrs. Rider, in order to earn some money.

This excerpt is unavailable for electronic posting.

McDonnell, Christine. "The Lizard Letdown." In *Toad Food and Measle Soup*. New York: Puffin Books, 2001, pp. 42–44.

This excerpt is unavailable for electronic posting.

McDonnell, Christine. "The Lizard Letdown." In *Toad Food and Measle Soup*. New York: Puffin Books, 2001, pp. 42–44.

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

The boy in this cartoon is Michael. He lives at home with his sister, mother, and father.

FOR BETTER OR FOR WORSE



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Lynn Johnston

Grade 9 Provincial Achievement Test

English Language Arts

Part B: Reading

Questions Booklet

Description

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

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

Time: 75 minutes. You have up to 150 minutes to complete this test plus an additional 30 minutes should you need it.

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.

2018

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

A B C D

- 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 magazine article “Lost” on pages 3 to 5 and answer questions 1 to 10.

1. In lines 8 to 9 and lines 12 to 13, the writer enhances the description of events through the use of
 - A. irony
 - B. simile
 - C. hyperbole
 - D. personification

2. In lines 18 to 19 and lines 29 to 30, figurative language is used by the writer to reinforce his feelings of
 - A. guilt
 - B. exhaustion
 - C. hopelessness
 - D. disorientation

3. For the writer, “everything flooded back” (line 34) when he
 - A. understood the meaning of a drawing
 - B. was told by friends what had happened
 - C. recalled having travelled past his school
 - D. looked at pictures on the walls of his bedroom

4. In line 16 and line 56, the writer uses quotation marks in order to highlight the use of
 - A. dialogue
 - B. internal thoughts
 - C. an emphatic tone
 - D. specific terminology

5. The writer uses subheadings in lines 14, 39, and 66 in order to
 - A. highlight key arguments
 - B. create suspense
 - C. organize ideas
 - D. add interest

Continued

6. According to the writer, a person with “*retrograde amnesia*” (line 79) suffers from
- A. loss of declarative memory
 - B. loss of non-declarative memory
 - C. the inability to make new declarative memories
 - D. the inability to make new non-declarative memories
7. Details in this excerpt reveal that the writer was able to recover all of his memories **except**
- A. who was present in his bedroom when he first awakened after the crash
 - B. his desire to play sports following the day that he crashed his bike
 - C. what had happened at school on the day that he crashed his bike
 - D. the time during which he rode his bike home after the crash
8. In this excerpt, the writer maintains a tone that is **best** described as
- A. humorous
 - B. impersonal
 - C. argumentative
 - D. straightforward
9. Throughout this excerpt, the writer clarifies the ideas presented through the inclusion of
- A. scientific data
 - B. sense imagery
 - C. first-hand experience
 - D. eyewitness testimony
10. The writer’s **main** purpose in this excerpt is to
- A. narrate an account of a childhood loss of memory
 - B. provide a description of the types of memory and memory loss
 - C. document his recovery from physical injury and loss of memory
 - D. present his arguments regarding the mistreatment of memory loss

II. Read the poem “Instinct” on page 6 and answer questions 11 to 14.

11. In the first stanza, the speaker suggests that the “survey line” (line 4) is distinguished by how it
- A. travels in the same direction as the river
 - B. follows a visibly straight path through the landscape
 - C. provides a transportation route around the limestone cliff
 - D. extends equally far into the distance in two opposite directions
12. In lines 14 to 20, the poet enhances the ideas presented through the use of
- A. irony
 - B. simile
 - C. hyperbole
 - D. personification
13. In which of the following quotations does the poet use onomatopoeia to enhance the description of the setting?
- A. “Ostrich ferns wave to clouds / crossing the sun” (lines 14–15)
 - B. “Two maples thicken together at chest height, / growth rings merging” (lines 17–18)
 - C. “just enough space / for three white butterflies to dance” (lines 18–19)
 - D. “the gentle hum of a mosquito / searching for blood” (lines 25–26)
14. In this poem, the speaker’s thoughts focus **most directly** on the
- A. lasting impact of climate change
 - B. irregular beauty of the environment
 - C. predictable progression of the seasons
 - D. undisturbed silence of the surroundings

