



Our Students. Their Moment.

**New York State Testing Program
Grade 8
English Language Arts Test**

Released Questions

June 2019

New York State administered the English Language Arts Tests in April 2019 and is now making approximately 75% of the questions from these tests available for review and use.



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

Released Questions from 2019 Exams

Background

In 2013, New York State 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 (SED) has been releasing an increasing number of test questions from the tests that were administered to students across the State in the spring. This year, SED is again releasing large portions of the 2019 NYS Grades 3–8 English Language Arts and Mathematics test materials for review, discussion, and use.

For 2019, included in these released materials are at least 75 percent of the test questions that appeared on the 2019 tests (including all constructed-response questions) that counted toward students' scores. Additionally, SED is providing information about the released passages; the associated text complexity for each passage; and 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 the New York State Education Department'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.

Short-Response Questions

Short-response questions are designed to assess New York State P-12 Reading and Language Standards. These are single questions in which a student uses textual evidence to support his or her answer to an inferential question. These questions ask the student to make an inference (a claim, position, or conclusion)

based on his or her analysis of the passage, and then provide two pieces of text-based evidence to support his or her answer.

The purpose of the short-response questions is to assess a student's ability to comprehend and analyze text. In responding to these questions, students are expected to write in complete sentences. Responses require no more than three complete sentences. The rubric used for evaluating short-response questions can be found in the grade-level Educator Guides at <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

Extended-Response Questions

Extended-response questions are designed to measure a student's ability to write from sources. Questions that measure Writing from Sources prompt students to communicate a clear and coherent analysis of one or two texts. The comprehension and analysis required by each extended response is directly related to grade-specific reading standards. Student responses are evaluated on the degree to which they meet grade-level writing and language expectations. This evaluation is made by using a rubric that incorporates the demands of grade-specific New York State P-12 Reading and Language standards.

The integrated nature of the standards for ELA and literacy requires that students are evaluated across the strands (Reading, Writing, and Language) with longer pieces of writing, such as those prompted by the extended-response questions. The rubric used for evaluating extended-response questions can be found in the grade-level Educator Guides at <https://www.engageny.org/resource/test-guides-english-language-arts-and-mathematics>.

New York State P-12 Learning Standards Alignment

The alignment(s) to the New York State P-12 Learning Standards for English Language Arts is/are intended to identify the analytic skills necessary to successfully answer each question. However, some questions measure 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.

These Released Questions Do Not Comprise a "Mini Test"

To ensure future valid and reliable tests, some content must remain secure for possible use on future exams. As such, this document is *not* intended to be representative of the entire test, to show how operational tests look, or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the test reflects the demands of the New York State P-12 Learning Standards.

The released questions do not represent the full spectrum of the standards assessed on the State tests, nor do they 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>.

2019 Grade 8 ELA Test Text Complexity Metrics for Released Questions Available on EngageNY

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 2019 Grade 8 Passages

Passage Title	Word Count	Lexile	Flesch-Kincaid	Reading Maturity Metric*	Degrees of Reading Power*	Qualitative Review
Excerpt from River of Dreams	647	1000L	7.4	58	Appropriate	
Excerpt from A la Carte	826	1160L	8.4	58	Appropriate	
Excerpt from Wheels of Change: How Women Rode the Bicycle to Freedom (With a Few Flat Tires Along the Way)	1029	1170L	10.4	65		Appropriate
So Much Happiness	214	N/A, poem	N/A, poem	N/A, poem		Appropriate
Excerpt from Gadgets: Built To Not Last	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 2019 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	Degrees of Reading Power					
	ATOS		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

2019 English Language Arts Test Session 1

Grade 8

April 2–4, 2019

RELEASED QUESTIONS

Excerpt from *River of Dreams* by Hudson Talbott. Copyright © 2009 by Hudson Talbott. Used with permission.

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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 article. Then answer questions 15 through 21.

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.

GO ON

15

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

16

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)

17

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

18

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

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

19

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.

20

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.

GO ON

21

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 22 through 28.

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.

GO ON

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

22

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

23

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)

24

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.

GO ON

25

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.

26

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.

27

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

28

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

GO ON

Directions

Read this article. Then answer questions 29 through 35.

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."

GO ON

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.

¹**lief:** happily

29

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.

30

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

GO ON

31

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.

32

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

33

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.

34

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

35

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)

STOP

**Grade 8
2019
English Language Arts Test
Session 1
April 2–4, 2019**

Name: _____



New York State Testing Program

**2019
English Language Arts Test
Session 2**

Grade 8

April 2–4, 2019

RELEASED QUESTIONS

“So Much Happiness” from *Words Under the Words: Selected Poems* by Naomi Shihab Nye. Used with permission.

Excerpt from “Gadgets: Built to Not Last” by Mike Elgan. *Computerworld*, WEB Jan. 22, 2011. Used with permission.

