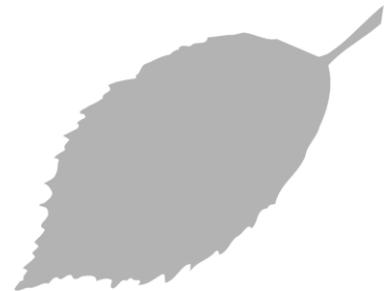


**Massachusetts
Tests for Educator Licensure® (MTEL®)**



Theater (45)

PRACTICE TEST



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INTRODUCTION

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. [Evaluation Information](#), [Sample Responses and Analyses](#), and 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 Theater (45) 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 Guide 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 Theater (45) test, it is not possible to predict precisely how you might score on an official MTEL Theater (45) 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 Guide for additional information about how to prepare for the test.

* For the Communication and Literacy Skills and General Curriculum tests, candidates may take one or both subtests during the four-hour session.

**THEATER
PRACTICE TEST**

MULTIPLE-CHOICE ANSWER SHEET

Question Number	Your Response
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Question Number	Your Response
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MULTIPLE-CHOICE QUESTIONS

1. A playwright is adapting a favorite novel into a two-act play. Which of the following exercises would best help the playwright begin distilling the text into a meaningful adaptation?
 - A. making a list of key moments in the novel and then brainstorming the most efficient transitions from one moment to the next
 - B. working through the novel and crossing out everything except the dialogue
 - C. drafting a 15–20 page synopsis of the novel from memory and then using the synopsis as the basis for the first draft of the script
 - D. selecting five key characters from the novel and then outlining a short scene and monologue for each character

2. Which of the following exercises would best help a playwright develop ideas for characters to include in future scripts?
 - A. taking previously created characters and changing one or more aspects of their appearance or personality
 - B. creating a character scrapbook containing photo clippings of a wide range of celebrities, including actors, political figures, and professional athletes
 - C. asking friends and family members to describe the types of characters they most enjoy seeing represented in a play
 - D. scheduling a weekly time for people watching and using the observations to create a collection of short character profiles

3. A playwright whose work is described as "vividly dreamlike and nightmarish" is most likely utilizing which of the following dramatic forms?
 - A. melodrama
 - B. realism
 - C. expressionism
 - D. tragedy

4. Which of the following elements is indicative of a playwright utilizing a presentational dramatic style?
- A. one or more characters who directly address the audience
 - B. a realistic interior set
 - C. the incorporation of an imaginary "fourth wall"
 - D. dialogue based around the rhythms of everyday speech
5. When writing a play, a playwright uses primarily which of the following tools to reveal a character?
- A. plot structure
 - B. setting
 - C. stage directions
 - D. dialogue
6. A writer has been working on a play for six months and is ready to polish and edit the final draft. Which of the following tasks will most likely be a part of this step in the playwriting process?
- A. developing a climax and resolution that resolve the central conflict
 - B. discarding any scenes that do not contribute to the dramatic arc
 - C. evaluating the sounds of individual words and phrases for effectiveness
 - D. committing to a structure that will best serve the story
7. A playwright is working on a play set in a lower-class neighborhood of nineteenth-century England. Which of the following sources of research would best help the playwright capture the unique vocabulary of the period?
- A. a series of novels by Charles Dickens or other authors from that time
 - B. a nonfiction book about the country's social unrest between 1812 and 1838
 - C. an interview with a person who currently lives in that type of neighborhood
 - D. an audio recording by a dialect coach who specializes in British accents

8. A playwright is having trouble finding a satisfying resolution for a new play. Which of the following techniques would best help the playwright solve this problem?
- A. rewriting the other portions of the play until they lead to a natural ending
 - B. adding a framing device to the play so that it ends in the same place it begins
 - C. embracing the idea that not all stories have tidy endings and leaving the play as written
 - D. gathering a group of actors to read the completed portion of the play and brainstorm endings for the play
9. A playwright has begun writing a series of loosely connected scenes that explore the theme of greed. This play would best be served by which of the following types of dramatic structure?
- A. episodic
 - B. climactic
 - C. serial
 - D. circular
10. In climactic play structure, the rising action serves which of the following purposes?
- A. providing the initial trigger for the main character's behavior
 - B. heightening the central conflict
 - C. wrapping up the loose ends of the narrative
 - D. introducing one or more possible resolutions
11. In playwriting, lyrical or poetic dialogue most often serves which of the following purposes?
- A. defining a character's socioeconomic level
 - B. providing a transition between scenes
 - C. heightening a work's expressive qualities
 - D. capturing the rhythm of everyday speech

12. In contrast to Method-based acting training, classical acting training is more likely to focus on:
- A. understanding the psychology of a character.
 - B. sharpening an actor's technical mastery of the voice and body.
 - C. working with the language of everyday speech.
 - D. removing the separation between actor and character.
13. Which of the following types of actor training would best help an ensemble learn to work together spontaneously and intuitively?
- A. Alexander Technique
 - B. Viewpoints
 - C. Method
 - D. Laban Movement Analysis
14. Which of the following situations is an example of an actor correctly using the Method acting technique of substitution?
- A. To fully embody a character with a rich emotional life, an actor spends several weeks approaching everyday life situations as if he or she were the character.
 - B. When playing a character suffering from personal embarrassment, an actor thinks of an embarrassing situation from his or her own life and mentally superimposes it onto the character.
 - C. During each performance, an actor finds ways to incorporate the naturally occurring characteristics of stage fright (e.g., sweaty hands, racing pulse, dry mouth) into his or her portrayal of the character.
 - D. When researching the character of a corrupt politician for a play set in the 1920s, an actor looks at a variety of contemporary figures who share key traits with the character.
15. A primary focus of the Alexander Technique is cultivating an actor's awareness of:
- A. vocal patterns that detract from the text.
 - B. the proximity to other performers and the audience.
 - C. unnecessary physical habits and muscular tension.
 - D. the present moment in a performance.

