



Department  
of Education

# Ohio's State Tests

**PRACTICE TEST**

**ENGLISH LANGUAGE ARTS I**

Student Name

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## Directions:

Today you will be taking the Ohio English Language Arts I Practice Assessment.

There are several important things to remember:

1. Read each question carefully. Think about what is being asked. Look carefully at graphs or diagrams because they will help you understand the question. Then, choose or write the answer you think is best in your Answer Document.
2. Use only a #2 pencil to answer questions on this test.
3. For questions with bubbled responses, choose the correct answer and then fill in the circle with the appropriate letter in your Answer Document. Make sure the number of the question in this Student Test Booklet matches the number in your Answer Document. If you change your answer, make sure you erase your old answer completely. Do not cross out or make any marks on the other choices.
4. For questions with response boxes, write your answer neatly, clearly and only in the space provided in your Answer Document. Any responses written in your Student Test Booklet will not be scored. Make sure the number of the question in this Student Test Booklet matches the number in your Answer Document.
5. If you do not know the answer to a question, skip it and go on to the next question. If you have time, go back to the questions you skipped and try to answer them before turning in your Student Test Booklet and Answer Document.
6. Check over your work when you are finished.

## Who Owns the Past?

### Passage 1: Returning Antiquities to Their Countries of Origin

by Joyce Mortimer

- 1 *Antiquities* are ancient objects and artworks. Many people visit museums to view antiquities. They enjoy seeing these relics of the ancient world as a way of understanding past cultures and sometimes connecting with their own heritage.
- 2 Museums acquire works to display from many different sources. Sometimes they purchase them. Other times they receive donations. Today there are strict ethical guidelines forbidding art that has been stolen or looted from other countries. However, artifacts that have been at museums for decades or even centuries may have arrived there by dubious<sup>1</sup> means. Now, some countries claim that museums have an obligation to restore these artifacts to their original location.
- 3 There are many examples of this debate. Perhaps the most famous is the controversy between Greece and the United Kingdom (UK) over the Elgin marbles. In the early 19th century, the Earl of Elgin had numerous sculptures taken from Greece to the UK. These included half of the surviving sculptures from the Parthenon in Athens. When Elgin did this, Greece was still a part of the Ottoman Empire. He claimed that he had received a permit to export the sculptures. Today the marbles are on display in the British Museum. However, Greece wants them to be restored to their original locations.
- 4 This issue also affects people in the United States. Many Native American tribes' antiquities are on display in museums. The museums may have acquired them at a time when Native American sites were often denigrated<sup>2</sup> and looted. Some museums have objects that were made for private Native American religious ceremonies and were never meant to be seen by the public. These include masks, shields, and objects used in funeral and medicinal rites. Since 1990 the U.S. government has, in some instances, facilitated the return of these unique cultural items from institutions that receive federal funding.

<sup>1</sup>dubious: questionable

<sup>2</sup>denigrated: belittled, looked down upon



- 5 Should museums return these antiquities? Experts disagree. Malcolm Bell III says yes. Bell is a professor emeritus<sup>3</sup> of art at the University of Virginia. He says, “Many artifacts and works of art have special cultural value for a particular community or nation. When these works are removed from their original cultural setting they lose their context and the culture loses a part of its history.”
- 6 According to Bell, a country's request for the return of an antiquity “usually has a strong legal basis.” It “was exported illegally, probably also excavated illegally, and . . . is now . . . stolen property.” He called the return of antiquities “an expression of justice.”
- 7 James Cuno says not always. Cuno is the president of the J. Paul Getty Trust, an art museum in Los Angeles. He is also past president of the Art Institute of Chicago and the author of the book *Who Owns Antiquity?* Cuno agrees that museums have “an ethical and legal obligation” to return illegally exported antiquities. However, he doesn't support the return of legally acquired works.
- 8 “Territory held today by a given nation-state in the past likely belonged to a different political entity . . . even if one wanted to reunite dispersed works of art, where would one do so? Which among the many countries, cities, and museums in possession of parts of a work of art . . . should be the designated ‘home’ of the reunited work?” Cuno believes that museums should collect art from the world's diverse cultures. This should be done “through purchase or long-term loan and working in collaboration with museums and nations around the world.”
- 9 This debate is far from over. As a complex question with no easy answer, the issue requires more study.

