

Released 2016
Provincial
Achievement Test

English
Language Arts
Part B: Reading
Readings and Questions

GRADE

9

Alberta  Government

This document contains a full release of the 2016 Grade 9 English Language Arts Provincial 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 Provincial Achievement Test. Also provided is commentary on student performance at the acceptable standard and the standard of excellence on the 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.

For further information, contact

Harvey Stables, Senior Manager, Grade 9 Humanities, at Harvey.Stables@gov.ab.ca;
Nicole Orr, Examiner, Grade 9 Humanities, at Nicole.Orr@gov.ab.ca; or
Nicole Lamarre, Director, Student Learning Assessments and Provincial Achievement Testing,
at Nicole.Lamarre@gov.ab.ca at the Provincial Assessment Sector, or call 780-427-0010.
To call toll-free from outside Edmonton, dial 780-310-0000.

The Alberta Education Internet address is education.alberta.ca.

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Part B: Reading—2016 Provincial Achievement Test Readings and Questions

The readings and questions presented in this document are from the previously secured 2016 *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.

Grade 9 Provincial Achievement Test

2016

English Language Arts

Part B: Reading

Readings and Questions

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

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.

2016

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.

This excerpt is unavailable.

This excerpt is unavailable.

This excerpt is unavailable.

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

Still Somewhere

Maples grow now
where the firs once stood,
those dangerous old fellows
who leaned over our house
5 like subway riders, curious to see
what we were reading.

I miss them,
the big guy most of all,
how he made us shimmy
10 twenty feet of rope
to the first branch, and from there
a stairway,
at least that's how the brave
described it.

15 They've been gone
for decades now,
each stump a ruin,
a cut healing back to earth,
their trunks no more than memory,
20 imaginary columns of air,
and the empty spaces in the canopy
still closing or closed.

Gone more than half my life,
yet, in tree time, nothing,
25 and, left alone,
they would have died
years before they finally fell.

Even now
it's easy to imagine
30 they're still somewhere,
while the speedy maples
stretch themselves thin,
hungry for the light, glad-handing
every breeze that passes,
35 unable to believe their luck.

Terence Young

Terence Young, from *Moving Day*, published by Signature Editions, 2006.

III. Read the newspaper article below and answer questions 15 to 19 on page 24.

FIRM HANDSHAKE MAKES FIRST IMPRESSION POSITIVE

Go web to web, so as not to crush the other person's fingers during greeting

Our hands met. His dry fingers fleetingly slid over mine like a lizard skittering across my skin. I hid an involuntary shudder.

This was what passed for a handshake at a recent event in Victoria.

5 Linda Cross, who teaches business communications, management and organization at Camosun College's School of Business, said first impressions count. A handshake is part of our non-verbal communication.

Greeting with a handshake is part of our culture and a common practice in the business world.

10 "Historically, handshakes were used to show that both people were unarmed," she said.

Today, a handshake can indicate the degree of interest you have in somebody. If you want to send a positive message, then a good handshake helps.

Don't go limp

15 Give a feeble handshake and you run the risk of the other person filling in the blanks and they may well be inaccurate, Cross said.

"The receiver has to make up their own story about why you would have a weak handshake. You have no control over what they are going to think about you."

20 Think of the number of times we have heard of a deal being sealed with a handshake as a sign of trust between two people.

Cross cautions that nothing takes the place of a properly written document to confirm a contract.

Shaking hands looks simple and it is, if you know what to do.

25 Extend your right hand and make eye contact initially. A handshake should last a couple of seconds. You don't have to keep staring into someone's eyes but can look at his or her face.

Webmaster

30 "The trick is to go web to web," Cross said. The web is the skin between our thumb and first finger. Make sure your web touches the other person's. In this position, a firm handshake should not hurt because knuckles support our hand.

"That is what you aim for because then you do not crush the other person's hand."

It does not matter who puts out their hand first. Someone of higher or lower status can do it. And yes, women shake hands. It is not just for men. Cross has been in situations where men have shaken each others' hands but are then unsure whether

Continued

35 to offer their hand to a woman.
She extends her hand and heads off any discomfort.
Unless you know someone well, stay away from a two-hand handshake.

Flight or fight

40 Some people worry because they have sweaty palms. That indicates a stress response that is primitive and instinctive, Cross said.

“You are feeling threatened. Your body is saying, ‘I have got to get rid of this excess fluid because I am about to be gored by a tiger or run over by a car.’”

Turn off the stress response by remembering to breathe, which will help turn off the anxiety.

Carla Wilson

Wilson, Carla. “Firm Handshake Makes First Impression Positive.” *Edmonton Journal*, March 15, 2006, sec. G, p. 5. Material reprinted with the express permission of: **Victoria Times Colonist**, a division of Postmedia Network, Inc.

IV. Read the excerpt from a short story below and answer questions 20 to 28 on pages 25 and 26.

This excerpt is unavailable for electronic posting.

Peck, Richard. "Fluffy the Gangbuster." In *Past Perfect, Present Tense: New and Collected Stories*. New York: Dial Books, 2004, pp.115–119.

