
VII. English Language Arts, Grade 8

Grade 8 English Language Arts Test

The spring 2019 grade 8 English Language Arts test was a next-generation assessment that was administered in two primary formats: a computer-based version and a paper-based version. The vast majority of students took the computer-based test. The paper-based test was offered as an accommodation for students with disabilities who are unable to use a computer, as well as for English learners who are new to the country and are unfamiliar with technology.

Most of the operational items on the grade 8 ELA test were the same, regardless of whether a student took the computer-based version or the paper-based version. In places where a technology-enhanced item was used on the computer-based test, an adapted version of the item was created for use on the paper test. These adapted paper items were multiple-choice or multiple-select items that tested the same ELA content and assessed the same standard as the technology-enhanced item.

This document displays released items from the paper-based test. Released items from the computer-based test are available on the RICAS Resource Center website at ricas.pearsonsupport.com/released-items.

The Scoring Guides can be found at www.doe.mass.edu/mcas/student/. They provide the released constructed-response questions, a unique scoring guide for each question, and samples of student work at each score point.

Test Sessions and Content Overview

The grade 8 ELA test was made up of two separate test sessions. Each session included reading passages, followed by selected-response questions and essay questions. On the paper-based test, the selected-response questions were multiple-choice items and multiple-select items, in which students select the correct answer(s) from among several answer options.

Standards and Reporting Categories

The grade 8 ELA test was based on 6–12 learning standards in three content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (2017), listed below.

- Reading
- Writing
- Language

The *Massachusetts Curriculum Framework* is strongly aligned with Rhode Island’s English Language Arts/literacy standards: the Common Core State Standards (CCSS). The RICAS ELA assessment tables articulate this alignment and are available on the RIDE website at www.ride.ri.gov/ricas. The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at www.doe.mass.edu/frameworks/current.html.

ELA test results are reported under three RICAS reporting categories, which are identical to the three framework content strands listed above.

The tables at the conclusion of this chapter provide the following information about each released and unreleased operational item: reporting category, standard(s) covered, item type, and item description. The correct answers for released selected-response questions are also displayed in the released item table.

Reference Materials

During both ELA test sessions, the use of bilingual word-to-word dictionaries was allowed for current and former English learner students only. No other reference materials were allowed during any ELA test session.

Grade 8 English Language Arts

This session contains 8 questions.

Directions

Read each passage and question carefully. Then answer each question as well as you can. You must record all answers in this Test & Answer Booklet.

For most questions, you will mark your answers by filling in the circles in your Test & Answer Booklet. Make sure you darken the circles completely. Do not make any marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

Some questions will ask you to write a response. Write your response in the space provided. Only responses written within the provided space will be scored.

Read the short story "The Sound of Summer Running" and then answer the questions that follow.

The Sound of Summer Running

by Ray Bradbury

- 1 Late that night, going home from the show with his mother and father and his brother Tom, Douglas saw the tennis shoes in the bright store window. He glanced quickly away, but his ankles were seized, his feet suspended, then rushed. The earth spun; the shop awnings slammed their canvas wings overhead with the thrust of his body running. His mother and father and brother walked quietly on both sides of him. Douglas walked backward, watching the tennis shoes in the midnight window left behind.
- 2 "It was a nice movie," said Mother.
- 3 Douglas murmured, "It was . . ."
- 4 It was June and long past time for buying the special shoes that were quiet as a summer rain falling on the walls. June and the earth full of raw power and everything everywhere in motion. The grass was still pouring in from the country, surrounding the sidewalks, stranding the houses. Any moment the town would capsize, go down and leave not a stir in the clover and weeds. And here Douglas stood, trapped on the dead cement and the red-brick streets, hardly able to move.
- 5 "Dad!" He blurted it out. "Back there in that window, those Cream-Sponge Para Litefoot Shoes . . ."
- 6 His father didn't even turn. "Suppose you tell me why you need a new pair of sneakers. Can you do that?"
- 7 "Well . . ."
- 8 It was because they felt the way it feels every summer when you take off your shoes for the first time and run in the grass. They felt like it feels sticking your feet out of the hot covers in wintertime to let the cold wind from the open window blow on them suddenly and you let them stay out a long time until you pull them back in under the covers again to feel them, like packed snow. The tennis shoes felt like it always feels the first time every year wading in the slow waters of the creek and seeing your feet below, half an inch further downstream, with refraction, than the real part of you above water.