16. In improvisational scene work, a performer "makes an offer" through which of the following actions?
- A. defining some element of the reality of the scene
 - B. giving a scene partner the opportunity to perform a monologue
 - C. soliciting a suggestion for the scene from the audience
 - D. asking a scene partner a series of questions
17. Actor training based around the work of Vsevolod Meyerhold would most likely incorporate which of the following concepts?
- A. Training the mind is more important than training the body.
 - B. The senses are the key to character development.
 - C. A performer's behavior should mirror everyday life.
 - D. Emotion is triggered by movement.
18. Which of the following vocal exercises would be most helpful for an actor who struggles with diction?
- A. pretending to chew a large ball of taffy while exaggerating mouth noises and facial expressions
 - B. working through a variety of tongue twisters that explore different sounds and syllables
 - C. blowing the petals off an imaginary flower using a mix of fast sharp breaths and long slow breaths
 - D. moving across the stage while humming a song from each of the body's vocal resonators
19. An actor is preparing a soliloquy from a Renaissance drama but is having trouble deciding what rhythms to use and words to emphasize when speaking the text. Which of the following subjects would be most useful for the actor to research in this situation?
- A. the period in which the play was written
 - B. vocal warm-ups for the lips and tongue
 - C. breath control techniques
 - D. the conventions of iambic pentameter

20. An actor is developing a master list of verbs to use as actions in scenes. Which of the following verbs would be most useful to include in this list?
- A. to love
 - B. to flirt
 - C. to understand
 - D. to cry
21. Which of the following exercises would be most useful for an actor who is taking an "outside-in" approach to developing a character?
- A. writing down everything that is said about the character by the play's other characters
 - B. spending several days interacting with other people while fully immersed in the persona of the character
 - C. keeping a journal of life experiences that are similar to the character's experiences in the play
 - D. trying on a variety of clothing items the character might wear and seeing how they affect movement and posture
22. Which of the following guidelines is most essential when utilizing space work in improvisation?
- A. defining an object out loud before attempting to hand it to another performer
 - B. simplifying mimed actions to one or two gestures that capture the action's essence
 - C. keeping the environment and physical choices consistent for the duration of the scene
 - D. making each movement significantly larger than in everyday life
23. In long-form improvisation, which of the following should an actor look for in order to find the "game of the scene"?
- A. the character's authentic emotional response to the situation
 - B. a way to make each line of dialogue more outrageous than the last
 - C. the pattern of behavior that breaks from everyday life
 - D. a joke that will get the biggest laugh

24. A director is working on a play that involves a hot-button social issue and would like to give the audience a chance to respond after the show. Which of the following postshow activities would best accomplish this objective?
- A. providing a reception that includes refreshments and the opportunity to meet the actors
 - B. distributing comment cards as people are exiting the theater
 - C. holding a discussion featuring local experts and members of the production team
 - D. inviting the audience to join the cast in an online chat room
25. During rehearsals for a play, a director catches herself giving line readings to actors. Which of the following alternatives would be most effective for helping an actor discover how to deliver a specific line?
- A. mapping out the line for the actor on paper by assigning each word a specific number that pertains to its volume and intensity
 - B. asking other actors in the scene to demonstrate how they would perform the line
 - C. asking the actor to repeat the line multiple times while placing the emphasis on a different word with each repetition
 - D. paraphrasing the line for the actor while using a specific intention but substituting different words
26. Which of the following questions is most essential for a director to consider when selecting a play to direct?
- A. Will audiences have a good time at this play?
 - B. Does the play address contemporary issues?
 - C. Do I have a strong connection to the material in the play?
 - D. Has this play been previously produced?

27. Which of the following elements plays the primary role in a director's choice of production concept?
- A. analysis of the text
 - B. knowledge of the theater space
 - C. demographics of the audience
 - D. input from the designers
28. A director is planning auditions for a physical theater work about the invention of electricity that will be devised largely during rehearsals. Which of the following methods of holding auditions would be most effective for this production?
- A. asking actors to prepare and present contrasting one-minute monologues that showcase their ability to make bold choices
 - B. leading groups of actors through a series of exercises that explore their movement capabilities and give them an idea of what to expect from the show's creative process
 - C. pairing actors up for cold readings of text borrowed from newspaper articles, science textbooks, and technical writings
 - D. interviewing actors individually and asking questions about their performance backgrounds and the unique contributions they would make to the process
29. A director who uses an organic approach to blocking relies most heavily on which of the following elements when developing a show's blocking?
- A. the stage directions included in the script
 - B. the discoveries of the actors during rehearsals
 - C. the input of the set, costume, and lighting designers
 - D. the notes made during the research period

30. Despite a good working relationship with the set and costume designers, a director finds that he almost always rejects their first ideas. Which of the following steps should the director take to improve this situation?
- A. giving each designer extremely specific instructions of what their designs should look like
 - B. asking the designers to be more vigorous with their process and to avoid presenting any preliminary work in the future
 - C. waiting to see a finished model or sketches of the designs before giving feedback
 - D. taking more time to discuss the script and production concept with the designers early in the process
31. When working through the script analysis process, which of the following goals should a director set for the first read?
- A. marking the major beats of each scene
 - B. determining how the structure is used to develop the main idea
 - C. developing a list of the play's technical demands
 - D. noting general impressions and feelings that the play evokes
32. Precasting is most useful as a casting strategy when a director is filling a role that requires:
- A. an unusual physical type.
 - B. professional actor training.
 - C. a high level of endurance.
 - D. proficiency with difficult language.
33. When staging a show in-the-round, a director should emphasize blocking in which the actors are:
- A. seated on couches and chairs.
 - B. frequently moving into different positions.
 - C. facing outward near the perimeter of the circle.
 - D. in a straight line.

34. After reading a new play multiple times, a director is unsure of how to approach the production concept. Which of the following activities would most likely help the director move this process forward?
- A. making a list of possibilities that will be narrowed down during the play's rehearsals
 - B. asking the playwright to describe the main idea of the play in a single paragraph
 - C. taking several days for intensive research into the play's subject matter
 - D. reading other works by the playwright until a clear theme emerges
35. Which of the following goals is most appropriate for a production's first technical rehearsal?
- A. ensuring that the correct lighting and sound cues are set, even if they are not yet fully polished
 - B. verbally mapping out the cues that will be implemented later in the week
 - C. providing adequate time for the actors to get comfortable with the show's design elements
 - D. running each light and sound cue three times at performance speed

Use the excerpt below to answer the three questions that follow.

In this excerpt from Bus Stop by William Inge, Elma and Grace prepare a roadside diner for business as a winter storm rolls in.

1. *Elma:* Listen to that wind. March is coming in like a lion. [*Grace jiggles the receiver on the telephone with no results*] Grace, you should come over here and look out, to see the way the wind is blowing things all over town.
2. *Grace:* Now I wonder why I can't get th' operator.
3. *Elma:* I bet the bus'll be late.
4. *Grace:* [*Finally hanging up*] I bet it won't. The roads are O.K. as far as here. It's *ahead* they're havin' trouble. I can't even get the operator. She must have more calls than she can handle.
5. *Elma:* [*Still looking out the window*] I bet the bus doesn't *have* many passengers.
6. *Grace:* Prob'ly not. But we gotta stay open even if there's only *one*.
7. *Elma:* I shouldn't think anyone would take a trip tonight unless he absolutely *had* to.
8. *Grace:* Are your folks gonna worry, Elma?
9. *Elma:* No— Daddy said, before I left home, he bet this'd happen.
10. *Grace:* [*Going behind counter*] Well, you better come back here and help me. The bus'll be here any minute and we gotta have things ready.
11. *Elma:* [*Leaving the window, following Grace*] Nights like this, I'm glad I have a home to go to.
12. *Grace:* Well, I got a home to go to, but there ain't anyone in it.
13. *Elma:* Where's your husband now, Grace?
14. *Grace:* How should I know?
15. *Elma:* Don't you miss him?
16. *Grace:* No!
17. *Elma:* If he came walking in now, wouldn't you be glad to see him?
18. *Grace:* You ask more questions.
19. *Elma:* I'm just curious about things, Grace.