<sup>3</sup>professor emeritus: retired professor

“Returning Antiquities to Their Countries of Origin” by Joyce Mortimer. Written for educational purposes.



**Passage 2: A Case in Antiquities for ‘Finders Keepers’**

by John Tierney

- 10 Zahi Hawass regards the Rosetta Stone . . . as stolen property languishing in exile. “We own that stone,” he told Al Jazeera,<sup>1</sup> speaking as the secretary general of Egypt’s Supreme Council of Antiquities.
- 11 The British Museum does not agree—at least not yet. But never underestimate Dr. Hawass when it comes to this sort of custody dispute. He has prevailed so often in getting pieces returned to what he calls their “motherland” that museum curators are scrambling to appease him.
- 12 Last month, after Dr. Hawass suspended the Louvre’s excavation in Egypt, the museum promptly returned the ancient fresco fragments he sought. Then the Metropolitan Museum of Art made a pre-emptive display of its “appreciation” and “deep respect” by buying a piece of a shrine from a private collector so that it could be donated to Egypt.
- 13 Now an official from the Neues Museum in Berlin is headed to Egypt to discuss Dr. Hawass’s demand for its star attraction, a bust of Nefertiti.
- 14 These gestures may make immediate pragmatic sense for museum curators worried about getting excavation permits and avoiding legal problems. But is this trend ultimately good for archaeology?
- 15 Scientists and curators have generally supported the laws passed in recent decades giving countries ownership of ancient “cultural property” discovered within their borders. But these laws rest on a couple of highly debatable assumptions: that artifacts should remain in whatever country they were found, and that the best way to protect archaeological sites is to restrict the international trade in antiquities.
- 16 In some cases, it makes aesthetic or archaeological sense to keep artifacts grouped together where they were found, but it can also be risky to leave everything in one place, particularly if the country is in turmoil or can’t afford to excavate or guard all its treasures. After the Metropolitan Museum was pressured to hand over a collection called the Lydian Hoard, one of the most valuable pieces was stolen several years ago from its new home in Turkey.

<sup>1</sup>Al Jazeera: a media network that seeks to report unbiased, diverse accounts of global issues



- 17 Restricting the export of artifacts hasn't ended their theft and looting any more than the war on drugs has ended narcotics smuggling. Instead, the restrictions promote the black market and discourage the kind of open research that would benefit everyone except criminals.
- 18 Legitimate dealers, museums and private collectors have a financial incentive to pay for expert excavation and analysis of artifacts, because that kind of documentation makes the objects more valuable. A nation could maintain a public registry of discoveries and require collectors to give scholars access to the artifacts, but that can be accomplished without making everything the property of the national government.
- 19 The timing of Dr. Hawass's current offensive, as my colleague Michael Kimmelman reported, makes it look like retribution against the Westerners who helped prevent an Egyptian from becoming the leader of Unesco, the United Nation's cultural agency. But whatever the particular motivation, there is no doubt that the cultural-property laws have turned archaeological discoveries into political weapons.

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### **Passage 3: Vision of Home: Repatriated Works Back in Their Countries of Origin**

by Rachel Donadio

- 20 In recent years, museums across the United States and Europe have begun returning objects to their countries of origin. Each case tells its own story. While much attention has focused on the act of repatriation,<sup>1</sup> The New York Times looked at what happened to several objects after they went back. Some works, returned with great fanfare, have taken on greater meaning back on view in the countries or cultures that produced them. Other times, after the triumphalism fades, they fall victim to benign<sup>2</sup> neglect, or are not always easy to reach.

<sup>1</sup>repatriation: bringing or sending back to a country or one's place of citizenship

