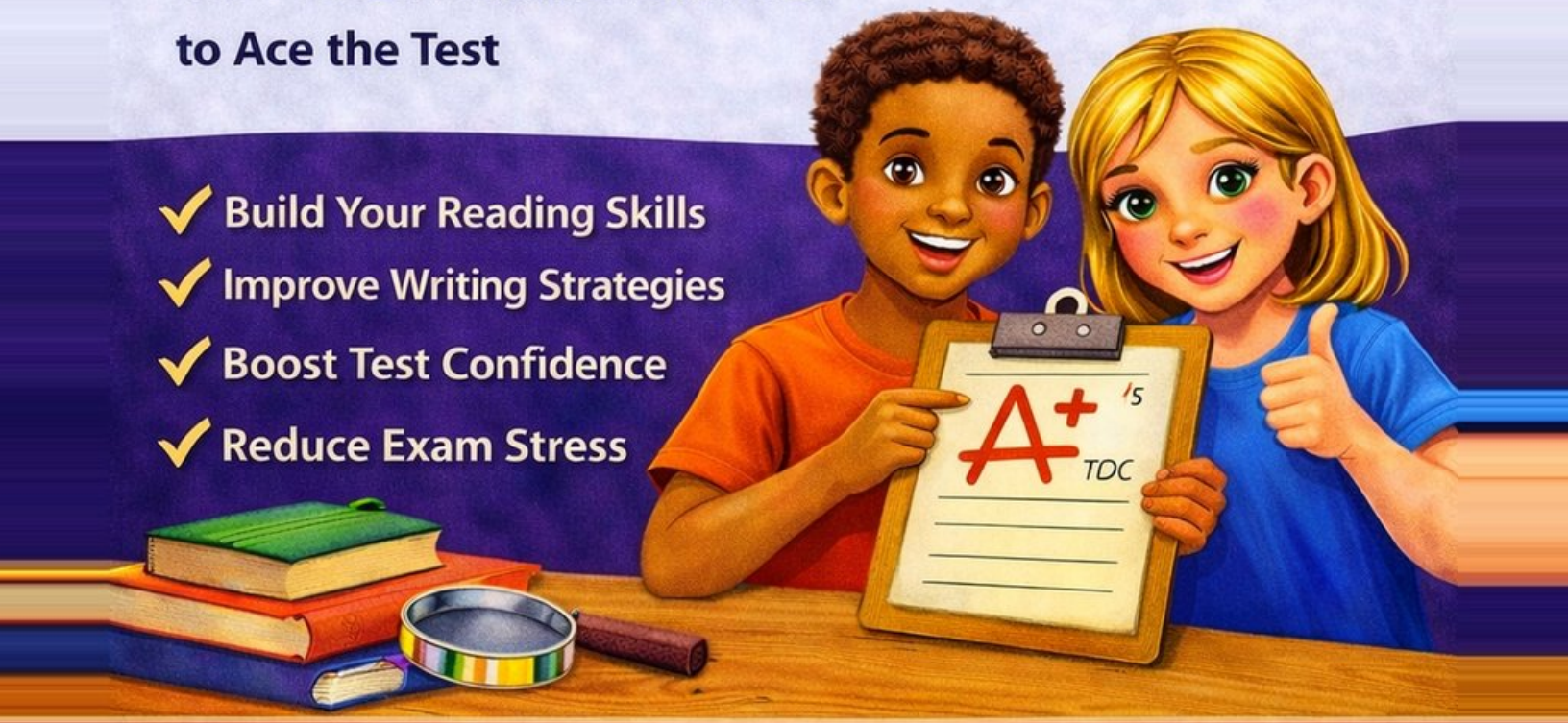
Everything You Need to Help Achieve an Excellent Score

8 New Hampshire Grade 8

English Language Arts (ELA)

Practice Tests

The Proven Practice You Need to Ace the Test

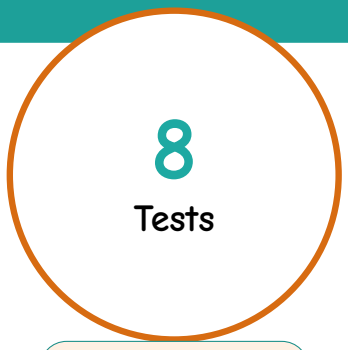


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- ✓ Boost Test Confidence
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Smart Practice

The Difference Between Busy and Better.

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

✓ Six Moves That Raise Real Scores

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

⋆ The Rewrite Habit

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

The Big Day

Your Test Day Playbook.

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

◯ The Night Before

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

◯ The Morning Of

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

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

The Map Drawer

1 In the back office of the transit museum stood a flat file cabinet with drawers wide enough to hold maps larger than a kitchen table. Eli volunteered there on Saturdays, usually labeling photographs or dusting display cases, but one rainy afternoon the curator asked him to help sort the drawer marked *System Plans*. Eli expected technical diagrams. He did not expect to feel as if he were opening a city's memory.

2 The first maps were bright with proposed routes that had never been built. One line curved toward the river and stopped. Another crossed neighborhoods Eli knew well, then ended in blank space. In the margins, planners had written notes about cost, population, and public meetings. Eli had always assumed the city simply existed in its current form. The drawer suggested something stranger: that the city was partly made of decisions that had almost happened.

3 As the afternoon passed, Eli began comparing old plans with the routes he rode every week. He noticed where stations had been added, where lines had been shortened, and where whole neighborhoods once expected connections they never received. The maps were not neutral records. They showed priorities, compromises, and arguments about whose movement through the city would be made easier.

4 When the curator returned, Eli asked why the museum kept so many drafts instead of only the final version. She smiled and said, *Because the final version hides the debate.* Eli looked down at the spread of lines, erasures, and penciled questions. For the first time, he understood that infrastructure was not just concrete and steel. It was also a history of choices about who gets linked to whom.

Scan Me

5 On the bus ride home, Eli unfolded the current transit map from his pocket and studied it differently. The lines no longer looked inevitable. They looked argued into existence. That made the ride feel less ordinary and more like participation in a story that the city was still writing.

Proposed Route

A line on paper is never only a line.
It is an argument about where a day may go,
whose distance should shorten,
whose wait should end sooner.

Some routes remain graphite possibilities,
faint as a sentence almost spoken.
Others harden into track and timetable.

But even the finished map hums with revision,
with choices folded beneath the color,
with absence still visible to anyone willing to look.

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

(A) certain to happen and unable to be changed
(B) crowded during rush hour
(C) impossible to compare
(D) difficult to read on paper

Use the story and poem to answer this question.

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

(A) He begins as an expert planner and ends confused by maps.
(B) He moves from seeing transit maps as fixed facts to seeing them as records of debate and choice.
(C) He decides museums should display only final drafts.
(D) He stops using public transit after visiting the museum.

Use the story and poem to answer this question.

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

(A) Transit is valuable only in large cities.
(B) Museums should avoid preserving unfinished work.
(C) Systems people take for granted are often shaped by hidden decisions and competing priorities.
(D) Drafts are less meaningful than final versions.

Use the story and poem to answer this question.

12) What does the author suggest by saying the maps were not neutral records in paragraph 3?

(A) The maps reflected values and decisions about access and movement.
(B) The maps were inaccurate and unusable.
(C) The museum had organized the drawer incorrectly.
(D) The maps were printed with unusual colors.

Scan Me