36. In this excerpt, the exchange in Lines 11–16 is used primarily to establish:
- A. Elma's jealousy of Grace's independence.
 - B. the sister-like relationship between the characters.
 - C. a sense of concern about Grace's personal safety.
 - D. the differences in the two characters' points of view.
37. To create the sound effect of wind for the scene in this excerpt, a sound designer suggests that a Foley artist stand on stage and operate a mechanical wind machine. Which of the following aspects of this idea primarily makes it an inappropriate design choice for the production?
- A. Using a wind machine will prevent the audience from imagining what the storm sounds like.
 - B. A wind machine does not match the period in which the play is set.
 - C. Using a wind machine in this way will upstage the actors and detract from the play's realism.
 - D. Wind machines can be difficult to operate for an extended duration of time.
38. This excerpt is most characteristic of Inge's work in its depiction of:
- A. small town life in America's heartland.
 - B. the social bonding rituals of women.
 - C. a nontraditional family structure.
 - D. the uneasy relationship between humans and nature.

Use the excerpt below to answer the two questions that follow.

Ang. He's gone, and in this Ague of My Soul
The shivering Fit returns;
Oh with what willing haste he took his leave,
As if the long'd for Minute were arriv'd,
Of some blest Assignment.
In vain I have consulted all my Charms,
In vain this Beauty priz'd, in vain believ'd
My eyes cou'd kindle any lasting Fires.
I had forgot my Name, my Infamy,
And the Reproach that Honour lays on those
That dare pretend a sober passion here.
Nice Reputation, tho it leave behind
More Virtues than inhabit where that dwells,
Yet that once gone, those virtues shine no more.
—Then since I am not fit to belov'd,
I am resolv'd to think on a Revenge
On him that sooth'd me thus to my undoing.

39. A playwright who wants to maximize the suspense created by this soliloquy should place it at which of the following points in the script?
- A. in the first few pages
 - B. as the conclusion to the first act
 - C. early in the second act
 - D. as an epilogue
40. The monologue in this excerpt is most characteristic of plays written by which of the following playwrights?
- A. Susan Glaspell
 - B. Aphra Behn
 - C. Lillian Hellman
 - D. Yasmina Reza

41. A theater company has a scene shop foreman and a technical director on staff. Which of the following job duties would most likely be assigned to the technical director in this situation?
- A. supervising a crew of carpenters
 - B. maintaining shop equipment and supplies
 - C. constructing set pieces that require expert skills
 - D. facilitating communication among the production design team
42. Which of the following types of insurance would typically cover a theater company if an audience member were to slip and fall in the lobby before a performance?
- A. workers' compensation insurance
 - B. property insurance
 - C. general liability insurance
 - D. life insurance
43. A play is most likely to be in the public domain and free of copyright restrictions if it was:
- A. written by an author who is now deceased.
 - B. previously unproduced on a professional stage.
 - C. commissioned using federal funding.
 - D. first published before 1923.
44. Which of the following uses of a published play would be royalty free?
- A. A community group presents a staged reading of the play to draw attention to a charitable cause.
 - B. A high school theater class performs scenes from the play as part of class instruction.
 - C. A theater company adds extra performances of the play to its initial six-week run.
 - D. A group of volunteer actors offers free performances of the play to local elementary schools.

45. A director is scheduling rehearsals for the production of a contemporary dramatic play. Which of the following formulas provides the most accurate guide for the amount of rehearsal time that will be needed?
- A. One hour of rehearsal should be scheduled for each minute of stage time.
 - B. Ten hours of rehearsal should be scheduled for each cast member.
 - C. One 3–4 hour rehearsal should be scheduled for each scene.
 - D. Two weeks of rehearsals should be scheduled for each act.
46. Which of the following tasks is typically performed by a stage manager during rehearsals?
- A. taking blocking notes
 - B. documenting the actors' work with photos and videos
 - C. deciding when to call a break
 - D. giving the director regular feedback on the staging
47. A manager for a touring theater company would most likely be responsible for which of the following tasks?
- A. nurturing relationships with large donors
 - B. recruiting volunteer ushers in each city
 - C. leading board of directors meetings
 - D. coordinating the travel of artists
48. A theater company recently emailed a press release to the media about an upcoming production and is disappointed in their lack of response. Which of the following actions would be most effective for the company to take *next* in its attempt to generate publicity?
- A. resending the press release to the same media list with "Urgent" added to the subject line
 - B. writing a letter to the editor of the local paper highlighting the show's lack of media coverage
 - C. approaching media contacts individually with pitches for stories related to the show
 - D. sending a hard copy press release to major media outlets using certified mail

49. A producer is creating a contract for a scenic designer. Which of the following items is most important to include in the "Duties of the Designer" section of this document?
- A. attending appropriate rehearsals of the production and assisting with technical rehearsals as needed
 - B. attending all performances and providing the stage manager with nightly scenic notes
 - C. meeting daily with the costume, lighting, and sound designers to gather feedback and ensure a unified design
 - D. creating complete sketches and models of the director's production concept prior to the first rehearsal
50. A theater company has licensed a recent play by Edward Albee. Which of the following artistic choices can the director make on this production without violating copyright law?
- A. replacing profanity with milder language
 - B. changing the order of the scenes
 - C. casting one of the male roles with a female actor
 - D. adding music during scene changes
51. A makeup designer is using cream makeup three shades lighter than an actor's foundation to draw a straight line down the bridge of the actor's nose and under its tip. This technique is typically used in makeup design to make a nose appear:
- A. elongated.
 - B. flat.
 - C. broken.
 - D. upturned.
52. The main purpose of creating front elevations for a set design is to indicate the:
- A. painting techniques that should be used on the flats.
 - B. placement of furniture and other moveable units.
 - C. vertical measurements that cannot be shown on the ground plan.
 - D. actual size of details such as crown molding and trim.

