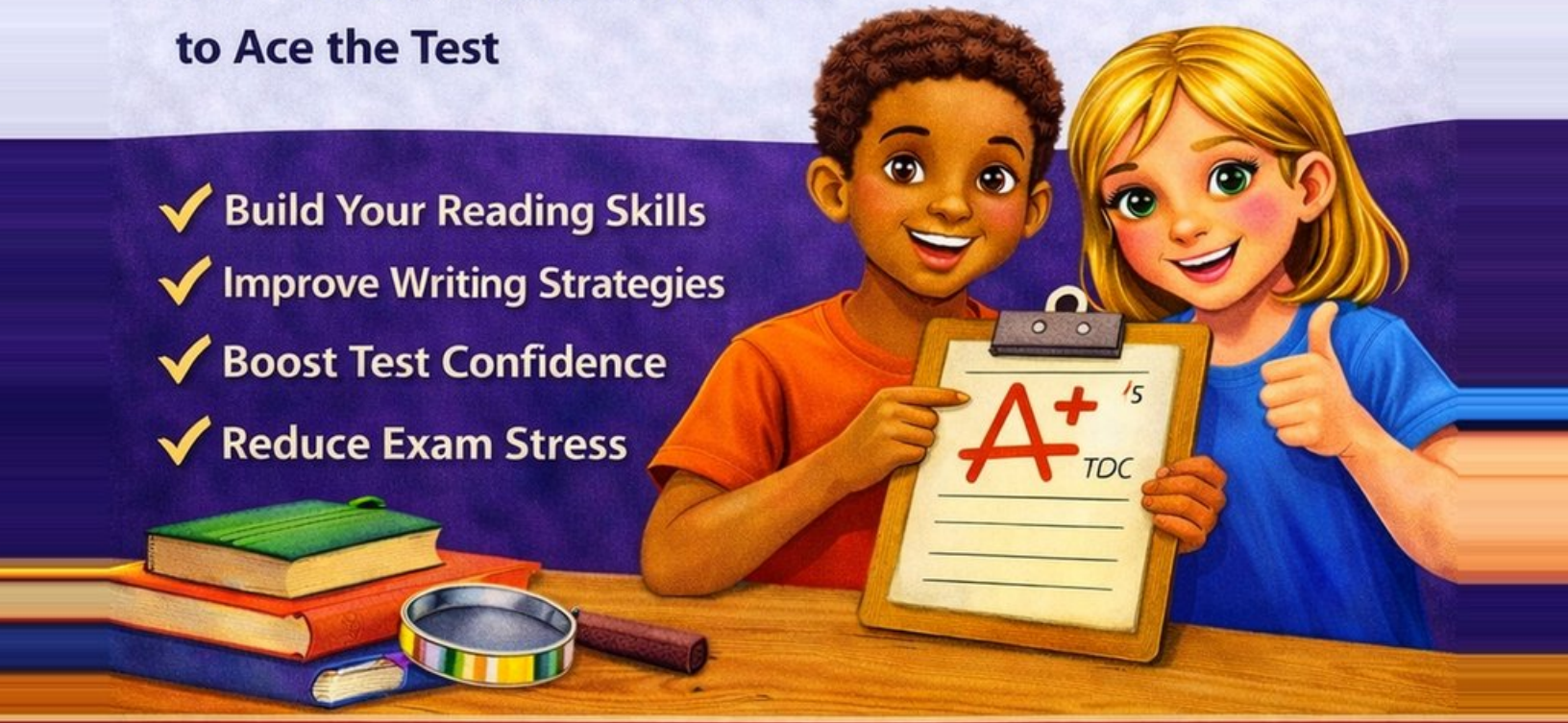
Everything You Need to Help Achieve an Excellent Score

8 New York Grade 8

English Language Arts (ELA)

Practice Tests

The Proven Practice You Need to Ace the Test

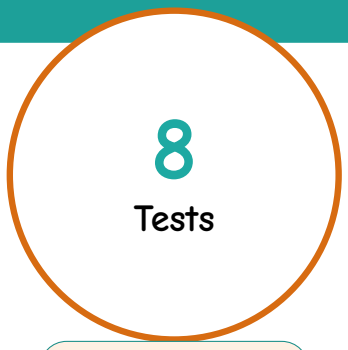


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- ✓ Boost Test Confidence
- ✓ Reduce Exam Stress

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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 Proof Copy

1 Mina joined the student literary magazine because she loved bold openings, clever titles, and the feeling of seeing a strong piece of writing printed on glossy paper. She did not expect to spend the week before publication sitting beside a stack of proof copies with a pencil, circling punctuation, spacing, and sentences that drifted from the original submissions. The work felt smaller than writing and less glamorous than choosing what to publish.

2 Her editor, however, treated the proof table with unusual seriousness. He checked page numbers twice, read captions aloud, and compared final layouts against earlier drafts line by line. When Mina asked whether readers would even notice a missing accent mark in a poet's name or a line break shifted by half an inch, he answered that readers might not notice the error itself. They would notice the carelessness it represented.

3 At first, Mina thought that sounded exaggerated. Then she found a poem whose final line had been repeated by mistake across two pages. The duplication changed the ending from quiet and deliberate to clumsy and heavy. On another page, a photograph credit named the wrong student. None of the problems looked enormous alone. Together, they made the magazine feel less trustworthy than the writing inside it deserved.

4 For the next hour, Mina moved more slowly. She followed each line with her finger, checked the table of contents against the sections, and marked tiny inconsistencies she would once have ignored. By the time the corrected proof returned from the printer, the magazine seemed clearer in a way she had not known to look for before. Its polish no longer felt decorative. It felt ethical.

Scan Me

5 When the boxes of finished magazines arrived, Mina still admired the cover first. But then she opened to the contributor pages, the captions, the poem endings, and the quiet spaces between sections. She had learned that attention to detail was not separate from honoring the work. Sometimes it was the form that honoring took.

Markup

A page can shine and still be careless.
Gloss is not accuracy.

The truest respect may live in smaller things:
the restored line break,
the name spelled fully,
the pause returned to the poem that needed it.

Precision is not coldness.
It is one way attention keeps faith.

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9) What does the word *represented* most nearly mean as it is used in paragraph 2 of the story?

(A) traveled quickly through
(B) was copied from
(C) was explained by a reader
(D) stood for or showed

Use the story and poem to answer this question.

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

(A) She begins as an experienced editor and ends preferring to avoid publication work.
(B) She decides visual design matters less than every other part of a magazine.
(C) She moves from seeing proofreading as minor work to understanding it as part of respecting and protecting published writing.
(D) She expects to find major printing failures but discovers only trivial issues.

Use the story and poem to answer this question.

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

(A) Careful attention to detail can be an important form of respect for another person's work.
(B) Proofreading is useful only when a publication includes photographs.
(C) Small errors rarely affect how trustworthy a publication feels.
(D) Readers care more about visual covers than about the writing inside.

Use the story and poem to answer this question.

12) In paragraph 4, what does the author suggest by saying the polish no longer felt decorative?

(A) Mina now saw neat presentation as part of accuracy and responsibility, not just appearance.
(B) Readers preferred rougher layouts that looked more natural.
(C) The magazine's cover design had become less colorful after revisions.
(D) The printer had removed too many design elements from the final copy.