



New York State
EDUCATION DEPARTMENT
Knowledge > Skill > Opportunity

New York State Testing Program
Grade 8
English Language Arts Test

Released Questions

2021

New York State administered the English Language Arts Tests in April 2021 and is now making the questions from Session 1 of these tests available for review and use. Only Session 1 was required in 2021.



New York State Testing Program Grades 3–8 English Language Arts

Released Questions from 2021 Tests

Background

In 2013, New York State (NYS) began administering tests designed to assess student performance in accordance with the instructional shifts and rigor demanded by the new New York State P–12 Learning Standards in English Language Arts (ELA). To help in this transition to new assessments, the New York State Education Department (NYSED) has been releasing a number of test questions from the tests that were administered to students across the State in the spring. This year, NYSED is again releasing 2021 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

In February 2021, with the ongoing COVID-19 pandemic still forcing restrictions on all educational and learning activities statewide, NYSED submitted two federal waiver requests related to state assessment and accountability requirements. The waiver requests addressed the unique circumstances caused by the pandemic that have resulted in many students receiving some or all of their instruction remotely.

Later that month, the United States Department of Education (USDE) informed states that it would not grant a blanket waiver for state assessments. However, the USDE agreed to uncouple state assessments from the Every Student Succeeds Act (ESSA) accountability requirements so that test results will be used solely as a measure of student learning. Additionally, it was decided that NYSED would administer only Session 1 of the Grades 3–8 ELA and Mathematics Tests for the Spring 2021 administration and that the tests would include previously administered questions.

The decision to use previously administered test questions in this extraordinary year was based on guidance from nationally recognized experts in the assessment field and was recommended in a [publication](#) from the Council of Chief State School Officers to state education departments. Reusing test questions provided the benefit of having established scale scores and stable item parameters. Using previously administered test questions also ensured that it will be possible to develop new test forms for 2022 and beyond. Although it was not the driver of the decision, the reuse of previously administered test questions provided an opportunity for cost savings during these unique circumstances where the instructional models used by schools varied throughout the State.

For 2021, the entire Session 1 booklet is being released as this is all that students were required to take. Additionally, NYSED is providing information about the released passages; the associated text complexity for each passage; a map that details what learning standards each released question measures; and the correct response to each question. These released materials will help students, families, educators, and the public better understand the tests and NYSED's expectations for students.

Understanding ELA Questions

Multiple-Choice Questions

Multiple-choice questions are designed to assess the New York State P–12 Learning Standards in English Language Arts. These questions ask students to analyze different aspects of a given text, including central idea, style elements, character and plot development, and vocabulary. Almost all questions, including vocabulary questions, will be answered correctly only if the student comprehends and makes use of the whole passage.

For multiple-choice questions, students select the correct response from four answer choices. Multiple-choice questions assess reading standards in a variety of ways. Some ask students to analyze aspects of text or vocabulary. Many questions require students to combine skills. For example, questions may ask students to identify a segment of text that best supports the central idea. To answer these questions correctly, a student must first comprehend the central idea and then show understanding of how that idea is supported. Questions tend to require more than rote recall or identification.

New York State P–12 Learning Standards Alignment

The alignment to the New York State P–12 Learning Standards for English Language Arts is intended to identify the analytic skills necessary to successfully answer each question. The released questions do not represent the full spectrum of how the standards should be taught and assessed in the classroom. It should not be assumed that a particular standard will be measured by an identical question in future assessments. Specific criteria for writing test questions, as well as additional assessment information, are available at <http://www.engageny.org/common-core-assessments>.

2021 Grade 8 ELA Test Text Complexity Metrics For Released Questions

Selecting high-quality, grade-appropriate passages requires both objective text complexity metrics and expert judgment. For the Grades 3–8 assessments based on the New York State P–12 Learning Standards for English Language Arts, both quantitative and qualitative rubrics are used to determine the complexity of the texts and their appropriate placement within a grade-level ELA exam.

Quantitative measures of text complexity are used to measure aspects of text complexity that are difficult for a human reader to evaluate when examining a text. These aspects include word frequency, word length, sentence length, and text cohesion. These aspects are efficiently measured by computer programs. While quantitative text complexity metrics are a helpful start, they are not definitive.

Qualitative measures are a crucial complement to quantitative measures. Using qualitative measures of text complexity involves making an informed decision about the difficulty of a text in terms of one or more factors discernible to a human reader applying trained judgment to the task. To qualitatively determine the complexity of a text, educators use a rubric composed of five factors; four of these factors are required and one factor is optional. The required criteria are: meaning, text structure, language features, and knowledge demands. The optional factor, graphics, is used only if a graphic appears in the text.