53. Which of the following types of protective equipment should a designer use when operating a belt sander?
- A. safety glasses
 - B. a hard hat
 - C. heat-resistant gloves
 - D. industrial boots
54. When working on productions in a realistic style, lighting designers most frequently select complementary hues that serve which of the following purposes?
- A. enhancing the primary palettes of the scenic and costume designers' work
 - B. reflecting the personalities of the characters that are on stage
 - C. providing maximum contrast with the theater's walls and ceiling
 - D. creating the feeling of hot or cold temperature on the stage
55. Which of the following scales is standard for the front elevations used for set construction?
- A. two inches to one foot
 - B. one-half inch to one foot
 - C. two centimeters to one inch
 - D. one inch to three feet
56. A technician is hanging and focusing an ellipsoidal spotlight. Which of the following tasks should the technician complete before plugging the lighting instrument into the circuit?
- A. removing the lamp
 - B. loosening the C-clamp bolt
 - C. opening the shutters
 - D. attaching the safety cable to the tilt nob

57. Which of the following safety precautions should be taken when making plaster life masks?
- A. applying a coating of petroleum jelly to the subject's face before building the mask
 - B. misting the in-process mask with warm water every few minutes to prevent hardening
 - C. holding a paper respirator over the subject's face while the mask is drying
 - D. asking a third person to be on hand in case the mask needs to be removed quickly
58. A scenic designer is working on a contemporary play that shifts between three different settings—a park, a suburban kitchen, and a school principal's office. Because many of the play's scenes are brief, the director has asked that the time required for scene changes be minimized. Which of the following design solutions would be most effective in this situation?
- A. representing each of the settings on a different area of the stage and using lighting to shift the audience's focus
 - B. pairing a simple unit set with hand-painted paper backdrops that can be raised or lowered to depict each setting
 - C. creating separate staging areas in three different parts of the theater and having the audience move from one set to another
 - D. keeping the stage bare while utilizing gobo projectors to create varied floor patterns for each setting
59. According to Aristotle, which of the following is a primary function of tragedy?
- A. connecting historical events to human folly
 - B. arousing pity and fear in the audience
 - C. modeling the consequences of deviant behavior
 - D. blurring the distinction between good and evil
60. A majority of the drama performed in the European medieval theater served which of the following purposes?
- A. reinforcing faith by depicting stories from the Bible
 - B. teaching life skills to people without formal education
 - C. reflecting the lives and struggles of the peasant class
 - D. providing distraction and comic relief after the workday

61. The modern practice of a strong director overseeing a unified production concept originated with the work of which of the following artists?
- A. Rodgers and Hammerstein
 - B. Richard Wagner
 - C. George Abbott
 - D. Julie Taymor
62. A Shakespearean comedy is most likely to end with which of the following events?
- A. a marriage
 - B. a festival
 - C. a breakup
 - D. a confession
63. Which of the following roles did the chorus serve in the theater of ancient Greece?
- A. welcoming the audience with songs and prayers
 - B. embodying all of a story's major characters
 - C. commenting on the dramatic action with a collective voice
 - D. facilitating scenery and costume changes
64. The theatrical form of melodrama typically incorporates which of the following elements?
- A. subdued emotions
 - B. classical narrative structures
 - C. simplified ideas of morality
 - D. group dance interludes

65. Literary theories such as formalism, structuralism, and Marxism typically provide arts writers with which of the following tools?
- A. a means of predicting a work's overall cultural influence
 - B. a vocabulary that is accessible to a general audience
 - C. a list of the qualities that make a work successful
 - D. a specific viewpoint for analyzing a text or performance
66. Not-for-profit theaters in the United States rely heavily on grants and donations because of primarily which of the following economic factors?
- A. Ticket sales only cover a modest percentage of the total operating budget.
 - B. Audience members in their twenties and thirties are less likely to purchase subscriptions.
 - C. Other funding sources (e.g., merchandise, concessions) may be subject to sales tax.
 - D. Fewer people volunteer their time during periods of economic growth.
67. The "poor theater" concept of Jerzy Grotowski focused on making which of the following elements the primary source of spectacle on stage?
- A. music and sound effects
 - B. words and ideas of the playwright
 - C. sets and costumes
 - D. voices and bodies of the actors
68. The plays of Anton Chekhov contributed to the development of a realistic acting style by emphasizing:
- A. intimate staging that gave the audience a closer view of the action.
 - B. narratives inspired by the private lives of the performers.
 - C. characters with internal psychological motivations.
 - D. plots that spanned numerous time periods and settings.

69. The earliest examples of drama were presented as part of which of the following events?
- A. the coronation of the Holy Roman Empire
 - B. gladiatorial contests
 - C. festivals held in honor of Dionysus
 - D. meetings of the Assembly
70. The neoclassical unity of time gave playwrights which of the following guidelines?
- A. The action of the play should occur within a single day.
 - B. The play should be set within the last decade.
 - C. The first draft of the play should be written in a single session.
 - D. The play should be limited to one setting.
71. Character names such as Lord Pennypinch, Mr. Hopewell, and Mrs. Malaprop are characteristic of which of the following theatrical genres?
- A. Grand Guignol
 - B. absurdism
 - C. Restoration comedy
 - D. farce
72. The plays of Sarah Kane are most frequently associated with which of the following theatrical styles or movements?
- A. naturalism
 - B. In-Yer-Face Theatre
 - C. absurdism
 - D. Workers' Theatre

73. Which of the following performance conventions was standard in eighteenth-century England?
- A. The ensemble switched roles for each act of a production.
 - B. Actors played most of their scenes facing the audience at the front of the stage.
 - C. Directors audibly coached the actors throughout the show.
 - D. The audience held its applause and other reactions until the curtain call.
74. Which of the following forms is most representative of American musicals of the 1920s?
- A. cabaret-style performances presented in intimate clubs
 - B. three-act dramas that used song and dance to depict the inner lives of characters
 - C. adaptations of British operettas that incorporated commentary on current events
 - D. revues of loosely connected sketches and songs
75. Which of the following elements do the plays of Tony Kushner, Amiri Baraka, and Naomi Wallace have in common?
- A. movement and dance sequences
 - B. bilingual dialogue
 - C. stock characters
 - D. politically charged themes
76. Which of the following themes is the focus of August Wilson's Century Cycle of plays (e.g., *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*)?
- A. the technological advances of the 1900s
 - B. the loss of identity in a post-racial world
 - C. the African American experience across decades
 - D. the ways that stories are passed between generations