<sup>2</sup>benign: not trying to harm





- 21 Most Western museums now acknowledge a strong ethical case for returning objects, especially if they have been found to have left their countries of origin under dubious circumstances, as in the case of the goddess of Morgantina. The Getty, which had bought the statue in 1988 for \$18 million, returned it to Italy in 2011 after Italian prosecutors found that it had been looted, illegally exported and sold by dealers who very likely dissembled about its provenance.<sup>3</sup> . . .
- 22 The goddess of Morgantina is now on display in the archaeological museum of Aidone. The idea was to spread Italy's treasures around the country and to allow viewers to see the work in the context in which it was found. The statue, returned to the music of police bands, now stands proudly on a metal stand in the museum. . . .
- 23 These treasures await those who make the sometimes difficult journey. About a 90-minute drive west of Catania, Aidone is in the province of Enna, Sicily's poorest, and is less than 15 miles from Piazza Armerina, whose Roman-era mosaics, part of a Unesco World Heritage site, are among the most visited spots in Sicily. But the island, renowned for political corruption, lacks reliable public transportation. Local roads are sometimes closed.
- 24 Last year, 30,767 people visited the Aidone museum, and about 26,000 visited Morgantina, compared with 400,000 people who visited the Getty Villa in 2010, the last year the statue was on display there.
- 25 Across-the-board public budget cuts have left the museum with few resources for maintenance, guards and publicity, said Laura Maniscalco, an archaeologist who has been director of the Aidone museum since fall. "I don't think it's up to me to create tourist itineraries," Ms. Maniscalco said. "But I can complain about the closed roads. Why aren't they fixed? These are political problems."

<sup>3</sup>dissembled about its provenance: lied about its origin or how they got it

Excerpt from "Vision of Home: Repatriated Works Back in Their Countries of Origin" by Rachel Donadio. Copyright © 2014 by The New York Times Company. Reprinted by permission of The New York Times Company via Copyright Clearance Center.





1. How does the author of Passage 1 present the idea that there are different perspectives on the topic of returning antiquities?
  - A. through a series of statements that demonstrate which view is most popular
  - B. through a series of examples that demonstrate the influence of economics on opinions
  - C. through a series of quotes that first present those who agree and then those who disagree
  - D. through a series of questions that first make the reader doubt and then believe in a new idea
  
2. How does paragraph 3 develop the author's ideas in Passage 1?
  - A. It explains why artifacts should sometimes be maintained outside the country of origin.
  - B. It presents reasons why people may be unclear on the proper process for handling artifacts.
  - C. It demonstrates how guidelines can be established to ease disputes about an artifact's origins.
  - D. It illustrates how it can be difficult to determine which country has legal rights to some artifacts.



## English Language Arts I—Part 1

3. Read this sentence from Passage 1.

“Territory held today by a given nation-state in the past likely belonged to a different political entity . . . even if one wanted to reunite dispersed works of art, where would one do so?” (paragraph 8)

What is the meaning of dispersed as used in paragraph 8?

- A. borrowed
- B. scattered
- C. unclaimed
- D. uncovered



4. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

**Part A**

In Passage 2, how does the author use the information about Zahi Hawass to develop an idea about ownership of cultural items?

- A. He uses Dr. Hawass's experience with the Rosetta Stone to introduce a special case in private ownership.
- B. He uses Dr. Hawass's approach as an example to show how countries can work together to determine custody of antiquities.
- C. He uses Dr. Hawass's approach to reclaiming artifacts to introduce the drawbacks of placing restrictions on where artifacts are kept.
- D. He uses Dr. Hawass's experience with the Metropolitan Museum of Art as an example of how supportive institutions are in finding solutions.

**Part B**

Select the sentence from Passage 2 that supports the answer in Part A.

- A. "But never underestimate Dr. Hawass when it comes to this sort of custody dispute." (paragraph 11)
- B. "He has prevailed so often in getting pieces returned to what he calls their 'motherland' that museum curators are scrambling to appease him." (paragraph 11)
- C. "Now an official from the Neues Museum in Berlin is headed to Egypt to discuss Dr. Hawass's demand for its star attraction, a bust of Nefertiti." (paragraph 13)
- D. "But is this trend ultimately good for archeology?" (paragraph 14)



5. What does the phrase “immediate pragmatic sense” in paragraph 14 express about the museum’s actions?
- A. They are idealistic and rash.
  - B. They are questionable and suspicious.
  - C. They are based on unpredictable emotions.
  - D. They are logical for achieving a quick resolution.
6. How does paragraph 17 refine the author’s ideas about laws limiting the trade of artifacts?
- A. It explains why the laws are necessary and how strictly they should be followed.
  - B. It describes how the laws tend to increase the value of products on the black market.
  - C. It presents a comparison to show how the laws are ineffective and do not actually reduce crime.
  - D. It provides an example of how the laws are not immediately effective and cause hardships for museums.



7. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

**Part A**

Which claim does the author make in Passage 2?

