Name: _____

New York State Testing Program

English Language Arts Test Session 1

Grade 8

Spring 2026

RELEASED QUESTIONS

Developed and published under contract with the New York State Education Department by NWEA, a division of HMH, 125 High St., Boston, MA 02110.

Session 1

TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
- A question may include a quote from a passage. You might need to review both the quote and the whole passage to answer the question.

When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

Directions

Read this story. Then answer questions 1 through 7.

Fourteen-year-old Will has made a home for himself on an island overgrown with wild plants in the middle of the Mississippi River. He believes the island is deserted.

Excerpt from *Ferret Island*

by Richard W. Jennings

1 From where I stood in the sandy silt, my new home was an unkempt wilderness that stretched as far as the eye could see, which was maybe fifty feet before the tangled vegetation obscured everything.

2 A great blue heron landed on a gnarled branch of a nearby willow tree, startling me and scattering a flock of red-winged blackbirds. A bullfrog, hidden in the rushes, voiced a loud complaint. . . .

3 Pushing inland, I came to a clearing ringed with blackberry bushes. The grass was soft beneath my feet. Red and white clover, black-eyed Susans, Queen Anne's lace, and tiny, heart-shaped violets dotted the pocket meadow like daubs of pigment in a painting by some famous Frenchman.

4 *Ah*, I thought, failing to note the significance of the crisscross pattern of beaten grass. *I can make camp here.*

5 It was slow going, but using my hands, I fashioned a lean-to from willow whips—slender, limber branches torn from the trees that grew along the river. My house looked like a great upended nest. As much as it was shelter, it was also camouflage. Once inside, I was hidden from view. . . .

6 But what would I do about supplies?

7 The river provided the solution.

8 The mighty Mississippi drains more than half of the North American continent. Its tributaries stretch from within spitting distance of the Atlantic Ocean to the foothills of the towering Rockies, and through this vast network of natural plumbing flows a non-stop stream of an affluent nation's trash, a water-logged thrift store of the unwanted, outgrown, misplaced, and swept away.

9 On the Mississippi River, if you keep your eyes peeled, whatever you're likely to need will eventually pass by. Conveniently, some of it will wash ashore. . . .

10 *All and all*, I assured myself, *this is a pretty nice place to be*.

11 I did begin to get lonely—not that I was missing anybody special. On these occasions, a nap would help. So would conversation with the local wildlife.

12 The heron in particular seemed to take a liking to me. He'd be at the water's edge every morning, hunting crayfish, minnows, and frogs, and he'd pause to give me a once-over before getting back to work. At sunset, he'd return to the same spot. . . .

13 I named him Moses.

14 At the river's edge, I found a lot of useful stuff. I dragged a chest of drawers to my hideout, and a picnic cooler that still contained ice. I found a set of canisters, a bookshelf, a wicker wastebasket, a brass antelope, and a chipped yellow flowerpot. One morning a brown leather Barcalounger washed up, with a library book—a murder mystery—stuck in the seat cushion. I spent the afternoon reclining in the sun and reading. . . .

15 It wasn't long before I'd salvaged so many things that I had to add an addition to my house. Using a Swiss Army knife, I cut and wove willow switches into a geodesic dome[1] that I subdivided into three rooms with curved walls and a soaring ten-foot ceiling.

16 To complete the homey feeling, I stuck a mailbox out front. This, too, had washed ashore in relatively good condition, except for a few rust spots along its seams and the name FITCH in faded letters on the sides.

17 *Oh, well*, I thought. *When you're the only person for miles around, Fitch is as good a name as any.*

18 What I did not know at the time is that *fitch* is the word for ferret fur.

19 One morning, while Moses was standing guard atop the tallest tree, I noticed that some of my things were missing: a deck of cards, a lighter, a calculator with a dead battery. I searched everywhere for them, but the fact is, when you live in a compact space, it doesn't take long to conduct a thorough inventory. . . .

20 A few days later, it happened again. A slotted spoon, a fishing cork, a set of keys, a rubber stamp that said RUSH, and a clock without a minute hand had disappeared while I slept.

21 *Enough's enough!* I said to myself.

22 That night, I set a trap for the thief. On top of my chest of drawers, I placed a purple drawstring bag filled with polished pieces of colored glass—dragon's tears, they're called—opening it just enough to let a few of the faux jewels spill out.

23 In the moonlight, they glittered like diamonds, rubies, and emeralds—surely an irresistible temptation for the common cat burglar. My plan would have worked, too, if I hadn't dozed off sometime before midnight. When I awoke, Moses was on the river, the sun was coming up, and the dragon's tears were gone. . . .

24 The next night, I laid out my coin collection—a Vermont quarter, three dimes, a Lewis and Clark nickel, and six pennies—then stationed myself outside, behind a tree, where I could observe the entrance to my hut.

25 I didn't have long to wait.

26 Making no more noise than a shadow, a long, dark form, like a soldier inching on his belly toward enemy lines, slunk along the ground.

27 Frozen, I watched it as it slipped inside. My heart racing, I tiptoed toward the entrance, not daring to breath. A soft *clink-clink* sound from my bedroom told me that the thief had found the money.

28 I picked up a croquet mallet, its hardwood handle warped after weeks in the water. Thus armed, I approached the darkened doorway with as much confidence as one can muster when coming face-to-face with an intruder. . . .

29 Immediately, a high-pitched screech pierced the gloom as a foul-smelling being rushed past my face like a rifle shot, nicking my ear.

30 *I'm hit!* I thought, dropping the mallet and falling to the hard dirt floor. . . .

31 His masked eyes glowed like smoldering coals. His ears lay flat against his head. His sharp teeth glistened, his whiskers twitched, and a sneer crossed his ratlike face.

32 It was the largest creature of its kind I've ever seen: a ferret as big as a Florida alligator.

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[1]**geodesic dome:** a structure with a rounded roof

1 Based on paragraph 1, what does the word "obscured" mean?

A denied entry to

B raised high above

C existed far away from

D limited the visibility of

2 What idea do paragraphs 7 through 9 **mainly** contribute to the story?

A The narrator can find things that will help him.

B The Mississippi River is slowly losing water.

C The narrator knows his geography well.