English Language Arts

- 9 "Dad," said Douglas, "it's hard to explain."
- 10 Somehow the people who made tennis shoes knew what boys needed and wanted. They put marshmallows and coiled springs in the soles and they wove the rest out of grasses bleached and fired in the wilderness. Somewhere deep in the soft loam of the shoes the thin hard sinews of the buck deer were hidden. The people that made the shoes must have watched a lot of winds blow the trees and a lot of rivers going down to the lakes. Whatever it was, it was in the shoes, and it was summer.
- 11 Douglas tried to get all this in words.
- 12 "Yes," said Father, "but what's wrong with last year's sneakers? Why can't you dig *them* out of the closet?"
- 13 Well, he felt sorry for boys who lived in California where they wore tennis shoes all year and never knew what it was to get winter off your feet, peel off the iron leather shoes all full of snow and rain and run barefoot for a day and then lace on the first new tennis shoes of the season, which was better than barefoot. The magic was always in the new pair of shoes. The magic might die by the first of September, but now in late June there was still plenty of magic, and shoes like these could jump you over trees and rivers and houses. And if you wanted, they could jump you over fences and sidewalks and dogs.
- 14 "Don't you see?" said Douglas. "I just *can't* use last year's pair."
- 15 For last year's pair were dead inside. They had been fine when he started them out, last year. But by the end of summer, every year, you always found out, you always knew, you couldn't really jump over rivers and trees and houses in them, and they were dead. But this was a new year, and he felt that this time, with this new pair of shoes, he could do anything, anything at all.
- 16 They walked up on the steps to their house. "Save your money," said Dad. "In five or six weeks—"
- 17 "Summer'll be over!"
- 18 Lights out, with Tom asleep, Douglas lay watching his feet, far away down there at the end of the bed in the moonlight, free of the heavy iron shoes, the big chunks of winter fallen away from them.
- 19 "Reasons. I've got to think of reasons for the shoes."
- 20 Well, as anyone knew, the hills around town were wild with friends putting cows to riot, playing barometer to the atmospheric changes,

English Language Arts

taking sun, peeling like calendars each day to take more sun. To catch those friends, you must run much faster than foxes or squirrels. As for the town, it steamed with enemies grown irritable with heat, so remembering every winter argument and insult. *Find friends, ditch enemies!* That was the Cream-Sponge Para Litefoot motto. *Does the world run too fast? Want to be alert, stay alert? Litefoot, then! Litefoot!*

- 21 He held his coin bank up and heard the faint small tinkling, the airy weight of money there.
- 22 Whatever you want, he thought, you got to make your own way. During the night now, let's find that path through the forest. . . .
- 23 Downtown, the store lights went out, one by one. A wind blew in the window. It was like a river going downstream and his feet wanting to go with it.
- 24 In his dreams he heard a rabbit running running running in the deep warm grass.

* * *

- 25 Old Mr. Sanderson moved through his shoe store as the proprietor of a pet shop must move through his shop where are kenneled animals from everywhere in the world, touching each one briefly along the way. Mr. Sanderson brushed his hands over the shoes in the window, and some of them were like cats to him and some were like dogs; he touched each pair with concern, adjusting laces, fixing tongues. Then he stood in the exact center of the carpet and looked around, nodding.
- 26 There was a sound of growing thunder.
- 27 One moment, the door to Sanderson's Shoe Emporium was empty. The next, Douglas Spaulding stood clumsily there, staring down at his leather shoes as if these heavy things could not be pulled up out of the cement. The thunder had stopped when his shoes stopped. Now, with painful slowness, daring to look only at the money in his cupped hand, Douglas moved out of the bright sunlight of Saturday noon. He made careful stacks of nickels, dimes, and quarters on the counter, like someone playing chess and worried if the next move carried him out into sun or deep into shadow.
- 28 "Don't say a word!" said Mr. Sanderson.
- 29 Douglas froze.