- A. Laws need to be rewritten to reflect the issues with determining the country of origin for artifacts.
- B. Some countries may be misusing the right to have artifacts returned to their country of origin.
- C. The issue of which artifacts belong to which country has caused unnecessary violence.
- D. The United Nations needs to define which countries can claim artifacts as their own.

**Part B**

Which detail from the passage is used as relevant support for this claim?

- A. "Scientists and curators have generally supported the laws passed in recent decades giving countries ownership of ancient 'cultural property' . . ." (paragraph 15)
- B. "But these laws rest on a couple of highly debatable assumptions: that artifacts should remain in whatever country they were found, and that the best way to protect archaeological sites is to restrict the international trade . . ." (paragraph 15)
- C. "After the Metropolitan Museum was pressured to hand over a collection called the Lydian Hoard, one of the most valuable pieces was stolen . . ." (paragraph 16)
- D. "The timing of Dr. Hawass's current offensive, as my colleague Michael Kimmelman reported, makes it look like retribution against the Westerners . . ." (paragraph 19)



## English Language Arts I—Part 1

8. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

### Part A

Read these sentences from Passage 3.

“Some works, returned with great fanfare, have taken on greater meaning back on view in the countries or cultures that produced them. Other times, after the triumphalism fades, they fall victim to benign neglect, or are not always easy to reach.” (paragraph 20)

What is the meaning of the word triumphalism as it is used in this sentence?

- A. careless treatment
- B. a feeling of superiority
- C. initial commitment to a cause
- D. a force used to achieve a goal

### Part B

Select the letter before one phrase that supports the answer in Part A.

**A** “Some works, **B** returned with great fanfare, **C** have taken on greater meaning **D** back on view **E** in the countries or cultures **F** that produced them.” (paragraph 20)



9. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

**Part A**

Which inference can be drawn based on paragraphs 23 and 24 in Passage 3?

- A. Some countries cannot afford to secure precious artifacts and keep them safe.
- B. Tourists are given restricted access to cultural artifacts after the artifacts are relocated.
- C. Museums often experience economic hardships due to the cost of relocating cultural artifacts.
- D. Sometimes fewer people are able to view artifacts after the artifacts are returned to their country of origin.

**Part B**

Select the letter before one sentence that supports the inference in Part A.

- 23 ☐ **A** These treasures await those who make the sometimes difficult journey.  
☐ **B** About a 90-minute drive west of Catania, Aidone is in the province of Enna, Sicily's poorest, and is less than 15 miles from Piazza Armerina, whose Roman-era mosaics, part of a Unesco World Heritage site, are among the most visited spots in Sicily. ☐ **C** But the island, renowned for political corruption, lacks reliable public transportation. ☐ **D** Local roads are sometimes closed.
- 24 ☐ **E** Last year, 30,767 people visited the Aidone museum, and about 26,000 visited Morgantina, compared with 400,000 people who visited the Getty Villa in 2010, the last year the statue was on display there.





**Writing Prompt**

10. Should cultural artifacts be returned to their regions of origin?

Construct a multi-paragraph, written response in which you make and support a claim about whether cultural artifacts should be returned to their regions of origin. Your response must be based on ideas and information that can be found in the source set.

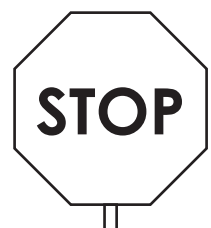
Manage your time carefully so that you can:

- review the sources;
- plan your response;
- write a thorough response; and
- revise and edit your response.

Be sure to:

- include a thesis statement;
- address counterclaims;
- use evidence from multiple sources; and
- avoid overly relying on one source.

Write your multi-paragraph response in the space provided in the **Answer Document**.



Do not go on

Do not go on

Do not go on

### Passage 1: The Tragedy of Cordelia

adapted from a work by John Higgins

*John Higgins's The Mirror for Magistrates was a poetic history of England first published in 1555. It was one of the sources Shakespeare used to write King Lear. In this section, Cordelia tells the story of what happened when her father divides his kingdom between his daughters.*

- 1     He thought to wed us unto nobles three, or Peers:<sup>1</sup>  
And unto them and theirs, divide and part the land:  
For both my sisters first he sent as first their years  
Required their minds, and love, and favor to understand.
- 5     (Quoth he) "All doubts of duty to aband',  
I must determine and also your friendships prove:  
Now tell me each how much you do me love."

