



Released Items English Language Arts 30–1

Diploma Examinations Program **2021**

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Teachers	✓ of English Language Arts 30–1
Administrators	✓
Parents	
General Audience	
Others	

Alberta Education, Government of Alberta

2021–2022

English Language Arts 30–1 Released Items

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Released Readings and Questions 2021–2022

English Language Arts 30–1

Introduction

This document contains 33 questions from the *Part B: Multiple Choice* portion of various *English Language Arts 30–1 diploma examinations*. An answer key, item descriptions, blueprint classifications, and performance data are also included. The numbering of the questions is different than the actual numbering on the *Part B: Multiple Choice* portion of the *English Language Arts diploma examinations*. Reports that provide detailed information about student response patterns for each question in an administration can be found on the Extranet. These materials, along with the *Program of Studies* and *Information Bulletin*, provide information that could inform modifications to instructional practices. For further information, contact

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- I. Questions 1 to 6 in your Questions Booklet are based on this essay. Questions 13 to 15 require you to consider this reading together with Reading II.

Canada’s First War Poet: The Siren Song¹ of smsteele²

War Poet. The phrase suggests a contradiction of opposed impulses: the destructive versus the creative. Some philosophers speculate that the creation of something beautiful can emerge out of destruction—an eternal truth that humanity yearns to understand. The creative instinct is so strong that an individual who seeks to communicate the truth of human existence literally risks life and limb to explore the unfamiliar territory of war. One such individual is the extraordinary Canadian woman Suzanne Steele, an accomplished poet who answered the siren song of artistic truth and inadvertently became Canada’s first official war poet in 2008.

While in the United Kingdom, Steele learned of the death of Canadian reservist Corporal Anthony Boneca near Kandahar city in 2006, which caused her to realize Canada’s involvement in the Afghanistan war had escalated. On both a human and an artistic level, the poet had to respond. Steele’s need for accuracy with imagery compelled her to verify specific details of the Afghani environment with soldiers who had been there. Her military contact coaxed Steele into applying for the Canadian Forces Artists Program (CFAP), resulting in the birth of Canada’s first official war poet: smsteele.

To accurately capture the experience of contemporary Canadian soldiers, Steele did extensive research. Time spent immersed in military life, from interviewing the personnel to visiting the bases, provided a vital foundation for her time embedded with the soldiers of the 1st Battalion of Princess Patricia’s Canadian Light Infantry during their training exercises in Canada and on the battlefield in Afghanistan. Military strategists and literary purists alike may balk at the notion of a poet embedded with the troops, but the experience created a shared reality for Steele and the soldiers, and from which poignant verse has emerged—poems that live and breathe the war experience with an authenticity that jars the mind and forces it to consider questions that many would prefer to remain unasked and unanswered.

Steele offers these poems through an online diary presented in reverse chronological order (2014 to 2008). Steele “is particularly” fond of *So Beautiful*, a poem that was inspired by a young Alberta soldier at the training base in Suffield, Alberta: “I watch you infantryman / so gucci³ in the Suffield dust.” This individual would complete three tours in Afghanistan, and Steele says it has been “amazing watching the soldier come home and find his way back from nearly a decade of war.” Like artists before her, Steele invites readers to consider what becomes of those who live the war reality in their formative years.

¹an enticing but potentially dangerous appeal or urgent call to action

²an online name for Canadian poet Suzanne Steele

³the soldiers’ adjective for anything expensive, nice, comfortable, or easy, in reference to the luxury fashion designer, Gucci; Steele responded to their challenge to use the term in a poem

35 Canada has a long tradition of embedding artists with soldiers and a rich literary
heritage of war poets. Steele, however, is a poet who documents the honour and
extreme distress of war from the heart of the battlefield, not a soldier who turned to
poetic expression. Steele adopts an objective voice—a persona who shows what the
soldiers are doing but refrains from passing judgment—shining the artist’s light on
40 key scenes in a human drama with a worldwide audience as passionately divided as
fanatical hockey fans at a Stanley Cup final.

