7 Full-Length Arizona AASA

English Language Arts (ELA) Practice Tests

A Complete Guide to Building Mastery and Excelling on the English Test

Grade 8



Practice Master Achieve

Reza Nazari

7 Full Length Arizona AASA Grade 8 English Language Arts (ELA) Practice Tests:

Proven Practice With Detailed Explanations To Help Students

Climb Milestones

1. Start with focus 2. Compare ideas 3. Infer carefully 4. Revise clearly 5. Explain with evidence 6. Build stamina 7. Finish strong

Step by step, skill by skill.

Reza Nazari

Built for sustained growth across a longer practice climb

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Smart Practice

The Difference Between Busy and Better.

Busy practice fills time. Better practice changes you. The quiet truth: the thirty minutes after a test matters more than the ninety minutes of the test itself. That is where real learning lives — in the review, not the rep. Here is what separates a score plateau from a score climb:

✓ Six Moves That Raise Real Scores

1. **Simulate the pressure.** One seat, one timer, no phone, no interruptions. Stamina is its own skill and you can only train it by using it.
2. **Preview the questions, then attack the passage.** Skim the question stems first. That turns reading from passive intake into a directed search.
3. **Annotate with purpose.** Circle transitions (*however*, *therefore*, *in contrast*). Bracket claims. Underline evidence. These marks become your map back to the answer.
4. **Do a miss audit after every test.** Sort your wrong answers into four piles: *knowledge gap*, *careless misread*, *time pressure*, *trap answer*. Each one demands a different fix.
5. **Upgrade one skill per week.** Pick one weakness — inference, vocabulary in context, claim-and-evidence writing — and make it the focus. Narrow practice beats broad review.
6. **Protect sleep like it is part of the test.** Working memory, focus, and stamina all collapse on less than seven hours. You cannot out-study exhaustion.

⋆ The Rewrite Habit

After each test, pick one short response and rewrite it — cleaner claim, tighter evidence, sharper analysis. Do this just three times across this book and your writing will visibly level up. The rewrite, not the first draft, is where eighth-grade writing becomes high-school-ready.

The Big Day

Your Test Day Playbook.

Calm is a skill. This is how to bring it with you.

◯ The Night Before

- Pack everything tonight. Pencils, eraser, water, ID, approved calculator if needed.
- Do light review only — a single short passage. No new material. No all-nighter.
- Eat something familiar. Tonight is not the night to experiment with anything new.
- Phone out of the room an hour before bed. Protect your sleep like it is part of the grade.

◯ The Morning Of

- Eat protein and complex carbs. Skip the sugar spike — the crash comes during the test.
- Move your body for five minutes. Walk, stretch, shake out your hands. Lower the nerves.
- Arrive early enough to settle, not so early that waiting builds up pressure.
- At the door, four slow breaths: *in for four, hold for four, out for six.* It works.

Read the story and the poem. Then answer questions 9–19.

The Blue Notebook

1 Nora found the blue notebook in the campus lost-and-found cabinet between a single glove and a lunch container with no lid. It was unmarked on the outside except for a strip of tape on the spine. She opened it only far enough to check for a name and saw page after page of sketches: hands, stair rails, bus windows, shoes in motion, a dog sleeping beneath a bench. None of them seemed finished, yet all of them felt intensely observed.

2 Her art teacher recognized the drawings immediately. They belonged to Luis, a former student who now attended an arts high school across town. He had left the notebook during a workshop visit months earlier and apparently never realized it was missing. Nora expected the teacher to mail it back at once, but instead he asked whether she wanted to study it for one day before returning it. *Not to copy it*, he said, *to see how someone learns by looking.*

3 All evening Nora turned pages slowly. What surprised her was not the accuracy of the lines but the variety of attempts. The same hand appeared five times from slightly different angles. A bus window was drawn with reflections once, then without them, then again with only shadow. The notebook showed less interest in producing a single perfect image than in asking what changed when attention shifted.

4 The next morning, Nora brought her own sketchbook to the station before school and drew commuters for twenty minutes. Her first sketches were stiff. The fifth felt looser. By the ninth, she stopped trying to make each page look complete and started treating each attempt as a way of learning what the previous one had missed. When she handed the blue notebook back to her teacher later that day, she felt as if she were returning an object and keeping a method.

Scan Me

5 For weeks afterward, Nora drew in sequences instead of isolated images. She no longer judged a page only by whether it looked polished. She asked whether it had taught her something she had not seen before.

Study

One drawing was never the whole seeing.
It was only one angle,
one attempt at the moving world.

So I returned to the same hand,
the same window,
the same shadow crossing the floor,
until repetition turned into noticing.

Now I trust the page that teaches
more than the page that merely impresses.

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9) What does the word *isolated* mean as it is used in paragraph 5?

(A) drawn in dark colors
(B) separate from others
(C) stored in a cabinet
(D) signed by the artist

Use the story and poem to answer this question.

10) How does Nora change over the course of the story?

(A) She moves from judging drawings mainly as finished products to valuing repeated attempts as ways of learning to see.
(B) She begins as a skilled artist and loses interest in sketching.
(C) She decides notebooks should always be returned unread.
(D) She chooses to imitate Luis's drawings exactly.

Use the story and poem to answer this question.

11) Which statement best expresses a theme of the story?

(A) Lost objects should never be opened under any circumstance.
(B) Finished art matters more than study or practice.
(C) Improvement often comes from returning to a subject repeatedly and noticing more each time.
(D) Talent is more important than attention in drawing.

Use the story and poem to answer this question.

12) What does the author suggest by saying Nora felt as if she were returning an object and keeping a method?

(A) She wanted to keep the notebook but was not allowed to.
(B) The notebook contained secret instructions for class assignments.
(C) She planned to buy the same kind of notebook for herself.
(D) She had learned a new approach to observation and practice from studying the notebook.