77. Which of the following playwrights is best known for solo works that blur the line between theater and journalism?
- A. David Henry Hwang
 - B. Anna Deavere Smith
 - C. John Patrick Shanley
 - D. María Irene Fornés
78. The Provincetown Players were the first modern theater to focus on:
- A. producing original works by American playwrights.
 - B. giving complete creative control to directors.
 - C. devising new works as an ensemble.
 - D. embracing lighting and sound as key design areas.
79. American dramatists of the 1940s and 1950s (e.g., Arthur Miller, Tennessee Williams, Lillian Hellman) most frequently applied elements of tragedy to which of the following subjects?
- A. political dynasties
 - B. middle-class life
 - C. spiritual journeys
 - D. technological innovation
80. Which of the following economic innovations was typically associated with American vaudeville?
- A. artist-run theaters that offered profit sharing and full benefits to performers
 - B. a system of pay-what-you-can ticketing that made entertainment accessible to all
 - C. season ticket programs that encouraged patrons to subscribe to a year of programming in advance
 - D. a circuit of linked theaters that allowed acts to be booked on regional and national tours

81. Which of the following plots is most characteristic of a Japanese kyōgen play?
- A. A new son-in-law causes trouble when he visits his wife's parents.
 - B. A father struggles with the loss of his son in the war.
 - C. A woman receives a mysterious letter and tries to determine its source.
 - D. A great warrior's ghost reenacts the scene of his death.
82. In Mexico, a production of a *pastorela* would most likely occur in which of the following months of the year?
- A. April
 - B. July
 - C. September
 - D. December
83. The four types of roles in traditional Chinese opera are typically the:
- A. female, male, painted face, and clown.
 - B. servant, master, child, and teacher.
 - C. emperor, empress, prince, and princess.
 - D. innocent, protector, all-seeing, and destroyer.
84. A system of 24 unique hand gestures is associated with a traditional performance form of which of the following countries?
- A. South Africa
 - B. India
 - C. Argentina
 - D. Canada

85. The earliest form of theater in India is best known as:
- A. street theater.
 - B. Yakshagana folk theater.
 - C. Sanskrit theater.
 - D. classical dance theater.
86. Wole Soyinka's plays are most influenced by which of the following elements?
- A. study of astrological phenomena
 - B. Nigerian music scene
 - C. mythology of the Yoruba tribe
 - D. notion of Christian charity
87. A performance based on techniques from Augusto Boal's Theater of the Oppressed would most likely include which of the following elements?
- A. historical reenactments performed in period dress
 - B. musical numbers and short skits
 - C. the reading of a manifesto denouncing typical theater conventions
 - D. opportunities for spectators to influence the outcome of the play
88. The most well-known form of traditional theater in Indonesia consists of:
- A. dancers painted to resemble wooden dolls.
 - B. shadow puppets projected onto a cotton screen.
 - C. scroll paintings unrolled by a master storyteller.
 - D. actors speaking in a mythical language.

89. Which of the following elements is a typical component of a creative drama activity?
- A. rehearsal
 - B. live performance
 - C. improvisation
 - D. memorized dialogue
90. Which of the following activities would provide the most effective bridge for transitioning students from creative drama to formal theater?
- A. rehearsing a one-act play that students perform for children in lower grade levels
 - B. working in small groups to prepare brief improvisational performances that are presented to the class
 - C. listening to a group of professional actors talk about their experiences on stage
 - D. participating in a guided imagery exercise in which students imagine they are the main characters in a play
91. Children's theater is most likely to help a first-grade student develop which of the following skills?
- A. collaborating on solutions to real-time problems
 - B. using the voice and body as expressive tools
 - C. focusing on a single activity for a sustained amount of time
 - D. analyzing a complex dramatic text
92. By the age of five to six years old, a child should be able to demonstrate which of the following theater arts-related abilities?
- A. performing planned and improvised movement sequences
 - B. utilizing experiences with other disciplines to understand dramatic works
 - C. choreographing movement sequences based on outside concepts
 - D. collaborating with others to create structured dramatizations

93. For the final project in a high school acting class, a teacher provides students with a list of plays and asks them to select and rehearse short scenes in groups of two. Which of the following questions is most essential for the teacher to consider when evaluating the final performances?
- A. Do the actors use the correct inflection for all of the scene's lines?
 - B. Are the actors able to express a complete character arc within the scene?
 - C. Do the actors stay in character for the duration of the scene?
 - D. Are the actors' roles in the scene appropriate for their age level?
94. Aurland Harris is considered to be one of the most influential authors of children's theater because of his dedication to creating which of the following products?
- A. works that allow the audience to decide the outcome of the story
 - B. musical versions of popular fairy tales
 - C. well-made plays that explore serious dramatic themes
 - D. adaptations of works by Chekhov, Shaw, and other major playwrights
95. Readers theater uses which of the following processes to help students develop reading fluency skills?
- A. devised theater presentations based on information from social studies, science, and math texts
 - B. performances of educational skits that highlight the importance of books in everyday life
 - C. improvisational scene work based on children's literature from the curriculum
 - D. script-in-hand stagings of prose and poetry that focus on the vocal interpretation of the text
96. During performances, puppeteers are expected to utilize skills simultaneously from which of the following theater practitioner roles?
- A. actor and technician
 - B. stage manager and producer
 - C. playwright and director
 - D. costume and sound designer

97. Television sitcoms are most often viewed as a contemporary equivalent to which of the following theatrical genres?
- A. Epic theater
 - B. absurdist comedy
 - C. morality plays
 - D. Roman comedy
98. Compared to contemporary dance, a theater performance is more likely to contain which of the following elements?
- A. professionally trained performers
 - B. unified designs
 - C. fully developed characters
 - D. incidental music
99. The Living Newspapers presented as part of the Federal Theatre Project utilized documentary material for which of the following purposes?
- A. revisiting historical events through a contemporary lens
 - B. informing the public of pressing social issues
 - C. depicting the happenings of an average day in a U.S. city
 - D. supplementing the plot of fictional story lines
100. Which of the following elements of theater would be most appropriate to explore in a ninth-grade English class?
- A. collaborative creative process
 - B. role of drama in different world cultures
 - C. connection between actors and the audience
 - D. universal themes found in drama

DIRECTIONS FOR THE OPEN-RESPONSE ITEM ASSIGNMENTS

This section of the test consists of two open-response item assignments. You will be asked to prepare a written response of approximately 150–300 words for each assignment. You should use your time to plan, write, review, and edit your response for each assignment. **You must write responses to both of the assignments.**

For each assignment, read the topic and directions carefully before you begin to work. Think about how you will organize 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. 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.

OPEN-RESPONSE ITEM ASSIGNMENT #1

Use the information below to complete the exercise that follows.

In a school setting, among the most important ways a student actor prepares for a performance is by warming up the mind, body, and voice before every show.

Using your knowledge of playwriting, performance, and direction of dramatic works, prepare a response in which you:

- identify three important components of an actor's warm-up;
- discuss how each component is used to help the actor prepare for a performance; and
- describe the best way to structure the warm-up to provide maximum benefit to the actor.

OPEN-RESPONSE ITEM ASSIGNMENT #2

Use the information below to complete the exercise that follows.