To make the final determination as to whether a text is at grade-level and thus appropriate to be included on a Grades 3–8 assessment, New York State uses a two-step review process, which is an industry best-practice. First, all prospective passages undergo quantitative text complexity analysis using three text complexity measures. If at least two of the three measures suggest that the passage is grade-appropriate, the passage then moves to the second step, which is the qualitative review using the text-complexity rubrics. Only passages that are determined appropriate by at least two of three quantitative measures of complexity **and** are determined appropriate by the qualitative measure of complexity are deemed appropriate for use on the exam.

For more information about text selection, complexity, and the review process please refer to:

<https://www.engageny.org/resource/new-york-state-passage-selection-resources-for-grade-3-8-assessments>

<https://www.engageny.org/resource/selection-of-authentic-texts-for-common-core-instruction-guidance-and-a-list-of-resources>

<https://www.engageny.org/resource/december-2014-nti-understanding-text-complexity-grades-9-12>

Text Complexity Metrics for 2021 Grade 8 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Degrees of Reading Power*	Qualitative Review
Fly for Your Life	977	960L	6.0	57	Appropriate
Excerpt from <i>River of Dreams</i>	647	1000L	7.4	58	Appropriate
Excerpt from <i>A la Carte</i>	826	1160L	8.4	58	Appropriate
Excerpt from <i>Wheels of Change: How Women Rode the Bicycle to Freedom (With a Few Flat Tires Along the Way)</i>	1029	1170L	10.4	65	Appropriate
So Much Happiness	214	N/A, poem	N/A, poem	N/A, poem	Appropriate
Excerpt from <i>Gadgets: Built To Not Last</i>	327	1200L	9.9	65	Appropriate
Don't Fix Your Fridge, Just Buy a New One	394	1110L	9.5	65	Appropriate

* Depending on when the passage was selected, either the Reading Maturity Metric or Degrees of Reading Power was used as the third quantitative metric.

New York State 2021 Quantitative Text Complexity Chart for Assessment and Curriculum

To determine if a text's quantitative complexity is at the appropriate grade level, New York State uses the table below. In cases where a text is excerpted from a large work, only the complexity of the excerpt that students see on the test is measured, not the large work, so it is possible that the complexity of a book might be above or below grade level, but the text used on the assessment is at grade level. Because the measurement of text complexity is inexact, quantitative measures of complexity are defined by grade band rather than by individual grade level and then paired with the qualitative review by an educator.

Grade Band	ATOS	Degrees of Reading Power	Flesch-Kincaid	The Lexile Framework	Reading Maturity	SourceRater
2nd-3rd	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4th-5th	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6th-8th	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9th-10th	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11th-12th	11.20 – 14.10	67 – 74	10.34 – 14.20	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Source: Student Achievement Partners

Name: _____



New York State Testing Program

English Language Arts Test Session 1

Grade 8

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Released Questions

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Session 1



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you **read the whole passage**. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review **both** the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before making your choice.

Directions

Read this story. Then answer questions 1 through 7.

Alan is on a volcano on Titan, a moon of Saturn. As the story opens, Alan is stranded on its summit in his space crawler. Luckily, he has brought along his mechanical wings.

Excerpt from *Fly for Your Life*

by John Frizell

- 1 Alan knew there was no way back to the base and no way the crew there could help him remotely—the other crawler was down for maintenance. He could go down this side of the stream for 23 kilometers, to a flat area where the flowing liquid would spread out and be shallow enough to cross; then go back 23 kilometers to the far side of the bridge. One problem: he would definitely run out of air before he got there.
- 2 Then Alan thought of the folded flight wings he had attached to his suit. Could he fly across the river and then walk to the base? Some quick calculations showed it wouldn't work. He had enough air, but the battery that powered the heater of the suit he wore to stay alive on Titan was only good for an hour, not the four-hour walk it would take to reach the base. Spacewalks were usually done trailing a power cable plugged in to the suit. The cable carried power from the crawler to supplement the suit's battery. Without the supplemental power, he would freeze solid in 10 minutes once the battery was exhausted.
- 3 Alan knew flying the whole way was impossible. Even with Titan's thick atmosphere and low gravity the suit made flying hard work, worse than running uphill carrying a sack of cement. No one could stay aloft for more than 10 minutes. It would be at least a half-hour flight to the base.
- 4 He needed more than wings alone to get back alive. Then it came to him. Bolted to the side of the crawler was a squat, black cylinder containing compressed nitrogen at 200 bar, compressed Titanian atmosphere in fact, used for cleaning gunk off the crawler's treads. Alan struggled with the bolts, working carefully in the searing cold with tools as brittle as glass. When he had the cylinder off, propped up, and pointing at the sky, he put his wings on, and then took them off, repeating the task until he could do it without thinking about it. . . .

