

STUDENT NAME: \_\_\_\_\_

STUDENT SCORE: \_\_\_\_\_



**MISSISSIPPI ASSESSMENT PROGRAM (MAP)  
ENGLISH LANGUAGE ARTS  
PRACTICE TESTLET  
GRADE 8**

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**Carey M. Wright, Ed.D., State Superintendent of Education**

**J.P. Beaudoin, Ed.D., Chief Research and Development Officer**

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A Joint Publication

Division of Research and Development, Office of Student Assessment

- Dr. J.P. Beaudoin, Chief Research and Development Officer
- Walt Drane, Director of Operations and Test Security
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- Sharon Prestridge, Special Populations Coordinator
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Mississippi Department of Education  
359 North West Street  
Suite 203  
Jackson, Mississippi 39201  
(601) 359-3511**

## Introduction

### Purpose

The practice testlet is designed to provide students with an authentic opportunity to practice items that are aligned to the Mississippi College- and Career-Readiness Standards and that mirror those that will appear on the ELA MAP assessment. The testlet is also intended to provide teachers with data to drive classroom instruction and provide direct feedback to students. It is **NOT** intended to predict student performance on the operational MAP assessment.

### Structure

The ELA testlet is formatted as a true performance task. There is a passage and writing prompt. The writing prompt was written to measure reading, writing, and language MS CCRS. Students will read the passage and answer a series of multiple-select items. These multiple-select items will help the students unpack the text and develop their thinking for the writing task.

### Directions

1. Allow students to read the text, complete the multiple-select items, and the writing task. Teachers should follow the MAP Testing Time Guidance for the writing tasks.
2. Teachers will review student responses to the multiple-select items and score the writing tasks using the MAP Writing Rubric.
3. Teachers should review the results to determine the needed instructional approach (reteaching).
4. Teachers can utilize the testlets as teaching tools to help students gain deeper understanding of the MS CCRS.
5. The writing tasks and the scored responses can be used as models for future student writing.
6. At the bottom left of each page is an item tag, which will contain the item number, grade level, suggested DOK level, and the standard aligned to the item.

**DIRECTIONS**

Read the passage. Then read the questions about the passage. Choose the best answer and mark it in this test book.

**“After Twenty Years”**

by O. Henry

1 The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh de-peopled the streets.

2 Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

3 When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

4 "It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands—'Big Joe' Brady's restaurant."

5 "Until five years ago," said the policeman. "It was torn down then."

6 The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

7 "Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

8 "It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

9 "Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, stanchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

10 The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

11 "Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

12 "Did pretty well out West, didn't you?" asked the policeman.

13 "You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

14 The policeman twirled his club and took a step or two.

15 "I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

16 "I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

17 "Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

18 There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

19 About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

20 "Is that you, Bob?" he asked, doubtfully.

21 "Is that you, Jimmy Wells?" cried the man in the door.

22 "Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well!—twenty years is a long time. The old restaurant's

gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

23 "Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

24 "Oh, I grew a bit after I was twenty."

25 "Doing well in New York, Jimmy?"

26 "Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

27 The two men started up the street, arm-in-arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

28 At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

29 The man from the West stopped suddenly and released his arm.

30 "You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

31 "It sometimes changes a good man into a bad one," said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells."

32 The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

33     *Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job.*

*JIMMY.*

1. What is the meaning of the word intricate as used in paragraph 2?

- a. plain
- b. complicated
- c. forceful
- d. private

01-GR8-LV2-RL.8.4

2. This item has two parts. First answer Part A. Then answer Part B.

**Part A**

What is the impact of the words and phrases used to describe the policeman in paragraphs 1 and 2?

- a. The words and phrases reveal his arrogance.
- b. The words and phrases create a respectful tone.
- c. The words and phrases describe his movements.
- d. The words and phrases highlight the character’s flaws.

**Part B**

Select a line from the passage to support the correct answer to Part A.

- a. “The policeman on the beat moved up the avenue...” (paragraph 1)
- b. “Trying doors as he went, twirling his club...” (paragraph 2)
- c. “...the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace...” (paragraph 2)
- d. “The light showed a pale, square-jawed face with keen eyes...” (paragraph 6)

02-GR8-LV2-RL.8.4, RL.8.1

3. What impact does the author's shift in tone in paragraph 3 have on the passage?
- a. Words like “quickly” and “darkened” create a passionate tone.
  - b. Words like “suddenly” and “quickly” develop an angry tone.
  - c. Words like “darkened” and “unlighted” create an ominous tone.
  - d. Words like “unlighted” and “suddenly” develop a complimentary tone.

