

**Massachusetts  
Tests for Educator Licensure<sup>®</sup> (MTEL<sup>®</sup>)**



**Visual Art (17)**

**PRACTICE TEST**



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## INTRODUCTION

This document is a printable version of the Massachusetts Tests for Educator Licensure® (MTEL®) Visual Art (17) Online Practice Test. This practice test is a sample test consisting of 100 multiple-choice questions and 2 open-response item assignments.

To assist you in recording and evaluating your responses on the practice test, a Multiple-Choice Answer Sheet, an Answer Key Worksheet, and an Evaluation Chart by test objective are included for the multiple-choice questions. A blank Response Sheet, Evaluation Information, and Sample Responses and Analyses, as well as a Scoring Rubric, are included for the open-response items. Lastly, there is a Practice Test Score Calculation worksheet.

## PURPOSE OF THE PRACTICE TEST

The practice test is designed to provide an additional resource to help you effectively prepare for the MTEL Visual Art (17) test. The primary purpose of the practice test is to help you become familiar with the structure and content of the test. It is also intended to help you identify areas in which to focus your studies. Education faculty and administrators of teacher preparation programs may also find this practice test useful as they help students prepare for the official test.

## TAKING THE PRACTICE TEST

In order to maximize the benefits of the practice test, it is recommended that you take this test under conditions similar to the conditions under which the official MTEL tests are administered. Try to take the practice test in a quiet atmosphere with few interruptions and limit yourself to the four-hour time period allotted for the official test administration. You will find your results to be more useful if you refer to the answer key only after you have completed the practice test.

## INCORPORATING THE PRACTICE TEST IN YOUR STUDY PLAN

Although the primary means of preparing for the MTEL is your college education, adequate preparation prior to taking or retaking the MTEL test is strongly recommended. How much preparation and study you need depends on how comfortable and knowledgeable you are with the content of the test.

The first step in preparing to take the MTEL is to identify what information the test will address by reviewing the objectives for your field. A complete, up-to-date list of the Test Objectives is included in the Test Information Booklet for each test field. The test objectives are the core of the testing program and a helpful study tool. Before taking or retaking the official test, focus your study time on those objectives for which you wish to strengthen your knowledge.

This practice test may be used as one indicator of potential strengths and weaknesses in your knowledge of the content on the official test. However, because of potential differences in format and difficulty between the practice test and an official MTEL Visual Art (17) test, it is not possible to predict precisely how you might score on an official MTEL Visual Art (17) test. Keep in mind that the subareas for which the test weighting is greatest will receive emphasis on this test. Refer to the Test Information Booklet for additional information about how to prepare for the test.

**VISUAL ART  
PRACTICE TEST**

## GENERAL TEST DIRECTIONS

This practice test consists of two sections: (1) a multiple-choice question section and (2) an open-response item assignment section. Each multiple-choice question on the practice test has four answer choices. Read each question carefully and choose the ONE best answer. Record each answer on the answer sheet provided.

- Sample Question:
1. What is the capital of Massachusetts?
    - A. Worcester
    - B. New Bedford
    - C. Boston
    - D. Springfield

The correct answer to this question is C. You would indicate that on the answer sheet.

The open-response section of this practice test requires written responses. Directions for the open-response item assignments appear immediately before those assignments.

You may work on the multiple-choice questions and open-response item assignments in any order that you choose. You may wish to monitor how long it takes you to complete the practice test. When taking the actual MTEL Visual Art (17) test, you will have one four-hour test session in which to complete the test.

**MULTIPLE-CHOICE ANSWER SHEET**

<b>Question Number</b>	<b>Your Response</b>
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<b>Question Number</b>	<b>Your Response</b>
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## MULTIPLE-CHOICE QUESTIONS

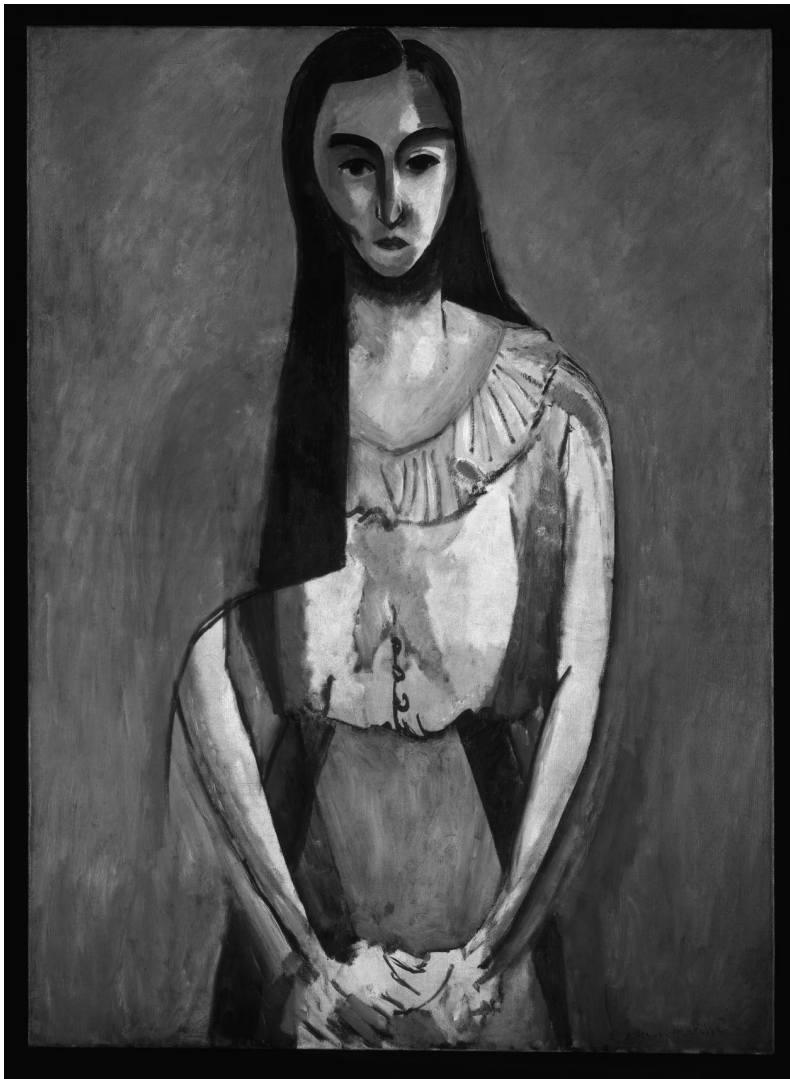
1. Use the reproduction below of *The Dynamism of an Automobile* (1911) by Luigi Russolo to answer the question that follows.



In this painting, the artist's use of repetition of similar shapes across the canvas creates a sense of:

- A. movement.
- B. form.
- C. symmetrical balance.
- D. emphasis.

2. Use the reproduction below of *The Italian Woman* (1916) by Henri Matisse to answer the question that follows.



In this painting, the artist has disrupted space by:

- A. covering the subject's shoulder with the background.
- B. shading the right side of the subject's face.
- C. depicting the subject from mid-thigh up.
- D. depicting the subject's eyes looking downward.

*Matisse, Henri (1869-1954) © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York. The Italian Woman. 1916. Oil on canvas. 45 15/16 x 35 1/4 inches (116.7 x 89.5 cm). By exchange, 1982. © Succession H. Matisse / ARS, NY. Location: The Solomon R. Guggenheim Museum, New York, NY, U.S.A. Photo Credit: The Solomon R. Guggenheim Foundation / Art Resource, NY.*



3. Use the reproduction below of *Tractored Out, Childress County, Texas* (1939) by Dorothea Lange to answer the question that follows.



Which of the following did the photographer use when framing this composition to place an emphasis on the house?

- A. the position of the clouds
- B. the rows of soil
- C. the slope of the horizon
- D. the texture of the ground

4. Use the reproduction below of *The Burial of the Count of Orgaz* (1586) by El Greco to answer the question that follows.



The artist's use of lighter values in the upper section of the painting and darker values in the lower section has the effect of:

- A. directing the viewer's attention diagonally across the picture plane.
- B. providing a sense of unity to the work as a whole.
- C. creating a sense of two separate and distinct environments.
- D. giving the work an overall positive mood.

5. Use the reproduction below of the photograph *Guy Peirera and Peter Fleming, Egypt (1937)* by Lee Miller to answer the question that follows.



In the photograph above, the photographer uses perspective to explore:

- A. form.
- B. scale.
- C. texture.
- D. shape.

*Miller, Lee. Guy Peirera and Peter Fleming, Egypt. Copyright © Lee Miller Archives, England 2009. All rights reserved. www.leemiller.co.uk. Used with permission.*

6. Use the reproduction below of a ceramic vessel (1000–800 BCE) to answer the question that follows.



Primarily which of the following features gives this work a sense of asymmetrical balance?

- A. the narrow perimeter of the base
- B. the negative interior spaces
- C. the inclusion of an elongated spout
- D. the contrast between light and dark tones

7. Use the reproduction below of a Sassanian ornament (sixth century CE) to answer the question that follows.



The precise arrangement of circular shapes in the ornament above is used primarily to achieve a sense of:

- A. harmony.
- B. value.
- C. texture.
- D. volume.

8. Use the reproduction below of *Carnival Athlete* (1930) by Camille Bombois to answer the question that follows.

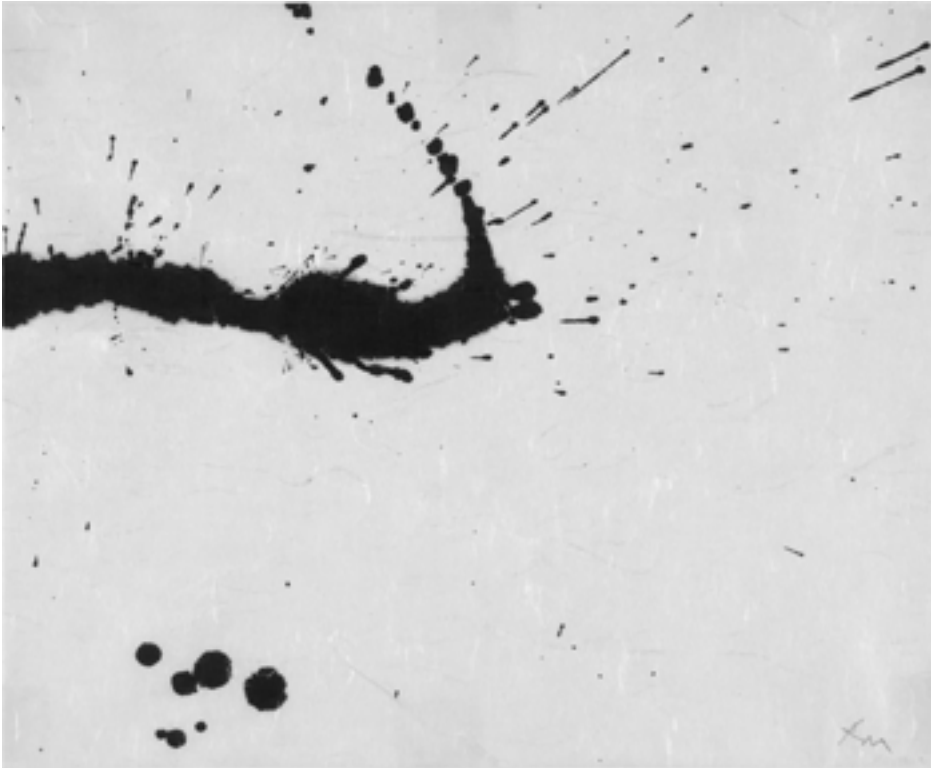


In the work above, the artist used the line of the athlete's arms to place an emphasis on the:

- A. circus tent.
- B. surrounding crowd.
- C. large barbell.
- D. figure's torso.