GO ON

- 5 He pulled the power cable out of his suit’s hip socket and, before he could change his mind, gave a sharp tug on a line that he had attached to the valve of the pressure cylinder. The cylinder hissed like a giant snake, as high-pressure nitrogen blasted out, and then shot into the sky. A length of climbing rope he had attached to it went taut and snatched him into the air, where he was buffeted and tossed by the jet of nitrogen pouring down on him. It was like being caught under a breaking wave, pounded again and again by the surf. He was directly under the cylinder, using his weight and drag to keep the nozzle pointed down as the cylinder lofted him into Titan’s sky. The ground beneath, blurred by the motion, made it impossible to gauge height or direction.
- 6 Time slowed; his shuddering world narrowed to the readout of the Titan Positioning System (TPS)—the icy moon’s equivalent of GPS. Gradually, the pounding lessened as the rate of climb shown on the readout passed its peak and began falling. Alan waited. Just before it hit zero, he cut the rope. The cylinder, relieved of his drag, flew off, dwindling to a black dot and then disappearing into the empty sky above. Now he was coasting upward, propelled by the momentum imparted to him by the nitrogen rocket. He was high in the air, but already he was slowing under the drag of the thick atmosphere. He had to get the wings on before the downward fall began. Once he started to move with some speed, he would begin to spin and never get them on. The first wing stuck and he had to take his arm out of the loops and try again. . . .
- 7 He was gathering speed on his way down before he got the second one on. He spread his wings and rolled into a comfortable position, soaring over the moon’s dimly lit surface. The TPS showed that he was heading away from the base. He banked in an easy curve and settled on a course for home. All he had to do was hold the wings rigid and enjoy the ride. He took an occasional flap, just for fun. . . .
- 8 As Alan glided toward the base, he flapped more often, watching the height-above-surface and distance-to-target displays. As they unwound, an unpleasant feeling, like a trace of the frigid atmosphere outside, crept into his stomach. His elevation was dropping dangerously, with over three kilometers left to go on distance-to-target. He could see details on the surface more clearly now, because he was flying so low. . . .
- 9 Alan forced himself to stay calm. Panic would mean disaster. He started flapping his wings faster, faster, faster. . . . He could feel himself lifting with every beat of the massive appendages. Faster, faster, faster. . . . His descent rate began to slow, but the muscles in his arms burned with pain. . . .
- 10 Time stretched out endlessly.

- 11 The TPS buzzed loudly in his helmet. Target. The station’s beacon was directly below him. He could barely feel his arms, but something made them stop flapping. He gratefully fell out of the sky, wrapped in a ball of pain, with barely the strength to flare his wings one last time for a soft landing. . . .
- 12 Then he saw someone running toward him with a power cable in hand. Voices boomed into his helmet. It sounded like the whole station was in the control room waiting to see if he had made it.
- 13 “Alan! ALAN! Say something! Can you move? Are you receiving this?” He recognized the voice of the base leader. . . .
- 14 As the crew lifted him carefully onto a stretcher, he looked up at Titan’s hazy sky. *I flew for my life today*, he thought. *I survived. That’s the only record that matters.*

1

Paragraphs 1 through 4 reveal that Alan is

- A discouraged after several of his ideas fail
- B overwhelmed and dismayed by his environment
- C adventurous and enjoying the current challenge
- D focused even in a life and death situation

2

In paragraph 4, what is the effect of the simile “with tools as brittle as glass”?

- A It affects the plot by explaining that the tools were hard to see.
- B It creates suspense by showing that the tools were missing some pieces.
- C It adds to the setting by suggesting that the tools were reflecting light off the snow.
- D It increases danger by emphasizing that the tools were breakable in the cold.

3

Why does Alan use the compressed nitrogen?

- A The nitrogen’s energy will propel him toward the base before he runs out of air.
- B The nitrogen is used for emergencies when astronauts become stranded.
- C The nitrogen will stay liquid in the atmosphere.
- D The nitrogen’s cable can be cut and it will continue to work.