D The United States offers opportunities for travel.

3 What does the phrase "keep your eyes peeled" mean as used in paragraph 9?

A to gaze longingly

B to view positively

C to look carefully

D to glance casually

4 The details in paragraphs 14 through 16 help convey a theme of the story by showing how the narrator

A feels at home on the island

B seems out of touch with nature

C feels lonely on the island

D longs to return home

5 The idiom "One man's trash is another man's treasure" means that what seems like waste to one person may be valuable to another. Which sentence from the story supports this idea?

A "It was slow going, but using my hands, I fashioned a lean-to from willow whips—slender, limber branches torn from the trees that grew along the river." (paragraph 5)

B "I found a set of canisters, a bookshelf, a wicker wastebasket, a brass antelope, and a chipped yellow flowerpot." (paragraph 14)

C "*When you're the only person for miles around, Fitch is as good a name as any*." (paragraph 17)

D "A soft *clink-clink* sound from my bedroom told me that the thief had found the money." (paragraph 27)

6 Which detail shows a change in the direction of the story?

A "*All and all*, I assured myself, *this is a pretty nice place to be*." (paragraph 10)

B "I dragged a chest of drawers to my hideout, and a picnic cooler that still contained ice." (paragraph 14)

C "*Enough's enough!* I said to myself." (paragraph 21)

D "His masked eyes glowed like smoldering coals." (paragraph 31)

7 Which element does the author use to develop the narrator's viewpoint in the story?

A conflict between the characters

B flashback to the narrator's past

C dialogue between the characters

D description of the narrator's thoughts

Directions

Read this article. Then answer questions 15 through 21.

Excerpt from "Roxie Laybourne: Feather Detective"

by Pamela Tuchscherer

1 Imagine having a job where you can create a new science, save lives, and solve murders. That's what Roxie Laybourne achieved as a feather detective. She spent fifty-eight years at the Smithsonian National Museum of Natural History solving bird mysteries.

2 Born in 1910, Roxie Laybourne spent her childhood wandering through the fields and woods of Farmville, North Carolina. She followed anything that crawled or flew. Seeing a bird, she'd note the size and color and then ask her grandmother to identify it.

3 When she was ten years old, her friends wanted to be nurses or teachers. Not Roxie. She wanted to be a turkey vulture. Lying in the grass she'd watch the vultures soar above the trees and imagine herself riding the thermals.[1] Soon she was flying kites and building model airplanes that swooped through the air.

4 After high school, Roxie attended Meredith College in North Carolina, where she studied science and math. She was a serious student, but showed her independence by being the first girl on campus to wear blue jeans. She also mowed the grass and trapped rabbits to cook in the dorm.

5 With her love of natural history, Roxie spent weekends studying birds and animals on display at the North Carolina State Museum of Natural History. In time, a curator[2] offered her a volunteer job in the taxidermy department. She removed dead animals' skeletons, muscles, and organs, then preserved their natural appearance by stuffing them with cotton and wire. Roxie learned patience as she carefully smoothed the birds' feathers, so they lay naturally. She loved working with the staff. In her spirit of competitiveness, she didn't want to be better than they were, she wanted to make herself better than she was.

6 In 1944, Roxie was hired to work in the Bird Division at the U.S. National Museum in Washington, D.C. She prepared bird specimens called study skins for the collection. Unlike the lifelike taxidermy mounts, these birds looked lifeless. Yet, Roxie felt she had to take special care. Each bird was a work of art, something to be treasured. . . .

7 As Roxie continued her work as one of the few women researchers at the museum, she developed an in-depth knowledge of birds by facing challenges and considering all possibilities. She didn't feel like a woman breaking the barriers of science but was gratified when a curator told her that they never thought of her as a woman, just as a scientist.

8 One day Roxie was asked to identify a set of bird feathers. She realized that to pinpoint the type of bird it came from, she'd have to discover a specific, distinguishing characteristic. Roxie had done similar work learning the family characteristics of plant structures while studying botany at George Washington University. With her knowledge of the methodology[3] and knowing that keeping an open mind was the key to success, she was determined to find a feature that would tell her the family these particular feathers belonged to.

9 To find the subtle differences in the families' feathers, Roxie carefully examined them and drew precise pen-and-ink line drawings of what she saw on index cards. When she first started looking, she called it "going fishing," since she wasn't sure where to look.

10 Examining the downy portion of the feather under the microscope, Roxie discovered little branches, called barbs. These were divided into even smaller branches called barbules. Looking like rows of single cells or segments, they resembled tiny bamboo stalks with nodes, or knobs, all along the stalk. As Roxie examined different birds' feathers, she noticed that each species' nodes had unique shapes, like triangles, rings, or prongs. Similar to fingerprints, these "microstructures" were one of the keys in identifying many groups of birds from their feathers. . . .

11 Over time, Roxie's research improved aviation safety. Her findings assisted engineers in building safer aircraft by designing jet engines and windscreens more resilient to bird strikes. It also led to the creation of the first lab dedicated entirely to feather identification.

12 As an expert in her field, Roxie assisted the Fish and Wildlife Department in discovering what killed birds of prey. In the case she called the "Poisoned Bird Trio," Roxie tried to solve the mystery of what had killed a great horned owl. Her examination showed that the owl had eaten a red-tailed hawk. Inside the hawk's stomach, Roxie found a mash of magpie feathers. The key to what had killed the owl was Roxie's discovery that the magpie had eaten bugs that had been sprayed with an insecticide, a toxic chemical that then also poisoned the owl. "What I like about the job," said Roxie, "is you learn something new every day." . . .

13 Roxie never wrote a book on her feather science because she felt she'd never finished learning all there was to learn. She did feel, however, that she'd been allowed to share what she knew with others. With her positive and encouraging attitude, she held bird-skinning classes in the museum to train generations of young naturalists, and mentored many young field biologists. "They build on your knowledge," Roxie reflected. "You start at the bottom of a ladder, and each student goes higher but never gets to the top. But we keep climbing."