*Bombois, Camille (1883-1970) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Carnival Athlete, c. 1930. Oil on canvas, 130 x 89 cm. AM2810P. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.*

9. Use the reproduction below of an untitled painting from the series *Lyric Suite* (1965) by Robert Motherwell to answer the question that follows.



This painting emphasizes primarily which of the following elements of art or principles of design?

- A. rough implied texture
- B. geometric shapes
- C. subtle value contrast
- D. symmetrical balance

*Motherwell, Robert. Untitled from the series Lyric Suite, 1965. (April–May 1965). Brush and ink on Japanese mulberry paper, 9 x 11 1/8" (23.1 x 28.3 cm) Gift of the artist in memory of Frank O'Hara (2380.1967) The Museum of Modern Art, New York, NY, USA. Art copyright © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY. Photo Credit: The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.*

10. Use the reproduction below of *Village of Yo* (1964) by Romare Bearden to answer the question that follows.



The predominant element of art and design used in this collage is:

- A. space.
- B. rhythm.
- C. shape.
- D. line.

*Bearden, Romare. Village of Yo, ca. 1964. Collage, 9 x 12 1/4 in. (22.9 x 31.1 cm). Leonard C. Hanna, Jr., B.A. 1913, Fund. 2000.28.1 Yale University Art Gallery, New Haven, CT. Art copyright © Romare Bearden Foundation / Licensed by VAGA, New York, NY. Photo copyright © Yale University Art Gallery / Art Resource, NY.*

11. When photographing outdoors on a sunny day, using which of the following lens attachments will make distant objects clearer and colors more vivid?
- A. polarizing filter
  - B. star filter
  - C. diffusion filter
  - D. shape filter
12. Which of the following measures would best protect a charcoal drawing from being smudged?
- A. covering it with wax paper
  - B. shaking off any excess charcoal
  - C. coating it with a fixative
  - D. placing it in sunlight for two days
13. In ceramics, one way slip is used is to:
- A. release the ware from the wheel.
  - B. rinse clay off hands when cleaning up.
  - C. join unfired pieces of clay.
  - D. prevent the ware from sticking to the kiln during firing.
14. In gesture drawing, lines are drawn rapidly for the purpose of:
- A. recording fine details.
  - B. capturing the subject's essence.
  - C. describing a definitive outline.
  - D. creating a sense of urgency.



15. The *levels* function in most image-editing computer programs is useful for which of the following?
- A. adjusting contrast
  - B. editing layers individually
  - C. increasing sharpness
  - D. undoing mistakes
16. Which of the following safety measures should be the first consideration when making a block print?
- A. wearing gloves
  - B. using water-based ink
  - C. cutting away from the body
  - D. wearing a respirator
17. The term *plein air* refers to which of the following painting techniques?
- A. painting from life outdoors to capture natural light on a subject
  - B. establishing more than one light source in a composition
  - C. applying multilayered glazes to a work to establish tonal values
  - D. using changes of hue, rather than changes in value, to define light and shadow
18. In printmaking, an image that is made by gluing materials of various textures to a surface, inking the surface, then pressing the inked surface onto paper is referred to as a:
- A. serigraph.
  - B. collagraph.
  - C. planograph.
  - D. lithograph.

19. Which of the following materials would be most appropriate for a student who is carving for the first time?
- A. alabaster
  - B. limestone
  - C. sandstone
  - D. plaster
20. Which of the following questions is most likely to encourage creative exploration of an unfamiliar medium?
- A. How do you think this medium is intended to be used?
  - B. What have other artists done with this medium?
  - C. What kind of creature can you make out of this medium?
  - D. How many things can you think of that you can do with this medium?
21. The development of creativity is most likely to be facilitated in an environment in which:
- A. individuals are encouraged to try things, even if they are not sure they will succeed.
  - B. standards of quality have been established in advance and communicated clearly.
  - C. more experienced individuals are available to collaborate with less experienced individuals.
  - D. media, materials, and workspaces are maintained in an orderly fashion at all times.
22. Which of the following would best facilitate students' creative exploration of emotions through art making?
- A. encouraging personal choices in selection of media and imagery
  - B. demonstrating proper use of materials and methods
  - C. researching works and artists associated with expressionism
  - D. discussing symbols commonly used to represent emotional states

23. When studying a tree, an artist makes several sketches, refining some details and eliminating others until she feels she has captured the essence of the tree. This is an example of:
- A. composition.
  - B. abstraction.
  - C. modeling.
  - D. rendering.
24. When engaging in brainstorming as part of a collaborative artistic effort, the collaborators can best promote divergent thinking by:
- A. requiring that all collaborators participate equally in the generation of ideas.
  - B. encouraging immediate discussion of each idea's viability.
  - C. assigning someone to record and organize ideas as they are generated.
  - D. ruling out criticism of ideas by self and others for a sustained period of time.
25. Which of the following activities is most likely to promote the development of creative thinking skills in elementary school students?
- A. asking students to draw and label a picture of their family, including as much detail as possible
  - B. collecting a variety of everyday materials and having students create a collage that includes a variety of textures
  - C. providing a prompt, such as "If I had three wishes . . .", and having the students write and illustrate a story in response
  - D. showing students images of artworks and asking them to keep a journal of their responses to the works

26. Use the reproductions below of *Yellow Bird* (1919), *Bird in Space* (1923), and *Bird in Space* (1941) by Constantin Brancusi to answer the question that follows.



Over many years of his career, the artist who created the works above explored the shape of a bird in flight in a series of works, using different materials and refining the form. This is an example of how creative thinking can be inspired by:

- A. observation of changes in natural phenomena over time.
- B. the study of images created of a subject by other artists.
- C. ideas developed from one's own work.
- D. interpretations of different subjects.

*Brancusi, Constantin (1876-1957) © Succession Brancusi - All rights reserved (ARS) 2022. [left] Yellow Bird, 1919. Yellow marble, limestone and oak base. Overall: 221.6cm (87 1/4in.). Bequest of Katherine S. Dreier. 1952.30.Ia-d. Yale University Art Gallery. Photo Credit: Yale University Art Gallery / Art Resource, NY. [center] Bird in Space. 1923. Marble, (with base) H. 56-3/4, Diam. 6-1/2 in. (144.1 x 16.5 cm). Bequest of Florene M. Schoenborn, 1995 (1996.403.7ab). Location: The Metropolitan Museum of Art, New York, NY, USA. Photo Credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY. [right] Bird in Space, 1941. Polished bronze, h. 193.4 cm. Inv. AM4002-106. Photo: Adam Rzepka. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.*

27. Use the reproduction below of *Flute Player* (date unknown) by Juan Garcia Veli to answer the question that follows.

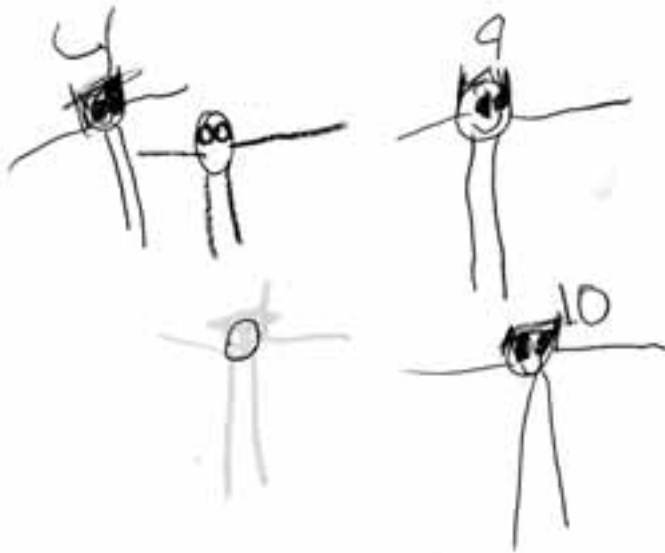


The creative process for this work was most likely inspired by:

- A. a particular subject the artist wanted to portray.
- B. images of the subject created in other media.
- C. a message the artist intended to communicate.
- D. the existing characteristics of the raw materials.

28. For adolescents, creative thinking can best be promoted in an environment in which:
- A. a wide variety of media are available for experimentation.
  - B. adults are available to demonstrate problem-solving approaches.
  - C. students work in groups to critique each other's work.
  - D. behavior and technical expectations are clearly communicated.
29. At what age range do children typically begin producing X-ray drawings, in which an object inside another object is visible within a cutaway?
- A. 3–4 years old
  - B. 5–6 years old
  - C. 7–8 years old
  - D. 9–10 years old
30. According to Gardner's theory of artistic development, at age seven the focus of children's art-making shifts toward a focus on:
- A. using art for personal expression.
  - B. exploring the qualities of various art media.
  - C. the use of visual metaphor.
  - D. achieving realistic depictions of objects.
31. In general, four and five year olds are best motivated to participate in art-making activities when provided with motivational topics that:
- A. enable them to express something about themselves.
  - B. are specific and highly structured.
  - C. require them to use their imagination.
  - D. are based on familiar stories.

32. Use the reproduction below of a child's drawing of a family to answer the question that follows.



This drawing is typical of children's art at which of the following stages of Lowenfeld's theory of artistic development?

- A. dawning realism
- B. pseudorealistic
- C. preschematic
- D. schematic

33. Which of the following conditions must be in place before a child can begin to create recognizable depictions of a particular object or situation?
- A. The child must have seen the object or situation in artworks by other individuals.
  - B. The child must have the skills to create a naturalistic depiction of the object or situation.
  - C. The child must have some experience with the object or situation.
  - D. The child must have made several previous attempts to depict the object or situation.

34. A teacher has a middle school class look at a wide variety of works of art and discuss the following questions regarding each work.

- Do you like this work? Why or why not?
- Do you think the work is well executed? Why or why not?

This activity will best help to develop students':

- A. creative thinking skills.
- B. problem solving skills.
- C. critical thinking skills.
- D. decision making skills.

35. Use the drawing below to answer the question that follows.



A high school student has been drawing thumbnail sketches of a still life in preparation for creating a larger work. After selecting the thumbnail sketch of the composition she likes best, she tells the teacher that she feels that the bottle on the left is too close to the edge of the box. When the teacher asks how she can solve that problem, the student suggests erasing the bottle and moving it within the composition, selecting a different thumbnail sketch, or erasing the sketch and starting over. The teacher suggests that she try to think of other solutions. Eventually, the student suggests that she can move the left edge of the box. This is an example of how visual arts education contributes to the development of primarily which of the following?

- A. aesthetic sensitivity
- B. creative problem solving
- C. analytic abilities
- D. perceptual awareness



36. Use the reproduction below of the Rubin vase (1915) by Edgar Rubin to answer the question that follows.



Study of the image shown above, along with discussion about the interaction of positive and negative space, will help students develop:

- A. problem solving skills.
- B. aesthetic sensitivity.
- C. perceptual awareness.
- D. analytic abilities.