III. Read the magazine article “Man’s Best Friend” on pages 7 and 8 and answer questions 15 to 19.

15. When the writer’s parents “decided to adopt a dog” (line 12), the writer **most clearly** suggests that her mother thought her husband would
- A. interact with more community members
 - B. teach it to perform tricks
 - C. provide for its needs
 - D. become more active
16. Context reveals that the phrase “naive-in-hindsight logic” (line 20) refers to how the writer’s parents were
- A. unaware their initial expectations were flawed
 - B. discouraged by their inability to find happiness
 - C. disinterested in achieving goals that they had set
 - D. unwilling to change plans they had previously made
17. In lines 17 to 18 and line 26, the writer’s purpose in using dashes is to
- A. emphasize key ideas
 - B. add descriptive detail
 - C. include personal opinions
 - D. incorporate humorous commentary
18. The idea that “Dad actually rebelled against this plan more than Kyle did” (line 33) is **most directly** supported by the description of how the writer’s father
- A. “would whine” (line 35)
 - B. dropped “illegal bits of food under Kyle’s nose” (lines 35–36)
 - C. “lounged, semiconscious, in front of the TV” (lines 37–38)
 - D. is “napping. Again” (line 41)

19. Which of the following quotations **most clearly** identifies the ironic outcome of the decision of the writer’s parents to adopt Kyle?
- A. “‘We have to take him,’ my mother said, eyes filled with love, a half-second after Kyle literally leaped into her arms, purring loudly” (lines 18–20)
 - B. “Rations were cut, exercise was mandated, and the sound of thundering paws could be heard running drills through the living room” (lines 31–32)
 - C. “Undeterred, Mom rolled up her already-swamped sleeves and added ‘personal trainer’ to her household repertoire, while Dad lounged, semiconscious, in front of the TV” (lines 36–38)
 - D. “These days, Kyle is much healthier, though he still frequently drifts into comalike siestas” (lines 39–40)

IV. Read the excerpt from the novel *The Hydrofoil Mystery* on pages 9 and 10 and answer questions 20 to 24.

20. The word “loomed” (line 21) reinforces a sense of how the two buildings described are
- A. old
 - B. tall
 - C. aged
 - D. isolated
21. Details in lines 33 to 46 **most clearly** reveal that while conversing with Corporal O’Malley, Billy is
- A. reluctant to reveal his identity
 - B. disoriented by his surroundings
 - C. unsure of where he will reside while in Baddeck
 - D. uncertain of when he will return home from Baddeck
22. Context suggests that quotation marks are placed around the word “friendly” (line 53) in order to reflect Billy’s
- A. disappointment regarding his circumstances
 - B. impatience with the people around him
 - C. disinterest in the people around him
 - D. isolation from his family
23. Details in this excerpt illustrate how Billy feels that he
- A. will be unable to leave Baddeck
 - B. has been made to feel unwelcome in Baddeck
 - C. will be unsafe while he is working in Baddeck
 - D. has been misinformed about the job he is taking in Baddeck
24. The portrayal of events in this excerpt is **mainly** enhanced by the writer’s use of
- A. irony
 - B. dialogue
 - C. figurative language
 - D. third person narration

V. Examine the cartoon *Garfield* on page 11 and answer questions 25 to 28.

25. In frames 2 and 3, the interaction between Garfield and Herman demonstrates the cartoonist's use of
- A. symbolism
 - B. hyperbole
 - C. metaphor
 - D. irony
26. In Frame 4, Jon's arrival is **most clearly** indicated by Garfield's
- A. upright stance
 - B. halted thought
 - C. relaxed posture
 - D. indifferent attitude
27. Details in frames 5 to 7 **most clearly** reveal that Garfield is
- A. aware of Jon's disapproval
 - B. striving to earn Jon's respect
 - C. concerned that Jon has misjudged him
 - D. trying to convince Jon that he is trustworthy
28. The humour in this cartoon arises **most directly** from Garfield's
- A. impulsiveness when making decisions
 - B. lack of interest in the opinions of others
 - C. unwillingness to be accountable for his actions
 - D. indifference toward doing what is expected of him