“Don’t Fix Your Fridge, Just Buy a New One” by Michael Le Page, *New Scientist Magazine*, October 1–7, 2016. Used with permission via Copyright Clearance Center.

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Session 2



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 writing your response.
- In writing your responses, be sure to
 - clearly organize your writing and express what you have learned;
 - accurately and completely answer the questions being asked;
 - support your responses with examples or details from the text; and
 - write in complete sentences using correct spelling, grammar, capitalization, and punctuation.
- For the last question in this test book, you may plan your writing on the Planning Page provided, but do NOT write your final answer on this Planning Page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on the lined response pages provided.

Directions

Read this poem. Then answer questions 36 through 38.

So Much Happiness

by Naomi Shihab Nye

It is difficult to know what to do with so much happiness.
With sadness there is something to rub against,
a wound to tend with lotion and cloth.
When the world falls in around you, you have pieces to pick up,
5 something to hold in your hands, like ticket stubs or change.

But happiness floats.
It doesn't need you to hold it down.
It doesn't need anything.
Happiness lands on the roof of the next house, singing,
10 and disappears when it wants to.
You are happy either way.
Even the fact that you once lived in a peaceful tree house
and now live over a quarry of noise and dust
cannot make you unhappy.
15 Everything has a life of its own,
it too could wake up filled with possibilities
of coffee cake and ripe peaches,
and love even the floor which needs to be swept,
the soiled linens and scratched records . . .

GO ON

- 20 Since there is no place large enough
to contain so much happiness,
you shrug, you raise your hands, and it flows out of you
into everything you touch. You are not responsible.
You take no credit, as the night sky takes no credit
25 for the moon, but continues to hold it, and share it,
and in that way, be known.

GO ON

36

In “So Much Happiness,” what does the comparison in lines 1 through 8 show about happiness?
Use **two** details from the poem to support your response.

GO ON

37

In “So Much Happiness,” what do lines 15 through 19 say about how happiness affects the speaker? Use **two** details from the poem to support your response.

GO ON

38

What is a theme of “So Much Happiness?” Use **two** details from the poem to support your response.

GO ON

Directions

Read this excerpt. Then answer questions 39 and 40.

Excerpt from *Gadgets: Built To Not Last*

by Mike Elgan

- 1 Of course, everything ends up broken, obsolete and unusable at some point. The trouble is, the companies that make our consumer electronics are deliberately or carelessly decreasing the useful life of our gadgets so they can sell us another one sooner. . . .
- 2 I had a bulb burn out last week. Even though I had just bought that bulb about a year ago, it died sooner than a bulb at a nearby fire station that was purchased in, and has been burning continuously since, 1901. They don't make 'em like that anymore. There's no money in it.
- 3 Disposable dishes, "sporks," razors, diapers and more—ours has become a throwaway culture, even as the environment is being overwhelmed by trash. . . .
- 4 Low-end consumer printers, for example, are nearly impossible to sell second-hand and users are unlikely to bother getting them repaired, because you can always buy a great printer for less than \$100. They are just one of many types of devices that are far cheaper to replace than repair. Others include media players, DVD and Blu-ray players, clock radios and PC hard drives.
- 5 People used to upgrade their PCs with additional memory, new hard drives and even motherboards. Now that laptops are far more commonly used as main PCs, we've allowed our upgrade impulse to atrophy.¹
- 6 If you could replace the battery, an iPad should last longer than that 111-year-old light bulb. But because many devices are designed with irremovable batteries, we actually throw away gadgets more sophisticated than the computers that put men on the moon—just because the battery dies. . . .
- 7 But the bottom line is this: If we don't buy it, they won't make it. . . .
- 8 It's time to say, enough! Fellow gadget journalists, let's put far greater emphasis on durable, long-life design, and let's slam manufacturers who engage in planned—or unplanned—obsolescence.²

GO ON

9 And fellow consumers, let's stop buying devices designed to fail quickly, and let's insist that vendors make devices that can be repaired and upgraded.

¹**atrophy:** decrease or stop

²**obsolescence:** being no longer useful

GO ON

39

In “Excerpt from *Gadgets: Built To Not Last*,” what does the phrase “throwaway culture” in paragraph 3 suggest about our society? Use **two** details from the excerpt to support your response.

GO ON

40

What is the role of paragraph 7 in “Excerpt from *Gadgets: Built To Not Last*”? Use **two** details from the excerpt to support your response.

GO ON

Directions

Read this article. Then answer questions 41 through 43.

This article is about a proposed Swedish law to lower the cost of repairing appliances. The article asks whether repairs are the best solution to appliance problems.