37. Which of the following milestones in artistic development indicates that a child has reached the point in his or her development when the two sides of the brain are working in tandem?
- A. The child is able to hold a crayon or pencil with his or her fingers and use it successfully to make marks.
  - B. When depicting human figures, the child includes a torso that is separate from the head.
  - C. The child is able to move his or her hand across the midline of his or her body when drawing or painting.
  - D. When depicting a scene, the child includes a base line on which the objects in the picture rest.
38. An adolescent's cultural environment will have the most significant influence on which of the following aspects of his or her art?
- A. the complexity of artistic methods used
  - B. the degree of abstraction applied to a subject
  - C. the sequence of development of technical skills
  - D. the symbols used to communicate ideas

39. The constructivism movement of the 1920s reflected the values underlying which of the following historical events?
- A. the Russian Revolution
  - B. the prohibition of alcohol
  - C. the civil rights movement
  - D. the Protestant Reformation
40. In Western cultures, avant-garde art movements created cultural change primarily by:
- A. pursuing artistic positions that challenged the status quo.
  - B. providing artistic opportunities for nonartists.
  - C. combining the resources of artists from many different disciplines.
  - D. making art approachable and affordable for all people.
41. Which of the following best describes the primary function of art museums?
- A. facilitating the sale of art to interested patrons
  - B. preserving and displaying important works of art
  - C. providing educational programs for the community
  - D. providing a resource center for emerging artists
42. Which of the following social concerns has had the greatest influence on architectural design in the U.S. since the 1990s?
- A. sustainability
  - B. poverty
  - C. diversity
  - D. equality
43. Which of the following technological innovations led to a significant decline in the demand for engraved images?
- A. the camera
  - B. moveable type
  - C. the computer
  - D. screen printing

44. The Depression-era Federal Art Project had a significant effect on U.S. visual art because:
- A. artists were encouraged to create artworks that would challenge the viewing public.
  - B. artists were employed throughout the country, resulting in greater popular awareness of art.
  - C. artists were commissioned to create art for public buildings, which changed their approach to scale.
  - D. artists developed a folk art movement that communicated patriotism and optimism.
45. Artist Diego Rivera painted large murals on public buildings in Mexico for the purpose of:
- A. chronicling the major battles of the Mexican War.
  - B. celebrating Mexico's rebirth by emulating the Renaissance wall and ceiling frescoes he studied in Italy.
  - C. decrying Mexico's development into an industrialized nation.
  - D. promoting a new national art based on Mexican history and the socialist spirit of the Mexican Revolution.
46. Which of the following best describes the effect that colonialism had on Western artists during the late nineteenth and early twentieth centuries?
- A. Western artists rejected non-Western art as simple and naturalistic.
  - B. Western artists traveled to colonized states and learned new styles.
  - C. Western artists were exposed to and inspired by art from around the world.
  - D. Western artists expressed their strong opposition to colonialism.
47. The romanticism movement in art developed as a reaction against:
- A. the confrontational qualities of modernism.
  - B. the social and political themes of medievalism.
  - C. the emotional extremes of expressionism.
  - D. the strict artistic ideals of neoclassicism.

48. Use the reproduction below of a cave painting (about 20,000 BCE), artist unknown, to answer the question that follows.



It is the common belief of scholars of ancient art that this cave painting was most likely created for the purpose of:

- A. ornamenting and embellishing living quarters.
- B. documenting agricultural practices.
- C. recording everyday surroundings.
- D. preparing spiritually and practically for an upcoming hunt.

49. Use the reproduction below of *Crush the Gang of Four!* (1977), artist unknown, to answer the question that follows.



This work is an example of art that is created primarily for the function of:

- A. propaganda.
- B. recording history.
- C. storytelling.
- D. social description.

50. Use the reproduction below of a mosque (691 CE) built by the Umayyad caliph Abd al-Malik to answer the question that follows.



The influence of early Byzantine architecture on the design of this building is best evidenced by the use of the:

- A. colonnade.
- B. dome.
- C. buttress.
- D. arcade.

51. Use the reproduction below, *Two Warriors Fighting in a Landscape* (1396) from a Persian manuscript, artist unknown, to answer the question that follows.



The influence of Chinese paintings on thirteenth-century Middle Eastern artists is evidenced in this work by the:

- A. heavily decorative and patterned quality of the composition.
- B. depiction of a dramatic, volatile event.
- C. representation of animals as key figures in the work.
- D. vertical pictorial composition.

52. Use the reproduction below of a coffee table (1930) designed by Ludwig Mies van der Rohe to answer the question that follows.



The design of this table is an example of which of the following movements?

- A. pop art
- B. postmodernism
- C. Bauhaus
- D. neo-expressionism

*Mies van der Rohe, Ludwig (1886-1969) © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Tugendhat Coffee Table. Design date: 1930. Stainless steel and plate glass, overall: 18 x 40 x 40" (45.7 x 101.6 x 101.6 cm) .a (frame): h. 17 1/4 x w. 27 1/4 x d. 27 1/4" (43.8 x 69.2 x 69.2 cm), .b (glass top): 3/4 x 40 x 40" (1.9 x 101.6 x 101.6 cm). Phyllis B. Lambert Fund. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY.*



53. Use the reproduction below of the painting *The Money-lender (Banker) and His Wife* (1514) by Quinten Metsys to answer the question that follows.



This painting reflects which of the following characteristics of the culture of the Netherlands during the sixteenth century?

- A. growth of cities
- B. gender inequality
- C. class division
- D. rise of mercantilism

54. Use the reproduction below of two porcelain jars to answer the question that follows.



These porcelain jars were created in which of the following cultures?

- A. Mexican
- B. Chinese
- C. Indian
- D. Ethiopian

55. Use the reproductions below of *Dolphin Fresco* (1450–1400 BCE) and a detail of *Spring Fresco* (1650 BCE) to answer the question that follows.



The frescoes shown above suggest that the Minoan civilization in which they were created placed a high value on:

- A. celebrating the natural world.
- B. influencing and controlling the natural world.
- C. ceremonial animal sacrifice.
- D. the relationship between humans and animals.

56. Use the reproduction below of *Two Geese, One Swimming, One Diving with Camillia at the Left* (1857) to answer the question that follows.



This is an example of artwork created in which of the following cultures?

- A. Portuguese
- B. Tahitian
- C. Japanese
- D. South African

57. Use the reproduction below of the painting *A Philosopher Giving a Lecture on the Orrery* (1766) by Joseph Wright of Derby to answer the question that follows.



This painting is an example of the use of art to address which of the following themes?

- A. innocence of youth
- B. desire for knowledge
- C. gender roles
- D. children's place in society

58. Use the reproduction below, *Landscape* (mid-fifteenth century) by Bunsei, to answer the question that follows.



*Bunsei, Japanese, active mid-15th century. Landscape. Museum of Fine Arts, Boston. Photograph © 2009 Museum of Fine Arts, Boston. Used with permission.*

This work can be distinguished as being in the tradition of Zen-influenced landscape painting by the:

- A. lack of a definitive horizon line.
- B. use of ink as the primary medium.
- C. tranquil depiction of the environment.
- D. use of a figure to demonstrate scale.

59. Jackson Pollock's paintings are most characterized by:
- A. continuous form line
  - B. precise brushstrokes
  - C. linear perspective
  - D. gestural paint drippings
60. Which of the following belief systems has had a major influence on artwork developed in India, China, and Japan?
- A. Buddhism
  - B. Islam
  - C. Hinduism
  - D. Confucianism
61. Aboriginal bark painting was predominately used in the culture as a means to:
- A. commemorate important individuals from the past.
  - B. record the births and deaths within a tribe.
  - C. pass on cultural traditions and myths.
  - D. communicate tribal boundaries.
62. Early Mesoamerican sculpture often included figures bearing both human and animal features. Scholars believe that the most likely reason for this combination of human and animal forms was to:
- A. pay homage to the natural world.
  - B. protect the possessor against predators.
  - C. conjure powerful forces of the supernatural.
  - D. assist the dying in the afterlife.



63. Use the reproduction below of *Guitar Vendor* (c. 1990), artist unknown, to answer the question that follows.



The medium, style, and subject matter of the work shown above distinguish it as a product of:

- A. Ecuador.
- B. the West Indies.
- C. Cambodia.
- D. Polynesia.

64. Use the reproduction below of a self-portrait by Käthe Kollwitz to answer the question that follows.



Which of the following statements best describes the effect Kollwitz has achieved through her handling of medium and subject matter?

- A. Her tonal manipulations and choice of pose result in a drawing whose primary subject is the sitter's state of mind.
- B. Her emphasis on planes and linear elements creates an abstract image that seems emotionally distant from the viewer.
- C. Her subtle shading and modeling of the subject's face create a lifelike image that achieves an almost photographic realism.
- D. Her decision to fill the entire page with strongly contrasting lights and darks results in a work that is less a portrait than a study in value.

*Kollwitz, Käthe (1867-1945) © 2022 Artists Rights Society (ARS), New York, self-portrait. Charcoal drawing. Location: Graphische Sammlung Albertina, Vienna, Austria. Photo Credit: Erich Lessing / Art Resource, NY.*

65. Use the reproduction below of *Winter* (1954–1956) by Marc Chagall to answer the question that follows.



As in much of Chagall's work, many of the images and themes in this painting are derived from the artist's:

- A. memories of childhood in a Russian village.
- B. contact with the works of Salvador Dalí and other surrealists.
- C. sketches from nature in widely diverse environments.
- D. fascination with the theories of Sigmund Freud.

*Chagall, Marc (1887-1985) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Winter; from the series of 42 gouaches to illustrate the book "Daphnis et Chloe" by Longus, bol. II, pl. 25. 1954-1956. Gouache on paper, 42 x 32 cm. AM1988-398. Photo: Philippe Migeat. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.*

66. Use the reproduction below of a painting by Henry Moore to answer the question that follows.



This drawing is one of a series of works done by Henry Moore to depict the consequences of which of the following events of the Second World War?

- A. the attack on Pearl Harbor
- B. the Normandy Invasion
- C. the bombing of London
- D. the occupation of Paris

67. Use the reproduction below of *Bust of a Woman: Study for Les Femmes d'Alger (O.J. Version O)* by Pablo Picasso to answer the question that follows.



This study represents a stage in the artist's thinking as he:

- A. experimented with styles generally associated with commercial art.
- B. acquired the basic technical skills needed for a career in painting.
- C. questioned the value of art in the modern era.
- D. explored alternatives to the depiction of the figure in Western artistic tradition.

*Picasso, Pablo (1881-1973) © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Bust of a Woman: Study for Desmoiselles D'Avignon, France, 1907, oil on canvas, .660m x .590m. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.*

68. Use the reproduction below of *The Two Fridas* (c. 1930) by Frida Kahlo to answer the question that follows.

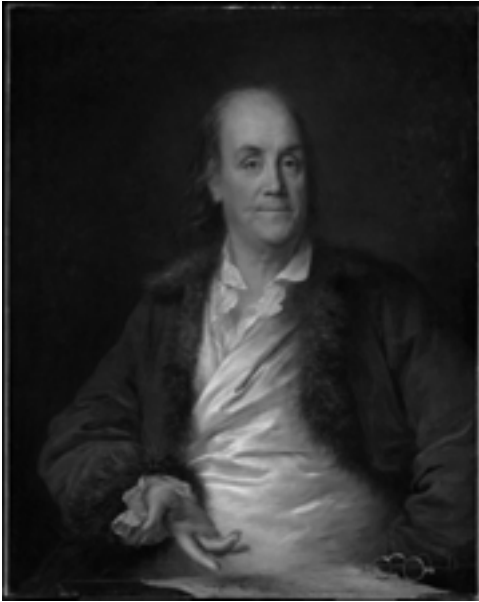


Which of the following is a key source of the imagery in this work?

- A. traditional painting conventions in the artist's country of origin
- B. the artist's commitment to a socialist political philosophy
- C. traditional beliefs in the impropriety of a woman's becoming a painter
- D. the artist's sense of being torn between conflicting worlds

*Kahlo, Frida (1907-54) / Mexican © 2022 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. The Two Fridas, 1939 (oil on canvas). Location: Museo de Arte Moderno, Mexico City, Mexico. Photo credit: Luisa Ricciarini / Bridgeman Images.*

69. Use the reproduction below of *Portrait of Benjamin Franklin* (1778 or 1779) by Anne-Marie Bocquet Filleul to answer the question that follows.



In this painting, the artist has portrayed the subject as a man who was:

- A. stern but forgiving.
- B. rough and uncivilized.
- C. noble but unassuming.
- D. crafty and mischievous.

70. Use the reproduction below of *A Monkey* by Albrecht Dürer to answer the question that follows.



The form and content of this drawing suggest that, in this work, the artist was most interested in:

- A. presenting an allegorical theme.
- B. making an ironic statement.
- C. implying an ongoing narrative.
- D. creating a naturalistic rendering.