Steele simply but firmly asserts that despite official CFAP sponsorship, she is an
independent individual, not a propagandist puppet. Steele abstained from the
domestic debate over Canada’s role in Afghanistan; however, she does not refrain
45 from asking fundamental questions that have plagued humanity since the dawn of
time. In her poems, the age-old question of whether war is an inescapable certainty
becomes juxtaposed with the new question of what Canada’s role in international
conflicts should be.

Many historians assert that the First World War, the war to end all wars,
50 unexpectedly allowed Canada to distinguish itself from the British motherland—the
adolescent colony “came of age.” With the war in Afghanistan, Canada embarked
on a new leadership role that has forced Canadians to consider the implications of a
paradigm shift away from a peacekeeping role to something we are reluctant to
name. A lingering uncertainty over this new identity remains in the collective
55 Canadian psyche, colouring our view of our soldiers and ourselves.

With her online diary of war poems, Steele focuses on the humanity versus the
inhumanity of war. By turning her gaze outward onto the battlefield from within its
confines, she keeps readers focused on the human cost of war—the cost to an
individual, to a society, and to the world. In the tradition of many war artists (like
60 the Canadian painters of the First World War), Steele leaves the message on the
page for others to interpret.

Through the force of her commitment and the integrity of her character, Steele
overcame some initial misgivings felt by the soldiers, but the Canadian literary
community has been less forgiving. Although her poetry is celebrated
65 internationally with awards and included on course syllabuses from high school to
graduate school, Steele has often been ignored at home by her literary peers.
Despite the moments of doubt induced by this curious reaction, she is sustained by
the audience she does reach. Steele continues to write poetry that speaks to
humanity—our complex existence is rich subject matter for her self-described
70 “work of witness.”

Steele’s poetry compels us to think but refuses to tell us what to think. The poet
speaks in a voice that resonates deep within us to touch a raw nerve, causing us to
question the acceptance of what occurs in the theatre of war and in its epilogue.
Perpetuating the Cain versus Abel⁴ practice of violent response was dangerous at
75 the onset of the 20th century and its modern warfare, but it is more lethal for the

⁴an allusion to Adam and Eve’s sons in the Bible; Cain killed his brother Abel, apparently out of jealousy

Continued

21st century. It would be tragic if the notion of being our brother's keeper has been permanently silenced.

It would be equally tragic if the voice of public consciousness was silenced. The siren song of the poet must be allowed to echo in our minds—and we must listen.

HD Wheatland

*Released Questions from the June 2017 Form 2
English Language Arts 30–1 Diploma Examination*

I. Read pages 2 to 4 of your Readings Booklet and answer questions 1 to 6.

1. In the introduction, the writer’s stylistic choices serve to convey a tone **most accurately** described as
 - A. puzzled
 - B. resigned
 - C. reflective
 - D. antagonistic

2. Steele’s decision to present her poems “through an online diary” (line 27) format reinforces a paradoxical sense of
 - A. moral outrage
 - B. collective intimacy
 - C. intellectual speculation
 - D. technological innovation

3. The choice of simile in lines 40 to 41 serves to describe the poet’s online audience using
 - A. an iconic cultural analogy
 - B. a satirical cultural comparison
 - C. an illuminating social stereotype
 - D. an oxymoronic social association

4. Which of the following quotations uses figurative language to convey the idea that Steele asks readers to be active participants rather than passive observers?
 - A. “Steele simply but firmly asserts” (line 42)
 - B. “Steele focuses on the humanity versus the inhumanity” (lines 56–57)
 - C. “Steele leaves the message on the page for others to interpret” (lines 60–61)
 - D. “Steele has often been ignored at home” (line 66)

5. The parallel structure in lines 58 and 59 **most directly** reinforces the writer’s belief that Steele’s war poetry has a
 - A. timeless and universal appeal
 - B. limited appeal to the public
 - C. naive personal perspective
 - D. literary and political cost

Continued

6. In context, the meaning of the phrase “‘work of witness’” (line 70) suggests that, as a poet, Steele **primarily** strives to
- A. expose private tragedies
 - B. exploit personal anecdotes
 - C. inspire sympathetic reactions
 - D. portray authentic experiences

*Released Reading from the June 2017 Form 2
English Language Arts 30–1 Diploma Examination*

- II. Questions 7 to 12 in your Questions Booklet are based on this poem. Questions 13 to 15 require you to consider this reading together with Reading I.