4

What quotation **best** reveals Alan’s character?

- A “As Alan glided toward the base, he flapped more often, watching the height-above-surface and distance-to-target displays.” (paragraph 8)
- B “He could see details on the surface more clearly now, because he was flying so low.” (paragraph 8)
- C “Alan forced himself to stay calm. Panic would mean disaster.” (paragraph 9)
- D “His descent rate began to slow, but the muscles in his arms burned with pain.” (paragraph 9)

5

In paragraph 9, “appendages” refers to something that

- A calms a person
- B is attached
- C slows things down
- D is lightweight

6

The **main** way the point of view affects the story is by making it

- A formal
- B lighthearted
- C humorous
- D suspenseful

GO ON

7

Which sentence would be **most** important to include in a summary of the story?

- A A cable connects space suits to a power source for spacewalks.
- B The power from the nitrogen blast allows Alan to travel farther and faster.
- C Alan soars away from his target during part of his flight.
- D The weather on Titan is cold and hazy.

***D*irections** Read this article. Then answer questions 8 through 14.

This excerpt is from a book about the history of the Hudson River.

Excerpt from *River of Dreams*

by Hudson Talbott

- 1 By the twentieth century, New York City had long since reached its destiny of becoming the most powerful city in America. In less than 300 years it had grown from a tiny Dutch outpost in the wilderness to the business capital of the world. It was a city built on dreams.
- 2 But it was made out of bricks and cement that had come from the banks of the Hudson. The river which had fed all those dreams was now fading into the background. New York didn't seem to need the river anymore, except as a sewer. And that's what it became.
- 3 Industry on the river had made some New Yorkers filthy rich. But it had just made the river filthy. Garbage, factory waste, plant chemicals and the raw sewage of the cities and towns along its banks were dumped directly into the river. The water turned greenish brown, except by the GM plant, where it turned red or yellow or whatever color they were painting the cars that day.
- 4 The fishing industry collapsed. The few fish that survived were too poisonous to eat. Smog from the factory smoke and dust from the cement plants blanketed the valley. And it was all legal.
- 5 Most people don't start out with dreams of polluting a river. But it was often the result of people chasing their dreams of wealth with little care of how they reached it. The Hudson Valley had always drawn them.
- 6 But now there were other dreamers in the valley, with their own dreams of wealth. They dreamed of the wealth of wildlife in a healthy forest, the abundance of fish in oxygen-rich water, and the great fortune of living in a beautiful river valley.
- 7 So perhaps it was a matter of time before the two types of dreamers would meet each other—in court.

GO ON

- 8 In 1963, Con Edison, New York City’s power company, proposed a plan for constructing the largest hydroelectric pumping station ever built. The plan called for carving out a gigantic hole in the side of majestic Storm King Mountain on the Hudson River.
- 9 But then they met Franny Reese. Franny was a longtime valley resident with a simple point to make: the mountain could not speak for itself. If she didn’t speak for it, who would?
- 10 Franny and a group of like-minded people founded Scenic Hudson and took on the power company in a landmark court case. Con Ed challenged the right of private citizens to participate, but the court sided with the citizens, in the ruling now known as the Scenic Hudson Decision.
- 11 After dragging out the case for seventeen years, Con Ed finally gave up and Storm King survived unblemished. It was the beginning of the environmental movement in this country, and once again, the Hudson Valley was the birthplace.
- 12 More and more people joined the movement as they realized how much difference each of us can make.
- 13 The love of their land was still alive in the hearts of Americans, and now that it was aroused again, things began to change.
- 14 Many new laws and new citizens’ groups have been inspired by those early heroes of the environment, and their work has begun to bring the Hudson back to life.
- 15 The Mahicans called it “The River That Flows Both Ways.” Slowly we are learning that taking care of the river is the only way that the river can take care of us.
- 16 Fifty years have passed since I dreamed of going to New York to see the river that shares my name, and thirty-five years since that dream came true. I live in the Hudson Valley now, grateful to all those who came before me, following their dreams to this river, building this nation, sharing its beauty, securing its future.
- 17 It’s now my turn to help in keeping the river of dreams flowing, for all those dreamers yet to come.

8

As used in paragraph 2, what does the phrase “fading into the background” mean?

- A disappearing from view
- B losing its importance in people’s minds
- C moving farther and farther from the city
- D remaining important only to those who value nature

9

Which claim from the article is **least** supported?