14 Today, the Smithsonian Feather Identification Lab processes ten thousand airplane bird strike cases a year. Even with DNA analysis, some samples are hard to identify correctly. For instance, in one puzzling case, which might be called "The Case of the Flying Deer," DNA tests came back from the damaged airplane with a match for a white-tailed deer. Only by using Roxie's methods of examining microscopic barbules in the sample were the researchers able to learn that a black vulture had fed on the deer before colliding with the plane.

15 Roxie's observation, collection, and analysis skills, along with her persistence, helped her gain knowledge of thousands of birds in the Smithsonian collection. As the FBI's Deedrick emphasized, "She was regarded as probably the foremost feather identification expert in the world." Roxie's work changed how the museum's bird collection was used. To this day, specimens are not only used for basic scientific research, but also to solve life-and-death mysteries.

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[1]**riding the thermals:** gliding through the air on hot air that rises from the ground
[2]**curator:** a person in charge of museum collections
[3]**methodology:** a set of rules

15 In paragraph 5, the phrase "spirit of competitiveness" refers to

A an expectation that her plans will succeed

B an interest in working cooperatively

C a desire to be the best she could

D a belief that patience is important

16 According to paragraphs 6 and 7, Roxie can **best** be described as a person who

A cared about her work and was constantly learning

B appreciated the support of other scientists at the museum

C decided to devote her life to preparing and studying birds

D preferred taxidermy to her job of preparing specimens

17 Advancements in one field of science often lead to advancements in other scientific fields. Which detail from the article **best** supports this idea?

A "To find the subtle differences in the families' feathers, Roxie carefully examined them and drew precise pen-and-ink line drawings . . ." (paragraph 9)

B "Examining the downy portion of the feather under the microscope, Roxie discovered little branches, called barbs." (paragraph 10)

C "Her findings assisted engineers in building safer aircraft by designing jet engines and windscreens more resilient to bird strikes." (paragraph 11)

D "The key to what had killed the owl was Roxie's discovery that the magpie had eaten bugs that had been sprayed with an insecticide . . ." (paragraph 12)

18 Which detail from the article **best** expresses a central idea of always gaining more knowledge?

A "Over time, Roxie's research improved aviation safety." (paragraph 11)

B "As an expert in her field, Roxie assisted the Fish and Wildlife Department in discovering what killed birds of prey." (paragraph 12)

C "Roxie never wrote a book on her feather science because she felt she'd never finished learning all there was to learn." (paragraph 13)

D "Only by using Roxie's methods of examining microscopic barbules in the sample were the researchers able to learn that a black vulture had fed on the deer. . . ." (paragraph 14)

19 What is the **best** way paragraph 12 connects to paragraph 14?

A by describing how Roxie's research was used to solve a mystery

B by comparing the feeding habits of different types of animals

C by suggesting that DNA analysis is superior to Roxie's method

D by explaining that aircraft are frequently struck by birds during flights

20 What does paragraph 14 reveal about the author's viewpoint?

A The author wants to persuade readers to visit a museum to see bird samples.

B The author wants to demonstrate that Roxie's feather research is still important today.

C The author wants to inform readers about the danger birds face from airplanes.

D The author wants to prove that Roxie's method of analysis is better than other kinds of analysis.

21 Which claim by the author is **most** strongly supported with evidence throughout the article?

A Roxie wished to increase her understanding of the natural world.

B Roxie thought the work she was doing with feathers was important.

C Roxie believed that scientists should be receptive to new information.

D Roxie wanted students to keep studying despite natural limits to knowledge.

Directions

Read this story. Then answer questions 22 through 28.

Torix, whose full name is Vercingetorix, lives in Britain during the time of Roman rule. When Roman soldiers are mean to Torix, he is helped by the fort's commander, a Roman legate, or leader, named Gaius Valerius Atellus.

Excerpt from "Vercingetorix, King Over Warriors"

by Diana Allor

1 It was just before the dinner hour, and the bustle of the square was winding down. As he let his mind play over the events of the day, Torix couldn't help but ponder his grandfather's admonition[1] from the morning. The antidote to[2] fifty enemies? How about 5,000 enemies! Yet, the Romans weren't all bad, it's true. Torix thought back to the shocking and horrifying encounter with Gaius Valerius Atellus that afternoon. The legate! He remembered the annoyed look he gave those soldiers, Torix's tormentors. And his kind, almost sad words as he put Torix back on his feet. He had seen the legate before, of course, although never so closely! The fort's commander often rested in the heat of the afternoon under an awning in this very square, playing *duodecim scripta*, a dice game, with a friend. Torix wondered how he had come to have such a festering wound on his leg when there was a hospital right in the fort. . . .

2 The next day, Torix placed a sealed crock, some unwashed wool, and a length of linen bandage in a small burlap sack. Grandfather looked at him quizzically but asked no questions. "You must have good reason, my son," he said. "Yes, good reason. You take what you need, I'll ask not."

3 "Thank you, Grandfather!" Torix responded, smiling broadly and rushing forward to give his grandfather a quick hug from behind before dashing out of the shop toward the town square.

4 Just as he had hoped, there sat the legate at a small table playing dice, his three-legged dog asleep at his feet. The legate was focused on the game, absentmindedly rubbing his bad leg. . . .

5 Without changing his posture the legate alternated his gaze between the quaking boy and burlap sack before he finally reached out and took what the boy offered. He examined the contents and looked back at Torix. "You're the boy from the wharf yesterday, aren't you?" he said, still scowling. . . . "And what am I to do with these things?" he asked, the irritation in his voice growing.

6 "It's honey and wool, sir. I noticed your leg was bothering you yesterday. It will help heal the infection."

GO ON

7 At this, the legate's face softened. He considered for a moment, and said, "I see." He looked back at the boy standing before him. "Thank you, child," he said sincerely, all traces of irritation gone. "I do thank you." . . .

8 Torix knelt down, removed the hobnailed *caliga*, the Roman boot, from the legate's foot, and slowly unwound the dirty bandage. The angry red wound on the front of his lower leg was large and deep and had begun to fester.

9 Torix soaked the clean cloth in the water and squeezed it out over the wound several times. Then he used the cloth to gently clean all around the open sore, getting as close to the edges as possible without causing pain. He tried to imitate what he had seen his grandfather do a hundred times. Once he had cleaned the wound, he took the wool from the bag and dipped it into the crock, saturating it with honey. When the wool plug was almost dripping, he laid it over the wound. Holding it in place, he used the clean strips of bandage to secure it, wrapping the strips tautly, but not too tight, around the injured leg. Then he put the *caliga* back on the legate's foot and looked up at him hopefully. The legate's face bore the soft expression of a young boy being cared for by a doting mother.