71. Use the reproduction below of *The Ray and Maria Stata Center at MIT* (2004) by Frank Gehry to answer the question that follows.

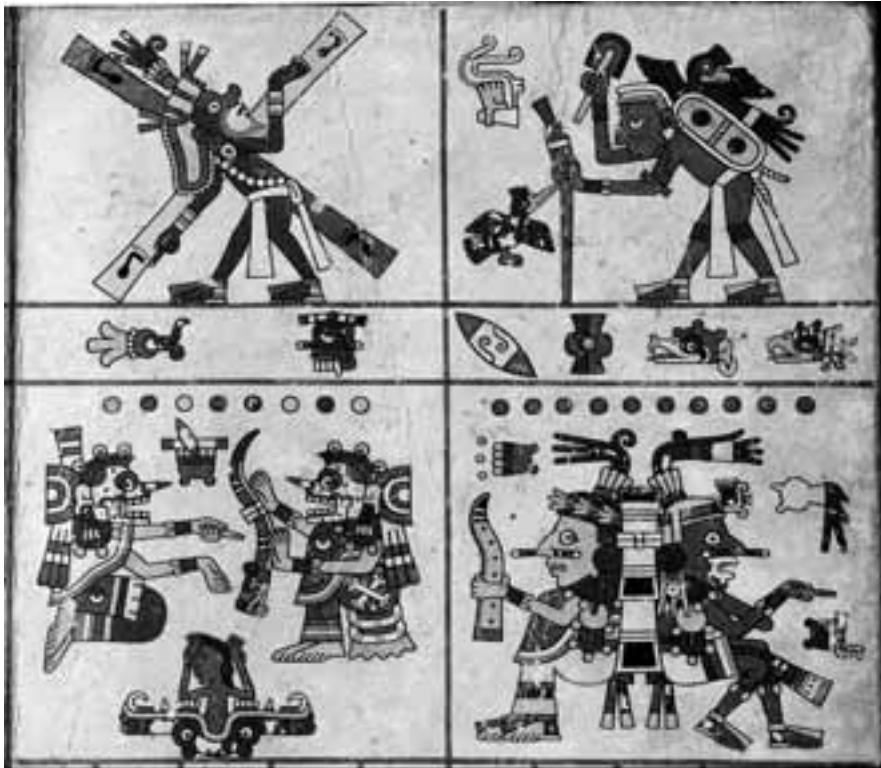


The design of this building reflects the architect's philosophy that:

- A. a building's form should represent a continuation of inherited cultural traditions.
- B. the form of a building should be dictated primarily by the building's intended function.
- C. a building's form should reflect the architect's understanding of the aesthetic needs of its occupants.
- D. the form of a building should be free from the constraints of aesthetic notions of the past.



72. Use the reproduction below of a portion of the Aztec *Codex Féjerváry-Mayer* (250 BCE–1000 CE) to answer the question that follows.



This work is part of a document that most likely served which of the following functions?

- A. depicting symbols and ceremonies associated with the ritual calendar
- B. offering a critique of the strict hierarchical structure of the society
- C. relating the personal history of the artist who created the piece
- D. commemorating the deeds of a legendary cultural hero

73. The popularity of woodblock prints in eighteenth- and nineteenth-century Japan attests to which of the following roles of visual art?
- A. serving as effective propaganda for the political elite
  - B. aiding religious worshipers in their devotional practices
  - C. sparking the public's interest in current affairs
  - D. providing enjoyment to common people in their daily lives
74. A researcher asks a graphic artist to create a visual representation of some data. The artist's representation will best fulfill its primary role if it meets which of the following criteria?
- A. It is eye-catching to a casual observer.
  - B. It makes full use of the latest design tools.
  - C. It facilitates understanding of the information.
  - D. It has an innovative format and layout.

75. Use the reproduction below of *Jane Avril* (late nineteenth century) by Henri de Toulouse-Lautrec to answer the question that follows.



This work was created primarily to serve which of the following roles in everyday life?

- A. public beautification
- B. commercial advertising
- C. charitable appeal
- D. political campaigning

76. Use the reproduction below of *What Appropriation Has Given Me* (1992) by Enrique Chagoya to answer the question that follows.



The primary purpose of this work is best described as:

- A. didactic.
- B. commemorative.
- C. satirical.
- D. narrative.

77. Use the reproductions below of details from the *Bayeux Tapestry* (eleventh century) to answer the question that follows.



The *Bayeux Tapestry* was created for the purpose of:

- A. portraying a royal wedding procession.
- B. depicting the months of the year and their associated tasks.
- C. illustrating the events in a popular folktale.
- D. recounting and celebrating a historic event.

78. Use the reproduction below of *Union Generals* (1861) by Matthew Brady to answer the question that follows.



The uniforms worn in this photograph provide an example of how clothing may be designed to signify:

- A. character.
- B. affiliation.
- C. taste.
- D. personality.

79. Use the reproduction below of *Cat Lamp* (1928) by Alexander Calder to answer the question that follows.



This ten-inch-tall sculpture was created primarily to serve which of the following roles of art in everyday life?

- A. persuading
- B. challenging
- C. informing
- D. entertaining

*Calder, Alexander (1898-1976) © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York. Cat Lamp. 1928. Iron-wire and paper construction, 8 3/4 x 10 1/8 x 3 1/8". Gift of the artist. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.*

80. Use the reproduction below of *Money Fool* (1568) by Jost Amman to answer the question that follows.



The primary purpose of this work is best described as:

- A. descriptive.
- B. satirical.
- C. cautionary.
- D. anecdotal.

81. Which of the following statements is most representative of a deconstructionist approach to art criticism?
- A. The only person who knows the true meaning of a work is the artist him- or herself; therefore, a work's only authentic critic is its creator.
  - B. Each individual viewer or critic defines the work; no definitive interpretation is possible.
  - C. An artwork represents a solution to multiple technical and aesthetic problems; the critic's job is to pass judgment on that solution.
  - D. The untrained viewer cannot understand art; the role of the critic is to teach the viewer how to see.

82. Use the reproductions below of two works by Mary Cassatt to answer the question that follows.



These two works are most different in which of the following areas?

- A. technical skill
- B. mood
- C. subject matter
- D. style



83. In Western Europe in the eighteenth century the power and influence of preeminent art academies gave rise to which of the following general trends in the visual arts?
- A. stylistic conformity
  - B. a widespread decline in technical mastery
  - C. indifference to public opinion
  - D. a wholesale rejection of the art of the past

84. The stylistic continuity of Navajo sand painting is best understood in light of the fact that sand paintings:
- A. are made from naturally occurring materials in the local environment.
  - B. traditionally serve a functional and ceremonial purpose in the culture.
  - C. are created without the use of specialized tools or equipment.
  - D. reflect the artistic influence of the Pueblo peoples of the Southwest.

85. Use the reproduction below of *Eagle Warrior* (1350–1521 CE) to answer the question that follows.



The combination of eagle and human imagery in this work suggests that the artist most likely intended to depict the warrior as:

- A. being attacked by an eagle.
- B. having the attributes of an eagle.
- C. being transported by an eagle.
- D. having captured an eagle.

86. Use the reproduction below of *Salzburg* (1950) by Oskar Kokoschka to answer the question that follows.



Which of the following terms best describes the style of this work?

- A. painterly
- B. abstract
- C. academic
- D. linear

*Kokoschka, Oskar (1886-1980) © 2022 Fondation Oskar Kokoschka / Artists Rights Society (ARS), New York / ProLitteris, Zürich. 1950. Linen. Inv. 11241. Location: Pinakothek der Moderne, Bayerische Staatsgemaldesammlungen, M. Photo Credit: bpk Bildagentur / Pinakothek der Moderne, Bayerische Staatsgemaldesammlungen / Art Resource, NY.*

87. Use the reproduction below of *Carhenge* (1987) by Jim Reinders to answer the question that follows.



This sculpture suggests that one of the artist's purposes was to:

- A. evoke a sense of connection between modern and prehistoric forms.
- B. satirize minimalist art of the mid-twentieth century.
- C. subordinate the art object to the creative process itself.
- D. assert the dominance of nature over human activity.

88. Use the reproduction below of an untitled sculpture (1998–1999) by Robert Gober to answer the question that follows.



The surreal quality of this sculpture is primarily the result of the artist's use of:

- A. negative and positive space.
- B. industrial materials.
- C. horizontal and diagonal lines.
- D. juxtaposition of objects.

89. Which of the following is a characteristic shared by modern dance and modernist sculpture?
- A. the synthesis of two opposing ideas
  - B. a focus on the finished product over the creative process
  - C. the use of abstraction
  - D. an adherence to firmly established principles
90. Musical compositions that highlight repetition or the use of extended tones are most closely related to which of the following visual art movements?
- A. minimalism
  - B. outsider art
  - C. fauvism
  - D. conceptual art
91. Which of the following artistic choices is most similar to a painter's use of light and dark values?
- A. an actor's use of dialogue
  - B. a dancer's use of the feet
  - C. a playwright's use of structure
  - D. a composer's use of dynamics
92. In scene design for an expressionistic theatrical production, visual images are typically created for the purpose of:
- A. creating an environment grounded in lifelike detail.
  - B. separating the stage area from the audience area.
  - C. representing the emotional states of the characters.
  - D. focusing the audience's attention on the performers.

93. Which of the following characteristics is a comic strip most likely to share with a film?
- A. a focus on communicating a narrative
  - B. a tone that is consistently lighthearted
  - C. the use of symbols to construct meaning
  - D. an emphasis on words as the primary communication tool
94. Which of the following elements of classical Greek visual art was paralleled by Greek theatre?
- A. the idealization of form
  - B. the absence of narrative content
  - C. the focus on the nude body
  - D. the depiction of solo figures
95. The work of Euclid in the field of mathematics is most related to which of the following elements of painting and drawing?
- A. scale
  - B. color
  - C. value
  - D. rhythm

96. Jean-Jacques Rousseau advanced the idea that the path to real freedom was through feeling rather than thinking, imagination rather than calculation. Which of the following artistic movements was most influenced by this philosophy?
- A. neoclassicism
  - B. futurism
  - C. expressionism
  - D. romanticism
97. Understanding a given culture's artistic interpretation of its natural and social environments would be most useful for which of the following disciplines?
- A. psychology
  - B. history
  - C. biology
  - D. anthropology
98. The juxtaposition of normal and dream-like elements found in the literary form of magic realism is most similar to works from which of the following artistic movements?
- A. art nouveau
  - B. impressionism
  - C. art deco
  - D. surrealism

99. A history teacher uses examples of early Native American art during a lecture on Native American cultures. Using artworks in this way is most likely to enhance students' understanding of the:
- A. many customs and traditions of early Native American cultures.
  - B. preservation techniques used on early Native American works of art.
  - C. influence of early Native American culture on modern U.S. traditions.
  - D. distinction between early Native American art and contemporary art.
100. When integrating art into a science unit, which of the following activities would best help students understand the concept of kinetics?
- A. sculpting a figure in a stance that emulates movement, using a dowel rod to support the figure's balance
  - B. producing a series of drawings whose images, when placed beneath one another and manipulated, appear to move
  - C. creating a mobile whose suspended forms are balanced in such a way to enact their movement
  - D. using an ink and brush technique to design images of animals whose movements are depicted by directional lines



## DIRECTIONS FOR THE OPEN-RESPONSE ITEM ASSIGNMENTS

This section of the test consists of two open-response item assignments that appear on the following pages. You will be asked to prepare a written response of approximately 150–300 words (1–2 pages) for each assignment. You should use your time to plan, write, review, and edit your response for each assignment.

For each assignment, read the topic and directions carefully before you begin to work. Think about how you will organize your response. You may use any blank space in this test booklet to make notes, write an outline, or otherwise prepare your response.