So Beautiful

Sept. 3, 2009¹

The Many Men So Beautiful

*Men marched, they kept equal step.
Men marched, they were nurtured together.
David Jones,² *In Parenthesis**

- 5 I watch you infantryman
so gucci in the Suffield dust
your body turned by a year of sweat
duress, Carl G³ sleeplessness,
like liquid glass blown gaudy
10 in the white-hot war furnace
into something steely, fragile, precious.
Your bed, the inside of your head
nodding into your frag vest,
mother LAV⁴ humming hot then cold,
15 while Cpl. Zee on sentry blows
cigarillo halos at emerald worlds
of infra-red, thermals,
watching watching arcs right
then left, ghostly glows
20 coyotes⁵ creeping tall prairie grass.
You, zenith of man at 26,
face sooted green with live-fire,
two-tour-old-guy-eyes in young man's skin,
I'll think of you when you go over again, your pencil, your pen,
25 your sketchpad falling from your sleeping hand;

¹the date the poem was posted online as a diary entry

²1895–1974—painter and first-generation British modernist poet; *In Parenthesis* is his prize-winning literary masterpiece, which focuses on his First World War experiences

³a portable anti-tank weapon, shooting a rocket-propelled shell

⁴an armoured military troop carrier

⁵lightly armoured reconnaissance vehicles

Steele, Suzanne. "So Beautiful." *Diary*, September 3, 2009. www.warpoet.ca/diary/so-beautiful. Reproduced with permission from Suzanne Steele.

Continued

I'll think of you, the bitching brothers,
sleeping upright in the belly of the LAV
shoulder-to-shoulder, knee-to-knee crammed,
doing time in cell-phone-Bible-land,
30 I'll think of you, all of you,
'til the Herc⁶ lands
and most of you
come marching home again.

Suzanne Steele

⁶Royal Canadian Air Force C-130 Hercules transport aircraft

**Released Questions from the June 2017 Form 2
English Language Arts 30–1 Diploma Examination**

II. Read pages 7 and 8 of your Readings Booklet and answer questions 7 to 12.

7. In lines 2 to 4 of the epigraph, the image of men “*nurtured together*” (line 3) reveals Steele’s intention to explore the
- A. naive innocence that defines a lost generation
 - B. collective training that shapes and bonds the soldiers
 - C. mindless conformity that identifies a military company
 - D. thoughtful contentment that characterizes companionship
8. In the context of lines 5 to 11, the words “*gucci*” (line 6) and “*duress*” (line 8) emphasize the
- A. impracticality of regret
 - B. transition to civilian life
 - C. importance of individuality
 - D. duality of military experience
9. The imagery in lines 9 to 11 serves to illustrate the soldier’s life as
- A. elemental and transformative
 - B. relentless and unpredictable
 - C. monotonous and inevitable
 - D. subliminal and reflective
10. The use of the phrase “*zenith of man at 26*” (line 21) serves to emphasize the poet’s feelings of
- A. anxiety and fear
 - B. attraction and envy
 - C. arrogance and superiority
 - D. admiration and foreboding
11. Taken together, the phrases “*white-hot war furnace*” (line 10) and “*face sooted green with live-fire*” (line 22) metaphorically refer to a soldier who is
- A. daunted and dismayed by his role
 - B. cast and hardened by his experience
 - C. angered and oppressed by his superiors
 - D. detached and unmoved by his surroundings

Continued

12. The description of the soldiers sleeping in the LAV in lines 26 to 28 suggests that, for the soldiers, the LAV is ironically seen as a
- A. cramped lodging
 - B. communal sanctuary
 - C. temporary way station
 - D. dehumanizing machine

Refer to Reading I and Reading II and answer questions 13 to 15.