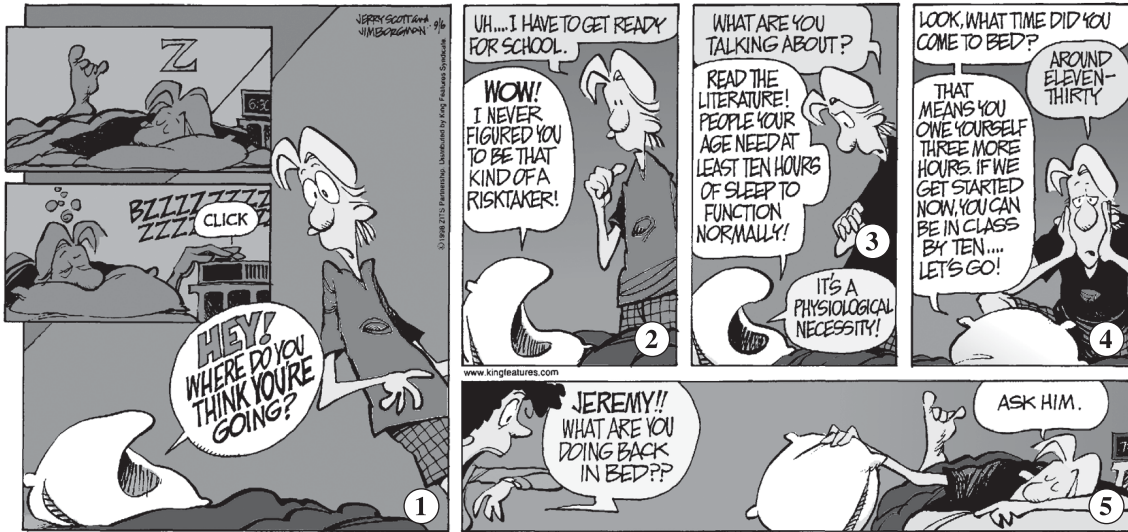
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Peck, Richard. "Fluffy the Gangbuster." In *Past Perfect, Present Tense: New and Collected Stories*. New York: Dial Books, 2004, pp.115–119.

V. Examine the cartoon below and answer questions 29 to 31 on page 27.

ZITS



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Jerry Scott and Jim Borgman

VI. Read the excerpt from a novel below and answer questions 32 to 36 on page 28.

In the novel from which this excerpt is taken, Al is a young musician who has grown tired of playing with a band in Vancouver. He has returned to the farm where he grew up in the Bearspaw district in the foothills of the Canadian Rockies.

from SUCCESSION

This is foolish, he thought. I'll burn as red as rosehips in this sun. Al peeled off his T-shirt, the stretched cotton neck catching on the brim of his cap and the cups of his hearing protectors. He stood up, dropped the sweaty shirt onto the tractor seat and sat down again. The steering wheel stayed more or less in position through most
5 of this operation and started to swing to the left just as Al was sitting down.

His arms were red and brown from where his gloves covered his wrists to the bottom seams of his T-shirt sleeves. The skin was streaked with fresh dirt and one broad scrape inflicted the day before when a wrench had slipped off of a bolt head. Thus anointed¹ by field and machine, Al drove the tractor and hay mower along a
10 rectangular, spiral course.

It had been six years since he last drove a tractor on this field. He liked it then. He had forgotten how much he liked it. The highest points in the field were ridges in the southwest and northwest corners. The land sloped from these points to the east end, with an uneven trough snaking from the southwest to the middle. With sixteen
15 rounds done, the wide outer margin of the field was neatly tied down by a long, metre-wide rope of cut hay.

It was past noon. Al had been on the tractor since eight o'clock. His lunch was in a canvas sack at the southeast corner. He rolled in the tractor seat, easy with the bumps as he mowed along the north side of the field, heading east. He had to remind
20 himself to look back at intervals to see that the swath was even and clean. The sickle was cutting well; no lines of uncut hay were standing in its wake. Allowing himself confidence in the machine, Al stood on the treads and watched, and saw the land roll past him. The curves and angles changed with his movement. The topography² gradually wrapped up and behind him. The parallel lines of the swath and the uncut
25 middle of the field wavered in the heat. Al was at the wet point of some calligrapher's³ pen, trailing a Celtic scroll⁴ across a twenty-four acre patch of wrinkled earth.

Continued

¹anointed—smeared with oil as a sacred rite

²topography—physical features of the landscape

³calligrapher's—a calligrapher is a person whose handwriting is beautiful or elegant

⁴Celtic scroll—a written message from an ancient people

The hard regularity of fencelines and machined swaths were uncomfortable on the smooth curves of the land, but the arbitrary⁵ square of the cleared field held its own grace. The land was comfortable enough under the rule-straight lines of human geometry. Al and the tractor crawled along at four miles per hour and the field and sky filled the whole of Al's vision. And Al felt good.

30
A decal⁶ on the dashboard reminded Al to run the tractor's diesel engine for a few minutes, to circulate the coolant, before shutting it down. He put the mower out of gear and let the tractor idle while he examined the sickle, checking each metal section bolted to the cutting bar. They were fine; nothing was loose or seriously chipped. It was like practicing dentistry on an iron shark. The knife guards, pointing forward and more wicked-looking than the sickle they surrounded, were all tight and whole.

40 Al had stopped in the southeast corner near his lunch. He shut down the engine and hung his orange hearing protectors over the steering wheel. Standing beside the tractor, he listened to the mower settling on its hydraulics and to the light rustling noises in the uncut hay. Wind. Mice. Birds.

Art Norris

⁵arbitrary—random or irregular

⁶decal—picture or label

Norris, Art. *Succession*. Victoria: Brindle & Glass Publishing, 2003. Reproduced with permission from Brindle & Glass Publishing.

VII. Read the excerpt from a nonfiction book below and answer questions 37 to 43 on pages 29 and 30.

Paul Franklin is a Canadian soldier who lost both legs as a result of a bombing in January 2006 while he was serving in Afghanistan. This excerpt is from a book about his rehabilitation. Bev is a member of the staff at the Glenrose Rehabilitation Hospital in Edmonton.