10 "The honey will help clear the infection, but this dressing will have to be changed every day. Maybe you can come to my grandfather's shop tomorrow?" Torix offered.

11 Remembering himself, the legate regained his authoritative bearing, "Yes, yes, of course. Down Dere Street, you say?" . . .

12 True to his word, Legate Gaius Valerius Atellus, with his faithful companion, the three-legged Tribus, visited Grandfather and Torix the next day—and the next, and the next. For three months, he and Tribus were familiar sights on Dere Street, visiting daily and enjoying the attention of the local shop owners. Surely the Roman doctor had returned from the north, Torix thought, yet the legate never mentioned going to the fort hospital. He had Magnus, the cobbler, make him a new pair of boots for the coming winter. He chatted daily with Flavius, the retired soldier who now sold pottery next door. And Ebbe always had a fresh sweet bun or loaf of barley bread for him along with a hot cup of tea. On many days he lingered longer than was strictly necessary in Grandfather's homey little shop, sipping tea and regaling Grandfather and Torix with stories of his many adventures. Although he would blush to admit it, he especially loved the rapt attention of the boy sitting at his feet, hanging on his every word. Finally, however, under the careful ministrations[3] of Grandfather, the legate's wound healed completely. There was no more need for his daily visits. On the day Grandfather pronounced the leg completely strong again, the legate had an announcement of his own. . . .

13 "Torix," he said, "the fort is no place for a three-legged dog. Besides that, I am often required to travel on horseback away from the fort. The journeys are too much for poor Tribus. I need someone I trust to care for him. Do you think you could do that for me?". . .

14 With Tribus by his side, life in Eboracum took a decidedly better turn for Torix. From that day forward, wherever he walked, Tribus, the distinctive, three-legged beacon of the legate's presence, led the way. Like a trumpeter heralding the presence of a king, Tribus alerted townsfolk and soldiers alike: "Heads up! Look smart! Here comes, not the legate, but his very special friend!"

15 The soldiers were now much less eager to tease Torix or play a cruel joke. Instead, they jumped at the opportunity to carry heavy water buckets for him, or haul shipments from the wharf back to his grandfather's shop, or even give him rides across town on their horses. When Torix thanked them, the soldiers would reply, "Pleased to help, young Torix," or "Anytime, little friend," or "Always at your service!" Truly, Torix had become *Vercingetorix, King Over Warriors*. He had found the antidote to 5,000 enemies, just as his grandfather had said—through just one friend.

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[1]**admonition:** advice
[2]**antidote to:** cure for
[3]**ministrations:** actions or services intended to help

22 Paragraphs 1 through 6 **most** develop Torix's viewpoint by

A showing how he analyzes a problem and devises a solution

B revealing what he has learned by observing the legate

C demonstrating how he interacts with other characters

D presenting the close family relationships in his life

23 How does Gaius's attitude toward Torix change in paragraphs 5 through 7?

A It shifts from annoyed to appreciative.

B It shifts from anxious to relaxed.

C It shifts from distracted to thoughtful.

D It shifts from critical to proud.

24 Read this sentence from paragraph 9.

> **The legate's face bore the soft expression of a young boy being cared for by a doting mother.**

What does the phrase "bore the soft expression" suggest about the legate?

A He wishes to be reunited with his mother.

B He becomes uninterested rather quickly.

C He appears to be relaxed and pleased.

D He has a carefree and childlike personality.

25 What change in plot occurs in paragraph 12?

A Gaius buys goods from the local shops, which increases sales for the owners.

B Gaius's leg wound heals, so the Roman doctor does not return to the fort.

C Gaius makes visits to see Torix and Grandfather, and becomes friendly with them.

D Gaius has the cobbler make him new boots, because the old ones were ruined during his injury.

26 What is the reason Torix wants to build a relationship with Gaius?

A Torix thinks he can gain valuable experience in caring for Gaius's wounds.

B Torix believes Gaius may solve his problem with the soldiers.

C Torix wants to encourage Gaius to spend money on Dere Street.

D Torix hopes Gaius will ask him to care for the three-legged dog, Tribus.

27 Which sentence **best** states a theme of the story?

A Pets provide trustworthy companionship.

B Big problems often require complex solutions.

C Adults can learn important lessons from children.

D Friendship can be a very powerful tool.

28 **This question is worth 2 credits.**

Ancient Roman society valued strength and authority. In "Vercingetorix, King Over Warriors," how does the author demonstrate this idea? Include your claim and use **two** details from the story to support your response.

STOP

Grade 8
English Language Arts Test
Session 1
Spring 2026

Name: _____

New York State Testing Program

English Language Arts Test Session 2

Grade 8

Spring 2026

RELEASED QUESTIONS

Developed and published under contract with the New York State Education Department by NWEA, a division of HMH, 125 High St., Boston, MA 02110.

Session 2

TIPS FOR TAKING THE TEST

Here are some ideas to help you do your best:

- Read the whole passage before you answer the questions. Most questions will only make sense after you read the whole passage.
- You might need to read the passage more than once to answer a question.
- Read each question carefully. Take your time.
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When you write your answers

- make sure to answer the whole question;
- use examples or details from the text;
- write in complete sentences; and
- use correct spelling, grammar, capitalization, and punctuation.

For the last question in this test book, you may plan your writing on the Planning Page provided. However, do NOT write your final answer on the Planning Page. Write your final answer on the lined pages.

Directions

Read this story. Then answer questions 29 through 35.

Excerpt from *Fog Magic*

by Julia L. Sauer

1 Every soul in the little fishing village at the foot of the mountain had learned to accept the fog. It was part of their life. They knew that for weeks on end they must live within its circle. But they made no pretense of liking it. Those who tilled their little plots of land hated it when it kept their hay from drying. The men who fished dreaded it for it either kept them on shore altogether and cut down their meager earnings, or it made their hours on the sea more dangerous than ever. Only the lobster poachers who robbed honest men's lobster pots, or set their own out of season, liked it—the lobster poachers and small Greta. And with Greta it was more than liking. On days when the gray clouds of fog rolled in from the sea and spread over the village, she would watch it drift past the windows with a look on her small face that almost frightened her mother. . . .