As a whole, your response to each assignment must demonstrate an understanding of the knowledge of the field. In your response to each assignment, you are expected to demonstrate the depth of your understanding of the subject area by applying your knowledge rather than by merely reciting factual information.

Your response to each assignment will be evaluated based on the following criteria.

- **PURPOSE:** the extent to which the response achieves the purpose of the assignment
- **SUBJECT KNOWLEDGE:** appropriateness and accuracy in the application of subject knowledge
- **SUPPORT:** quality and relevance of supporting evidence
- **RATIONALE:** soundness of argument and degree of understanding of the subject area

The open-response item assignments are intended to assess subject knowledge. Your responses must be communicated clearly enough to permit valid judgment of the evaluation criteria by scorers. Your responses should be written for an audience of educators in this field. The final version of each response should conform to the conventions of edited American English. Your responses should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topics. Please write legibly. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your responses.

Write or print your response in the space provided following the assignment.

**OPEN-RESPONSE ITEM ASSIGNMENT #1**

**Use the reproduction on the right of *The Migration Gained in Momentum* (1940–1941) by Jacob Lawrence to complete the exercise that follows.**

Using your knowledge of the visual arts, write an essay discussing this work. In your essay:

- analyze the idea or message you believe the artist is trying to communicate with this work; and
- identify two significant artistic choices (e.g., elements and principles of art and design, tools, materials, processes, techniques) evident in this work that the artist used to convey the idea or message.

*[next page] Lawrence, Jacob (1917-2000) © 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. The migration gained in momentum. 1940-41. Panel 18 from The Migration Series. Tempera on gesso on composition board, 18 x 12" (45.7 x 30.5 cm). Gift of Mrs. David M. Levy. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.*







**OPEN-RESPONSE ITEM ASSIGNMENT #2**

Use the reproduction below of a mask made of wood and brass to complete the exercise that follows.



Using your knowledge of the visual arts, write an essay discussing this work. In your essay:

- identify the artistic tradition or cultural context in which this work was produced; and
- describe the characteristics that distinguish this work as a product of the artistic tradition or cultural context in which it was created.







## **PRACTICE TEST RESULTS**

## PRACTICE TEST RESULTS OVERVIEW

The practice test provides valuable information regarding your preparedness for the MTEL Visual Art (17) test. In this section, you will find information and tools to help you determine your preparedness on the various sections of the test.

### Multiple-Choice Questions

A Multiple-Choice Question Answer Key Worksheet is provided to assist you in evaluating your multiple-choice responses. The worksheet contains five columns. The first column indicates the multiple-choice question number, the second column indicates the objective to which the test question was written, and the third column indicates the correct response. The remaining columns are for your use in calculating the number of multiple-choice questions you answered correctly or incorrectly.

An Evaluation Chart for the multiple-choice questions is also provided to help you assess which content covered by the test objectives may require additional study.

### Open-Response Items

Evaluation Information, Sample Responses and Analyses, as well as a Scoring Rubric are provided for these items. You may wish to refer to this information when evaluating your practice test responses.

### Total Test

Practice Test Score Calculation information is provided to help you estimate your score on the practice test. Although you cannot use this practice test to precisely predict how you might score on an official MTEL Visual Art (17) test, you may be able to determine your degree of readiness to take an MTEL test at an operational administration. No passing score has been determined for the practice test.

**MULTIPLE-CHOICE QUESTION  
ANSWER KEY WORKSHEET**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
1	0001	A		
2	0001	A		
3	0001	B		
4	0001	C		
5	0001	B		
6	0001	C		
7	0001	A		
8	0001	C		
9	0001	A		
10	0001	C		
11	0002	A		
12	0002	C		
13	0002	C		
14	0002	B		
15	0002	A		
16	0002	C		
17	0002	A		
18	0002	B		
19	0002	D		
20	0003	D		
21	0003	A		
22	0003	A		
23	0003	B		
24	0003	D		
25	0003	C		
26	0003	C		
27	0003	D		
28	0003	A		
29	0004	B		
30	0004	D		
31	0004	A		
32	0004	C		
33	0004	C		
34	0004	C		

**MULTIPLE-CHOICE QUESTION  
ANSWER KEY WORKSHEET (continued)**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
35	0004	B		
36	0004	C		
37	0004	C		
38	0004	D		
39	0005	A		
40	0005	A		
41	0005	B		
42	0005	A		
43	0005	A		
44	0005	B		
45	0005	D		
46	0005	C		
47	0005	D		
48	0005	D		
49	0005	A		
50	0005	B		
51	0005	D		
52	0006	C		
53	0006	D		
54	0006	B		
55	0006	A		
56	0006	C		
57	0006	B		
58	0006	C		
59	0006	D		
60	0006	A		
61	0006	C		
62	0006	C		
63	0006	A		
64	0007	A		
65	0007	A		
66	0007	C		
67	0007	D		
68	0007	D		

**MULTIPLE-CHOICE QUESTION  
ANSWER KEY WORKSHEET (continued)**

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
69	0007	C		
70	0007	D		
71	0007	D		
72	0008	A		
73	0008	D		
74	0008	C		
75	0008	B		
76	0008	C		
77	0008	D		
78	0008	B		
79	0008	D		
80	0008	C		
81	0009	B		
82	0009	D		
83	0009	A		
84	0009	B		
85	0009	B		
86	0009	A		
87	0009	A		
88	0009	D		
89	0010	C		
90	0010	A		
91	0010	D		
92	0010	C		
93	0010	A		
94	0010	A		
95	0011	A		
96	0011	D		
97	0011	D		
98	0011	D		
99	0011	A		
100	0011	C		

**Count the number of multiple-choice questions you answered correctly:**

\_\_\_\_\_ of 100 multiple-choice questions

**MULTIPLE-CHOICE QUESTION  
PRACTICE TEST EVALUATION CHART**

In the evaluation chart that follows, the multiple-choice questions are arranged in numerical order and by test objective. Check your responses against the correct responses provided to determine how many questions within each objective you answered correctly.

**Subarea I: Creating Works of Visual Art**

<b>Objective 0001: Understand the elements of art and principles of design and their use in works of art.</b>	
1A ____ 2A ____ 3B ____ 4C ____ 5B ____ 6C ____ 7A ____ 8C ____	
9A ____ 10C ____	____/10

<b>Objective 0002: Understand tools, materials, techniques, methods, processes, and technologies employed in visual art and design.</b>	
11A ____ 12C ____ 13C ____ 14B ____ 15A ____ 16C ____ 17A ____	
18B ____ 19D ____	____/9

<b>Objective 0003: Understand the thinking strategies employed in creating works of art.</b>	
20D ____ 21A ____ 22A ____ 23B ____ 24D ____ 25C ____ 26C ____	
27D ____ 28A ____	____/9

<b>Objective 0004: Understand artistic development in children and adolescents.</b>	
29B ____ 30D ____ 31A ____ 32C ____ 33C ____ 34C ____ 35B ____	
36C ____ 37C ____ 38D ____	____/10

**Subarea I (Objectives 0001–0004) Total \_\_\_\_/38**

**MULTIPLE-CHOICE QUESTION  
PRACTICE TEST EVALUATION CHART (continued)**

**Subarea II: Visual Art in Context**

<b>Objective 0005: Understand the connections among art, history, and culture.</b>						
39A	40A	41B	42A	43A	44B	45D
46C	47D	48D	49A	50B	51D	_____/13

<b>Objective 0006: Understand artworks from Africa, Asia, Central America, Europe, the Middle East, North America, Oceania, and South America from ancient times through the present.</b>						
52C	53D	54B	55A	56C	57B	58C
59D	60A	61C	62C	63A		_____/12

**Subarea II (Objectives 0005–0006) Total \_\_\_\_\_/25**

**Subarea III: Interpretation, Analysis, and Evaluation of Art**

<b>Objective 0007: Understand visual art as a form of communication.</b>						
64A	65A	66C	67D	68D	69C	70D
71D						_____/8

<b>Objective 0008: Understand major functions, purposes, theories, and philosophies of art.</b>						
72A	73D	74C	75B	76C	77D	78B
79D	80C					_____/9

<b>Objective 0009: Understand the basic principles of art criticism: description, analysis, interpretation, and evaluation of works of visual art.</b>						
81B	82D	83A	84B	85B	86A	87A
88D						_____/8

**Subarea III (Objectives 0007–0009) Total \_\_\_\_\_/25**

**MULTIPLE-CHOICE QUESTION  
PRACTICE TEST EVALUATION CHART (continued)**

**Subarea IV: Visual Art and Other Disciplines**

<b>Objective 0010: Understand relationships between the visual arts and other art forms.</b>						
89C	90A	91D	92C	93A	94A	____/6

<b>Objective 0011: Understand relationships between the visual arts and other disciplines in the curriculum.</b>						
95A	96D	97D	98D	99A	100C	____/6

**Subarea IV (Objectives 0010–0011) Total \_\_\_\_/12**



## OPEN-RESPONSE ITEM EVALUATION INFORMATION

### How Open-Response Items Are Scored

Open-response items are scored through a process called focused holistic scoring. Scorers judge the overall effectiveness of the response rather than individual aspects considered in isolation. Scorer judgments are based on the quality of the response, not on length or neatness. Responses must be long enough to cover the topic adequately and scorers must be able to read what is written.

### How to Evaluate Your Practice Responses

On the following pages, you will find two "strong" and two "weak" sample responses. PLEASE DO NOT REVIEW THE SAMPLE RESPONSES UNTIL AFTER YOU HAVE WRITTEN YOUR OWN RESPONSE. When you do review the two "strong" and "weak" sample responses and analyses included here, please note the following points:

- ✓ For the purposes of the practice test, responses are identified as "strong" or "weak" rather than given a score point of 1–4.
- ✓ The responses identified as "strong" may contain flaws; however, these responses do demonstrate the performance characteristics of a "strong response."
- ✓ The two "strong" responses demonstrate the examinees' appropriate understanding and application of the subject matter knowledge. However, these responses do not necessarily reflect the full range of "correct answers" that would demonstrate an understanding of the subject matter.
- ✓ The "Analysis" accompanying each "strong" and "weak" response discusses the main attributes of the responses, but does not identify all flaws or strengths that may be present.

Compare your practice responses to the Sample Responses to determine whether your responses are more similar to the strong or weak responses. Also review the Analyses on those pages and the Scoring Rubric to help you better understand the characteristics of strong and weak responses. This evaluation will help you identify specific problems or weaknesses in your practice responses. Further information on scoring can be found in the Test Information Booklet and Faculty Guide at [www.mtel.nesinc.com](http://www.mtel.nesinc.com) and at [www.doe.mass.edu/mtel](http://www.doe.mass.edu/mtel); select "FAQ," then "After the Test."

**OPEN-RESPONSE ITEM  
SCORING RUBRIC, SAMPLE RESPONSES, AND ANALYSES**

**Massachusetts Tests for Educator Licensure®  
SCORING RUBRIC FOR SUBJECT TESTS**

**Performance Characteristics:**

Purpose	The extent to which the response achieves the purpose of the assignment.
Subject Matter Knowledge	Accuracy and appropriateness in the application of subject matter knowledge.
Support	Quality and relevance of supporting details.
Rationale	Soundness of argument and degree of understanding of the subject matter.