**from THE LONG WALK HOME: PAUL FRANKLIN'S JOURNEY
FROM AFGHANISTAN**

At the beginning of April, the C-Legs arrived. Each lithium-ion powered leg can run for thirty hours before needing a recharge. A computer chip reads the walker's pace and allows the leg to swing, using hydraulics. The chip calculates the walking speed, the amount of weight pushing on the toe, and the pitch of the walking surface
5 some fifty times a second. This constant monitoring helps the C-Leg adjust to make stairs, curbs, or slopes easier to negotiate.

The remarkable thing about C-Legs is the knee. Walkers have to learn how to "load the toe," that is, to put 70 per cent of maximum pressure on the toe, which will trigger the knee to bend. Applying that pressure while keeping the other leg stable is
10 a difficult trick, especially when the second leg is also prosthetic. It took Paul a month of physio, twice a day, to be able to smoothly step, foot to foot.

Still, Paul made rapid progress once fitted with the new leg units. With the old legs, Paul walked ten metres outside the parallel bars, wearing forearm crutches, in fifty-eight seconds. Within a couple of weeks of getting the C-Legs, Paul had cut his
15 time by nearly half, walking the same distance in thirty-three seconds. Bev placed objects in his way, such as a piece of foam or a length of carpet, so Paul could walk on different surfaces. Then she upped the ante with a cane and a block of wood. Paul learned to throw his leg up and over the obstacles. On April 28, Paul walked two
20 hundred metres, once around the second floor hallways, with arm crutches. He still had Bev at his back with the strap; the physiotherapist's arms were tight and sore every single day with the effort of steadying her patient.

Getting up from a sitting position was gruelling for Paul. He and Bev worked for hours at the skill. Paul sat on the edge of the bed in the gym, manipulating his crutches or a walker to help him lever up with one straight leg. Sitting down was also
25 an art. With real legs, the knees lower gently, but Paul found himself frequently crashing as he moved from standing to sitting with the C-Legs. It was strenuous and often disheartening work.

"The fight that I am in now is sometimes harder than all those things I did in the past. Climbing mountains, running marathons, even being in Afghanistan. Sometimes
30 getting out of a car is just as hard. In some ways, almost as dangerous," Paul said during this stressful time. "I was once asked if I had a fear of falling. In reality, it's not a fear of falling, but a fear of hitting my head and paralyzing myself. The last thing I need is another trip to the hospital. Another rehab time. Another surgery."

Continued

35 Frequently, visitors came to watch Paul practice walking. Friends, the padre¹ from
the base, army officials, or family members would wander into the gym to observe
his progress. Paul saw it as his duty to make himself available to all comers. Having
placed himself and his family in the eye of the media, he felt an obligation to play
the role of the chipper recovering soldier. Paul's motivation increased as the number
of dead and wounded soldiers rose in the early months of 2006. Polls suggested
40 Canadians were growing more concerned about the military's role in Afghanistan.
A poll conducted by Strategic Counsel for CTV and the *Globe and Mail* in May
suggested 54 per cent of the Canadian public opposed troop deployment, up 13 per
cent from a similar poll conducted two months earlier.

45 More than ever, Paul wanted Canadians to know what soldiers were made of. He
also wanted his country to support the mission as the pressure grew on his comrades
in Afghanistan. Paul never said no to a press interview, or admitted to anything more
than a passing problem, one that was sure to disappear soon. "How's it going?"
visitors asked, and it was always going just fine. That was the only answer Paul
would allow himself.

50 He tried to minimize the emotional strain of his therapy by refusing to think too
hard about it. When he felt sad, he just pushed himself past it. Putting one foot ahead
of the other was more than a metaphor for Paul. Though he found anniversary
dates—one month, two months, three months from the explosion—particularly hard,
he knew sad or angry feelings were just going to take away the energy he needed to
55 get the job done. People were always talking to him about the importance of
grieving, of working through the denial and the anger. Paul felt he could do those
things later if necessary.

60 "(When) your emotions get involved, then the physical body just doesn't work as
well and that deteriorates the whole rehab," he said. "That's why the emotional part
is so important in rehab. Because without your head on straight, you'll never be able
to walk."

Liane Faulder

¹padre—an informal term used to refer to a chaplain or clergyman who conducts religious services for the military

VIII. Read the poem below and answer questions 44 to 47 on page 31.

DEMOLITION DERBY

Impatient steel beasts,
the war-painted cars poise for battle
grinding their gears like teeth —
pawing the dirt with their wheels —
5 come from far and near
to this fairground field of ritual combat

The starting flag unleashes them —
gunning their motors they spring to the clash —
thumping bumping battering
10 buckling fenders rupturing grilles
round and round they shudder and snort
in a dance of rattling mayhem

The air grows rank with scorching rubber —
the cars joust on through smoke and steam —
15 mad mechanical knights
One by one
overstressed engines give up the ghost —
wheezing wearily limp to a halt

At last only two combatants are left —
20 a seemingly-unscathed white sedan —
an orange van almost hammered to scrap
The odds seem stacked in the white car's favour
but the old orange beater refuses to yield —
again and again it limps back like a gallant boxer

25 The crowd begins to chant and cheer
urging the mobile junkheap on
Finally the underdog, its forward gear gone
its wheels askew its tires ripped to ribbons
summons the last of its courage grates into reverse —
30 slams the white sedan into final submission

The delighted crowd explodes —
we join in the standing ovation —
leave the bleachers amazed
to have actually found an uplifting emotion
35 in something so gratuitously violent
as a demolition derby.