- A “New York didn’t seem to need the river anymore, except as a sewer. And that’s what it became.” (paragraph 2)
- B “Industry on the river had made some New Yorkers filthy rich.” (paragraph 3)
- C “But it had just made the river filthy.” (paragraph 3)
- D “But now there were other dreamers in the valley, with their own dreams of wealth.” (paragraph 6)

10

What is the role of paragraph 7 in the organization of the article?

- A It compares the two groups of dreamers.
- B It concludes the part of the article about industry.
- C It introduces the part of the article about activists.
- D It transitions to the part of the article where change occurs.

GO ON

11 What does “unblemished” mean as used in paragraph 11?

- A unaware
- B unknown
- C unharmed
- D unstable

12 How does the idea expressed in paragraph 15 relate to the article?

- A There are two main ways that the river can be fixed.
- B The river is able to move in two different directions.
- C People who benefit from the river must also protect it.
- D Opposing groups can each get what they want from the river.

13 Which sentence is **most** important to include in a summary of the article?

- A One company colored the river red and yellow with excess car paint.
- B The Hudson River became polluted in the effort to gain wealth.
- C The Mahicans have a saying about taking care of the river.
- D The author has dreamed of returning to the Hudson River for fifty years.

14 Which quotation **best** expresses the author’s point of view in the article?

- A** “In less than 300 years it had grown from a tiny Dutch outpost in the wilderness to the business capital of the world.” (paragraph 1)
- B** “In 1963, Con Edison, New York City’s power company, proposed a plan for constructing the largest hydroelectric pumping station ever built.” (paragraph 8)
- C** “More and more people joined the movement as they realized how much difference each of us can make.” (paragraph 12)
- D** “It’s now my turn to help in keeping the river of dreams flowing, for all those dreamers yet to come.” (paragraph 17)

GO ON

Directions
Read this story. Then answer questions 15 through 21.

Excerpt from *A la Carte*

by Tanita S. Davis

- 1 “Homework?” My mother mouths the word exaggeratedly, eyebrows raised, and I roll my eyes. Frowning, she points with her chin to the side door that leads to the stairs. I roll my eyes again, mouthing, Okay, okay, not needing her to pantomime further what she wants me to do. I hate the thought of leaving the clattering nerve center of the restaurant to wrestle with my trigonometry homework in my mother’s quiet office downstairs.
- 2 “Order!”
- 3 The bright lights and swirl of noise and motion are muffled as the kitchen door swings closed behind me.
- 4 It’s hard to remember a time when the restaurant hasn’t been the center of our lives. Mom used to be a copy editor and wrote food features for our local paper, the *Clarion*, and she met Pia when she did a write-up on the culinary school Pia attended. Pia thinks it was fate that Mom wanted to invest in a restaurant at the same time Pia wanted to buy the old bank building.
- 5 La Salle Rouge doesn’t serve much in the way of “kid” food, since the menu doesn’t cater to people my age on a cheap date, but I’ve loved everything about it from the first. I started experimenting with being a vegetarian when I turned fourteen, but Pia still found things to feed me and taught me to be creative with vegetables and tofu. I like to think I’m the best-fed vegetarian in the state of California.
- 6 Pia’s been really good about teaching what she knows, and I decided early on that this is the work I want to do—get out of school and get into the kitchen for good. Mom and Pia have created a popular French-Asian-Californian fusion restaurant that has gotten great reviews from food critics. They took the best of each other’s tastes—Mom’s traditional Southern flavors and Pia’s French training combined with her vegetable- and spice-savvy Cambodian tastes—and pulled off what one food critic called “stylized food with unique flavor combinations in an intimate setting.”
- 7 Whatever that means.

8 Three years ago, when I started high school thirty pounds heavier than everyone in my class, Mom and I came up with a light menu for La Salle Rouge, and it's been such a popular idea that Mom lets me come up with tasty, low-calorie desserts, which is one of my favorite things to do. It hardly seems fair that I have to walk away from all of that just to do trigonometry, but my mom says I have to finish school before I concentrate on cooking. She says it's smarter to have a "backup plan," and she's made me apply to plenty of colleges and check out business majors just in case I ever want to do anything else with my life. I guess that makes sense if you're anybody other than me. When I turn eighteen, I already know what I'm going to do.