Theatrical forms (e.g., Kabuki, Noh, Beijing Opera, Kathakali) are almost always informed by the culture in which they are created.

Using your knowledge of theater history and dramatic literature, write a response in which you:

- select *one* theatrical form unique to a non-Western culture;
- identify and describe the basic elements of this theatrical form; and
- explain how these elements reflect the culture in which the form was created.

PRACTICE TEST RESULTS

PRACTICE TEST RESULTS OVERVIEW

The practice test provides valuable information regarding your preparedness for the MTEL Theater (45) 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 Theater (45) 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	D		
3	0001	C		
4	0001	A		
5	0001	D		
6	0001	C		
7	0001	A		
8	0001	D		
9	0001	C		
10	0001	B		
11	0001	C		
12	0002	B		
13	0002	B		
14	0002	B		
15	0002	C		
16	0002	A		
17	0002	D		
18	0002	B		
19	0002	D		
20	0002	B		
21	0002	D		
22	0002	C		
23	0002	C		
24	0003	C		
25	0003	D		
26	0003	C		
27	0003	A		
28	0003	B		
29	0003	B		
30	0003	D		
31	0003	D		
32	0003	A		
33	0003	B		
34	0003	C		

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

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	Incorrect?
35	0003	A		
36	0001	D		
37	0005	C		
38	0008	A		
39	0001	B		
40	0007	B		
41	0004	D		
42	0004	C		
43	0004	D		
44	0004	B		
45	0004	A		
46	0004	A		
47	0004	D		
48	0004	C		
49	0004	A		
50	0004	D		
51	0005	A		
52	0005	C		
53	0005	A		
54	0005	A		
55	0005	B		
56	0005	C		
57	0005	A		
58	0005	A		
59	0006	B		
60	0006	A		
61	0006	B		
62	0006	A		
63	0006	C		
64	0006	C		
65	0006	D		
66	0006	A		
67	0007	D		
68	0007	C		

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

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

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: Playwriting, Performance, and Direction of Dramatic Works

Objective 0001: Understand principles and fundamental skills related to playwriting and principles of dramatic structure.							
1A	2D	3C	4A	5D	6C	7A	8D
9C	10B	11C	36D	39B			_____/13

Objective 0002: Understand principles and fundamental skills related to acting.							
12B	13B	14B	15C	16A	17D	18B	
19D	20B	21D	22C	23C			_____/12

Objective 0003: Understand principles and fundamental skills related to directing.							
24C	25D	26C	27A	28B	29B	30D	
31D	32A	33B	34C	35A			_____/12

Subarea I (Objectives 0001–0003) Total _____/37

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

Subarea II: Design, Production, and Management of Dramatic Works

Objective 0004: Understand principles and fundamental skills related to producing and managing theatrical performances.

41D____ 42C____ 43D____ 44B____ 45A____ 46A____ 47D____

48C____ 49A____ 50D____ ____/10

Objective 0005: Understand principles and fundamental skills related to set, costume, makeup, lighting, and sound design.

37C____ 51A____ 52C____ 53A____ 54A____ 55B____ 56C____

57A____ 58A____ ____/9

Subarea II (Objectives 0004–0005) Total ____/19

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

Subarea III: Theater History and Dramatic Literature

Objective 0006: Understand the development, analysis, and history of drama and theater.							
59B	60A	61B	62A	63C	64C	65D	
66A							____/8

Objective 0007: Understand significant British and other European dramatic literature from ancient times to the present.							
67D	68C	69C	70A	71C	72B	73B	
							____/7

Objective 0008: Understand significant dramatic literature of the United States.							
38A	74D	75D	76C	77B	78A	79B	
80D							____/8

Objective 0009: Understand significant dramatic literature from other global cultural traditions.							
81A	82D	83A	84B	85C	86C	87D	
88B							____/8

Subarea III (Objectives 0006–0009) Total ____/31

Subarea IV: Theater Education

Objective 0010: Understand principles and fundamental skills related to theater education for children and adolescents.							
89C	90B	91B	92A	93B	94C		
							____/6

Objective 0011: Understand the interdisciplinary nature of theater.							
95D	96A	97D	98C	99B	100D		
							____/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 Score Report Explanation, Test Information Guide, and Faculty Guide at www.mtel.nesinc.com.

**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:

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

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

If I was director of a student production I would make sure everyone was made up and in costume, and then I'd say, "OK, cast quiet down! It's fifteen minutes to curtain, so gather around. I know you've all been exercising your vocal chords all day, but let's warm up our voices properly. Start by yawning—a big, mouth-open yawn. Now, stick out your tongue and try to touch your chin or the tip of your nose. Next let's intone the vowels on an M—mah, may, mee, moh, moo." Continue this on L and B, etc. The point is to workout the lips, teeth and tip of the tongue.

Your muscles should feel warm, your body relaxed.

"Let's move on to revving up our bodies! Jumping Jacks, everybody, give me 20...The Rag Doll is next. Remember? Fall forward from the waist and let your upper body dangle limply, arms bouncing on the floor. Now, slowly roll back up, one vertebra at a time until you are upright again, and I'll time you as you run in place for one minute.

"At this point you need to get into character. Close your eyes and one by one bring up the individual traits of your character. Say to yourself, 'My name is _____ and I was born in (March, June, September), 18_____ in _____, Massachusetts. I am (confident/shy, elderly/young, rich/poor, athletic/bookish)' and so on. 'When I open my eyes and step onto the stage, the magic begins.'"

All of these activities will help to warm up the members of the cast and build community.

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 partially achieved by describing a component of a warm-up for performance ("Start by yawning—a big, mouth-open yawn. Now, stick out your tongue and try to touch your chin or the tip of your nose"), but the component of the warm-up is not identified. The discussion of how each component is used to help the actor prepare is incomplete ("Let's move on to revving up our bodies!").

Subject Matter Knowledge: There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge shown through inaccuracy of how one should begin the warm-up ("OK, cast quiet down! It's fifteen minutes to curtain, so gather around") and when one would do it.

Support: The supporting evidence is limited. There are few relevant examples ("Close your eyes and one by one bring up the individual traits of your character") and those examples are not supported with additional detail that explains how the exercises look or how they are led. Some support has no examples at all ("Your muscles should feel warm, your body relaxed").

Rationale: The response reflects a limited, poorly reasoned understanding of the topic. The sequence of the exercises ("At this point you need to get into character") is not explained, nor is the choice of exercises with respect to the components ("When I open my eyes and step onto the stage, the magic begins"). The response shows little understanding of the topic by failing to identify, discuss, and describe the relationship among the stated exercises.