¹⁴joust—engage in battle
³⁵gratuitously—excessively

Peter Trower

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

IX. Read the excerpt from a novel below and answer questions 48 to 51 on page 32.

The narrator of the novel from which this excerpt is taken is a Grade 10 student who is keeping a journal in order to complete an assignment for her English teacher.

from DON'T YOU DARE READ THIS, MRS. DUNPHREY

September 1

Don't read this, Mrs. Dunphrey.

You sure you want us to write in these twice a week? My life's not so exciting that I have something to say twice a week. I don't have anything to say at all. But you
5 said we had to have four entries before we handed these in on Friday ... So, hey, here this is.

I'm writing this in Mr. Tremont's class. He probably thinks I'm taking notes. Except no one else is taking notes, so why would I? It's not like he would expect me to be a standout student.

10 I'll tell you now: I'm a C student. Sometimes I get B's, when I get lucky. I don't study. One time last year when we were freshmen, they made us take some aptitude¹ test. I don't know what I was thinking, but I really tried hard for once. Guess I just wanted to see what I could do. And you know what? I knocked the socks off everybody. I did better than Susan Stanwick and Mike Hardy, and everybody knows
15 they've got computers where their brains are supposed to be. (After that, Susan went around telling people she was coming down with the flu that day—that's why she didn't have the highest score for the first time in her life. Yeah, right.)

It was too much hassle, though. For about a week, I had all the counselors and teachers swarming all over me. I can still hear Miss Anthony saying, "Now that we
20 all know what you're capable of, Tish, I'm going to expect a lot more out of you ..."
Like I was really going to start doing my algebra homework. Mrs. Herzenberger started talking to me about college. Then it's like everybody remembered what they were dealing with, and forgot me. Hey, I'm not one of those kids who grew up in Chateau Estates or Golf Terrace. I only live four blocks from the school. You've
25 probably been past my house—and if you haven't, you've seen ones just like it. Small. Poor. Falling down. You think there's any money stashed away in some college fund for me? Uh-huh. Right. Tell me another joke.

Have you ever noticed Mr. Tremont says "so to speak" every other sentence? He's doing it now and it's driving me crazy. I'll take down every word he says: "The
30 French and Indian War,² so to speak, was part of a much larger event ... something, something (I can't get this all) and Americans, so to speak, get a little egocentric looking back on this event, so to speak ..."

Gag, gag, gag.

Margaret Peterson Haddix

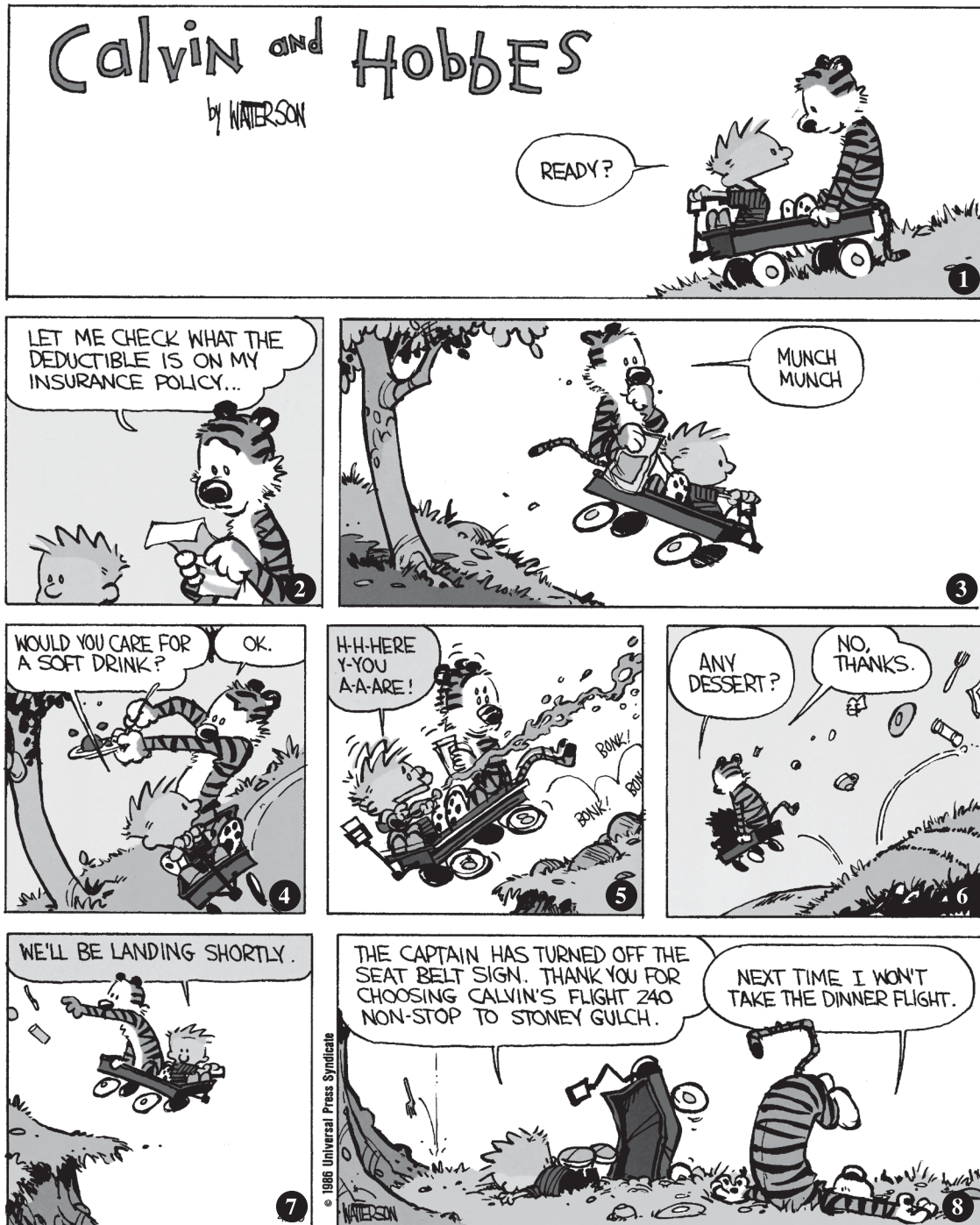
¹aptitude—natural talent or ability

²French and Indian War—name used by some historians for the North American theatre of the Seven Years' War between France and Great Britain