- Which when they answered, they loved him well and more  
Than they themselves did love, or any worldly wight:<sup>2</sup>
- 10   He praised them and said he would again therefore,  
The loving kindness they deserved in fine requite:<sup>3</sup>  
So found my sisters favor in his sight,  
By flattery fair they won their father's heart:  
Which after turned, him and me to smart.
- 15   But not content with this he minded me to prove,  
Because his custom was to love me wondrous well:  
"How much dost thou" (quoth he) "Cordelia thy father love?"  
"I will" (said I) "at once my love declare and tell:  
I loved you ever as my father well,
- 20   No otherwise, if more to know you crave:  
We love you chiefly for the good you have."

<sup>1</sup>Peers: people of high rank and quality

<sup>2</sup>wight: person

<sup>3</sup>requite: return



Thus much I said, the more their flattery to detect,  
 But he me answered thereunto again with ire,  
 "Because thou dost thy father's aged years neglect,  
 25 That loved thee more of late than thy deserts require,  
 Thou never shalt, to any part aspire  
 Of this my realm, among thy sisters twain,  
 But ever shall disinherited remain."

Then to the king of Albany for wife he gave  
 30 My sister Goneril, the eldest of us all:  
 And eke my sister Regan for Hinnine to have,  
 Who then was Prince of Cambria and Cornwall:  
 These after him should have his kingdom all  
 Between them both, he gave it frank and free:  
 35 But naught at all, he gave of dowry me.

Adapted from *The Mirror for Magistrates* by John Higgins. In the public domain.

## Passage 2: from *King Lear*

by William Shakespeare

*In this excerpt from Act I, scene I of Shakespeare's King Lear, the king is about to divide up his kingdom as wedding gifts to his daughters and their new husbands. In return, he asks each of his three daughters to describe how much she loves him.*

1 KING LEAR  
 . . . . Our son of Cornwall,  
 And you, our no less loving son of Albany,  
 We have this hour a constant will to publish  
 Our daughters' several dowers,<sup>1</sup> that future strife  
 May be prevented now. The princes, France and Burgundy,  
 Great rivals in our youngest daughter's love,  
 Long in our court have made their amorous sojourn,  
 And here are to be answer'd. Tell me, my daughters,—  
 Since now we will divest us both of rule,  
 Interest of territory, cares of state,—  
 Which of you shall we say doth love us most?

<sup>1</sup>dowers: dowries; a dowry was a wedding gift given by the father of the bride to the new husband



## English Language Arts I—Part 2

That we our largest bounty may extend  
Where nature doth with merit challenge. Goneril,  
Our eldest-born, speak first.

2 GONERIL

Sir, I love you more than words can wield the matter;  
Dearer than eyesight, space, and liberty;  
Beyond what can be valued, rich or rare;  
No less than life, with grace, health, beauty, honour;  
As much as child e'er lov'd, or father found;  
A love that makes breath poor, and speech unable.  
Beyond all manner of so much I love you.

3 CORDELIA

[Aside] What shall Cordelia speak?  
Love, and be silent.

4 KING LEAR

Of all these bounds, even from this line to this,  
With shadowy forests and with champains rich'd,  
With plenteous rivers and wide-skirted meads,  
We make thee lady. To thine and Albany's issue  
Be this perpetual. What says our second daughter,  
Our dearest Regan, wife to Cornwall? Speak.

5 REGAN

Sir, I am made  
Of the selfsame metal that my sister is,  
And prize me at her worth. In my true heart  
I find she names my very deed of love;  
Only she comes too short: that I profess  
Myself an enemy to all other joys,  
Which the most precious square of sense possesses;  
And find I am alone felicitate<sup>2</sup>  
In your dear highness' love.

6 CORDELIA

[Aside] Then poor Cordelia!  
And yet not so; since I am sure my love's  
More richer than my tongue.

<sup>2</sup>felicitate: made happy





7 KING LEAR

To thee and thine hereditary ever  
Remain this ample third of our fair kingdom;  
No less in space, validity, and pleasure,  
Than that conferr'd on Goneril. Now, our joy,  
Although the last, not least; to whose young love  
The vines of France and milk of Burgundy  
Strive to be interest'd; what can you say to draw  
A third more opulent than your sisters? Speak.

8 CORDELIA

Nothing, my lord.