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

It is very important for a student actor to warm up before a performance. Why? Well they need to learn to use their bodies and their voices in a proper way. All student actors need to learn the same skill because their bodies are instruments for performance. And how their body responds in the work is key.

First we start with breathing exercises that calm the mind. This lets them be present in the work at hand. After that, we move on to the limb stretch. Now the limb stretch is done. This helps the body to feel loose and ready for the physical demands of our character, which the students create. Then you finally warm up the voice by stretching the mouth. Then come the breathing exercises. You take a long breath then short ones. Sound comes next, if you have moved on to rehearsing lines.

Now the actor feels comfortable in their skin and can pay attention to the role.

The order of the exercises is not important because mind, body, and voice are all connected. But be sure to know how much time is needed for the warm up, so it does not take the entire time of your work schedule. When you are done, the students will be ready to perform.

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 by mentioning two of the things actors must do to warm up before a performance ("Well they need to learn to use their bodies and their voices in a proper way"), but the components of the warm-up are not identified. This makes the discussion of how each component is used to help the actor prepare confused ("First we start with breathing exercises that calm the mind. This lets them be present in the work at hand. After that, we move on to the limb stretch").

Subject Matter Knowledge: There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge shown through inaccuracy of confusing the warm-up with performance ("Sound comes next, if you have moved on to rehearsing lines") and the inappropriate suggestion of the actors' relationship to their characters ("our character, which the students create").

Support: The supporting evidence is limited. There are few relevant examples ("Then come the breathing exercises. You take a long breath then short ones") and those examples are not supported with additional detail that explains how the exercises look or how they are led. Some support has no examples at all ("Now the actor feels comfortable in their skin and can pay attention to the role").

Rationale: The response reflects a limited, poorly reasoned understanding of the topic. The sequence of the exercises ("This lets them be present in the work at hand. After that, we move on to the limb stretch") is not explained, nor is the choice of exercises with respect to the components ("Then you finally warm up the voice by stretching the mouth"). The response shows little understanding of the topic by failing to identify, discuss, and describe the relationship among the stated exercises.

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

I allow students to engage in mental warm-ups in their own space on the stage, which helps them focus the mind, but during physical and vocal warm-ups I encourage the entire ensemble to be present together. I recommend a sequence of light yoga and imagination exercises to clear the mind, stretching and shaking exercises to engage the body, and humming and diction exercises for the voice. The exercises should be performed in that order so that actors are fully prepared for performance.

Student actors benefit from being taught basic meditation or yoga exercises, such as the sun salutation, followed by imaging exercises to help them clear out those nagging, everyday thoughts that can get in the way of putting oneself in character. During the imagination exercises, I provide different scenarios and settings—the beach, a rodeo—for actors to imagine themselves in. Actors have to constantly fight to remain present, in the moment, and mentally focused, and this exercise helps them practice that skill.

Our mental warm-up prepares us for the second component, the physical warm-up, which has the objectives of releasing tension and increasing flexibility. Actors must find energy within themselves and release it during performance, and physical warm-ups aid in that process. I draw on exercises such as the Shake Out, which loosens the spine and makes one less tense. After Shake Out, we engage in basic stretches, which sometimes include light singing so that we focus on breathing and also transition into the third component of the warm-up.

Finally, we do our vocal warm-up. I suggest beginning with facial massage or scrunching, followed by buzzing the lips (making a motorboat sound that starts high and goes low). From there, we move on to humming on a single, sustained exhalation and then switch to the staccato "ha, ha, ha, ha" to activate diaphragmatic breathing, which helps the actor project without straining. We finish with tongue twisters or tricky passages, such as Shakespeare's "Fear No More the Heat o' the Sun." The objective is clarity and control, resulting in improved diction.

A total of 15 to 20 minutes devoted to warming up the mind, body, and vocal cords will pay dividends in performance by calming nerves, improving breathing under stress, and increasing energy.

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 purpose of the assignment is fully achieved by identifying three components of the actor's warm-up ("light yoga and imagination exercises," "stretching and shaking exercises," and "humming and diction exercises"), discussing how each helps the actor prepare ("clear out those nagging, everyday thoughts that can get in the way of putting oneself in character," "Actors must find energy within themselves and release it during performance," "helps the actor project without straining"), and describing the best way to structure the warm-up to provide maximum benefit to the actor.

Subject Matter Knowledge: There is substantial, accurate, and appropriate application of subject matter knowledge shown through the selection of appropriate exercises ("the Shake Out," "humming on a single, sustained exhalation," "the staccato 'ha, ha, ha, ha'") and a discussion of the accurate way to lead such exercises ("After Shake Out, we engage in basic stretches" and "which helps the actor project without straining"). Additionally, subject matter knowledge is shown through the identification of a specific text for vocal warm-ups ("such as Shakespeare's 'Fear No More the Heat o' the Sun'").

Support: The supporting evidence is sound. There are high-quality examples that discuss how each component helps actors prepare for performance ("I provide different scenarios, and settings—the beach, a rodeo—for actors to imagine themselves in") and also the best way to structure the warm-up ("which sometimes include light singing so that we focus on breathing and also transition into the third component of the warm-up") to provide maximum benefit to the actor.

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic by explaining why the components are identified ("Actors have to constantly fight to remain present, in the moment, and mentally focused, and this exercise helps them practice that skill") and how they help actors prepare ("which has the objectives of releasing tension and increasing flexibility") and why this is the best way to structure the warm-up ("which sometimes include light singing so that we focus on breathing and also transition into the third component of the warm-up").

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

The actor's tools—body, mind, and voice—are best prepared for use and performance after a structured set of warm-up exercises that can be found in references such as Stanislavski's *An Actor Prepares*. The most important components of the warm-up include exercises that help the actor gain comfort with the body, those that combat stage fright, and those that help the actor produce a range of sounds. Though there is some overlap among the different components of the warm-up, they are best organized in the order of body, mind, and voice.

Warming up the body is the logical place to begin because it reinforces the concept of stage presence. The physical warm-up should not require specific clothing—the actor should be able to work in any costume that is required for the performance and it is good to begin by practicing standing at ease in one's costume. Stretch your arms overhead, roll your shoulders, then roll your head from side to side. Some directors prefer to conduct physical warm-up exercises for the entire cast together; some allow performers to work alone. Both methods are effective.

It is important that the physical warm-up precedes the mental warm-up because, although actors may deny it, they are often afflicted with stage fright. After getting physically warmed up on the stage, it is easier for the actor to become mentally present. It is helpful if this exercise is conducted in private. The actor may decide to prepare him/herself by focusing on his/her character's costume, hair, or makeup. The character's appearance reveals subtle details about him or her. Next, it is useful to run lines, in order to get into the mind of the character. Do this with the actual physical attributes of the character—perhaps a limp, for example.