English Language Arts

- 30 "First, I know just what you want to buy," said Mr. Sanderson. "Second, I see you every afternoon at my window; you think I don't see? You're wrong. Third, to give it its full name, you want the Royal Crown Cream-Sponge Para Litefoot Tennis Shoes: 'LIKE MENTHOL ON YOUR FEET!' Fourth, you want credit."
- 31 "No!" cried Douglas, breathing hard, as if he'd run all night in his dreams. "I got something better than credit to offer!" he gasped. "Before I tell, Mr. Sanderson, you got to do me one small favor. Can you remember when was the last time you yourself wore a pair of Litefoot sneakers, sir?"
- 32 Mr. Sanderson's face darkened. "Oh, ten, twenty, say, thirty years ago. Why . . . ?"
- 33 "Mr. Sanderson, don't you think you owe it to your customers, sir, to at least try the tennis shoes you sell, for just one minute, so you know how they feel? People forget if they don't keep testing things. United Cigar Store man smokes cigars, don't he? Candy-store man samples his own stuff, I should think. So . . ."
- 34 "You may have noticed," said the old man, "I'm wearing shoes."
- 35 "But not sneakers, sir! How you going to sell sneakers unless you can rave about them and how you going to rave about them unless you know them?"
- 36 Mr. Sanderson backed off a little distance from the boy's fever, one hand to his chin. "Well . . ."
- 37 "Mr. Sanderson," said Douglas, "you sell me something and I'll sell you something just as valuable."
- 38 "Is it absolutely necessary to the sale that I put on a pair of the sneakers, boy?" said the old man.
- 39 "I sure wish you could, sir!"
- 40 The old man sighed. A minute later, seated panting quietly, he laced the tennis shoes to his long narrow feet. They looked detached and alien down there next to the dark cuffs of his business suit. Mr. Sanderson stood up.
- 41 "How do they *feel*?" asked the boy.
- 42 "How do they feel, he asks; they feel fine." He started to sit down.

English Language Arts

- 43 "Please!" Douglas held out his hand. "Mr. Sanderson, now could you kind of rock back and forth a little, sponge around, bounce kind of, while I tell you the rest? It's this: I give you my money, you give me the shoes, I owe you a dollar. But, Mr. Sanderson, *but*—soon as I get those shoes on, you know what *happens*?"
- 44 "What?"
- 45 "Bang! I deliver your packages, pick up packages, bring you coffee, burn your trash, run to the post office, telegraph office, library! You'll see twelve of me in and out, in and out, every minute. Feel those shoes, Mr. Sanderson, *feel* how fast they'd take me? All those springs inside? Feel all the running inside? Feel how they kind of grab hold and can't let you alone and don't like you just *standing* there? Feel how quick I'd be doing the things you'd rather not bother with? You stay in the nice cool store while I'm jumping all around town! But it's not me really, it's the shoes. They're going like mad down alleys, cutting corners, and back! There they go!"
- 46 Mr. Sanderson stood amazed with the rush of words. When the words got going the flow carried him; he began to sink deep in the shoes, to flex his toes, limber his arches, test his ankles. He rocked softly, secretly, back and forth in a small breeze from the open door. The tennis shoes silently hushed themselves deep in the carpet, sank as in a jungle grass, in loam and resilient clay. He gave one solemn bounce of his heels in the yeasty dough, in the yielding and welcoming earth. Emotions hurried over his face as if many colored lights had been switched on and off. His mouth hung slightly open. Slowly he gentled and rocked himself to a halt, and the boy's voice faded and they stood there looking at each other in a tremendous and natural silence.
- 47 A few people drifted by on the sidewalk outside, in the hot sun.
- 48 Still the man and boy stood there, the boy glowing, the man with revelation in his face.
- 49 "Boy," said the old man at last, "in five years, how would you like a job selling shoes in this emporium?"
- 50 "Gosh, thanks, Mr. Sanderson, but I don't know what I'm going to be yet."
- 51 "Anything you want to be, son," said the old man, "you'll be. No one will ever stop you."