X. Examine the cartoon below and answer questions 52 to 55 on page 33.

In this cartoon, the boy is Calvin and Hobbes is his stuffed tiger.

CALVIN AND HOBBS



Bill Watterson

Grade 9 Provincial Achievement Test

English Language Arts

Part B: Reading

Questions Booklet

Description

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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.

2016

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.

These questions are unavailable.

These questions are unavailable.

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

11. In lines 7 to 14, the speaker **most clearly** suggests that tree climbing required
- A. agility and courage
 - B. strength and confidence
 - C. focus and determination
 - D. adaptability and wisdom
12. In context, the details in lines 17 to 22 **most clearly** evoke a sense of the speaker’s
- A. guilt for having cut the fir trees down
 - B. awareness of the absence of the fir trees
 - C. resigned acceptance of the removal of the fir trees
 - D. inability to envision what the fir trees once looked like
13. In lines 31 to 35, the poet uses figurative language to describe how the maple trees appear to be
- A. refreshed by the passing breeze
 - B. comforted by the warmth of the sunlight
 - C. appreciative of the opportunity to grow without restraint
 - D. pleased with having outgrown the surrounding vegetation
14. The speaker’s reflections in this poem **most directly** centre on how
- A. life changes as time passes
 - B. personal relationships are short-lived
 - C. encountering obstacles in life is unavoidable
 - D. the results of one’s actions are unpredictable

III. Read the newspaper article “Firm Handshake Makes First Impression Positive” on pages 7 and 8 and answer questions 15 to 19.

15. The simile in lines 2 to 3 is used by the writer to convey her feelings of
- A. embarrassment
 - B. discomfort
 - C. anxiety
 - D. fear
16. The caution “that nothing takes the place of a properly written document to confirm a contract” (lines 21 to 22) **most clearly** suggests that a handshake is
- A. not legally binding
 - B. unnecessary in certain situations
 - C. insignificant in interpersonal interactions
 - D. not an accurate measure of a person’s character
17. In context, the writer includes the statement “The web is the skin between our thumb and first finger” (lines 28 to 29) in order to provide a
- A. personal comment
 - B. humorous example
 - C. definition of a term
 - D. transition to connect ideas
18. According to Linda Cross, “sweaty palms” (line 39) **most directly** result from a person’s
- A. lack of foresight
 - B. loss of self-esteem
 - C. sense of apprehension
 - D. feelings of bewilderment
19. Which of the following quotations **most clearly** identifies the writer’s central argument in this article?
- A. “Greeting with a handshake is part of our culture and a common practice in the business world” (lines 8–9)
 - B. “Historically, handshakes were used to show that both people were unarmed” (line 10)
 - C. “Today, a handshake can indicate the degree of interest you have in somebody” (line 12)
 - D. “If you want to send a positive message, then a good handshake helps” (line 13)

IV. Read the excerpt from the short story “Fluffy the Gangbuster” on pages 9 to 11 and answer questions 20 to 28.

20. The parenthetical comments in lines 2 to 10 are used by the writer to
- A. add detail
 - B. heighten suspense
 - C. introduce the central conflict
 - D. establish relationships among characters
21. Details in lines 24 to 28 **most clearly** suggest that Guthrie, Blair, Wyatt, and Roxie were targeted because of their
- A. youthful innocence
 - B. respect for one another
 - C. similarity to one another
 - D. ability to escape punishment
22. In lines 33 to 40, the idea that “Fluffy was a problem” (line 31) is illustrated in her
- A. hiding behind the piano
 - B. climbing of the curtains
 - C. jumping onto the card table
 - D. napping in the turkey platter
23. The statement “They weren’t for eating and were covered in cat hair, but they led to trouble every time” (lines 57 to 58) foreshadows the situation in which
- A. Guthrie gets to roll the dice first
 - B. Wyatt explains the origin of the game
 - C. Roxie has to pay two thousand dollars
 - D. Blair collects fifty dollars from each player
24. In lines 72 to 75, the writer suggests that Roxie’s “attention span” (line 73) grew “shorter” (line 74) as a result of her
- A. impatience
 - B. inexperience
 - C. lack of self-confidence
 - D. unrestrained enthusiasm

Continued

25. In lines 83 to 85, the closeness of the friendship shared by the children is enhanced through the writer's use of
- A. irony
 - B. metaphor
 - C. hyperbole
 - D. personification
26. In this excerpt, which of the following characters is given preferential status when the children play Monopoly?
- A. Blair
 - B. Roxie
 - C. Wyatt
 - D. Guthrie
27. Details in this excerpt **most clearly** suggest that the Monopoly game symbolizes a world in which the children are
- A. allowed to express emotions
 - B. free from being harmed
 - C. unrestricted by rules
 - D. admired by others
28. The writer's **main** purpose in this excerpt is to
- A. amuse readers with the activities of the children
 - B. illustrate the children's ability to adapt to change
 - C. evoke sympathy for the hardships endured by the children
 - D. provide readers with a lesson regarding the children's misbehaviour