VI. Read the excerpt from the memoir *Saturday Came But Once a Week* on pages 12 and 13 and answer questions 29 to 35.

29. In lines 1 to 6, the writer suggests that creating a hockey rink on “an unused portion of the barnyard” (line 3) required
- A. technical expertise
 - B. thorough planning
 - C. creative thinking
 - D. extensive effort
30. In lines 18 to 29, the writer clarifies the ideas presented **mainly** through the use of
- A. comparison and contrast
 - B. chronological order
 - C. cause and effect
 - D. sense imagery
31. In lines 33 to 37, context **most clearly** suggests that the word “Monotonous” (line 33) means
- A. endless
 - B. difficult
 - C. exhausting
 - D. uninteresting
32. Which of the following ideas is **most directly** reinforced by the detail “The process of cutting, drawing, and colouring a complete deck took many hours and was as enjoyable as many of the games that followed” (lines 52 to 53)?
- A. “Pre-T.V. days and limited access to radio meant we were first the creators of our games and then the participants” (lines 31–32)
 - B. “The many trips to get grain for the cows or pigs were always interrupted as you stole a minute or two to take several shots” (lines 36–37)
 - C. “The various outdoor swings and merry-go-rounds all played their part, too, in helping create our entertainment” (lines 41–43)
 - D. “The warm kitchen, with the table over which hung a gas lamp, was the centre of most family activities” (lines 45–46)

33. Lines 68 to 71 **most clearly** convey the writer's feelings of
- A. anxiety
 - B. frustration
 - C. anticipation
 - D. contentment
34. The writer's reflections in this excerpt centre **mainly** on how he and members of his family were required to
- A. depend on each other
 - B. share with each other
 - C. rely on their own resources
 - D. make sacrifices in order to succeed
35. Details in this excerpt illustrate that a memoir is based on
- A. actual events
 - B. historical records
 - C. a moral to be learned
 - D. the life of a fictional character

VII. Read the excerpt from the novel *King of the Lost and Found* on pages 14 and 15 and answer questions 36 to 44.

36. In the context of lines 7 to 12, the statement “It’s a bottle cap world” (line 12) reveals that Raymond’s father is suggesting that
- A. the future is uncertain
 - B. goals in life can be difficult to achieve
 - C. experiences in life can be unrewarding
 - D. decisions can have negative consequences
37. Raymond suggests that the “medical textbook” (line 14) in the school library represents his life in that the book
- A. is difficult to comprehend
 - B. is filled with contradictions
 - C. has gone unnoticed by readers
 - D. has been the subject of controversy
38. In which of the following statements does the writer use a sentence fragment in order to add detail?
- A. “Right next to the case study of a bald guy who was struck by lightning and grew back all his hair.” (lines 17–18)
 - B. “For the past two years, you’ve been able to go into the staff room and see my name posted on the bulletin board in big, black letters.” (lines 19–20)
 - C. “In addition to being a fainter, I am also a bleeder and a sneezer.” (line 24)
 - D. “I have a whole bunch of allergies and am especially susceptible to sporadic nosebleeds.” (lines 25–26)
39. Details in lines 32 to 39 **most directly** reveal that Raymond’s father’s actions are motivated by his
- A. affection for Raymond
 - B. patience with Raymond
 - C. concern for Raymond’s safety
 - D. interest in Raymond’s activities

40. Lines 58 to 61 reveal that Raymond and Arthur are “at the bottom of the high school ladder” (line 58) because they are
- A. known for obeying school rules
 - B. among the youngest students in the school
 - C. uninterested in participating in school activities
 - D. inconsiderate toward other students in the school
41. Which of the following statements contains hyperbole?
- A. “Then he looked at me and explained: ‘All I have is an unusually sensitive stomach, which is hardly enough to get me noticed’” (lines 52–54)
 - B. “I didn’t have the heart to tell Arthur that — aside from a few colourful nicknames — fainting in public isn’t all it’s cracked up to be” (lines 55–56)
 - C. “Everybody above you is so busy climbing to the top that they don’t have much time for the crowd of people below” (lines 58–60)
 - D. “You and I could grow an extra couple of heads between us and nobody would give us a second look” (lines 60–61)
42. Details in lines 76 to 81 illustrate how Raymond feels that Arthur’s behaviour has become
- A. insincere
 - B. excessive
 - C. irresponsible
 - D. unpredictable
43. Throughout this excerpt, Raymond is **mainly** characterized by his ability to
- A. remain true to his values
 - B. gain insight into his actions
 - C. be amused by his experiences
 - D. succeed in achieving his goals
44. Details in this excerpt suggest that Arthur’s actions are **mainly** motivated by
- A. peer pressure
 - B. personal needs
 - C. natural curiosity
 - D. compassion for others