English Language Arts

- 52 The old man walked lightly across the store to the wall of ten thousand boxes, came back with some shoes for the boy, and wrote up a list on some paper while the boy was lacing the shoes on his feet and then standing there, waiting.
- 53 The old man held out his list. "A dozen things you got to do for me this afternoon. Finish them, we're even Stephen, and you're fired."
- 54 "Thanks, Mr. Sanderson!" Douglas bounded away.
- 55 "Stop!" cried the old man.
- 56 Douglas pulled up and turned.
- 57 Mr. Sanderson leaned forward. "How do they *feel*?"
- 58 The boy looked down at his feet deep in the rivers, in the fields of wheat, in the wind that already was rushing him out of the town. He looked up at the old man, his eyes burning, his mouth moving, but no sound came out.
- 59 "Antelopes?" said the old man, looking from the boy's face to his shoes. "Gazelles?"
- 60 The boy thought about it, hesitated, and nodded a quick nod. Almost immediately he vanished. He just spun about with a whisper and went off. The door stood empty. The sound of the tennis shoes faded in the jungle heat.
- 61 Mr. Sanderson stood in the sun-blazed door, listening. From a long time ago, when he dreamed as a boy, he remembered the sound. Beautiful creatures leaping under the sky, gone through brush, under trees, away, and only the soft echo their running left behind.
- 62 "Antelopes," said Mr. Sanderson. "Gazelles."
- 63 He bent to pick up the boy's abandoned winter shoes, heavy with forgotten rains and long-melted snows. Moving out of the blazing sun, walking softly, lightly, slowly, he headed back toward civilization. . . .

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English Language Arts

- 1 Read the sentence from paragraph 1 in the box.

He glanced quickly away, but his ankles were seized, his feet suspended, then rushed.

Based on paragraphs 1–4, what does the sentence **mainly** suggest about Douglas?

- Ⓐ He has fallen behind and is trying to catch up.
- Ⓑ He is fascinated and cannot control his actions.
- Ⓒ He has become worried and cannot wait to get home.
- Ⓓ He is observant and is trying to confirm his impressions.

English Language Arts

2 Part A

How does paragraph 4 **mainly** contribute to a central idea of the short story?

- Ⓐ by describing the urgent energy of summer
- Ⓑ by revealing that Douglas feels stuck in his small town
- Ⓒ by suggesting that Douglas is shocked by the passing of time
- Ⓓ by indicating the possibility of changeable weather in summer

Part B

Which detail from the paragraph **best** supports the answer to Part A?

- Ⓐ "It was June and long past time for buying the special shoes. . . ."
- Ⓑ ". . . a summer rain falling on the walls."
- Ⓒ "June and the earth full of raw power . . ."
- Ⓓ ". . . trapped on the dead cement and the red-brick streets, hardly able to move."

English Language Arts

- 3 Which statement **best** describes the irony in paragraphs 8 and 9?
- Ⓐ Douglas questions the shoes' durability but decides to keep that thought from his father.
 - Ⓑ Douglas knows much about the shoes' design but chooses not to reveal the details to his father.
 - Ⓒ Douglas has strong feelings about the shoes but has difficulty expressing his sentiments to his father.
 - Ⓓ Douglas is uncertain that the shoes will help him run faster but wishes to seem confident to his father.
- 4 In paragraph 13, what is the **most likely** reason that Douglas feels sorry for the boys in California?
- Ⓐ They are unable to engage in activities available during the winter.
 - Ⓑ They cannot find the courage necessary to fully explore the natural world.
 - Ⓒ They are unable to entertain themselves when they are forced to stay indoors.
 - Ⓓ They cannot appreciate the feeling of freedom that comes when restrictions are lifted.

English Language Arts

- 5 As it is used in paragraph 20, what does the word *steamed* **most likely** suggest?
- Ⓐ quiet reflection
 - Ⓑ complete closure
 - Ⓒ gradual separation
 - Ⓓ energetic swarming
- 6 What is the **most likely** reason the author includes paragraph 26?
- Ⓐ to signal an alarming shift in temperature
 - Ⓑ to foreshadow a dramatic experience to come
 - Ⓒ to symbolize an ongoing conflict in Mr. Sanderson's life
 - Ⓓ to suggest the anxiety behind Mr. Sanderson's reasoning

English Language Arts

- 7** Identify the phrases that best describe the characters. Select **one** phrase to answer **each** question. Each phrase may only be used once.

Select **one** phrase that best describes Douglas.

- Ⓐ open to convincing persuasion
- Ⓑ thoughtful in interactions with others
- Ⓒ single-minded while pursuing a goal
- Ⓓ inconsistent in making choices

Select **one** phrase that best describes Mr. Sanderson.

- Ⓐ open to convincing persuasion
- Ⓑ thoughtful in interactions with others
- Ⓒ single-minded while pursuing a goal
- Ⓓ inconsistent in making choices

Select **one** phrase that best describes both characters.