03-GR8-LV3-RL.8.4

4. Which of the following statements should be included in an objective summary of the passage?
- a. Bob is a very flashy man who enjoys expensive items. Jimmy realizes what type of man Bob is and arrests him.
  - b. Twenty years ago, two friends were exactly the same type of people. Now they are nothing alike. They meet up together and discover their differences.
  - c. Two old friends made an appointment twenty years ago to meet at the exact time and place they departed. One friend has lived a life of crime while the other has lived a life of law enforcement.
  - d. A policeman discovers that his long-time friend who he is supposed to meet up with after a twenty-year absence is a criminal. The criminal does not know his friend is a policeman.

04-GR8-LV2-RL.8.2

5. How does the incident in paragraph 6 determine Jimmy's actions?
- a. It allowed Jimmy to recognize Bob as the wanted man, so Jimmy had him arrested.
  - b. It helped Jimmy realize that the waiting man was not Bob, which made him leave the scene.
  - c. It made Jimmy upset that Bob did not recognize him, so Jimmy decided to end the friendship.
  - d. It showed Jimmy that Bob was going to steal money from him, which made Jimmy decide to arrest him.

05-GR8-LV2-RL.8.3

6. Which of the following pieces of dialogue from the passage support the claim that Bob’s life in the West was different than Jimmy’s life in New York?
- a. ““He and I were raised here in New York, just like two brothers, together.”” (paragraph 7)
  - b. ““Well, yes, for a time we corresponded...”” (paragraph 9)
  - c. ““He was a kind of plodder, though, good fellow as he was.”” (paragraph 13)
  - d. ““I was certain I'd find you here if you were still in existence.”” (paragraph 22)

06-GR8-LV2-RL.8.1

7. Which line of dialogue from the passage foreshadows the resolution of the conflict?
- a. “‘Until five years ago,’ said the policeman. ‘It was torn down then.’”  
(paragraph 5)
  - b. “‘Three minutes to ten,’ he announced. ‘It was exactly ten o’clock when we parted here at the restaurant door.’” (paragraph 11)
  - c. “‘I’ll be on my way. Hope your friend comes around all right. Going to call time on him sharp?’” (paragraph 15)
  - d. “‘Doing well in New York, Jimmy?’” (paragraph 25)

07-GR8-LV3-RL.8.3

8. The author develops a theme that the values and choices of people determine their fate. How does the author develop this theme over the course of the passage?
- a. by making New York the setting of the story
  - b. by highlighting the differences between Bob and Jimmy
  - c. by emphasizing how both characters made a decision to leave their home
  - d. by describing the differences in Jimmy's appearance from when he was younger

08-GR8-LV2-RL.8.2

9. This item has two parts. First answer Part A. Then answer Part B.

**Part A**

Based on the dialogue and incidents throughout the passage, what inference can be made about Jimmy?

- a. Jimmy has a different set of values than Bob.
- b. Jimmy was always in a hurry wherever he went.
- c. Jimmy did not struggle with doing what he felt was right.
- d. Jimmy was sad for missing the meeting with his long-time friend.

**Part B**

Which of the following sentences from the passage supports the correct answer to Part A?

- a. “The waiting man pulled out a handsome watch, the lids of it set with small diamonds.” (paragraph 10)
- b. “...then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street.” (paragraph 19)
- c. ““Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug.”” (paragraph 30)
- d. “His hand was steady when he began to read, but it trembled a little by the time he had finished.” (paragraph 32)

09-GR8-LV2-RL.8.3

## **Writing Prompt**

10. You have read an excerpt from “After Twenty Years.” Write an essay in which you describe how the author uses dialogue and events to reveal characterization and theme in the story. Use key details and examples from the passage to support your ideas.

Your writing will be scored on the development of ideas, organization of writing, and language conventions of grammar, usage, and mechanics.

10-GR8-LV3-RL.8.3, W.8.2, L.8.1-3

**English Language Arts Writing Rubric**

Performance Range	Advanced	Proficient	Basic	Minimal		
	12	11-9	8-5	4-1	0	
Standard ID	Standard	Score of				
W.8.1-3	Development of Ideas	4 points	3 points	2 points	1 point	0 points
		The writing is clear, consistently focused, and shows a complete understanding of the given task. Ideas are fully developed by using logical and convincing reasoning, well-chosen evidence from the text, and details that are specific, relevant, and accurate based upon the text.	The writing is generally clear and focused, and shows a general understanding of the given task. Ideas are adequately developed by using logical reasoning, sufficient and appropriate evidence from the text, and descriptions and details that are relevant and accurate for the most part, based upon the text.	The writing is vague and shows only partial understanding of the given task. Ideas are somewhat developed by using some reasoning and some evidence from the text and descriptions and details that may be irrelevant, may be merely listed, and may or may not be found in the text.	The writing is unclear, and shows a lack of understanding of the given task. Ideas are developed with limited reasoning, little to no evidence from the text, and descriptions and details that are irrelevant and/or inaccurate.	The writing is unclear, shows no understanding of the given task, and uses no reasoning with little to no evidence from the text and descriptions and details that are irrelevant and/or inaccurate.