13. In the context of Reading I and Reading II, the poet's use of the phrase "I watch you" (Reading II, line 5) and the repeated use of "I'll think of you" (Reading II, lines 24, 26, and 30) reinforce the poet's dedication to being a
- A. voice for the soldiers' beliefs
 - B. spectator of the machinery of war
 - C. spokesperson for the military view
 - D. witness to the soldiers' experiences
14. Reading I and Reading II cause the reader to question "the acceptance of what occurs in the theatre of war" (Reading I, line 73) and the soldiers' ability to
- A. reclaim their identity
 - B. lead by their example
 - C. control their emotions
 - D. deny their responsibility
15. Together, Reading I and Reading II **primarily** explore the
- A. instinctive desire for survival within a controlled environment
 - B. reluctant acceptance of an imposed structure for personal gain
 - C. predictable struggle for dignity and a desire for public recognition
 - D. vulnerable condition of humanity and a need to find meaning in the world

*Released Reading from the June 2016 Form 2
English Language Arts 30–1 Diploma Examination*

III. Questions 16 and 17 in your Questions Booklet are based on this photograph and commentary.

DART
from the *Cancellations* Series



Thomas Barrow

With a background in art, film, and graphic design, Thomas Barrow revolutionized American photography, as is evidenced in his *Cancellations* series (1974–1978), which comments on the false notion of limited editions. By scratching “X” across the surface of the negatives before printing, Barrow literally cancelled the photographs. In doing so, Barrow challenged the “fine art photography” market as it was evolving alongside the social and technological phenomena of photography in the hands of the masses.

Barrow, Thomas F.
DART - Cancellations Series
1974
Gelatin Silver Print
10¾ by 14 Inches

Continued

DART is a landscape photograph of a suburban mall. The signage reveals the building is a Kmart, a global discount department store that, at the height of its popularity (1960s–1970s), spawned the expression “attention Kmart shoppers,” which became a quintessential catchphrase in American pop culture. Partly obscured by the dart-shaped sign, Snappy Photos was a large chain of drive-through booths that specialized in quickly and cheaply printing photographs from negatives. Typical of a suburban mall, a Goodwill donation bin can be seen in the lower-right corner. Goodwill, a worldwide non-profit organization, began as an American urban outreach ministry providing job training and other services for people in need. Funding for their programs is generated by a network of retail thrift stores that acquire their stock through donations dropped off at bins in mall parking lots.

III. Read pages 11 and 12 of your Readings Booklet and answer questions 16 and 17.

16. Imposed on the infinitely reproducible photographic images he was creating, Barrow’s “X” technique fractures the image, and in doing so he **most directly**
- A. illustrates how the common man is undermined
 - B. questions how societies determine the value of art
 - C. discredits the stereotype of a middle-class lifestyle
 - D. promotes the central role art plays in contemporary culture
17. The scale and shape of the dart sign in this low-angle long shot creates
- A. balance that connotes collective interests
 - B. open space that suggests societal diversity
 - C. directionality that implies ethnic differences
 - D. juxtaposition that emphasizes social inequities

IV. Questions 18 and 19 in your Questions Booklet are based on this photograph.

from the series **BLIND**



© Marco Antonio Cruz

Marco Antonio Cruz

Andrea Islas Garcia, farmer, blind from cataracts, Buenavista, Mexico, 1998

IV. Read page 14 of your Readings Booklet and answer questions 18 and 19.

- 18.** As posed by the photographer, the Indigenous woman’s gesture in this photograph is **most likely** intended to suggest
- A. hostility
 - B. confusion
 - C. vulnerability
 - D. displacement
- 19.** Given that the photograph is a medium shot taken at a low angle, the photographer’s composition choices **primarily** convey human
- A. triumph over nature
 - B. desire and its irrationality
 - C. perseverance in the midst of adversity
 - D. commitment to the environment and self

*Released Reading from the January 2016
English Language Arts 30–1 Diploma Examination*

- V. Questions 20 to 30 in your Questions Booklet are based on this excerpt from a novel.