2 As soon as Greta could walk, Gertrude found that she might as well put her housework aside on foggy days and give herself to minding her child. The first thin wraiths[1] of fog in the high pasture were enough to set her small daughter's eyes sparkling. By the time it hid the big rock at the top of the pasture, Greta would be working her way cautiously to the door; and when it drew close enough to blur their own out-buildings, she would be scampering down the pasture lane as fast as her uncertain feet could carry her. . . .

3 Greta was ten when she began to sense that she was looking for something within the fog. Until then it had only given her a happy feeling—just as the first snowflakes delighted some of the other girls and boys, or the first fall winds that set the birch leaves blowing. But from the day when she had gone alone to find old Rosie, the cow, nothing had been quite the same.

4 The village of Little Valley lay on a narrow neck of land between two great arms of the sea. Like a lazy giant, North Mountain lay sprawled the full length of the peninsula until, at the very end, it sat up in a startled precipice[2] at the sight of the open sea. Years before, a number of villages had dotted the shore on either side. Now, only a few were left and those were dwindling in size as the men despaired of making a living by fishing. At the foot of the mountain and following the line of its base ran the highway. Here the Royal Mail, the grocery truck, the butcher and the tourist who had lost his way made his daily or weekly or chance trip down the neck to the sea and back again. But there was another road—a road less direct—filled with convenient curves—the old Post Road. This was the road the first settlers had built in the wilderness. They had come by sea, many of them, and made their little clearings near the shore. Gradually they had extended their clearings inland and in time, and with tremendous effort, they had threaded their holdings together on a narrow uncertain road through the spruce forest. With the new highway, generations later, had come new houses, away from the shore and more sheltered. Only cellar holes remained to mark the earlier homes.

5 This old Post Road was a joy to Greta. A part of it ran through her father's land. Even though it had fallen so low as to serve as a mere lane to the pastures, there was something grand and romantic about it still. Years of spring freshets[3] had washed away the dirt. The stones were bare that had formed its foundation. To follow it was like walking in the bed of a dry mountain stream. Greta knew every stone, every curve of it for miles up over the high pastures and then down again toward the sea. This was the road her forefathers had traveled. Surely, she thought, it must lead somewhere worth going.

6 And then there was the day when old Rosie was particularly stubborn.

7 "Greta! Greta!" her mother called her from play. "Rosie isn't at the bars[4] with the other cows. Your father's had a hard day getting the hay. You'd best go look for her before he does. You'll probably meet her on the way. You'll not need to go far." . . .

8 She found Rosie far off the Old Road and down at the cove. Rosie looked anything but guilty. Greta laughed. . . .

9 She hurried Rosie across the stones of the shore and up through the thick spruce trees to the clearing beyond. The fog was closing in rapidly. You didn't notice it in the woods, but out in the open it was already thick. Even Rosie began to look soft and furry and indistinct, like an imaginary cow that you tried to see in the clouds.

10 It was just as they turned out of the path to the cove and into the Old Road that Greta happened to look off to the south.

11 "Rosie, wait," she called sharply.

12 She caught her breath and stared. If only stupid old Rosie could see it, too. Surely there was the outline of a building. It was blurred and indistinct, but those straight upright lines, that steep angle—no spruces could look *that* way. Greta's heart almost stopped beating, but she had no silly feeling of fear. Fog had always seemed to her like the magic spell in the old fairy tales—a spell that caught you up and kept you as safe, once you were inside it, as you would have been within a soap bubble. But this was stranger than anything she had ever seen before. Here was a house—a house where no house stood! Indistinct though it was, she could follow every line of it. A high sharp roof, a peaked gable, a little lean-to at the side. It was all there. Just such a house as those she saw every day in the village. . . .

13 It was the most exciting thing that had ever happened to her in her whole life. Rosie, far ahead, was mooing at the pasture bars, and Greta tore herself away to follow. Once inside the barn, she wished that she had stayed and gone closer.

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[1]**wraiths:** traces
[2]**precipice:** cliff
[3]**freshets:** streams
[4]**bars:** pasture bars, which are fence rails

29 The description in paragraphs 1 and 2 of the difference between Greta's and other people's attitude about the fog shows that

A Greta behaves in ways that cause problems for her parents

B Greta does not care that the fog hinders people's work routines

C Greta is attracted to the fog in a special and mysterious way

D Greta is not concerned with other people's opinions of her

30 The author's word choice in paragraph 3 creates a tone of

A boredom, because Greta does not foresee anything interesting happening

B peacefulness, because the pasture is quiet and daily life is predictable

C suspense, because there is a hint of something unexpected to come

D contrast, because Greta realizes she is different from other children

31 What idea does paragraph 5 **most** contribute to the story?

A Greta's attachment to the area and its history

B the isolation of the land where Greta lives

C the beauty of the landscape where Greta lives

D Greta's curiosity about historical activities

32 In paragraph 8, Greta's reaction when she finds Rosie suggests that

A she is amused by Rosie's independent spirit

B she is happy to have found Rosie at all in the fog

C she is surprised at how far from home Rosie had wandered

D she is pleased that the search for Rosie brought her to this place

33 Which detail **best** supports a theme in the story?

A "The men who fished dreaded it for it either kept them on shore altogether and cut down their meager earnings, or it made their hours on the sea more dangerous than ever." (paragraph 1)

B "Years before, a number of villages had dotted the shore on either side. Now, only a few were left and those were dwindling in size . . ." (paragraph 4)

C "Greta knew every stone, every curve of it for miles up over the high pastures and then down again toward the sea." (paragraph 5)

D "Fog had always seemed to her like the magic spell in the old fairy tales—a spell that caught you up and kept you as safe . . ." (paragraph 12)

34 Read this sentence from paragraph 12.

She caught her breath and stared.