V. Examine the cartoon *Zits* on page 12 and answer questions 29 to 31.

29. In the context of the entire cartoon, the cartoonist's placement of the small frames within Frame 1 provides insight into
- A. events that occurred prior to the scene portrayed
 - B. circumstances that lead to the resolution of the conflict
 - C. the point at which the conflict reaches a climactic turning point
 - D. the frequency with which the situations depicted have taken place
30. Considering the entire cartoon, the answer Jeremy provides in response to his mother's question in Frame 5 suggests that he is attempting to avoid
- A. conflict with members of his family
 - B. having others provide for his needs
 - C. potential hazards to his well-being
 - D. being accountable for his actions
31. The main idea of this cartoon **most clearly** focuses on Jeremy's
- A. condescending attitude
 - B. tendency to waste time
 - C. irresponsible behaviour
 - D. inability to complete tasks

VI. Read the excerpt from the novel *Succession* on pages 13 and 14 and answer questions 32 to 36.

32. Details in lines 1 to 10 **most clearly** describe how Al finds the experience of working in the field to be
- A. physically challenging
 - B. endlessly repetitive
 - C. unproductive
 - D. uninteresting
33. In lines 25 to 26, the writer's use of the words *pen* and *scroll* evokes an image of Al's
- A. strenuous effort
 - B. isolation from others
 - C. intense concentration
 - D. imprint on the landscape
34. In lines 39 to 42, the mood evoked by the writer is **best** described as being one of
- A. optimism
 - B. tranquility
 - C. foreboding
 - D. anticipation
35. Events in this excerpt **most clearly** illustrate how Al is able to
- A. gain confidence in his abilities
 - B. learn from mistakes he has made in the past
 - C. find comfort in what was once familiar to him
 - D. realize that his future is filled with opportunity
36. Throughout this excerpt, the protagonist's character is revealed **mainly** by means of the writer's exploration of Al's
- A. feelings of self-doubt
 - B. memories from childhood
 - C. thoughts regarding his current circumstances
 - D. observations related to being alienated from his surroundings

VII. Read the excerpt from the nonfiction book *The Long Walk Home: Paul Franklin’s Journey from Afghanistan* on pages 15 and 16 and answer questions 37 to 43.

37. Details in lines 1 to 6 provide a description of
- A. technical features of the C-Legs
 - B. the lifelike appearance of the C-Legs
 - C. the skills required to operate the C-Legs
 - D. medical procedures involved in fitting a person with the C-Legs
38. Paul’s “rapid progress once fitted with the new leg units” (line 12) is **most clearly** demonstrated in the description of how
- A. “Bev placed objects in his way, such as a piece of foam or a length of carpet” (lines 15–16)
 - B. “Paul learned to throw his leg up and over the obstacles” (lines 17–18)
 - C. “On April 28, Paul walked two hundred metres, once around the second floor hallways, with arm crutches” (lines 18–19)
 - D. “He still had Bev at his back with the strap; the physiotherapist’s arms were tight and sore every single day with the effort of steadying her patient” (lines 19–21)
39. In lines 28 to 33, emphasis is added through Paul’s use of
- A. run-on sentences
 - B. sentence fragments
 - C. figurative language
 - D. complex terminology
40. Context suggests that the word “chipper” (line 38) means
- A. loyal
 - B. active
 - C. cheerful
 - D. obedient

Continued

41. Details in lines 50 to 57 **most clearly** describe how Paul sought to avoid feelings of
- A. anxiety
 - B. self-pity
 - C. loneliness
 - D. self-doubt
42. Details in this excerpt focus **mainly** on how, throughout his struggles, Paul remains
- A. calm
 - B. idealistic
 - C. perseverant
 - D. independent
43. Which of the following quotations **most clearly** identifies a central focus of the ideas in this excerpt?
- A. “More than ever, Paul wanted Canadians to know what soldiers were made of” (line 44)
 - B. “Paul never said no to a press interview, or admitted to anything more than a passing problem, one that was sure to disappear soon” (lines 46–47)
 - C. “He tried to minimize the emotional strain of his therapy by refusing to think too hard about it” (lines 50–51)
 - D. “Putting one foot ahead of the other was more than a metaphor for Paul” (lines 51–52)

VIII. Read the poem “Demolition Derby” on page 17 and answer questions 44 to 47.

44. In context, the details “grinding their gears like teeth” (line 3) and “pawing the dirt with their wheels” (line 4) suggest that the cars are demonstrating
- A. physical agility
 - B. limitless strength
 - C. mental confusion
 - D. restrained aggression
45. In which of the following quotations does the poet use personification to enhance the description of the conflict?
- A. “The air grows rank with scorching rubber” (line 13)
 - B. “the cars joust on through smoke and steam” (line 14)
 - C. “an orange van almost hammered to scrap” (line 21)
 - D. “The odds seem stacked in the white car’s favour” (line 22)
46. The poet enhances the description of the demolition derby through the use of alliteration in the phrases
- A. “chant and cheer” (line 25) and “ripped to ribbons” (line 28)
 - B. “the mobile junkheap” (line 26) and “summons the last of its courage” (line 29)
 - C. “Finally the underdog” (line 27) and “slams the white sedan” (line 30)
 - D. “its wheels askew” (line 28) and “The delighted crowd explodes” (line 31)
47. In this poem, the poet examines how “a demolition derby” (line 36) enables the crowd to derive pleasure from
- A. participating in a rite of passage
 - B. observing the suffering of others
 - C. engaging in a childhood pastime
 - D. witnessing intentional destruction