VIII. Read the poem “Introduction to Poetry” on page 16 and answer questions 45 to 47.

- 45.** The imagery in lines 1 to 4 serves to **most directly**
- A. arouse the curiosity of readers
 - B. remind readers of childhood experiences
 - C. appeal to the reader’s senses of sight and hearing
 - D. evoke an emotional and physical response from the reader
- 46.** In lines 9 to 11, the speaker **most clearly** suggests that reading a poem should provide a reader with
- A. insight
 - B. courage
 - C. comfort
 - D. enjoyment
- 47.** In this poem, the speaker focuses on how poetry should
- A. pose a challenge to be overcome
 - B. present opinions rather than facts
 - C. provide insight into everyday life
 - D. be experienced rather than analyzed

IX. Read the excerpt from the short story “The Lizard Letdown” on pages 17 and 18 and answer questions 48 to 51.

48. Context suggests that the tone of Mrs. Rider’s question in line 7 is **best** described as

- A. skeptical
- B. anxious
- C. abrupt
- D. rude

49. Details in lines 17 to 23 **most clearly** suggest that Mrs. Rider believes Leo

- A. had sought out the boys’ assistance
- B. had provoked the boys in some way
- C. was a willing participant in the boys’ activities
- D. was a member of the gang to which the boys belonged

50. The word “scrutinized” (line 6) is **most clearly** defined in which of the following quotations?

- A. “She hated to have children playing in her front yard” (line 18)
- B. “She stopped and pointed the cane at Leo” (line 21)
- C. “Mrs. Rider peered at him closely once more” (line 31)
- D. “Then she smiled, and her stern expression thawed” (lines 31–32)

51. Events in this excerpt illustrate that Leo is **mainly** motivated by a desire to

- A. earn the respect of others
- B. achieve a personal goal
- C. gain independence
- D. be kind to others

X. Examine the cartoon *For Better or For Worse* on page 19 and answer questions 52 to 55.

52. In frames 1 to 3, Michael's exhaustion is conveyed by the cartoonist's portrayal of his
- A. tone of voice
 - B. upright posture
 - C. untidy appearance
 - D. cautious movement
53. Michael adds emphasis to his statements through the use of repetition in
- A. Frame 3
 - B. Frame 4
 - C. Frame 5
 - D. Frame 6
54. In Frame 7, Michael reinforces the meaning of his statement through the use of
- A. irony
 - B. metaphor
 - C. hyperbole
 - D. symbolism
55. Events in this cartoon focus **most directly** on how Michael is
- A. overwhelmed by the demands of his job
 - B. unhappy with the length of his workday
 - C. struggling to earn the respect of his coworkers
 - D. experiencing conflicting emotions regarding his job

Test Blueprint and Item Descriptions

The following blueprint identifies the reporting categories and language functions by which questions were classified on the *2018 Part B: Reading Grade 9 English Language Arts Provincial Achievement Test*.

Reporting Category	Question Distribution by Language Function				Number (Percentage) of Questions
	Informational		Narrative/Poetic		
Identifying and Interpreting Ideas and Details (2.1, 2.2, 2.3)* Students construct meaning by interpreting ideas and details pertaining to setting/atmosphere/context, character/narrator/speaker (actions, motives, values), conflict, and events.	3	29	11	40	17 Questions (31% of Part B: Reading Total)
	6	32	21	42	
	15	33	27	46	
	18		37	49	
			39	52	
	7 (13%)		10 (18%)		
Interpreting Text Organization (2.2, 2.3)* Students identify and analyze the text creator's choice of genre, form, tone, point of view, organizational structure (e.g., chronology, cause and effect, comparison and contrast), style, diction, rhetorical techniques (e.g., repetition, parallelism), text features (e.g., alliteration, onomatopoeia, imagery, dialogue, flashback, foreshadowing, suspense), and conventions.	4	17	13	45	11 Questions (20% of Part B: Reading Total)
	5	30	22	48	
			26	53	
			38		
	4 (7%)		7 (13%)		

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

(Continued on the next page)

Reporting Category	Question Distribution by Language Function				Number (Percentage) of Questions
	Informational		Narrative/Poetic		
Associating Meaning (2.1, 2.2, 2.3)* 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).	1	16	12	41	11 Questions (20% of Part B: Reading Total)
	2	31	20	50	
			25	54	
	4 (7%)		7 (13%)		
Synthesizing Ideas (2.2)* Students draw conclusions and make generalizations by integrating information in order to identify the tone, purpose, theme, main idea, or mood of a passage.	7	19	14	44	16 Questions (29% of Part B: Reading Total)
	8	34	23	47	
	9	35	24	51	
	10		28	55	
	7 (13%)		9 (16%)		
Number (Percentage) of Questions	22 Questions (40% of Part B: Reading Total)		33 Questions (60% of Part B: Reading Total)		55 Questions (100% of Part B: Reading Total)