This sentence suggests that Greta is

A frustrated by Rosie's behavior

B stunned by the vision before her

C worried about what she might find

D exhausted by her journey to find Rosie

35 Which detail from the story **best** foreshadows Greta's discovery?

A ". . . she began to sense that she was looking for something within the fog." (paragraph 3)

B "And then there was the day when old Rosie was particularly stubborn." (paragraph 6)

C "Rosie isn't at the bars with the other cows. . . . You'd best go look for her . . ." (paragraph 7)

D "It was the most exciting thing that had ever happened to her in her whole life." (paragraph 13)

Directions

Read this article. Then answer questions 36 through 42.

This is part of an interview with Sara Seager, who is an astrophysicist and professor. The interview was conducted in 2021. She studies galaxies, planets, stars, and other objects in space. She does some of her work with NASA, which stands for National Aeronautics and Space Administration. One of her areas of focus is the study of exoplanets, which are planets outside our solar system.

Excerpt from "Sara Seager"

by Bethany Ericson

1 Sara Seager is a planet hunter and a professor at the Massachusetts Institute of Technology (MIT). Her work has helped us to identify planets outside our solar system. She has looked closely at the way light curves when exoplanets pass in front of the stars they orbit. Building on this research allowed her to study the environments of those distant worlds.

2 Currently Seager is focused on ways we can learn about the chemical composition of exoplanet atmospheres. Detecting the presence of certain organic molecules—like carbon dioxide, methane, and water vapor—could indicate conditions that would allow life to exist on other planets. Because of Seager's innovative ideas and work using space telescopes and computer modeling, we have studied big hot planet atmospheres, and each discovery is paving the way for new detection technology and new ways to learn about rocky, Earth-like worlds.

3 Seager has been involved with a lot of space-based exoplanet search projects, including the MIT-led NASA mission TESS (a Transiting Exoplanet Survey Satellite), the miniature space satellite ASTERIA, and the developing Starshade Rendezvous Mission. Oh, and the search for life on Venus? She's in charge of that too. . . .

4 **What are some good qualities for an astrophysicist? I'm sure being good at math and science helps, but what else?**
There was a period I actually didn't pay great attention in science, but then later it clicked for me, as I needed it to explain the world. Computer programming is important, the ability to ask your own questions, curiosity, creativity, and persistence.

5 You definitely need the ability to face adversity—you'll try a project and it might fail. Many kids are not given the opportunity to fail like that these days. Sports are helpful that way, because you can fail there—your skill and commitment have a consequence. There are mean people out there. Bullies are still around in different ways when you're an adult; figure out how to identify and avoid them.

6 It's also important to be able to take a huge idea and split it into the smallest parts you can. You don't decide to run a marathon, you focus on each step so you feel progress.

7 **What is a typical day at work for you?**
Half of my job is teaching and training—I teach students a variety of topics and I train students one-on-one on how to be a scientist. The other half of my job is doing research—both with my science team and on my own, like using data from the Hubble telescope and trying to interpret it and match it to computer models of exoplanet atmospheres. I belong to lots of teams that intersect in various ways on a lot of projects.

8 **How do you find exoplanets and decide what to study further?**
There are different ways to find exoplanets; many thousands have been discovered now. We are using the transit technique, that's when a planet goes in front of a star and it causes the light to dim a tiny amount in our view, using TESS (the Transiting Exoplanet Survey Satellite). For an idea of how much that can cover, the constellation Orion would fit in one TESS camera and TESS has four cameras. TESS took one year each to look at the northern and southern hemisphere skies and it's now in its third year, looking at tens of thousands of stars a month.

9 A brightness time-series is made for each star and then a computer searches for a tiny drop in brightness that might be caused by a planet. Each "planet candidate" must be validated or confirmed by other telescopes. . . .

10 Transits rely on lucky alignment, so not all exoplanets will show transit. Another planet-finding technique called direct imaging is not as mature as the transit technique. I'm also working on a project called Starshade, which would block starlight so we can see a planet directly. The idea is that we could make a giant, specially shaped screen to fly in formation with a space telescope tens of thousands of kilometers away in order to block star light from the telescope's view, so only planet light enters the telescope.

11 **So we have to assume extra-terrestrial life means . . . life like it would work on Earth?**
We can basically look for what life does here. It uses chemistry to store and release energy.

12 We breathe air and eat food and store energy in our bodies and then break down energy to walk and do things, and that creates byproduct gases. Signs of life won't necessarily indicate if it is microbes, plants, or intelligent life. (Even if we destroyed our planet for humans, the Earth would remain, and life would be seen here.)

13 I've been leading a study of a mission to Venus' atmosphere and look for signs of life and life itself. For that I have a core team that has different branches focused on different things, from biology to instrumentation. We're working on three options for missions—one that is small and fast, one that is medium and leisurely, and one that is large and slow. NASA, Russia, the Indian government, and private interests all want to go. Rocket Lab[1] says they want to go in mid 2023—which is fast. We have partnered up and are helping choose their instruments. It would be a small rocket—a probe that drops down and wouldn't last long, only a few minutes. Imagine throwing a rock like a baseball with sensors across a field. The whole thing might be 22 to 33 pounds (10 to 15 kg) with batteries and radio and what's left to do science with is just 4.5 to 11 pounds (2 to 4 kg).

[1]**Rocket Lab:** a company that launches spacecraft into space, designs and manufactures satellites, and more

36 What does the phrase "paving the way," as used in paragraph 2, show about Seager?

A She wants to be the first to discover new forms of life.

B She is trying to find out what is in the atmosphere of hot planets.

C She is creating opportunities for future exploration.

D She wants to learn more about exoplanets and their atmospheres.

37 How does the information in paragraphs 1 through 3 contribute to the understanding of the rest of the article?

A It explains the type of work Seager does as an astrophysicist.

B It identifies the different teams that Seager works with.

C It indicates that there may be life outside of our planet.

D It explains how to identify a planet outside our solar system.

38 In paragraph 5, what is the meaning of the word "adversity"?

A results from actions

B difficulties in life

C large work assignments

D opponents of an individual

39 Read this sentence from paragraph 5.

> **Sports are helpful that way, because you can fail there—your skill and commitment have a consequence.**

What does this sentence reveal about Seager's beliefs?

A Commitment to a project is necessary.

B Making mistakes in an activity is upsetting.