- Ⓐ open to convincing persuasion
- Ⓑ thoughtful in interactions with others
- Ⓒ single-minded while pursuing a goal
- Ⓓ inconsistent in making choices

English Language Arts

For this question, you will write an essay based on the passage(s). Write your essay in the space provided on the next two pages. Your writing should:

- **Present and develop a central idea.**
 - **Provide evidence and/or details from the passage(s).**
 - **Use correct grammar, spelling, and punctuation.**
- 8** Based on “The Sound of Summer Running,” write an essay explaining the significance of the shoes to both Douglas **and** Mr. Sanderson. Be sure to use information from the short story to develop your essay.

Write your answer on the next two pages.

A large rectangular box with a black border, containing 25 horizontal lines for writing. The lines are evenly spaced and extend across the width of the box.

Grade 8 English Language Arts
Spring 2019 Released Operational Items

PBT Item No.	Page No.	Reporting Category	Standard	Item Type*	Item Description	Correct Answer (SR)**
1	120	<i>Reading</i>	RL.8.4	SR	Analyze figurative language in a passage to understand a character.	B
2	121	<i>Reading</i>	RL.8.2	SR	Determine how a single paragraph helps develop the central idea of a passage and select supporting evidence from provided details from the passage.	A;C
3	122	<i>Reading</i>	RL.8.4	SR	Analyze an instance of irony in a passage.	C
4	122	<i>Reading</i>	RL.8.1	SR	Make an inference about a character in a passage based on details from a single paragraph.	D
5	123	<i>Language</i>	L.8.4	SR	Use context clues to determine the meaning of a word in a passage.	D
6	123	<i>Reading</i>	RL.8.5	SR	Analyze the role of a paragraph in the overall structure of a passage.	B
7	124	<i>Reading</i>	RL.8.3	SR	Identify significant character traits of characters in a passage.	C;A;B
8	125	<i>Language, Writing</i>	L.8.1, L.8.2, L.8.3, W.8.2, W.8.4	ES	Write an essay analyzing multiple characters in a passage; use details from the passage to support the analysis.	

* ELA item types are: selected-response (SR) and essay (ES).

** Answers are provided here for selected-response items only. Sample responses and scoring guidelines for essay items will be posted to the Department's website later this year.

Grade 8 English Language Arts
Spring 2019 Unreleased Operational Items

PBT Item No.	Reporting Category	Standard	Item Type*	Item Description
9	<i>Reading</i>	RI.8.5	SR	Determine the purpose of a section header in an article.
10	<i>Language</i>	L.8.4	SR	Use context clues to determine the meaning of a word in an article.
11	<i>Reading</i>	RI.8.6	SR	Determine the reason for the inclusion of specific supporting evidence in an article.
12	<i>Reading</i>	RI.8.8	SR	Distinguish between facts and unproven claims presented in an article.
13	<i>Reading</i>	RI.8.6	SR	Compare the points of view of two authors writing on the same subject.
14	<i>Reading</i>	RI.8.5	SR	Analyze the similar purpose of paragraphs in two articles on the same subject.
15	<i>Reading</i>	RI.8.2	SR	Identify the main idea of a paragraph in an article and identify evidence from another article that supports the same main idea.
16	<i>Language, Writing</i>	L.8.1, L.8.2, L.8.3, W.8.2, W.8.4	ES	Write an essay explaining how the authors of articles on a similar subject help readers understand the subject; use details from both articles to support the explanation.
17	<i>Reading</i>	RL.8.4	SR	Analyze the effect of figurative language in a passage.
18	<i>Reading</i>	RL.8.1	SR	Make an inference about a character in a passage based on her actions.
19	<i>Language</i>	L.8.2	SR	Explain the role of a punctuation mark in a sentence.
20	<i>Reading</i>	RL.8.5	SR	Analyze how sentence length helps reveal a character's attitude.
21	<i>Reading</i>	RL.8.3	SR	Analyze the relationship between characters in a passage based on their interactions.
22	<i>Reading</i>	RL.8.3	SR	Determine a character's motivation in a passage and select supporting evidence from given details from the passage.
23	<i>Reading</i>	RL.8.3	SR	Identify the different attitudes behind a character's reactions to events in a passage.
24	<i>Language, Writing</i>	L.8.1, L.8.2, L.8.3, W.8.3, W.8.4	ES	Write a narrative that retells the events of a passage from the point of view of a secondary character; use details from the passage to support the narrative.

* ELA item types are: selected-response (SR) and essay (ES).