IX. Read the excerpt from the novel *Don't You Dare Read This, Mrs. Dunphrey* on page 18 and answer questions 48 to 51.

48. The expression “I knocked the socks off everybody” (lines 13 to 14) demonstrates the narrator’s use of
- A. personification
 - B. onomatopoeia
 - C. alliteration
 - D. hyperbole
49. Details in lines 18 to 23 suggest that, for the narrator, the outcome of doing well on an aptitude test was
- A. embarrassing
 - B. uninteresting
 - C. unrewarding
 - D. confusing
50. The narrator’s tone in lines 26 to 27 is **best** described as
- A. sincere
 - B. sarcastic
 - C. confident
 - D. disinterested
51. Details in this excerpt **most clearly** illustrate that the purpose underlying the assigned task of writing the journal is to enable the narrator to
- A. improve her grades
 - B. document her experiences
 - C. recall events from her past
 - D. record what occurs during her classes

X. Examine the cartoon *Calvin and Hobbes* on page 19 and answer questions 52 to 55.

52. In Frame 2, an ellipsis is used to convey a sense of Hobbes'
- A. hesitancy
 - B. disinterest
 - C. frustration
 - D. impulsiveness
53. Details in Frame 5 **most clearly** reinforce a sense of
- A. Hobbes' anger
 - B. Calvin's anxiety
 - C. the hill's steepness
 - D. the wagon's instability
54. In frames 7 and 8, the irony of Calvin's statements arises from how he is speaking
- A. emphatically
 - B. reassuringly
 - C. slowly
 - D. loudly
55. Details and events in this cartoon **most clearly** illustrate Calvin's
- A. interest in exploring
 - B. desire to impress others
 - C. confidence in his abilities
 - D. ability to exercise his imagination

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

Part B: Reading—2016 Provincial Achievement Test Blueprint and Item Descriptions

The following blueprint shows the reporting categories and language functions by which questions were classified on the 2016 Grade 9 English Language Arts Provincial Achievement Test.