C Consequences keep individuals from trying.

D Failure is an essential part of learning.

40 Which idea **best** expresses a central idea of paragraph 6?

A Success can be found by completing goals gradually.

B People usually find that it is easier to pay attention to many little tasks.

C People with big ideas can finish projects more quickly.

D Completing a large goal is a good way to find success.

41 Which detail **best** shows how scientists determine if there could be life on an exoplanet?

A "We can basically look for what life does here. It uses chemistry to store and release energy." (paragraph 11)

B "Signs of life won't necessarily indicate if it is microbes, plants, or intelligent life." (paragraph 12)

C "For that I have a core team that has different branches focused on different things . . ." (paragraph 13)

D "We have partnered up and are helping choose their instruments. It would be a small rocket . . ." (paragraph 13)

42 In the article "In Defense of Curiosity," Eleanor Roosevelt wrote, "In its simplest form, curiosity will help you to an all-around education." How does Sara Seager represent this idea?

A Seager is a professor who spends part of each day teaching and training students to be scientists.

B Seager spends most of her time studying and researching in order to learn about exoplanets.

C Seager's team uses different techniques and scientific methods to study exoplanets and atmospheres.

D Seager's unique thinking and interests have driven her to learn about many different topics.

Directions

Read this article. Then answer questions 43 and 44.

Excerpt from *The Sugar Season*

by Douglas Whynott

1 Sugarhouses are located in some of the most beautiful places. They sit by groves of maple trees, sugar orchards some people call them or, more commonly, sugarbushes. Maples are among the most magnificent trees on earth, in a plant form known as the giver of life. We know this ever so truly now, in that trees extract carbon from the air and produce oxygen. I, for one, love to go into the forest and breathe the cool oxygenated air. Maple trees process carbon during photosynthesis, making carbohydrates that they later convert to sugar when the warm weather comes and the sap begins to flow. The wood of the sugar maple, also called rock maple, is extremely hard and produces those striations[1] called bird's eye maple and tiger maple. During the time when the sap runs, the maple tree produces gas internally, which pressurizes the tree and aids in the sap flow—the maple is one of those rare trees that have air inside. And maple trees produce that soft green light in the summer season. Of course they most famously blaze spectacularly in the fall. Sugarhouses are there, by these places, by these trees. Sugarhouses help define those landscapes and the cultures built around them.

2 In the minds of most people, those who know something about maple syrup and its production, a sugarhouse is a cottage-sized building with a smokestack for a wood fire and a cupola or some other sort of opening for venting steam. The sugarhouse sits alongside a road, maybe an unpaved country road. There is a woodpile outside and maybe buckets hanging on trees nearby. Possibly there is a horse, maybe a draft horse used to pull a wagon and gather maple sap. Snow covers the ground, a fire is burning, and the sugarhouse door is open. There is syrup ready to be sampled.

3 I have wondered if there is the equivalent of the sugarhouse in any other form of agriculture. Apple orchards have their farm stands, and I know of some orchards where farm stands have grown into stores or where, in the fall, many people come to pick apples. But any other agricultures with the architectures of sugarhouses? Bruce Bascom said that within an hour's drive of his place in southwestern New Hampshire there are a thousand sugarhouses. He claims there are 20,000 maple sugarmakers in the United States, so if you subtract those who make syrup on a small scale in their kitchens or in backyards, there may be 15,000 sugarhouses in the United States. And many more in Canada, where much more syrup is made.

4 The image of the sugarhouse, smokestack, and steam is iconic, but sugarhouses are as varied as the imaginations of their owners. Some are swaybacked and mossy old sheds handed down through the generations. Some are as smartly carpentered as new barns. Others are plumber's dreams of pipes and steam. Some are restaurants and sugarhouses in one, where people go for pancakes and to watch the syrup being made. Some are small personal museums with collections of buckets, shoulder yokes, and sugar molds. Bruce told me of one in Quebec with a piano, a dining room, and chef, and quarters for workers during the sugar season.

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[1]**striations:** markings

43 **This question is worth 2 credits.**

What is the effect of the author's word choices in paragraph 2 of *The Sugar Season*? Include your claim and use **two** details from the article to support your response.

GO ON

44 **This question is worth 2 credits.**

The English artist William Morris believed that people should design things to be both beautiful and useful. How is this idea reflected in *The Sugar Season*? Include your claim and use **two** details from the article to support your response.

Directions

Read this story. Then answer questions 45 and 46.

Excerpt from *The Harvester*

by Gene Stratton-Porter

1 The Harvester walked through deep leaves and snow covering the road that only a forester[1] could have distinguished. Over his shoulder he carried a mattock,[2] and in the wagon were his clippers and an ax. Behind him came Betsy[3] drawing the sap buckets and big evaporating kettles. Through the wood ranged Belshazzar, the craziest dog in all creation. He always went wild at sap time. Here was none of the monotony of trapping for skins around the lake. This marked the first full day in the woods for the season. He ranged as he pleased and came for a pat or a look of confidence when he grew lonely, while the Harvester worked.

2 At camp the man unhitched Betsy and tied her to the wagon and for several hours distributed buckets. Then he hung the kettles and gathered wood for the fire. At noon he returned to the cabin for lunch and brought back a load of empty syrup cans, and barrels in which to collect the sap. While the buckets filled at the dripping trees, he dug roots in the sassafras[4] thicket to fill orders and supply the demand of Onabasha[5] for tea. Several times he stopped to cut an especially fine tree. . . .

3 He apologized to the first one he felled.[6] "But it certainly must be legitimate for a man to take enough of his trees to build a home. And no other house is possible for a creature of the woods but a cabin, is there? The birds use of the material they find here; surely I have the right to do the same. Seems as if nothing else would serve, at least for me. I was born and reared here, I've always loved you; of course, I can't use anything else for my home." . . .

4 He chopped steadily until the tree crashed over, and then, noticing a rapidly filling bucket, he struck the ax in the wood and began gathering sap. When he had made the round, he drove to the camp, filled the kettles, and lighted the fire. While it started he cut and scraped sassafras roots, and made clippings of tag alder,[7] spice brush and white willow into big bundles that were ready to have the bark removed during the night watch, and then cured in the dry-house.