9 First, I'm going to buy a plane ticket to D.C. and go to Julia Child's kitchen at the Smithsonian and leave roses. They don't let you walk through it, but somewhere—I don't know where—I'm going to leave a bouquet and a little note for her. Julia Child is my patron saint.¹ She's the queen of all reasons people can do anything they want in life. Saint Julia didn't start cooking until she was practically forty, and she went on to do TV shows and make cookbooks and be this huge part of culinary history. She never got too fancy, she never freaked out, and she was never afraid to try new things. I want to be just like her—except maybe get famous faster.

10 The second thing I'm going to do is buy myself a set of knives. Pia swears by this set of German steel knives she got when she graduated, but I've seen the TV chef Kylie Kwong use a phenomenal-looking ceramic knife on her show on the Discovery Channel. Either way, knives are what the best chefs have of their very own.

11 The third thing I'm going to do, after I get back from Washington and get my knives, is . . . get discovered. Somehow. I know I'm going to have to pay my dues, but I'm so ready for my real life to start. It's not something I admit to a lot, but my real dream is to be a celebrity chef. Do you know how many African American female chefs there aren't? And how many vegetarian chefs have their own shows? The field is wide open for stardom. Every time I watch old episodes of Saint Julia, I imagine that I have my own cooking show. The way celebrity chefs do it now, I could also have a line of cooking gear, cookbooks, aprons, the works. People would know my name, ask for my autograph, and try my recipes. All I have to do is finish my trig homework and get back into the kitchen.

¹**patron saint:** an inspiring person admired for his or her work

- 15 In paragraph 1, what does the phrase “clattering nerve center of the restaurant” suggest?
- A messiness, chaos
 - B energy, core
 - C tension, anxiety
 - D greatness, stability

- 16 Which quotation **best** expresses a central idea of the story?
- A “I started experimenting with being a vegetarian when I turned fourteen . . .” (paragraph 5)
 - B “. . . I decided early on that this is the work I want to do . . .” (paragraph 6)
 - C “It hardly seems fair that I have to walk away from all of that . . .” (paragraph 8)
 - D “. . . just in case I ever want to do anything else with my life.” (paragraph 8)

- 17 Read this sentence from paragraph 9.

She’s the queen of all reasons people can do anything they want in life.

What does this sentence suggest about Julia Child?

- A Her famous kitchen became part of a cooking museum.
- B She was successful in a career that interested her.
- C She always remained calm in the kitchen.
- D Her cooking style created unique flavor combinations.

18 In paragraph 11, what does the one-word statement “Somehow” reveal?

- A** It illustrates the narrator’s enthusiasm about her future plans.
- B** It shows the narrator has some questions about whether she will succeed or not.
- C** It shows the narrator does not have every detail of her future plans figured out just yet.
- D** It demonstrates the narrator’s lack of knowledge about how difficult her goals are to achieve.

19 What does the statement “I know I’m going to have to pay my dues” (paragraph 11) show about the narrator’s attitude toward her plans?

- A** She thinks the price of fame might be too high.
- B** She realizes success depends on more than setting a goal.
- C** She is highly motivated by the idea of becoming famous.
- D** She thinks becoming a celebrity chef requires only money.

20 Which sentence would be **most** important to include in a summary of the story?

- A** When the narrator’s mother makes her do homework, the narrator rolls her eyes.
- B** When the narrator’s mother wanted to invest in a restaurant, Pia wanted to buy the old bank building.
- C** The narrator admires celebrity chefs.
- D** The narrator lives in California.

GO ON

21 The author develops the narrator’s point of view mainly through the use of

- A** internal monologue
- B** conflict between characters
- C** limited dialogue
- D** flashback

Directions

Read this article. Then answer questions 22 through 28.

Excerpt from *Wheels of Change: How Women Rode the Bicycle to Freedom (With a Few Flat Tires Along the Way)*

by Sue Macy

- 1 Women’s rights crusader Elizabeth Cady Stanton was in her eighties during the heyday of the bicycle, and no evidence exists to show that she actually ever rode one. But there was no better or more eloquent advocate for women and the wheel. In 1895, Stanton contributed an article to the *American Wheelman* celebrating this “wonderful new style of locomotion.” In the article, titled “The Era of the Bicycle,” she pointed out that cycling was increasing people’s mobility, eliminating the cost of feeding and housing horses, and encouraging the building of good roads. However, she saved her greatest praise for the bicycle’s effects on women. “The bicycle,” she wrote, “will inspire women with more courage, self-respect and self-reliance and make the next generation more vigorous of mind and of body; for feeble mothers do not produce great statesmen, scientists and scholars.”
- 2 For all the practical benefits of the two-wheeler, the fact is that it brought about a cosmic shift in women’s private and public lives. With the rise of industry and the move from a rural to an urban economy in the 19th century, American women had become increasingly confined to their homes. Young girls could play outside, but when they matured, their freedom of movement was greatly restricted. “At sixteen years of age, I was enwrapped in the long skirts that impeded every footstep,” remembered Frances Willard, who in 1895 wrote a best-selling account of how she learned to ride a bicycle at age 53. “I have detested walking and felt with a certain noble disdain that the conventions of life had cut me off from what . . . had been one of life’s sweetest joys.”