Ada has sold her piano in order to get enough money to survive the coming winter. Ruby has begun working for her, changing Ada's life completely.

from COLD MOUNTAIN

Ada sat awhile after the wagon bearing the piano rounded the bend in the road. Then she lit a lantern and went to the basement, thinking that Monroe might have cellared a case or two of champagne there and that opening a bottle now and again might be pleasant. She found no wine but turned up instead a genuine treasure, one
5 that greatly advanced their efforts toward barter. It was a hundred-pound sack of green coffee beans that Monroe had stored away, sitting there fat and sagging in a corner.

She called Ruby and they immediately filled the roaster and parched a half
10 pound over the fire and ground it and then brewed up the first real coffee either of them had had in over a year. They drank cup after cup and stayed up most of the night, talking nonstop of plans for the future and memories of the past, and at one point Ada retold the entire thrilling plot of *Little Dorrit*,¹ one of the books she had read during the summer. Over the next several days they bartered the coffee by the
15 half pound and by the nogginful to neighbors, keeping back only ten pounds for their own use. When the sack was empty, they had taken in a side of bacon, five bushels of Irish potatoes and four of sweet, a tin of baking powder, eight chickens, various baskets of squash and beans and okra, an old wheel and loom in need of
20 minor repair, six bushels of shell corn, and enough split shakes to reroof the smokehouse. The most valuable trade, though, was the five-pound sack of salt they had gotten, it having become so scarce and dear that some people now dug up their
smokehouse floors and boiled and strained the dirt and then boiled it down and
strained it again. Over and over until the dirt was gone and the water steamed away,
so that in the end they had reclaimed the salt fallen to the ground from the hams of
yesteryear.

25 In such matters of trade and in every other regard, Ruby proved herself a marvel of energy, and she soon imposed a routine on Ada's day. Before dawn Ruby would have walked down from the cabin, fed the horse, milked the cow, and be banging pots and pans in the kitchen, a hot fire going in the stove, yellow corn grits bubbling in a pot, eggs and bacon spitting grease in a black pan. Ada was not accustomed to
30 rising in the grey of morning—in fact, through the summer she had rarely risen

¹a novel by Charles Dickens

before ten—but suddenly there was little choice. If Ada lay abed, Ruby would come roust her out. Ruby figured setting things to working was her job, not waiting on somebody and doing their bidding. On the few occasions when Ada had slipped and given her an order as if to a servant, Ruby had just looked at Ada hard and had then
35 gone on doing what she was doing. What the look said was that Ruby could be gone at a moment's notice like morning fog on a sunny day.

Part of the code for Ruby was that though she did not expect Ada to do the cooking at breakfast, she did expect her, at minimum, to be there to watch its
40 conclusion. So Ada would walk down to the kitchen in her robe and sit in the chair in the warm stove corner and wrap her hands around a cup of coffee. Through the window the day would be starting to take shape, grey and loose in its features. Even on days that would eventually prove to be clear, Ada could seldom make out even the palings of the fence around the kitchen garden through the fog. At some point Ruby would blow out the yellow light of the lamp and the kitchen would go dim
45 and then the light from outside would rise and fill the room. It seemed a thing of such wonder to Ada, who had not witnessed many dawns.

All during the cooking and the eating, Ruby would talk seamlessly, drawing up hard plans for the coming day that struck Ada as incongruent with its soft vagueness out the window. By the time summer drew toward its conclusion, Ruby seemed to
50 feel the approach of winter as urgently as a bear in autumn, eating all night and half the day to pack on the fat necessary to feed it through hibernation. All Ruby's talk was of exertion. The work it would take to build a momentum of survival to carry them through winter. To Ada, Ruby's monologues seemed composed mainly of verbs, all of them tiring. Plow, plant, hoe, cut, can, feed, kill.