**Scoring Scale:**

<b>Score Point</b>	<b>Score Point Description</b>
<b>4</b>	<p><b>The "4" response reflects a thorough knowledge and understanding of the subject matter.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is fully achieved.</li> <li>• There is a substantial, accurate, and appropriate application of subject matter knowledge.</li> <li>• The supporting evidence is sound; there are high-quality, relevant examples.</li> <li>• The response reflects an ably reasoned, comprehensive understanding of the topic.</li> </ul>
<b>3</b>	<p><b>The "3" response reflects an adequate knowledge and understanding of the subject matter.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is largely achieved.</li> <li>• There is a generally accurate and appropriate application of subject matter knowledge.</li> <li>• The supporting evidence is adequate; there are some acceptable, relevant examples.</li> <li>• The response reflects an adequately reasoned understanding of the topic.</li> </ul>
<b>2</b>	<p><b>The "2" response reflects a limited knowledge and understanding of the subject matter.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is partially achieved.</li> <li>• There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge.</li> <li>• The supporting evidence is limited; there are few relevant examples.</li> <li>• The response reflects a limited, poorly reasoned understanding of the topic.</li> </ul>
<b>1</b>	<p><b>The "1" response reflects a weak knowledge and understanding of the subject matter.</b></p> <ul style="list-style-type: none"> <li>• The purpose of the assignment is not achieved.</li> <li>• There is little or no appropriate or accurate application of subject matter knowledge.</li> <li>• The supporting evidence, if present, is weak; there are few or no relevant examples.</li> <li>• The response reflects little or no reasoning about or understanding of the topic.</li> </ul>
<b>U</b>	<b>The response is unrelated to the assigned topic, illegible, primarily in a language other than English, not of sufficient length to score, or merely a repetition of the assignment.</b>
<b>B</b>	<b>There is no response to the assignment.</b>

## FIRST SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #1

The Migration Gained in Momentum is a great painting because it opens up a lot of questions about why people migrate. First of all, what's the reason for this migration? Who are the people in the migration? Where are they going? This artist is obviously trained, which means that he must have made this painting simplistic on purpose. He used basic shapes and dull colors in order to leave the painting open to interpretation.

One thing we do know is that it's a migration that happened on land. The painter is trying to show the push and pull factors that compel people to leave their home country for another country. The way the migrants are all hunched over and tired indicates that they have been migrating on foot for a long time. Are they going to a better place? There is nothing here to suggest that their destination is near or what their attitude is about it. The fact that they have simple satchels slung over their shoulders shows us that they are poor, the most likely reason why they are migrating. The fact that we can ask so many questions about the painting is the point and what makes it so great. In asking these questions and trying to answer them, we move beyond a simple aesthetic experience and begin to make an aesthetic judgment.

## ANALYSIS FOR FIRST WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

*This is an example of a weak response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is generally not fulfilled. The candidate offers two somewhat conflicting suggestions about what the artist is trying to achieve: that the purpose of the painting is to elicit questions about migration, but also to show the reasons people leave one country for another. There is insufficient analysis of artistic choices made to convey the proposed message(s).

**Subject Matter Knowledge:** The ability to analyze artistic messages and discuss artistic choices is limited. Working from the shaky premise that the artist's point is to create a painting that elicits questions from the viewer and/or to explore the reasons behind migrations, the candidate inadequately considers the artist's use of shape and color. For example, the candidate correctly identifies that the shapes in the painting are "basic," but makes the ineffective suggestion that the artist used such shapes for the purpose of opening the painting up to interpretation. Additionally, the candidate notes that the migrants are "hunched over and tired," but the overriding sense of the two groups is that they are moving purposefully.

**Support:** The response consists mainly of conjecture and sample questions the painting is supposed to elicit. There are few examples that link the argument specifically to the painting. Statements are made without evidence to back them up; there is no support, for instance, for the statement that the artist "purposely" uses basic shapes and dull colors, nor is there discussion of what those shapes and colors are, how they work in the painting, etc. or how their use "leaves the painting open to interpretation."

**Rationale:** The superficiality of the response (it is a "great" painting because it gets viewers to ask questions) betrays a limited understanding of the subject matter. The response often loses focus and makes inaccurate or insubstantial evaluations, leading to poor overall reasoning.

## SECOND SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #1

The artist's intent with this painting was to convey the idea that life is often monotonous and people are more or less the same, no matter where they come from or where they move to. Several artistic choices have been used to illustrate this.

The people themselves are the subject of this painting. They are portrayed with basically the same triangular shapes and they're all trudging in the same direction, which underscores the idea that life is monotonous, that human beings are basically the same, and that we all end up in the same place. Sure, the artist seems to be saying, the migrants are gaining momentum but they're migrating to a place where nothing will change. It's a depressing theme in this sense. But the similarity of the two groups of figures and their eventual meeting place also suggests that we're in it together, in good times and in bad. This struggle between individual free will and the greater good is a classic theme, and it's brilliantly displayed in this painting.

Another significant artistic choice evident in this work used to convey the theme of monotony is the use of color. Unlike the Impressionists, who used bright colors to highlight pleasant scenes of nature, the colors here are dull browns and oranges. It is as if the colors are as exhausted as the migrants themselves.

## ANALYSIS FOR SECOND WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

*This is an example of a weak response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is partially achieved. The candidate posits that the artist intended to express the idea that life is "monotonous and people are more or less the same," and discusses how the use of shape and color reflects this. Due to some inaccuracies and lack of support, the response remains inadequate overall.

**Subject Matter Knowledge:** The response exhibits a mixture of appropriate and inappropriate subject matter knowledge. The candidate accurately points out the repetition of a limited number of shapes and mostly subdued colors, but fails to note how these colors and shapes stand out against the even more monotone background. While the painting does depict a sense of monotony in some ways, the feeling of purpose and action conveyed through the figures' forward-leaning postures and long strides is an important aspect that should not be left out of an analysis of shape.

**Support:** Although there are some relevant examples that support the candidate's arguments, the response could benefit from more elaboration in several places. There is no effective development of the assertions that the artist "seems to be saying" that momentum is irrelevant because all destinations will be the same, that human beings are always a cohesive group despite varying circumstances, or that the painting deals with individual vs. group well-being.

**Rationale:** The response shows gaps in reasoning that indicate a limited understanding of the subject matter. The bold statement about the painting depicting a struggle between individual will and the common good is not logically borne out by the candidate's analysis of the work.

**FIRST SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE  
ITEM ASSIGNMENT #1**

In this painting, Lawrence combines the image of masses of people coming together with a strong sense of movement to depict the momentum mentioned in the title.

The painting uses implied line to represent the migrants' physical move in an upward direction. The group of figures that extend from the bottom of the composition diagonally up toward the top right are the most prominent visually. These figures are depicted from behind (moving away from the viewer) and there is a repetition of dynamic poses: most figures lean obviously forward with right legs striding purposefully ahead. Their opaque shapes cut against the horizontal brushstrokes that depict the terrain. The strong, stark roots and branches of the tree in the lower left point in the same direction in which they are traveling, reinforcing the sense of upward movement.

The group of travelers in the upper left corner is obviously connected to the group in the foreground. They have the same striding postures and are aligned with the pointing tree and the horizontal landscape in such a way that it is obvious to the viewer that the two groups will converge and continue moving upward together. Lawrence's use of the same colors—orange, yellow, and green—and angled shapes in both groups emphasizes the idea that the migrants are unified. The visual commonalities between the two groups suggest that the act of migration, the experience itself, is shared by many who have similar goals and are heading in a similar direction, literally and figuratively. As a group, they are moving away from the past and "up" to (perhaps) a better future. The momentum depicted here suggests hope on the part of the migrants.

## ANALYSIS FOR FIRST STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

*This is an example of a strong response because it is characterized by the following:*

**Purpose:** The response fulfills the purpose of the assignment by identifying a main idea behind the work (to show a commonality of experience that propels the migrants in a specific direction) and detailing two ways the artist conveys a sense of momentum: the use of elements of art (implied line and color) and principles of design (movement and repetition).

**Subject Matter Knowledge:** Subject matter knowledge is substantial and appropriate. The candidate selects themes for discussion that are central to this work: groups of similar people moving en masse in a unified direction. There is a detailed analysis of the techniques Lawrence uses to convey the selected theme (relative placement of the painting's various elements, repetition of shapes and colors). Terminology specific to visual art is used accurately and in a way that is relevant to the work and assignment (opacity, foreground).

**Support:** The response is strengthened by the detailed description of the painting's compositional elements. The candidate gives specifics that support broader statements: instead of just alluding to dynamic poses, the candidate offers further information about what makes the poses dynamic (the legs striding forward). Also, implied line is mentioned as a way Lawrence creates the feeling of movement, followed by examples that show how the implied line is effected (contrasting brushstrokes, different images pointing in a similar direction, the implication of two groups converging).

**Rationale:** The response is easy to follow and its reasoning is sound. The candidate clearly states the idea(s) the artist is trying to communicate and provides both relevant supporting evidence and an analysis of artistic choices that shows significant depth of understanding. The association of upward movement with a sense of hope is a valid interpretation.

## SECOND SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #1

This is a narrative painting. The title refers to the mass migration of African American families from the South to the North in the early decades of the twentieth century. The artist's intent is to tell one part of this significant piece of history in a clear and compelling way.

The migrants are represented as simplified shapes in flat blocks of distinct colors. The artistic focus is not on draftsmanship or naturalistic detail but on creating an image that can be read as perhaps one scene or chapter in the larger narrative of the migration. This pictorial approach--incorporating simplified shapes and flat, distinct colors--is often seen in folk art. And, like folk art, the shapes and colors help to communicate the story in a direct and engaging way.

To capture the historical significance of the event and to convey a sense of the magnitude of it, Lawrence situates the viewer higher than ground level to provide a good view of the scene but not so high as to remove the viewer from the immediacy of the experience. The viewer is close enough to the figures, then, to feel the momentum referred to in the title but far enough away to get a sense of the scope of the migration, to see the figures as two groups coming from different geographical places but moving more or less in the same direction. Additionally, the two groups of figures emerge from the edges of the composition, creating a visual sense that there are many more groups outside the picture frame, and they are all advancing north.

## ANALYSIS FOR SECOND STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #1

*This is an example of a strong response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is fully achieved. The candidate notes that the narrative painting is intended to be clear and direct in "telling one part of this significant piece of history." The candidate identifies significant choices the artist made to tell the story, such as the use of shape and space, texture and contrast.

**Subject Matter Knowledge:** The candidate's understanding of the subject is evident in the identification of the type of painting (narrative), and analysis of two choices the artist made to tell the story.

**Support:** The response is strengthened by the quality of the supporting details that are provided. To support the idea that the painting aims to tell a clear, direct, and engaging story, for example, the candidate points out that the painting's style is similar to the style of many folk art paintings that also tend to be direct and engaging.

**Rationale:** Each part of the response is clear, accurate, logical, and easy to follow. The candidate clearly states the idea the artist is trying to communicate, and provides supporting evidence based on a close analysis of three significant artistic choices—the use of flat, simplified shapes, the use of viewer perspective, and the use of pictorial space.



## FIRST SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #2

This mask comes from Africa. The most distinguishing characteristic of this mask that identifies it with Africa is the depiction of a headdress. Headdresses like this were used to intimidate enemies. The scars on the sides of the mouth and the eyes would have also been intimidating. The mask, therefore, is a warrior's mask. Warrior's masks are common in African cultures. In addition to intimidation, the mask would have been used for protection in battle. For example, the two feathers that project from the chin of the mask would have protected the throat.

The mask could also be used for ritual purposes in which the wearer's ancestor spirit could be summoned in a ritual dance with other members of the tribe. In this usage, the headdress is an homage to the natural world and it represents a deep spiritual connection with the natural world.

## ANALYSIS FOR FIRST WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

*This is an example of a weak response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is partially achieved. The candidate correctly identifies the mask as coming from Africa and makes some statements that are generally accurate, but there are many misunderstandings in the discussion of the characteristics that tie this piece to the African cultural context.

**Subject Matter Knowledge:** The response indicates limited subject matter knowledge. The statement that the mask could be used in rituals is on track. The more strongly expressed interpretation of this piece as a warrior mask is less likely, especially in light of the fact that heavy-lidded eyes and small mouths without teeth—both features of this mask—are often associated with peace and tranquility in African culture.

**Support:** The candidate attempts to offer relevant examples to support ideas but often includes inappropriate or inaccurate explanations of these examples. For instance, the response correctly identifies the scarification represented on the mask but incorrectly identifies the purpose of the scarification.