GO ON

- 3 While wealthier women were saddled with long skirts and restrictive corsets, those who were less well off worked anonymously in mills and factories. All in all, the result was the same. Except in a few instances, the public image of America was male. Politicians, soldiers, business leaders, and even the leading athletes in the new sports of baseball and football were all men. But the bicycle changed that. Suddenly, women were leaving their homes to cycle and socialize on country roads and city streets. Bicycle racers such as Louise Armaindo and Frankie Nelson had their exploits splashed all over the papers. Bicycle manufacturers, intent on mining an untapped market, showed female models in their advertisements. Thanks to the wheel, women were starting to be seen and heard in public life.
- 4 It was not a stretch for some cyclists to see the possibility of a larger role for women in the world. When she conquered the wheel, Frances Willard was a former university president and the longtime president of the Woman’s Christian Temperance Union, which fought to prohibit the use of alcoholic beverages and to win women the right to vote. Willard saw parallels between learning to ride and learning to live. “I began to feel that myself plus the bicycle equaled myself plus the world, upon whose spinning wheel we must all learn to ride,” she wrote. “He who succeeds, or, to be more exact in handing over my experience, she who succeeds in gaining the mastery of [a bicycle], will gain the mastery of life.”
- 5 For decades, Willard, along with Elizabeth Cady Stanton, Susan B. Anthony, and many others, had been working toward increased political and economic rights for women. Now the bicycle brought a taste of independence to women on a very personal level, and some of them took the opportunity to express their discontent with old traditions and expectations. In August 1895, a cyclist named Ann Strong caused a stir when she compared the value of a bicycle to that of a husband in the *Minneapolis Tribune*. “I can’t see but that a wheel is just as good company as most husbands,” she declared. “I would as lief¹ talk to one inanimate object as another; and I’d a great deal rather talk to one that can’t answer than one that won’t.” Strong then contrasted the joy of cycling with the challenges of raising a family. “You can make your wheel tidy over night,” she said, “and it never kicks off its shoes the very last minute, and never smears itself with molasses. When you are ready you can start. No little elbows are stuck in your ribs; there is no wiggling; screams at the cars or at the candy stores. You glide along, silently, smoothly, swiftly.”

- 6 Some stated the liberating effects of the bicycle with less sarcasm. “The bicycle has brought to women a healthful, wholesome means of securing a degree of freedom and independence that no amount of discussion regarding ‘women’s rights’ would ever have produced,” wrote the *L.A. W. Bulletin and Good Roads* magazine in 1898. Meanwhile, *Munsey’s Magazine* assessed the impact of the wheel on women in a special bicycle-themed issue. “If she has ridden her bicycle into new fields, becoming in the process a new creature, it has been gradually and unconsciously,” the editors wrote.
- 7 “She did not have to be born again in some mysterious fashion, becoming a strange creature, a ‘new woman.’ She is more like the ‘eternal feminine,’ who has taken on wings, and who is using them with an ever increasing delight in her new power.” Indeed, many bicycle companies at home and abroad did put wings on the women in their advertisements, emphasizing that they had taken flight.
- 8 Not all publications treated the emergence of the “new woman” with the same level of approval. Some mocked her, while others just seemed baffled by her. Her new way of dressing, in bloomers or divided skirts or skirts with shortened hems, certainly disturbed the old social order, but so did her confidence and daring. These traits led commentators to worry that the differences between the sexes were being blurred, a fear that was reinforced as the four newest states—Wyoming, Colorado, Utah, and Idaho—granted women the right to vote in the 1890s. Would the bicycle help bring about a new kind of equality between men and women? Elizabeth Cady Stanton and her colleagues certainly hoped so. At any rate, the image of a female cyclist quickly became associated with efforts to win more rights for women.