Don't Fix Your Fridge, Just Buy a New One

by Michael Le Page

- 1 In general, if running a machine uses a lot more energy over the years than it takes to manufacture it, replacing it regularly may reduce energy consumption. Fridges, air conditioners, televisions and, yes, washing machines typically take far more energy to run than to make.
- 2 Why is it better to replace these machines rather than repair them? Two reasons. Firstly, stricter regulations and improving technology mean newer appliances are usually more energy efficient than older ones.
- 3 The second, less appreciated reason is that as components wear out, energy consumption can rise by 50 percent or more. That means even replacing a fridge, say, with an identical but brand new model can be better than hanging on to the old one.
- 4 In other words, after a certain number of years replacing a machine will mean lower emissions¹ than continuing to use it. How long is too long? A 2006 study concluded that the “optimum replacement cycle” for a fridge ranged from 11 years to as little as two years. Two years!
- 5 Of course, much depends on the make of machine, how you use it and what you replace it with. Clearly, replacing a 20-inch television with a 40-inch one won’t reduce emissions even if the new one is far more efficient. Whether your appliance ends up in a landfill or is recycled also matters. And to complicate matters further, the low energy consumption levels claimed by some manufacturers may be misleading.
- 6 People are also inclined to replace non-power tools such as rakes and hand saws with leaf blowers and power saws. That’s obviously going to increase emissions. I’ve tried to go in the opposite direction, swapping an electric lawnmower for a muscle-powered push mower, and found it far more convenient—plus I get a free workout.

GO ON

7 It should also be stressed that many machines, from bicycles to kitchen mixers and power drills, are indeed worth repairing, because it takes far more energy to make them than to run them. So if Sweden does manage to boost repair rates, it's hard to predict the overall impact on emissions.

8 What is clear is that instead of the proposed blanket reduction on taxes on repairs, it would be better to exclude certain appliances like fridges. Yes, this would make the legislation more complex and harder to explain to the public. But that's just how it is.

¹**emissions:** gases that machines send into the air

GO ON

41

How do paragraphs 1 through 4 develop a central idea in “Don’t Fix Your Fridge, Just Buy a New One”? Use **two** details from the article to support your response.

GO ON

42

Why does the author of “Don’t Fix Your Fridge, Just Buy a New One” discuss many different types of machines? Use **two** details from the article to support your response.

GO ON

**DO NOT WRITE
THIS PAGE PURPOSELY
LEFT BLANK**

GO ON

Planning Page

You may PLAN your writing for question 43 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 17 and 18.



GO ON

43

The authors of “Excerpt from *Gadgets: Built To Not Last*” and “Don’t Fix Your Fridge, Just Buy a New One” give advice to consumers. What advice does each author give? How does each author use evidence to convince the reader to follow his advice? Which author is the most convincing? Use details from **both** the excerpt and the article to support your response.

In your response, be sure to

- identify the advice each author gives consumers
 - explain how each author uses evidence to convince the reader to follow his advice
 - evaluate which author is more convincing
 - use details from **both** the excerpt and the article to support your response

GO ON

STOP

**Grade 8
2019
English Language Arts Test
Session 2
April 2–4, 2019**

THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2019 English Language Arts Tests Map to the Standards
Grade 8 Released Questions on EngageNY

Question	Type	Key	Points	Standard	Subscore	Multiple Choice Questions:		Constructed Response Questions:	
						Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)	
Session 1									
15	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.4	Reading	0.78			
16	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.8	Reading	0.44			
17	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.8.5	Reading	0.53			
18	Multiple Choice	C	1	CCSS.ELA-Literacy.L.8.4	Reading	0.80			
19	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.8.3	Reading	0.76			
20	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.2	Reading	0.77			
21	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.8.6	Reading	0.62			
22	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.4	Reading	0.38			
23	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.2	Reading	0.65			
24	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.3	Reading	0.82			
25	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.8.3	Reading	0.58			
26	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.8.4	Reading	0.65			
27	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.8.2	Reading	0.61			
28	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.8.6	Reading	0.61			
29	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.4	Reading	0.70			
30	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.4	Reading	0.57			
31	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.5	Reading	0.63			
32	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.6	Reading	0.59			
33	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.8.3	Reading	0.64			
34	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.8.3	Reading	0.38			
35	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.8.2	Reading	0.60			
Session 2									
36	Constructed Response		2	CCSS.ELA-Literacy.RL.8.4	Writing to Sources		1.60	0.80	
37	Constructed Response		2	CCSS.ELA-Literacy.RL.8.6	Writing to Sources		1.53	0.76	
38	Constructed Response		2	CCSS.ELA-Literacy.RL.8.2	Writing to Sources		1.56	0.78	
39	Constructed Response		2	CCSS.ELA-Literacy.RI.8.4	Writing to Sources		1.56	0.78	
40	Constructed Response		2	CCSS.ELA-Literacy.RI.8.5	Writing to Sources		1.41	0.70	
41	Constructed Response		2	CCSS.ELA-Literacy.RI.8.2	Writing to Sources		1.58	0.79	
42	Constructed Response		2	CCSS.ELA-Literacy.RI.8.3	Writing to Sources		1.41	0.70	
43	Constructed Response		4	CCSS.ELA-Literacy.RI.8.8	Writing to Sources		2.40	0.60	

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question on the 2019 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.