9 KING LEAR

Nothing!

10 CORDELIA

Nothing.

11 KING LEAR

Nothing can come of nothing: speak again.

12 CORDELIA

Unhappy that I am, I cannot heave  
My heart into my mouth: I love your Majesty  
According to my bond; no more nor less.

13 KING LEAR

How, how, Cordelia! mend your speech a little,  
Lest it may mar your fortunes.

14 CORDELIA

Good my lord,  
You have begot me, bred me, lov'd me: I  
Return those duties back as are right fit,  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say  
They love you all? Haply, when I shall wed,  
That lord whose hand must take my plight shall carry  
Half my love with him, half my care and duty:  
Sure I shall never marry like my sisters,  
To love my father all.



## English Language Arts I—Part 2

- 15 KING LEAR  
But goes thy heart with this?
- 16 CORDELIA  
Ay, good my lord.
- 17 KING LEAR  
So young, and so untender?
- 18 CORDELIA  
So young, my lord, and true.
- 19 KING LEAR  
Let it be so! thy truth then be thy dower:  
For, by the sacred radiance of the sun,  
The mysteries of Hecate<sup>3</sup> and the night;  
By all the operation of the orbs  
From whom we do exist and cease to be;  
Here I disclaim all my paternal care,  
Propinquity<sup>4</sup> and property of blood,  
And as a stranger to my heart and me  
Hold thee from this for ever.

<sup>3</sup>Hecate: Greek goddess associated with the moon

<sup>4</sup>propinquity: kinship, relation to someone

Excerpt from *King Lear* by William Shakespeare. In the public domain.



1. In Passage 2, what is a clue that King Lear should recognize that Goneril's speech may be dishonest?
  - A. She lists the qualities of love, yet possesses none of these qualities.
  - B. She claims that her love overpowers her words, yet she is able to speak.
  - C. She claims that her love is greater than material things, yet demands payment for it.
  - D. She claims to love her father more than any other child does, but her sister states the same.
  
2. In paragraphs 3 and 6 of Passage 2, Cordelia shares her thoughts through asides. What is the effect of these asides?
  - A. They create a sense of foreboding that foreshadows Cordelia's fate.
  - B. They validate King Lear's decision by showing Cordelia's true feelings.
  - C. They enhance the conflict by allowing Cordelia to directly confront her sisters.
  - D. They provide a contrast between the sisters' certainty and Cordelia's confusion.



## English Language Arts I—Part 2

3. In paragraph 5 of Passage 2, what does Regan mean by saying that she is “an enemy to all other joys”?
- A. She loves her father above all else.
  - B. She feels a bond with her two sisters.
  - C. She is disappointed with her father’s decision.
  - D. She is angry about her sister’s statements to her father.
4. In paragraph 19 of Passage 2, what does Shakespeare mean by the phrase “property of blood”?
- A. wealth
  - B. expanses of land
  - C. family connection
  - D. physical condition
5. In Shakespeare’s time, it was very unusual for a king to decide to give up power before death. To avoid conflict between potential heirs, rulers planned for a clear transfer of power to a single heir. Based on this information, what do the passages reveal about King Lear?
- A. He believes that dividing up his kingdom is his only option.
  - B. He prioritizes the people of his kingdom over his daughters.
  - C. He plans to give the most land to the daughter who loves him least.
  - D. He is making decisions that could lead to instability within the country.



6. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

**Part A**

Which central idea is shared by both passages?

- A. Flattery has its rewards.
- B. Families must join together.
- C. Love should be expressed rather than hidden.
- D. A king must demand obedience from his subjects.

**Part B**

Select **two** ways the passages develop the central idea.

- A. Goneril and Regan develop a close relationship.
- B. King Lear selects noble spouses for his daughters.
- C. The older sisters emphasize their feelings in order to achieve a goal.
- D. King Lear makes intelligent decisions because of his age and wisdom.
- E. Cordelia is punished when she does not explain how much she loves her father.



## English Language Arts I—Part 2

7. What are **two** ways that Shakespeare modifies the material from Passage 1?
- A. He adds depth to the portrayals of the sisters.
  - B. He makes King Lear a more sympathetic figure.
  - C. He makes the setting more detailed and complex.
  - D. He changes the outcome of King Lear's decision.
  - E. He extends the interaction between King Lear and Cordelia.