¹lief: happily

22 As it relates to the information in the article, what does “With a Few Flat Tires Along the Way” in the title suggest?

- A** Women rode bicycles along rough and unpaved roads.
- B** Women encountered resistance to their efforts.
- C** Women had a difficult time learning to ride bicycles.
- D** Women were unused to dealing with mechanical issues.

23 Read this sentence from paragraph 2.

“At sixteen years of age, I was enwrapped in the long skirts that impeded every footstep,” remembered Frances Willard, who in 1895 wrote a best-selling account of how she learned to ride a bicycle at age 53.

Which word from the sentence **best** helps the reader understand the meaning of “impeded”?

- A** enwrapped
- B** every
- C** footstep
- D** remembered

24 Read this sentence from paragraph 3.

But the bicycle changed that.

How does the sentence develop an idea?

- A** It marks a transition.
- B** It introduces an example.
- C** It refines a previous statement.
- D** It provides evidence for a claim.

25 What do the details in paragraph 3 reveal about the author's point of view?

- A** The author thinks that clothing restrictions were less of a burden than the necessity of hard work.
- B** The author thinks that all women were treated unfairly regardless of economic status.
- C** The author thinks that poor women had more freedom of dress even though they had to work hard.
- D** The author thinks that the contrast between two classes of women had an effect on their advancement.

GO ON

26 What idea about women riding bicycles is emphasized in paragraphs 6 and 7?

- A** Riding bicycles offered more than just freedom of movement.
- B** Riding bicycles was a simple way to participate in a political movement.
- C** Riding bicycles changed women's fashion.
- D** Riding bicycles was a popular subject in magazines.

27 A distinction the author makes between Elizabeth Cady Stanton and Frances Willard is that only

- A** Stanton wrote in favor of women riding bicycles
- B** Willard was actually known to ride a bicycle
- C** Stanton was actually criticized for riding a bicycle
- D** Willard was a true spokeswoman for the bicycle

28 Which quotation **best** expresses the central idea of the article?

- A** "Young girls could play outside, but when they matured, their freedom of movement was greatly restricted." (paragraph 2)
- B** "Suddenly, women were leaving their homes to cycle and socialize on country roads and city streets." (paragraph 3)
- C** "Thanks to the wheel, women were starting to be seen and heard in public life." (paragraph 3)
- D** "It was not a stretch for some cyclists to see the possibility of a larger role for women in the world." (paragraph 4)

Grade 8
English Language Arts Test
Session 1
v202

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2021 English Language Arts Tests Map to the Standards
Grade 8 Released Questions

Question	Type	Key	Points	Standard	Strand	Subscore	Secondary Standard(s)
Session 1							
1	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.8.3	Reading Standards for Literature	Reading	
2	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.8.4	Reading Standards for Literature	Reading	
3	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.8.3	Reading Standards for Literature	Reading	
4	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.8.3	Reading Standards for Literature	Reading	
5	Multiple Choice	B	1	CCSS.ELA-Literacy.L.8.4	Language Standards	Reading	
6	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.8.6	Reading Standards for Literature	Reading	
7	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.2	Reading Standards for Literature	Reading	
8	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.4	Reading Standards for Informational Text	Reading	
9	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.8	Reading Standards for Informational Text	Reading	
10	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.8.5	Reading Standards for Informational Text	Reading	
11	Multiple Choice	C	1	CCSS.ELA-Literacy.L.8.4	Language Standards	Reading	
12	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.8.3	Reading Standards for Informational Text	Reading	
13	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.2	Reading Standards for Informational Text	Reading	
14	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.8.6	Reading Standards for Informational Text	Reading	
15	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.4	Reading Standards for Literature	Reading	
16	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.2	Reading Standards for Literature	Reading	
17	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.3	Reading Standards for Literature	Reading	
18	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.8.3	Reading Standards for Literature	Reading	
19	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.4	Reading Standards for Literature	Reading	
20	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.8.2	Reading Standards for Literature	Reading	
21	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.8.6	Reading Standards for Literature	Reading	
22	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.4	Reading Standards for Informational Text	Reading	
23	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.4	Reading Standards for Informational Text	Reading	
24	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.5	Reading Standards for Informational Text	Reading	
25	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.6	Reading Standards for Informational Text	Reading	
26	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.3	Reading Standards for Informational Text	Reading	
27	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.3	Reading Standards for Informational Text	Reading	
28	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.8.2	Reading Standards for Informational Text	Reading	

This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2021 operational ELA test.