55 When Ada remarked that at least they could rest when winter came, Ruby said, Oh, when winter comes we'll mend fence and piece quilts and fix what's broke around here, which is a lot.

Simply living had never struck Ada as such a tiresome business. After breakfast was done, they worked constantly. On days when there was not one big thing to do,
60 they did many small ones, choring around as needed. When Monroe was alive, living was little more laborsome than drawing on bank accounts, abstract and distant. Now, with Ruby, all the actual facts and processes connected with food and clothing and shelter were unpleasantly concrete, falling immediately and directly to hand, and every one of them calling for exertion.

65 Of course, in her previous life Ada had taken little part in the garden Monroe had always paid someone to grow for them, and her mind, in consequence, had latched itself to the product—the food on the table—not the job of getting it there. Ruby disabused her of that practice. The rudeness of eating, of living, that's where Ruby seemed to aim Ada every day that first month. She held Ada's nose to the dirt
70 to see its purpose. She made Ada work when she did not want to, made her dress in rough clothes and grub in the dirt until her nails seemed to her crude as the claws of a beast, made her climb onto the pitched smokehouse roof and lay shakes even though the green triangle of Cold Mountain seemed to spin about the horizon. Ruby

Continued

counted her first victory when Ada succeeded in churning cream to butter. Her
75 second victory was when she noted that Ada no longer always put a book in her
pocket when she went out to hoe the fields.

Ruby made a point of refusing to tackle all of the unpleasant work herself and
made Ada hold a struggling chicken down on the chopping block and cleave off its
head with a hatchet. When the bleeding headless body staggered about the yard in
80 the time-honored habit of sots,² Ruby pointed to it with her ragged sheath knife and
said, That's your sustenance there.

The force that Ruby used to drive Ada on was this: somewhere Ada knew that
anyone else she might hire would grow weary and walk away and let her fail. Ruby
would not let her fail.

85 The only moments of rest were after the supper dishes had been washed and put
away. Then Ada and Ruby sat on the porch and Ada would read aloud in the time
remaining before dark. Books and their contents were a great novelty to Ruby, and
so Ada had reckoned that the place to begin was near the beginning. After filling
Ruby in on who the Greeks were, she had begun reading from Homer. They usually
90 covered fifteen or twenty pages of an evening. Then, when it became too dark to
read and the air turned blue and started to congeal with mist, Ada would close the
book and solicit stories from Ruby. Over a period of weeks she collected the tale of
Ruby's life in pieces.

Charles Frazier

²drunkards

*Released Questions from the January 2016
English Language Arts 30–1 Diploma Examination*

V. Read pages 16 to 18 in your Readings Booklet and answer questions 20 to 30.

20. That the excerpt is set during a time of economic hardship is suggested by the term
- A. “wagon” (line 1)
 - B. “lantern” (line 2)
 - C. “cellared” (line 3)
 - D. “barter” (line 5)
21. That coffee beans are considered “a genuine treasure” (line 4) is **most strongly** indicated, contextually, when Ada and Ruby
- A. roast some beans and drink some coffee
 - B. keep ten pounds of beans for their own use
 - C. receive a side of bacon for some of the beans
 - D. trade some of the beans for a five-pound sack of salt
22. The verbs “imposed” (line 26), “roust” (line 32), and “disabused” (line 68) indicate that
- A. Ada tends to be stubborn
 - B. Ruby tends to be forceful
 - C. Ada tends to be vulnerable
 - D. Ruby tends to be indifferent
23. In the context of the entire excerpt, “the code” (line 37) is the expectation that Ada and Ruby treat each other as
- A. equals
 - B. playmates
 - C. confidantes
 - D. accomplices