Standard ID	Standard	Score of			
		4 points	3 points	2 points	1 point
W.8.1-3	Writing Organization	<p>The writing demonstrates evidence of planning and a purposeful, logical progression of ideas that allows the reader to easily follow the writer's ideas. Words, clauses, and transitions are used frequently and effectively to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains an effective introduction and conclusion that contribute to cohesiveness and clarity of the response.</p>	<p>The writing demonstrates evidence of planning and a progression of ideas that allows the reader to follow the writer's ideas. Words, clauses, and transitions are used effectively to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains an introduction and conclusion that contribute to the cohesiveness of the response.</p>	<p>The writing demonstrates evidence of planning with some logical progression of ideas that allows the reader to follow the writer's ideas. Words, clauses, and transitions are used somewhat consistently to clarify the relationships among claims, reasons, details, and/or evidence. The writing contains a basic introduction and conclusion that contribute to cohesiveness that may be formulaic in structure.</p>	<p>The writing shows an attempt at planning, but the progression of ideas is not always logical, making it more difficult for the reader to follow the writer's message or ideas. Words, clauses, and transitions are lacking or used ineffectively to clarify the relationships among claims, reasons, details, and/or evidence. There is a lack of an introduction and/or conclusion resulting in a lack of cohesiveness and clarity.</p>
					<p>The writing lacks evidence of planning (random order) or a progression of ideas, making it difficult for the reader to follow the writer's message or ideas. Words, clauses, and transitions are lacking or used ineffectively to clarify the relationships among claims, reasons, details, and/or evidence. There is a lack of an introduction and/or conclusion resulting in a lack of cohesiveness and clarity.</p>

Standard ID	Standard	Score of				
		4 points	3 points	2 points	1 point	0 points
L.8.1 and 8.3	Language Conventions of Grammar and Usage			The writing establishes and maintains tone appropriate to task, purpose, and audience. Word choice is precise, effective, and purposeful. Sentences are fluent and varied in length and structure. <i>The writing may contain a few minor errors in grammar and usage, but they do not interfere with meaning.</i>	The writing maintains a tone inappropriate to task, purpose, and/or audience. Word choice is limited, clichéd, and repetitive. Sentences show little or no variety in length and structure, and some may be awkward leading to a monotonous reading. <i>The writing may contain a pattern of errors in grammar and usage that occasionally impedes meaning.</i>	The writing fails to maintain tone appropriate to task, purpose, and audience. Words are functional and simple and/or may be inappropriate to the task. The sentences may contain errors in construction or are simple and lack variety, making the essay difficult to read. <i>The writing may contain egregious errors in grammar and usage that impede meaning.</i>
L.8.2	Language Conventions of Mechanics			The writing demonstrates a consistent command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain a few minor errors in <i>mechanics</i> but they do not interfere with meaning.	The writing demonstrates an inconsistent command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain a pattern of errors in <i>mechanics</i> that occasionally impedes meaning.	The writing demonstrates very limited command of the conventions of standard English (punctuation, capitalization, spelling). The writing may contain egregious errors in <i>mechanics</i> that impede meaning.

## Answer Key

Item	Answer	Standard	Point Value
1	B	RL.8.4	1
2	B, C	RL.8.4, RL.8.1	2
3	C	RL.8.4	1
4	C	RL.8.2	1
5	A	RL.8.3	1
6	C	RL.8.1	1
7	C	RL.8.3	1
8	B	RL.8.2	1
9	A, A	RL.8.3	2
10	Answers will vary.	RL.8.3, W.8.2, L.8.1-3	12
Total Available Points			23

### Scoring

Step #1: Items #1 and 3-8 are selected-response items worth 1 point each, for a total of 7 points.

Step #2: Items #2 and #9 are 2- point items. Students must answer both parts correctly to receive 2 points. They must answer Part A correctly to receive 1 point.

Step #3: Item #10 is a constructed-response item worth 12 total points (See Writing Rubric).

Step #4: Add the total points earned by the student in steps #1-3.

Step #5: Divide the total points in step # 4 by the total available points.

Step #6: Determine if the student earned at least 80% of the total points.

### Readability Metric<sup>1</sup>

Word Count	Lexile Level	Flesch-Kincaid Level
1236	940	4.8

<sup>1</sup> See Mississippi Assessment Program (MAP) Blueprint Interpretive Guide for grade specific guidelines.