Reporting Category	Question Distribution by Language Function				Number (Percentage) of Questions	
	Informational		Narrative / Poetic			
<p>Identifying and Interpreting Ideas and Details (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>	NA	37	11	30	<p>17 Questions (31% of <i>Part B</i>: <i>Reading Total</i>)</p>	
	NA	38	12	32		
		16	41	21		44
		18	22	49		53
		7 (13%)	10 (18%)			
<p>Interpreting Text Organization (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>	NA	17	20	46	<p>10 Questions (18% of <i>Part B</i>: <i>Reading Total</i>)</p>	
	NA	39	29	50		
			34	52		
		4 (7%)	6 (11%)			
<p>Associating Meaning (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>	NA	15	13	45	<p>11 Questions (20% of <i>Part B</i>: <i>Reading Total</i>)</p>	
	NA	40	24	48		
			25	54		
			33			
		4 (7%)	7 (13%)			
<p>Synthesizing Ideas (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>	NA	19	14	35	<p>17 Questions (31% of <i>Part B</i>: <i>Reading Total</i>)</p>	
	NA	42	26	36		
	NA	43	27	47		
	NA		28	51		
		7 (13%)	10 (18%)	31		
Number (Percentage) of Questions		22 Questions (40% of <i>Part B</i> : <i>Reading Total</i>)	33 Questions (60% of <i>Part B</i> : <i>Reading Total</i>)	55 Questions (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	NA	NA	NA	NA	NA
2	NA	NA	NA	NA	NA
3	NA	NA	NA	NA	NA
4	NA	NA	NA	NA	NA
5	NA	NA	NA	NA	NA
6	NA	NA	NA	NA	NA
7	NA	NA	NA	NA	NA
8	NA	NA	NA	NA	NA
9	NA	NA	NA	NA	NA
10	NA	NA	NA	NA	NA
11	A	53.8	Ideas and Details	Narrative / Poetic	Determine from details in specified lines of a poem what the speaker most clearly suggests about an activity. (SO 2.1)
12	B	52.3	Ideas and Details	Narrative / Poetic	Interpret what details in specified lines of a poem suggest about the speaker's thoughts regarding his memories and present circumstances. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
13	C	60.4	Associating Meaning	Narrative / Poetic	Interpret the meaning of figurative language used by the poet to enhance the description of the setting in specified lines of a poem. (SO 2.3)
14	A	75.3	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding what the speaker's reflections most directly centre on in a poem. (SO 2.2)
15	B	82.3	Associating Meaning	Informational	Recognize what a simile used by the writer of a newspaper article suggests about her feelings in the situation described. (SO 2.3)
16	A	60.4	Ideas and Details	Informational	Identify the meaning of a statement presented by the writer of a newspaper article. (SO 2.1)
17	C	66.7	Text Organization	Informational	Recognize the rhetorical purpose of the writer's inclusion of a specific statement in a newspaper article. (SO 2.2)
18	C	32.6	Ideas and Details	Informational	Identify what is suggested in the citation of an authoritative expert's contention in specified lines of a newspaper article. (SO 2.1)
19	D	52.1	Synthesizing Ideas	Informational	Identify the quotation that most clearly identifies the main idea of a newspaper article. (SO 2.2)
20	A	55.5	Text Organization	Narrative / Poetic	Recognize the purpose underlying the writer's use of parenthetical comments in specified lines of an excerpt from a short story. (SO 2.2)
21	B	68.8	Ideas and Details	Narrative / Poetic	Determine from details in specified lines of an excerpt from a short story the reason why the protagonists are bullied. (SO 2.2)
22	C	79.1	Ideas and Details	Narrative / Poetic	Identify which of a character's actions described in an excerpt from a short story illustrates an idea presented by the narrator. (SO 2.1)
23	C	54.1	Ideas and Details	Narrative / Poetic	Recognize how an individual's behaviour provides an example of an idea presented in an excerpt from a short story. (SO 2.1)
24	A	74.0	Associating Meaning	Narrative / Poetic	Recognize the character trait referred to by a term that is used by the narrator in an excerpt from a short story. (SO 2.1)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
25	B	54.3	Associating Meaning	Narrative / Poetic	Identify the literary device used by the writer of an excerpt from a short story to enhance the description of the characters' friendship. (SO 2.3)
26	D	65.8	Synthesizing Ideas	Narrative / Poetic	Determine from events described in an excerpt from a short story which character is given preferential status during an activity. (SO 2.2)
27	B	52.9	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion from events described in an excerpt from a short story to determine what a game played by the characters symbolizes. (SO 2.2)
28	A	49.2	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the writer's main purpose in presenting the events described in an excerpt from a short story. (SO 2.2)
29	A	75.1	Text Organization	Narrative / Poetic	Analyze how a cartoonist provides insight into events through the use of frames within a frame of a cartoon. (SO 2.2)
30	D	72.8	Ideas and Details	Narrative / Poetic	Interpret what a character's response to a question in a frame of a cartoon suggests about the motivation for his actions. (SO 2.3)
31	C	58.1	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding the main idea presented in a cartoon. (SO 2.2)
32	A	66.0	Ideas and Details	Narrative / Poetic	Determine what details in an excerpt from a novel suggest about the experiences of a character described. (SO 2.3)
33	D	72.2	Associating Meaning	Narrative / Poetic	Interpret the metaphorical meaning of words used by the writer of an excerpt from a novel to enhance the description of a character's actions. (SO 2.3)
34	B	70.2	Text Organization	Narrative / Poetic	Determine the mood that is created by the writer in specified lines of an excerpt from a novel. (SO 2.3)
35	C	75.9	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding what events described in an excerpt from a novel suggest about a character's experiences. (SO 2.2)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
36	C	43.2	Synthesizing Ideas	Narrative / Poetic	Identify the main means by which the writer of an excerpt from a novel enhances characterization. (SO 2.2)
37	A	88.4	Ideas and Details	Informational	Determine what details in specified lines of an excerpt from a nonfiction book provide a description of. (SO 2.1)
38	C	56.9	Ideas and Details	Informational	Identify the quotation that contains details that most clearly demonstrate an idea presented in an excerpt from a nonfiction book. (SO 2.1)
39	B	52.0	Text Organization	Informational	Identify the rhetorical device used by the person on which an excerpt from a nonfiction book focuses to add emphasis to a statement made. (SO 2.2)
40	C	62.5	Associating Meaning	Informational	Determine from context the meaning of a word used to describe an individual in an excerpt from a nonfiction book. (SO 2.1)
41	B	57.0	Ideas and Details	Informational	Recognize what details in specified lines of an excerpt from a nonfiction book suggest about an individual's experiences. (SO 2.1)
42	C	58.8	Synthesizing Ideas	Informational	Synthesize ideas in an excerpt from a nonfiction book to determine the character trait that distinguishes the individual described. (SO 2.2)
43	D	56.3	Synthesizing Ideas	Informational	Form a generalization to determine the quotation that best identifies a central focus of the ideas in an excerpt from a nonfiction book. (SO 2.2)
44	D	61.5	Ideas and Details	Narrative / Poetic	Interpret what details in specified lines of a poem suggest about a scene described. (SO 2.1)
45	B	63.5	Associating Meaning	Narrative / Poetic	Recognize how the poet uses personification to enhance the presentation of the conflict in a line quoted from a poem. (SO 2.3)
46	A	73.6	Text Organization	Narrative / Poetic	Identify the phrases in a poem that illustrate the poet's use of alliteration to enhance the description of a scene. (SO 2.3)

Question	Key	Diff. %	Reporting Category	Language Function	Item Description
47	D	82.1	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding what the poet concludes about the impact on viewers of an event described in a poem. (SO 2.2)
48	D	70.9	Associating Meaning	Narrative / Poetic	Recognize the literary technique used by the writer in a quotation from an excerpt from a novel. (SO 2.3)
49	C	58.4	Ideas and Details	Narrative / Poetic	Infer from details in specified lines of an excerpt from a novel what is suggested about the narrator's experiences. (SO 2.2)
50	B	79.7	Text Organization	Narrative / Poetic	Identify the tone used by the narrator in specified lines of an excerpt from a novel. (SO 2.2)
51	B	57.9	Synthesizing Ideas	Narrative / Poetic	Draw a conclusion regarding what events in an excerpt from a novel suggest about the purpose underlying the narrator's actions. (SO 2.2)
52	A	78.7	Text Organization	Narrative / Poetic	Identify what the use of an ellipsis suggests about a character's state of mind in a frame of a cartoon. (SO 2.2)
53	D	58.2	Ideas and Details	Narrative / Poetic	Recognize what details in a frame of a cartoon reinforce about the events portrayed. (SO 2.1)
54	B	64.5	Associating Meaning	Narrative / Poetic	Interpret details in two frames of a cartoon to determine the irony that arises from a character's statements. (SO 2.2)
55	D	65.6	Synthesizing Ideas	Narrative / Poetic	Form a generalization regarding the idea most clearly illustrated by the events portrayed in a cartoon. (SO 2.2)