Continued

24. That Ada has lived a privileged life in the past is indicated **most clearly** in the quotation
- A. “Ada sat awhile after the wagon bearing the piano rounded the bend in the road” (line 1)
 - B. “Ada retold the entire thrilling plot of *Little Dorrit*” (line 12)
 - C. “Ada was not accustomed to rising in the grey of morning” (lines 29–30)
 - D. “Ada would walk down to the kitchen in her robe and sit in the chair in the warm stove corner” (lines 39–40)
25. The arrangement of verbs in the list presented in line 54 suggests activities that are
- A. sequential and perpetual
 - B. difficult but interesting
 - C. random and concrete
 - D. familiar but unique
26. A statement that is **most likely** intended to be understood by the reader both literally and figuratively is
- A. “All Ruby’s talk was of exertion” (lines 51–52)
 - B. “After breakfast was done, they worked constantly” (lines 58–59)
 - C. “She held Ada’s nose to the dirt to see its purpose” (lines 69–70)
 - D. “Ruby would not let her fail” (lines 83–84)
27. The relationship between Ruby and Ada is **most similar** to that between
- A. servant and master
 - B. mentor and novice
 - C. mother and daughter
 - D. employee and employer

28. That Ruby comes from a less privileged background than Ada is indicated in the quotation
- A. “In such matters of trade and in every other regard, Ruby proved herself a marvel of energy” (lines 25–26)
 - B. “Ruby would talk seamlessly, drawing up hard plans for the coming day” (lines 47–48)
 - C. “Ruby made a point of refusing to tackle all of the unpleasant work herself” (line 77)
 - D. “Books and their contents were a great novelty to Ruby” (line 87)
29. Ruby is characterized throughout the excerpt as being
- A. stubborn and callous
 - B. pragmatic and efficient
 - C. judgmental and prudish
 - D. altruistic and compassionate
30. That Ada is making the transition from her former to her present life is suggested **most strongly** in the quotation
- A. “Ada remarked that at least they could rest when winter came” (line 55)
 - B. “Ada succeeded in churning cream to butter” (line 74)
 - C. “Ada no longer always put a book in her pocket when she went out to hoe the fields” (lines 75–76)
 - D. “Ada would close the book and solicit stories from Ruby” (lines 91–92)

*Released Reading from the June 2015 Form 2
English Language Arts 30–1 Diploma Examination*

VI. Questions 31 to 33 in your Questions Booklet are based on this photograph and commentary.



© Larry Towell/Magnum Photos

Larry Towell

Originating in Europe in the 16th century, the Mennonites are a Protestant religious sect. Rather than compromise their traditional way of life, they have continually migrated around the world to maintain their freedom to live as they choose. Many Mennonites live in Mexico and regularly migrate to work in the seasonal labour market in rural Canada.

© Larry Towell/Magnum Photos

*Released Questions from the June 2015 Form 2
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VI. Read page 22 of your Readings Booklet and answer questions 31 to 33.

- 31.** In context, the presence of the decoratively framed mirror would **most accurately** be described as
- A. incongruous
 - B. whimsical
 - C. necessary
 - D. defiant
- 32.** The details of the Mennonite man’s reflected image in the mirror **most likely** suggest the
- A. embracing of a materialistic existence
 - B. possibility of change and new opportunities
 - C. contemplation of a life of labour and purpose
 - D. glimpse of heavenly direction and earthly woe
- 33.** Taken together, the photograph and the commentary **mainly** indicate that the Mennonites have
- A. faced frequent challenges to their culture and religion
 - B. pursued various occupations in a desire for consistency
 - C. modified a variety of rural environments for development
 - D. remained stoically determined to create permanent communities