*Numbers in parentheses refer to outcomes in the Grade 9 English Language Arts Program of Studies 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	B	69.5	Associating Meaning	Informational	Identify the figure of speech used by the writer to enhance the description of events in specified lines of an excerpt from a magazine article. (SO 2.3)
2	D	61.1	Associating Meaning	Informational	Interpret figurative language to determine the writer's feelings in specified lines of an excerpt from a magazine article. (SO 2.3)
3	A	68.6	Ideas and Details	Informational	Interpret ideas in specified lines of an excerpt from a magazine article to determine what triggers the writer's memory. (SO 2.1)
4	D	75.2	Text Organization	Informational	Recognize what the writer uses quotation marks to indicate in specified lines of an excerpt from a magazine article. (SO 2.2)
5	C	69.5	Text Organization	Informational	Identify the purpose underlying the writer's use of subheadings in specified lines of an excerpt from a magazine article. (SO 2.2)
6	A	59.0	Ideas and Details	Informational	Interpret details in specified lines of an excerpt from a magazine article in order to define what is meant by a term used by the writer. (SO 2.1)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
7	D	80.1	Synthesizing Ideas	Informational	Analyze events in an excerpt from a magazine article to draw a conclusion regarding the writer's memories. (SO 2.2)
8	D	71.2	Synthesizing Ideas	Informational	Synthesize ideas in an excerpt from a magazine article in order to determine the tone that is used by the writer. (SO 2.2)
9	C	63.4	Synthesizing Ideas	Informational	Determine how the writer clarifies the ideas presented in an excerpt from a magazine article. (SO 2.2)
10	B	68.2	Synthesizing Ideas	Informational	Form a generalization regarding the writer's main purpose in an excerpt from a magazine article. (SO 2.2)
11	B	70.0	Ideas and Details	Narrative / Poetic	Identify a distinguishing aspect of the setting identified by the speaker in specified lines of a poem. (SO 2.1)
12	D	77.9	Associating Meaning	Narrative / Poetic	Recognize the use of figurative language in specified lines of a poem. (SO 2.3)
13	D	72.0	Text Organization	Narrative / Poetic	Recognize the rhetorical device used by the poet in specified lines of a poem. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
14	B	77.1	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the central focus of the speaker's thoughts in a poem. (SO 2.2)
15	D	89.0	Ideas and Details	Informational	Interpret what the writer of a magazine article suggests about a decision made by her mother. (SO 2.1)
16	A	74.6	Associating Meaning	Informational	Identify what is meant by a phrase used by the writer in a magazine article. (SO 2.1)
17	B	63.7	Text Organization	Informational	Identify how a rhetorical technique used by the writer of a magazine article enhances the presentation of ideas. (SO 2.2)
18	B	53.9	Ideas and Details	Informational	Identify the detail that most directly reinforces an idea presented by the writer in specified lines of a magazine article. (SO 2.1)
19	C	48.4	Synthesizing Ideas	Informational	Synthesize ideas in order to identify the outcome of a decision made by the parents of the writer of a magazine article. (SO 2.2)
20	B	82.5	Associating Meaning	Narrative / Poetic	Identify how a word used by the writer in a specified line of an excerpt from a novel enhances the description of the setting. (SO 2.1)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
21	A	79.1	Ideas and Details	Narrative / Poetic	Infer what details in specified lines of an excerpt from a novel most clearly reveal about a character's behaviour toward another character. (SO 2.2)
22	A	62.3	Text Organization	Narrative / Poetic	Recognize what the writer's use of quotation marks in a specified line of an excerpt from a novel reveals about a character's state of mind. (SO 2.2)
23	B	66.0	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding what details in an excerpt from a novel reveal about a character's perception of his circumstances. (SO 2.2)
24	B	73.5	Synthesizing Ideas	Narrative / Poetic	Determine how the portrayal of events in an excerpt from a novel is enhanced by the writer. (SO 2.2)
25	D	77.8	Associating Meaning	Narrative / Poetic	Identify the figure of speech used by the cartoonist in the portrayal of the interaction between two characters in two frames of a cartoon. (SO 2.2)
26	B	72.3	Text Organization	Narrative / Poetic	Determine what details in a frame of a cartoon reveal about a character's awareness of the presence of another character. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
27	A	65.7	Ideas and Details	Narrative / Poetic	Determine what details in three frames of a cartoon reveal about one character's thoughts regarding another character. (SO 2.2)