5 He went home at evening to feed the poultry and replenish the ever-burning fire of the engine and to keep the cabin warm enough that food would not freeze. With an oilcloth and blankets he returned to camp and throughout the night tended the buckets and boiling sap, and worked or dozed by the fire between times. Toward the end of boiling, when the sap was becoming thick, it had to be watched with especial care so it would not scorch. But when the kettles were freshly filled the Harvester sat beside them and carefully split tender twigs of willow and slipped off the bark ready to be spread on the trays.

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[1]**forester:** someone who cares for trees in a forest
[2]**mattock:** tool similar to a pick-axe
[3]**Betsy:** name of the Harvester's horse
[4]**sassafras:** tree with bark that is used for perfume and medicine
[5]**Onabasha:** a town that is close to where the Harvester lives
[6]**felled:** cut down a tree
[7]**tag alder:** tree used for food and medicine

45 **This question is worth 2 credits.**

In *The Harvester*, how does the author show that living off the land is difficult? Include your claim and use **two** details from the story to support your response.

DO NOT WRITE THIS PAGE PURPOSELY LEFT BLANK

Planning Page

You may PLAN your writing for question 46 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 23 and 24.

46 **This question is worth 4 credits.**

What is a central idea shared by *The Sugar Season* and *The Harvester*? How does each author present this central idea? How is the central idea developed differently in the article and the story? Use details from **both** the article and the story to support your response.

In your response, be sure to

- identify a central idea shared by the article and the story
- describe how each author presents this central idea
- explain how the central idea is developed differently in the article and the story
- use details from **both** the article and the story to support your response

STOP

Grade 8
English Language Arts Test
Session 2
Spring 2026

2026 Grade 8 ELA Test Text Complexity Metrics for Released Questions

During the test development process, NYS educators approve all passages for use on the Grades 3–8 English Language Arts Tests. Selecting high-quality, grade-appropriate texts requires both objective text complexity metrics and educator judgment. For English Language Arts Tests, both quantitative and qualitative measures are used to determine the complexity of the texts.

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. To qualitatively determine the complexity of a text, NYS educators use a rubric composed of meaning, text structure, language features, and knowledge demands.

New York State 2026 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.

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

Text Complexity Metrics for 2026 Grade 8 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	ATOS	Qualitative Review
Excerpt from *Ferret Island*	1018	1020L	7.02	7.51	Appropriate
Excerpt from "Roxie Laybourne: Feather Detective"	1040	1110L	9.46	8.76	Appropriate
Excerpt from "Vercingetorix, King Over Warriors"	1091	940L	6.42	7.15	Appropriate
Excerpt from *Fog Magic*	1081	1000L	5.93	6.23	Appropriate
Excerpt from "Sara Seager"	949	1120L	9.23	8.81	Appropriate
PAIR: Excerpt from *The Sugar Season*	543	1120L	8.67	8.32	Appropriate
PAIR: Excerpt from *The Harvester*	511	1040L	7.52	7.21	Appropriate

THE STATE EDUCATION DEPARTMENT

THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

2026 English Language Arts Tests Map to the Standards

Grade 8

Question	Type	Key	Points	Standard	Strand	Subscore	Secondary Standard(s)
Session 1							
1	Multiple Choice	D	1	NGLS.ELA.Content.NY-8L4	Language Standards	Reading	
2	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
3	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Literature	Reading	
4	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R2	Reading Standards for Literature	Reading	
5	Multiple Choice	B	1	NGLS.ELA.Content.NY-8R9	Reading Standards for Literature	Reading	
6	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
7	Multiple Choice	D	1	NGLS.ELA.Content.NY-8R6	Reading Standards for Literature	Reading	
15	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Informational Text	Reading	
16	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Informational Text	Reading	
17	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R9	Reading Standards for Informational Text	Reading	
18	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R2	Reading Standards for Informational Text	Reading	
19	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Informational Text	Reading	
20	Multiple Choice	B	1	NGLS.ELA.Content.NY-8R6	Reading Standards for Informational Text	Reading	
21	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R8	Reading Standards for Informational Text	Reading	
22	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R6	Reading Standards for Literature	Reading	
23	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
24	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Literature	Reading	
25	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
26	Multiple Choice	B	1	NGLS.ELA.Content.NY-8R8	Reading Standards for Literature	Reading	
27	Multiple Choice	D	1	NGLS.ELA.Content.NY-8R2	Reading Standards for Literature	Reading	
28	Constructed Response		2	NGLS.ELA.Content.NY-8R9	Reading Standards for Literature	Writing to Sources	
Session 2							
29	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R6	Reading Standards for Literature	Reading	
30	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Literature	Reading	
31	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
32	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
33	Multiple Choice	D	1	NGLS.ELA.Content.NY-8R2	Reading Standards for Literature	Reading	
34	Multiple Choice	B	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Literature	Reading	
35	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Literature	Reading	
36	Multiple Choice	C	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Informational Text	Reading	
37	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Informational Text	Reading	
38	Multiple Choice	B	1	NGLS.ELA.Content.NY-8R4	Reading Standards for Informational Text	Reading	
39	Multiple Choice	D	1	NGLS.ELA.Content.NY-8R6	Reading Standards for Informational Text	Reading	
40	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R2	Reading Standards for Informational Text	Reading	
41	Multiple Choice	A	1	NGLS.ELA.Content.NY-8R3	Reading Standards for Informational Text	Reading	
42	Multiple Choice	D	1	NGLS.ELA.Content.NY-8R9	Reading Standards for Informational Text	Reading	
43	Constructed Response		2	NGLS.ELA.Content.NY-8R4	Reading Standards for Informational Text	Writing to Sources	
44	Constructed Response		2	NGLS.ELA.Content.NY-8R9	Reading Standards for Informational Text	Writing to Sources	
45	Constructed Response		2	NGLS.ELA.Content.NY-8R8	Reading Standards for Literature	Writing to Sources	
46	Constructed Response		4	NGLS.ELA.Content.NY-8R2	Reading Standards for Informational Text	Writing to Sources	

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2026 operational ELA test. However, each constructed-response question measures proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two-point and four-point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions, please refer to the rubrics shown in the Educator Guides.