**Rationale:** Assertions are sometimes made that are too general to be helpful ("Warriors' masks are common in African cultures."). There are also inaccurate statements: "the most distinguishing characteristic of this mask that identifies it with Africa is the depiction of a headdress." Headdresses are not so common in the African face mask tradition that this could be seen as a compelling argument. In addition, many West African cultures depicted elaborate hairstyles to honor their ancestors, so there is little support for the idea that the feature pointed out in the response represents a martial headdress meant to intimidate enemies.

## SECOND SAMPLE WEAK RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #2

This mask is of African origin. More specifically, it is a product of the Yoruba culture in Nigeria. Ife, in the western part of Nigeria, was thought to be the center of the Yoruba culture when it flourished during the 11th and 12th centuries. At that time, Yoruba sculptors and mask makers developed a highly naturalistic style not previously seen in West Africa. That kind of style is evident in this mask. The facial features are lifelike and sensitively modeled with subtle transitions from feature to feature. This mask would have been worn by one of the oni, a divine king and ruler of the Yoruba people. Another characteristic that distinguishes this mask as a product of the Yoruba culture is its smooth and shiny texture, which again highlights the naturalism of the piece.

## ANALYSIS FOR SECOND WEAK RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

*This is an example of a weak response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is partially achieved. The candidate correctly states that the mask is of African origin. However, there are many inaccuracies in the interpretation of the mask's characteristics, which lead to a contextualization of the mask within the wrong specific African culture.

**Subject Matter Knowledge:** While the candidate makes many accurate statements regarding artistic traditions in the Yoruba culture, the information is not appropriate in reference to the mask featured in the assignment. The candidate points to characteristics of Yoruba artworks, such as naturalism, that aren't evident in the more abstract, stylized Baule mask of West Africa.

**Support:** Some supporting details in this response, for instance, the references to lifelike facial features, sensitive modeling, and the smooth, shiny texture contributing to the mask's naturalism, are inaccurate. Other details, such as specifics about Yoruba culture, are irrelevant. Both of these problems contribute to the inadequacy of this response.

**Rationale:** The reasoning in the response is hampered by the inaccurate interpretation of the mask's features. There is an insufficient degree of subject matter knowledge about this particular artistic tradition.

## FIRST SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #2

African art is not easy to characterize because the country is so large and culturally diverse. While the continent's art reflects that diversity, there are several broad characteristics that can be attributed to African art. Some of these characteristics are evident in this mask.

The symmetrical balance of this mask strongly suggests that it is of African origin. Elements on one half of the mask are mirrored in the other half in a neat compositional division. This division not only balances visual weight but creates a powerful sense of rhythm and harmony.

Abstraction also identifies this mask as African. For example, the nose is much longer and narrower than an actual human nose. The heavy-lidded eyes, which are characteristic of masks from some Ivory Coast cultures, are not realistically portrayed either. Though there are notable examples of naturalistic representation in African art, such as in the portrait sculptures of Kings in the Yoruba culture of Nigeria, African artists often represent an abstract idea or the essence of their subject matter.

Finally, the two materials--wood and brass--are commonly used in the creation of West African masks.

## ANALYSIS FOR FIRST STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

*This is an example of a strong response because it is characterized by the following:*

**Purpose:** The candidate fulfills the purpose of the assignment by identifying the cultural context in which the mask was produced—Africa—and describing characteristics that distinguish it as a product of Africa—the artist's use of balance, abstraction, and materials.

**Subject Matter Knowledge:** The candidate provides an accurate and appropriate application of subject matter knowledge. For example, the candidate accurately notes that abstraction and symmetrical balance are characteristics of African art in general. The response also indicates some more specific knowledge of artistic traditions in different regions of Africa.

**Support:** This response uses both explication and specific details about the featured mask to support its assertions. The comparison to the naturalistic style of another African culture is a particularly effective method of displaying appropriate subject matter knowledge.

**Rationale:** The response is well reasoned. It consists of accurate statements backed up by sound support, thereby reflecting a degree of subject matter knowledge appropriate to the assignment.

## SECOND SAMPLE STRONG RESPONSE FOR OPEN-RESPONSE ITEM ASSIGNMENT #2

African masks, which have been made for centuries, have a wide number of uses, depending on the specific culture in which they are created. Most masks are used for ceremonial or ritual purposes and are thought to carry great spiritual power.

This mask features two broad characteristics of African art: stylization and abstraction. The abstract features, such as the long, skinny nose, were most likely intended to idealize a specific, known person. Scholars have revealed that some African masks honor the persons for which they were created. Whatever its purpose, this mask exemplifies the abstraction and strong formal qualities that so profoundly influenced Western artists such as Pablo Picasso and Amedeo Modigliani, who incorporated such qualities into their work.

The highly developed wood and metal crafting skills evident in this mask as well as the lines around the mouth and the eyes that are probably meant to represent scarification further identify this mask as coming from an African culture, most likely a culture of West Africa.

## ANALYSIS FOR SECOND STRONG RESPONSE TO OPEN-RESPONSE ITEM ASSIGNMENT #2

*This is an example of a strong response because it is characterized by the following:*

**Purpose:** The purpose of the assignment is fully achieved. The candidate reasons that the mask is "most likely" West African in origin and accurately describes the characteristics that distinguish it as such.

**Subject Matter Knowledge:** The candidate's application of subject matter knowledge is accurate and appropriate. Some generalizations about the possible uses of masks in African culture are offered and there is a strong discussion of how abstraction and stylization are displayed in this mask, their origins in African culture, and their influence on other cultures. The candidate is able to contextualize the mask even more specifically by displaying accurate knowledge of artistic traditions in Western Africa.

**Support:** The response uses specific details to support its arguments. Referencing the long, skinny nose shows strong understanding of what is meant by stylization, and the mention of the lines around the mouth and eyes strengthen the connection to a culture where scarification is practiced. Knowledge of the influence of African art on Modigliani's and Picasso's work provides sound evidence of a strong understanding of this tradition.

**Rationale:** The response provides a good balance of generalizations and specifics that work together to show comprehensive and broad understanding of the topic.

## PRACTICE TEST SCORE CALCULATION

The practice test score calculation is provided so that you may better gauge your performance and degree of readiness to take an MTEL test at an operational administration. Although the results of this practice test may be used as one indicator of potential strengths and weaknesses in your knowledge of the content on the official test, it is not possible to predict precisely how you might score on an official MTEL test.

The Sample Responses and Analyses for the open-response items may help you determine whether your responses are more similar to the strong or weak samples. The Scoring Rubric can also assist in estimating a score for your open responses. You may also wish to ask a mentor or teacher to help evaluate your responses to the open-response questions prior to calculating your total estimated score.

### How to Calculate Your Practice Test Score

Review the directions in the sample below and then use the blank practice test score calculation worksheet on the following page to calculate your estimated score.

#### SAMPLE

<b>Multiple-Choice Section</b>	
Enter the total number of multiple-choice questions you answered correctly:	<u>77</u>
Use Table 1 below to convert that number to the score and write your score in <b>Box A</b> :	<b>A:</b> <input style="width: 50px; text-align: center;" type="text" value="194"/>

<b>Open-Response Section</b>	
Enter the number of points (1 to 4) for your first open-response question:	<u>2</u>
Enter the number of points (1 to 4) for your second open-response question:	<u>3</u>
Add those two numbers (Number of open-response question points):	===== 5
Use Table 2 below to convert that number to the score and write your score in <b>Box B</b> :	<b>B:</b> <input style="width: 50px; text-align: center;" type="text" value="48"/>

<b>Total Practice Test Score (Estimated MTEL Score)</b>	
Add the numbers in <b>Boxes A and B</b> for an estimate of your MTEL score:	<b>A + B =</b> <input style="width: 50px; text-align: center;" type="text" value="242"/>

Practice Test Score Calculation Worksheet: Visual Art

Table 1:

Number of Multiple-Choice Questions Correct	Estimated MTEL Score	Number of Multiple-Choice Questions Correct	Estimated MTEL Score
0 to 25	80	61 to 65	163
26 to 30	90	66 to 70	173
31 to 35	100	71 to 75	184
36 to 40	111	76 to 80	194
41 to 45	121	81 to 85	205
46 to 50	131	86 to 90	215
51 to 55	142	91 to 95	225
56 to 60	152	96 to 100	236

Table 2:

Number of Open-Response Question Points	Estimated MTEL Score
2	36
3	40
4	44
5	48
6	52
7	56
8	60

Print the form below to calculate your estimated practice test score.

**Multiple-Choice Section**

Enter the total number of multiple-choice questions you answered correctly:

Use Table 1 above to convert that number to the score and write your score in **Box A**:

A:

**Open-Response Section**

Enter the number of points (1 to 4) for your first open-response question:

Enter the number of points (1 to 4) for your second open-response question:

=====

Add those two numbers (Number of open-response question points):

Use Table 2 above to convert that number to the score and write your score in **Box B**:

B:

**Total Practice Test Score (Estimated MTEL Score)**

Add the numbers in **Boxes A and B** for an estimate of your MTEL score:

A + B =

## ACKNOWLEDGMENTS

## Page

- 5 Russolo, Luigi (1885-1947) / Italian. *The Dynamism of an Automobile*, 1911 (oil on canvas). Location: Musée National d'Art Moderne, Centre Pompidou, Paris, France. Photo credit: © Peter Willi / Bridgeman Images.
- 6 Matisse, Henri (1869-1954) © 2022 Succession H. Matisse / Artists Rights Society (ARS), New York. *The Italian Woman*. 1916. Oil on canvas. 45 15/16 x 35 1/4 inches (116.7 x 89.5 cm). By exchange, 1982. © Succession H. Matisse / ARS, NY. Location: The Solomon R. Guggenheim Museum, New York, NY, U.S.A. Photo Credit: The Solomon R. Guggenheim Foundation / Art Resource, NY.
- 7 Lange, Dorothea. American, 1895–1965. *Tractored Out-Childress Co., Texas*. June 1938. © The Dorothea Lange Collection, Oakland Museum of California, City of Oakland. Gift of Paul S. Taylor.
- 8 Greco, El (1541–1614). *The burial of the Count of Orgaz*, 1586–1588. Canvas, 460 x 360 cm. S. Tome, Toldeo, Spain. Photo Credit: Erich Lessing / Art Resource, NY.
- 9 Miller, Lee. *Guy Peirera and Peter Fleming, Egypt*. Copyright © Lee Miller Archives, England 2009. All rights reserved. [www.leemiller.co.uk](http://www.leemiller.co.uk). Used with permission.
- 10 [left] Unknown artist. *Painted vessel with bridge-spout*. Early Iron Age, about 1000–800 BCE. Probably from Tepe Sialk, central Iran. H. 19.4 cm. Inv. AN 129072. British Museum, London, Great Britain. © The Trustees of the British Museum / Art Resource, NY. Used with permission.
- [right] Unknown Artist. *Sassanian King Chosroe I on his throne*. Chosroe Cup, with central medallion. Gold, rock crystal, and garnets. Cabinet des Medailles, Bibliotheque Nationale, Paris, France. Photo Credit: Erich Lessing / Art Resource, NY.
- 11 Bombois, Camille (1883-1970) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. *Carnival Athlete*, c. 1930. Oil on canvas, 130 x 89 cm. AM2810P. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.
- 12 Motherwell, Robert. *Untitled* from the series *Lyric Suite*, 1965. (April–May 1965). Brush and ink on Japanese mulberry paper, 9 x 11 1/8" (23.1 x 28.3 cm) Gift of the artist in memory of Frank O'Hara (2380.1967) The Museum of Modern Art, New York, NY, USA. Art copyright © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY. Photo Credit: The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.
- 13 Bearden, Romare. *Village of Yo*, ca. 1964. Collage, 9 x 12 1/4 in. (22.9 x 31.1 cm). Leonard C. Hanna, Jr., B.A. 1913, Fund. 2000.28.1 Yale University Art Gallery, New Haven, CT. Art copyright © Romare Bearden Foundation / Licensed by VAGA, New York, NY. Photo copyright © Yale University Art Gallery / Art Resource, NY.