28	D	83.2	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion from a character's actions regarding the behavioural trait from which the humour in a cartoon most directly arises. (SO 2.2)
29	D	69.3	Ideas and Details	Informational	Determine from details in specified lines of an excerpt from a memoir what the writer suggests about the creation of a hockey rink. (SO 2.1)
30	A	61.5	Text Organization	Informational	Recognize the rhetorical technique used by the writer to clarify ideas in specified lines of an excerpt from a memoir. (SO 2.2)
31	D	49.6	Associating Meaning	Informational	Determine from context the meaning of a word in an excerpt from a memoir. (SO 2.1)
32	A	53.8	Ideas and Details	Informational	Identify the idea that is reinforced by a specific detail in an excerpt from a memoir. (SO 2.1)
33	C	64.8	Ideas and Details	Informational	Interpret specified lines in an excerpt from a memoir in order to identify the emotion experienced by the writer. (SO 2.1)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
34	C	65.8	Synthesizing Ideas	Informational	Draw a conclusion regarding the central focus of the writer's reflections in an excerpt from a memoir. (SO 2.2)
35	A	71.5	Synthesizing Ideas	Informational	Synthesize ideas in order to form a generalization related to the content of an excerpt from a memoir. (SO 2.2)
36	C	59.3	Associating Meaning	Narrative / Poetic	Interpret the meaning of a metaphor presented by a character in an excerpt from a novel. (SO 2.3)
37	C	70.0	Ideas and Details	Narrative / Poetic	Recognize the idea conveyed by a comparison drawn by a character in an excerpt from a novel. (SO 2.1)
38	A	27.7	Text Organization	Narrative / Poetic	Recognize the writer's use of a sentence fragment in order to add detail in an excerpt from a novel. (SO 2.2)
39	A	65.4	Ideas and Details	Narrative / Poetic	Interpret details in specified lines of an excerpt from a novel to determine the motivation underlying a character's actions. (SO 2.2)
40	B	73.4	Ideas and Details	Narrative / Poetic	Use contextual clues to determine the trait that distinguishes two characters in an excerpt from a novel. (SO 2.2)
41	D	74.8	Associating Meaning	Narrative / Poetic	Identify a statement made by a character in an excerpt from a novel that contains hyperbole. (SO 2.3)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
42	B	65.2	Ideas and Details	Narrative / Poetic	Analyze details in specified lines of an excerpt from a novel to determine how a character views the behaviour of another character. (SO 2.2)
43	C	48.4	Synthesizing Ideas	Narrative / Poetic	Synthesize ideas in order to identify a defining character trait of an individual in an excerpt from a novel. (SO 2.2)
44	B	56.9	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding the main motivation underlying a character's actions in an excerpt from a novel. (SO 2.2)
45	C	52.6	Text Organization	Narrative / Poetic	Identify the impact that the images presented in specified lines of a poem are intended to have on the reader. (SO 2.3)
46	D	71.6	Ideas and Details	Narrative / Poetic	Interpret specified lines of a poem in order to determine the idea presented by the speaker. (SO 2.1)
47	D	73.3	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the idea on which the speaker of a poem focuses. (SO 2.2)
48	A	76.8	Text Organization	Narrative / Poetic	Determine from context the tone of a question posed by a character in a specified line of an excerpt from a short story. (SO 2.3)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
49	C	52.1	Ideas and Details	Narrative / Poetic	Identify what details in specified lines of an excerpt from a short story reveal about one character's judgment of another character's actions. (SO 2.2)
50	C	42.3	Associating Meaning	Narrative / Poetic	Identify the quotation that most clearly defines a word used in a specified line of an excerpt from a short story. (SO 2.1)
51	B	61.1	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding what events in an excerpt from a short story illustrate about the motivation underlying a character's actions. (SO 2.2)
52	C	69.3	Ideas and Details	Narrative / Poetic	Determine what details in three frames of a cartoon convey about a character's state of being. (SO 2.1)
53	A	68.3	Text Organization	Narrative / Poetic	Recognize how a character uses repetition to add emphasis to his statements in a frame of a cartoon. (SO 2.2)
54	C	73.2	Associating Meaning	Narrative / Poetic	Recognize a character's use of figurative language in a frame of a cartoon. (SO 2.3)
55	A	82.1	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the central focus of the events portrayed in a cartoon. (SO 2.2)