2021–22 Released Items Descriptions and Provincial Results

From June 2017 Form 2

% Correct Provincial	Released Item #	Original Item #	Key	Reporting Category	Description
83.4	1	19	C	2C	Identify the most accurate description of the tone conveyed by the writer's stylistic choices in the introduction of an essay.
55.9	2	20	B	2B	Identify the paradoxical feeling reinforced by a writer's decision to present her poems in a specified manner as described in an essay.
52.2	3	21	A	3A	Identify the way in which a poet's audience is described through a writer's choice of simile in an essay.
80.9	4	22	C	2B	Identify the quotation from an essay that uses figurative language to convey a specified idea about a poet's work.
71.2	5	23	A	2C	Identify the belief reinforced by a writer's use of parallel structure in specified lines from an essay.
81.2	6	24	D	3C	Consider context and a specified phrase in an essay to identify the primary objective of a poet.
79.2	7	25	B	2B	Consider a specified image from the epigraph of a poem to identify the poet's intended focus.
69.5	8	26	D	1B	Consider context and two specified words in a poem to identify the emphasized idea.
73.4	9	27	A	1B	Identify the idea illustrated by imagery in specified lines from a poem.
72.1	10	28	D	1B	Identify the poet's feelings that are emphasized by a specified phrase in a poem.
80.8	11	29	B	2B	Consider two specified phrases from a poem to identify the idea that is referred to metaphorically.
56.5	12	30	B	1B	Identify the irony that is suggested by the description in specified lines from a poem.
78.9	13	31	D	1B	Consider specified phrases in a poem in the context of background established in an essay to identify the idea reinforced about the poet.
65.3	14	32	A	3B	Identify the idea in a poem that parallels a question posed for the reader in a related essay.
71.3	15	33	D	3C	Consider an essay and a poem together to identify the theme primarily explored in both.

2021–22 Released Items Descriptions and Provincial Results

From June 2016 Form 2

% Correct Provincial	Released Item #	Original Item #	Key	Reporting Category	Description
72.6	16	31	B	3C	Identify the photographer's purpose that is achieved most directly through the use of a deliberate technique in the photographic process.
67	17	32	D	2B	Identify the effect created by the scale and shape of an object in a low-angle long shot photograph.

From June 2014 Form 1

% Correct Provincial	Released Item #	Original Item #	Key	Reporting Category	Description
81.9	18	27	C	2B	Identify the human attribute reinforced by the way in which the photographer chose to pose his subject for a photograph.
68.2	19	28	C	2B	Identify the human attribute primarily conveyed by the choice of a low-angle shot and other aspects of the composition of a photograph.

2021–22 Released Items Descriptions and Provincial Results

From January 2016

% Correct Provincial	Released Item #	Original Item #	Key	Reporting Category	Description
72.7	20	60	D	1A	Identify the term that suggests an excerpt from a novel is occurring in a specific set of circumstances.
72.7	21	61	D	1C	Identify the action of characters that most strongly indicates the value of a specified product in an excerpt from a novel.
83	22	62	B	1B	Identify the aspect of character indicated by the use of a series of specified verbs from a novel.
58.6	23	63	A	1B	Consider context to identify the manner in which two characters expect to treat each other in an excerpt from a novel.
70.8	24	64	C	1C	Identify the quotation from a novel that most clearly indicates the specified manner of a character's life in the past.
77.2	25	65	A	2A	Identify the nature of activities suggested by the arrangement of verbs in a specified line from a novel.
73.5	26	66	C	3A	Identify the statement from a novel that is most likely intended to be understood by the reader both literally and figuratively.
53.1	27	67	B	3C	Identify the type of relationship that is most similar to the relationship revealed between two characters in an excerpt from a novel.
74.9	28	68	D	1B	Identify the quotation that indicates that one character comes from a less-privileged background than another character in an excerpt from a novel.
64.6	29	69	B	1B	Identify the characterization of a specified character throughout an excerpt from a novel.
75.1	30	70	C	1C	Identify the quotation from a novel that most strongly suggests that a specified character is making a transition from a former life to a present life.

2021–22 Released Items Descriptions and Provincial Results

From June 2015 Form 2

% Correct Provincial	Released Item #	Original Item #	Key	Reporting Category	Description
46.9	31	50	A	1C	Consider context to identify the most accurate description of a specified detail in a photograph.
59.8	32	51	C	1C	Identify the idea most likely suggested by specified details in a photograph.
77.9	33	52	A	3C	Consider a photograph and related commentary to identify the main idea indicated about a specified group of people.