## ACKNOWLEDGMENTS (continued)

Page

- 18 [left] Brancusi, Constantin (1876-1957) © Succession Brancusi - All rights reserved (ARS) 2022. Yellow Bird, 1919. Yellow marble, limestone and oak base. Overall: 221.6cm (87 1/4in.). Bequest of Katherine S. Dreier. 1952.30.Ia-d. Yale University Art Gallery. Photo Credit: Yale University Art Gallery / Art Resource, NY.
- [center] Brancusi, Constantin (1876-1957) © Succession Brancusi - All rights reserved (ARS) 2022. Bird in Space. 1923. Marble, (with base) H. 56-3/4, Diam. 6-1/2 in. (144.1 x 16.5 cm). Bequest of Florene M. Schoenborn, 1995 (1996.403.7ab). Location: The Metropolitan Museum of Art, New York, NY, USA. Photo Credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.
- [right] Brancusi, Constantin (1876-1957) © Succession Brancusi - All rights reserved (ARS) 2022. Bird in Space, 1941. Polished bronze, h. 193.4 cm. Inv. AM4002-106. Photo: Adam Rzepka. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.
- 19 Unknown artist. Gourd made in the family of Juan Garcia Veli, *Flute Player*, Cochazo Chico, Huancayo State, Peru. Courtesy of Jo Miles Schuman. Reprinted with permission.
- 21 Child artist, untitled. The Web Archive of Children's Art, copyright 2005 by Indiana State University.
- 23 Sayre, Henry M. Graphic image of a Rubin vase. From *World of Art, A, 5th Edition*, © 2008, p. 97. Reprinted by permission of Pearson Education, Inc., Upper Saddle River, NJ.
- 26 Unknown Artist. *Lascaux Grotto*, cave painting with hunting scene. Decorated Grottoes of the Vézère Valley (UNESCO World Heritage Site, 1979) Lascaux Caves, Perigord, Dordogne, France. © DeA Picture Library / Art Resource, NY.
- 27 Unknown Artist. *Crush the Gang of Four!* Photo by David Kohl. Used with permission.
- 28 Unknown Artist. *Dome of the Rock*. Exterior view. Completed in 691 CE. Islamic, Umayyad Caliphate. Dome of the Rock, Jerusalem, Israel. Photo Credit: SCALA / Art Resource, NY. Used with permission.
- 29 Unknown artist. *Two Warriors Fighting in a Landscape*, from a Persian manuscript, 1396. Copyright © The British Library Board. All rights reserved 07/01/09. Shelfmark: 1022251.381.



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- 30 Mies van der Rohe, Ludwig (1886-1969) © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Tugendhat Coffee Table. Design date: 1930. Stainless steel and plate glass, overall: 18 x 40 x 40" (45.7 x 101.6 x 101.6 cm) .a (frame): h. 17 1/4 x w. 27 1/4 x d. 27 1/4" (43.8 x 69.2 x 69.2 cm), .b (glass top): 3/4 x 40 x 40" (1.9 x 101.6 x 101.6 cm). Phyllis B. Lambert Fund. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.
- 31 Metsys, Quentin (c. 1466–1530). *The Money-lender (Banker) and His Wife*, 1514. Louvre, Paris, France. Photo credit: Erich Lessing / Art Resource, NY.
- 32 Unknown Artist. *Blue-and-white porcelain jars (guan)*. Yuan dynasty (1279–1368). Jiangxi province, southern China. Reg. no: AC 1960, 0728.1.b (& Others). This document has been fused in the document ART332019. Copyright © The Trustees of The British Museum / Art Resource, NY. Used with permission.
- 33 [left] Unknown Artist. *Dolphin Fresco*. Minoan, c. 1450–1400 BCE. Palace of Minos, Knossos, Crete, Greece. Photo credit: Bridgeman-Giraudon / Art Resource, NY. Used with permission.
- [right] Unknown Artist. *Spring* from a fresco at Akrotiri, Thera in Crete. National Archaeological Museum, Athens, Greece. Photo credit: Nimatallah / Art Resource, NY. Used with permission.
- 34 Unknown Artist. *Two Geese, One Swimming, One Diving with Camillia at the Left*. 1857. Polychrome woodblock print; ink and color on paper, 14 x 9 5/8 in. (35.6 x 24.4 cm). Bequest of Grace M. Pugh, 1985 (JP3705). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art. Used with permission.
- 35 Wright of Derby, Joseph. *A Philosopher Giving a Lecture on the Orrery*, 1766. Oil on canvas 147.3 x 203.2 cm. Derby Museum and Art Gallery, Derby, Great Britain. Photo credit: Bridgeman-Giraudon / Art Resource, NY. Used with permission.
- 36 Bunsei, Japanese, active mid-15th century. *Landscape*. Museum of Fine Arts, Boston. Photograph © 2009 Museum of Fine Arts, Boston. Used with permission.
- 39 Unknown Artist. *Retablo - Guitar Vendor*, ca. 1990. Alitplano, Ecuador. Painted wood, clay, 18 x 11 x 4 in. Promised gift of Don L. and Rita M. Morgan. Mingei International Museum, San Diego, CA., U.S.A. Photo Credit: Mingei International Museum / Art Resource, NY.

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- 40 Kollwitz, Käthe (1867-1945) © 2022 Artists Rights Society (ARS), New York, self-portrait. Charcoal drawing. Location: Graphische Sammlung Albertina, Vienna, Austria. Photo Credit: Erich Lessing / Art Resource, NY.
- 41 Chagall, Marc (1887-1985) © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Winter; from the series of 42 gouaches to illustrate the book "Daphnis et Chloe" by Longus, bol. II, pl. 25. 1954-1956. Gouache on paper, 42 x 32 cm. AM1988-398. Photo: Philippe Migeat. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.
- 42 Moore, Henry (1898-1986) © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org. Woman Seated in the Underground, 1941. Gouache, pen and ink, ink wash, watercolour and crayon on paper, 48.3 x 38.1 cm. Location: Tate Gallery, London, Great Britain. Photo Credit: © Tate, London / Art Resource, NY.
- 43 Picasso, Pablo (1881-1973) © 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Bust of a Woman: Study for Desmoiselles D'Avignon, France, 1907, oil on canvas, .660m x .590m. Location: Musee National d'Art Moderne, Centre Georges Pompidou, Paris. Photo Credit: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.
- 44 Kahlo, Frida (1907-54) / Mexican © 2022 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. The Two Fridas, 1939 (oil on canvas). Location: Museo de Arte Moderno, Mexico City, Mexico. Photo credit: Luisa Ricciarini / Bridgeman Images.
- 45 [left] Filleul, Anne-Marie Bocquet. *Portrait of Benjamin Franklin*. Philadelphia Museum of Art, Philadelphia, PA., U.S.A. Photo Credit: The Philadelphia Museum of Art / Art Resource, NY. Used with permission.
- [right] Dürer, Albrecht. (1471–1528). *A Monkey*. Escorial, Madrid, Spain. Photo Credit: Scala / Art Resource, NY.
- 46 Gehry, Frank (b. 1929) The Ray and Maria Stata Center at MIT (Massachusetts Institute of Technology). Completed 2004. Cambridge, MA, USA. Photo copyright © Brent C. Brolin / Art Resource, NY.

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- 47 Unknown Artist. *Panel of the Codex Fejervary-Mayer*. To the left of the top register is Yacatecuhtli, Lord Nose, the patron god of merchants. He is carrying the symbol of the cross-roads with merchants' footprints on them. The merchant on the right carries the characteristic fan and staff and on his back a cargo of Quetzal birds. Mixtec style, beaten deer skin and limewash. Liverpool Museum, Liverpool, Great Britain. Photo Credit: Werner Forman / Art Resource, NY. Used with permission.
- 49 [left] Toulouse-Lautrec, Henri de. *Dancer Jane Avri*. Poster. Musee Toulouse-Lautrec, Albi, France. Photo Credit: Erich Lessing / Art Resource, NY. Used with permission.
- [right] Chagoya, Enrique. *What Appropriation Has Given Me*. 1992. Courtesy of the artist and Gallery Paule Anglim.
- 50 [top] Unknown. *The Norman cavalry rushes into battle, scene from the Bayeux Tapestry*, 11th c. Photo credit: Erich Lessing / Art Resource, NY. Musee de la Tapisserie, Bayeux, France.
- [bottom] Unknown. *Astrologers signal the appearance of a comet (Halley's Comet), which portends misfortune for King Harold II*. Detail from the Bayeux Tapestry. Photo credit: Erich Lessing / Art Resource, NY.
- 51 Brady, Matthew. *Union Generals*: Wm. Farrar Smith, Wm. Buel Franklin, Samuel Peer Heintzelman, Andrew Porter, Irvin McDowell, George Brinton McClellan, George Archibald McCall, Don Carlos Buell, Louis Blenker. Gelatin silver print on paper, 1861. 22.4 cm x 39.5 cm. National Portrait Gallery, Smithsonian Institution, Washington, DC, USA. Photo Credit: National Portrait Gallery, Smithsonian Institution / Art Resource, NY. Used with permission.
- 52 Calder, Alexander (1898-1976) © 2022 Calder Foundation, New York / Artists Rights Society (ARS), New York. *Cat Lamp*. 1928. Iron-wire and paper construction, 8 3/4 x 10 1/8 x 3 1/8". Gift of the artist. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.
- 53 Amman, Jost. *Money Fool*. From the *Staendbuch* by Hans Sachs (1568). Woodcut. Photo Credit: Bildarchiv Preussischer Kulturbesitz / Art Resource, NY. Used with permission.
- 54 [left] Cassatt, Mary. *Maternal Caress*. Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs. Miriam and Ira D. Wallach Division, The New York Public Library, New York, NY, USA. Photo Credit: The New York Public Library / Art Resource, NY. Used with permission.
- [right] Cassatt, Mary. *Mother and Child*. Canvas. Musee d'Orsay, Paris, France. Photo Credit: Erich Lessing / Art Resource, NY. Used with permission.

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- 55** Unknown Artist. *Eagle Warrior*. Aztec Sculpture from the Templo Mayor. Museo del Templo Mayor, Mexico City, D.F., Mexico. Photo Credit: John Bigelow Taylor / Art Resource, NY. Used with permission.
- 56** Kokoschka, Oskar (1886-1980) © 2022 Fondation Oskar Kokoschka / Artists Rights Society (ARS), New York / ProLitteris, Zürich. 1950. Linen. Inv. 11241. Location: Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen, M. Photo Credit: bpk Bildagentur / Pinakothek der Moderne, Bayerische Staatsgemaeldesammlungen / Art Resource, NY.
- 57** Klocko, Barbara. Photo of *Carhenge*, copyright © Barbara Klocko. Used with permission.
- 58** Gober, Robert. *Untitled*, c. 1998–99. Willow and silver-plated bronze. 19 1/2 x 70 1/2 x 41 1/2 inches (49.5 x 179.1 x 105.4 cm). Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council and the Executive Committee Members, 2000. Accession no. 2000.113. Photograph by David Heald © The Solomon R. Guggenheim Museum. Artists Rights granted courtesy The Matthew Marks Gallery, New York.
- 65** Lawrence, Jacob (1917-2000) © 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. The migration gained in momentum. 1940-41. Panel 18 from The Migration Series. Tempera on gesso on composition board, 18 x 12" (45.7 x 30.5 cm). Gift of Mrs. David M. Levy. Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.
- 68** Baule Mblo mask. Baule People. Central Ivory Coast. Wood, brass, h=13". Location: Entwistle Gallery, London, Great Britain. Photo Credit: Werner Forman / Art Resource, NY.