To warm up the voice, repeat some of the above gentle exercises for continuity while breathing deeply. Squat, coming up very slowly, yawning and rolling your head. Try saying tricky lines or tongue twisters like "Peter Piper picked a peck of pickled peppers." Linklater's *Freeing the Natural Voice* is helpful in suggesting exercises specific to warming up the voice for a performance.

Having completed the exercises, the actor will feel confident to play to the audience. His energies can be committed to fulfilling the characteristics of the individual being portrayed.

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 by identifying three components of the actor's warm-up and discussing how each helps the actor prepare ("exercises that help the actor gain comfort with the body, those that combat stage fright, and those that help the actor produce a range of sounds") as well as describing the best way to structure the warm-up to provide maximum benefit to the actor ("Though there is some overlap among the different components of the warm-up, they are best organized in the order of body, mind, and voice").

Subject Matter Knowledge: There is substantial, accurate, and appropriate application of subject matter knowledge shown through the selection of appropriate exercises ("Stretch your arms overhead, roll your shoulders ...," "The actor may decide to prepare him/herself by focusing on his/her character's costume, hair, or makeup") and a discussion of the accurate way to lead such exercises ("Some directors prefer to conduct physical warm-up exercises for the entire cast together; some allow performers to work alone," "Next, it is useful to run lines, getting into the mind of the character"). Additionally, subject matter knowledge is shown through the identification of a specific text to refer to for warm-ups (i.e., "in references such as Stanislavski's *An Actor Prepares*").

Support: The supporting evidence is sound. There are high-quality examples that discuss how each component of the warm-up helps actors prepare for performance ("It is helpful if this exercise is conducted in private. The actor may decide to prepare him/herself by focusing on his/her character's costume, hair, or makeup") and also the best way to structure the warm-up ("To warm up the voice, repeat some of the above gentle exercises for continuity while breathing deeply") to provide maximum benefit to the actor.

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic by explaining why each component is identified (e.g., "Warming up the body is the logical place to begin because it reinforces the concept of stage presence"), how they help actors prepare (e.g., "The character's appearance reveals subtle details about him or her"), and why this is the best way to structure the warm-up ("It is important that the physical warm-up precedes the mental warm-up because, although actors may deny it, they are often afflicted with stage fright," "Warming up the body is the logical place to begin because it reinforces the concept of stage presence").

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

Beijing Opera is a Chinese theatrical form that is very similar to western opera because it combines music with vocal performance, plus dance, mime and acrobatics.

One basic element of this theatrical form is that all of the performers are men who wear masks with facial expressions that reveal the characters' personalities.

A second element is that the opera is performed on a square platform with musicians on the front part, including a primitive violinist and drummers. The singers' voices are high and nasal. There aren't many props because costumes are very bright and fancy. Small objects can stand for something major, like a horse or whip.

As to culture, Beijing Opera was born to celebrate an emperor's birthday, so it was mainly for the upper classes. Over many years plots were developed from Chinese history and folklore. When the Communist Party came to power, the new government declared any art form that wasn't being used for propaganda as subversive. So, the endings of plays had to be changed or get banned.

In modern times Chinese operas have toured in the United States and been translated to film.

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 is partially achieved. The response correctly identifies Beijing opera as a theatrical form, but is inaccurate in stating its similarity to Western opera. The candidate attempts to identify two basic elements of the form, but the first ("all of the performers are men who wear masks with facial expressions that reveal the characters' personalities") is inaccurate and the second ("the opera is performed on a square platform with musicians on the front part") is not sufficiently supported.

Subject Matter Knowledge: The response demonstrates a limited, possibly inaccurate or inappropriate, application of knowledge of Beijing opera as a theater form. It is not accurate that all of the performers are men, and performers do not wear masks. Support ("costumes are very bright and fancy," "Small objects can stand for something major, like a horse or whip") is vague to the point of inaccuracy.

Support: The supporting evidence is limited; there are few relevant examples. The response identifies only two elements of Beijing opera. The first ("all of the performers are men who wear masks with facial expressions that reveal the characters' personalities") is inaccurate and lacks support. The second ("the opera is performed on a square platform with musicians on the front part") has limited support. The response supplies limited support with respect to explaining how the theatrical form is tied to the culture in which it was created ("As to culture, Beijing Opera was born to celebrate an emperor's birthday, so it was mainly for the upper classes"), and how the elements identified are a reflection of that culture.

Rationale: The response reflects a limited, poorly reasoned understanding of the topic. Elements of the theatrical form identified are suggested without a discussion of their connection to the culture. The elements themselves are not described in a way that suggests why they were chosen or focused on.

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

We usually think of Western theater forms as the dominant types of theater—such as Elizabethan and Broadway plays. But non-Western types are called Kabuki. It is similar to Noh and Beijing Opera in that they are all a part of the Chinese culture where they are still preformed.

Kabuki began many centuries ago and has not changed much. It still is centered on abstraction—and is meant for the serious, cultured audience. It includes dance, song and acting. Only men were allowed to act in a Kabuki play at first but times have changed and so has kabuki. Women now play a pretty big role in this type of theater.

The performance is an all day venture and much eating and drinking takes place. The audience is often loud and yells actors names at will. The actors wear masks that show their character's inner self. Like angry, loving, etc. They are very talented and use a lot of mime to express the theme of the play.

Kabuki is still performed in China today but it is not the most important theater form. As with the rest of the modern world, newer forms are replacing the importance of Kabuki.

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 is partially achieved. The response does identify a non-Western theater form (Kabuki), but it does so incorrectly ("...[N]on-Western types are called Kabuki. It is similar to Noh and Beijing Opera in that they are all a part of the Chinese culture where they are still preformed"). The candidate also fails to identify the basic elements of Kabuki.

Subject Matter Knowledge: The response demonstrates a limited, possibly inaccurate or inappropriate, application of knowledge of Kabuki as a theater form. Specifics that are provided are often incorrect, though some do relate to Kabuki elements ("It includes dance, song and acting"). However, none of these are labeled as major components of the Kabuki form.

Support: The supporting evidence is limited; there are few relevant examples. The supporting references are weak ("It still is centered on abstraction—and is meant for the serious, cultured audience," "The actors wear masks that show their character's inner self. Like angry, loving, etc.") and not tied to defined elements, and they are also, at times, incorrect ("they are all a part of the Chinese culture"). The response needs to be fleshed out with explanations and solid descriptions based on Kabuki theater.

Rationale: The response reflects a limited, poorly reasoned understanding of the topic. The candidate does make note of some aspects of Kabuki but includes too much incorrect information. The response includes no analysis of how the elements of Kabuki reflect the culture in which the form was created, and incorrectly notes that Kabuki comes from China.

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

The theatrical form Noh is closely tied to the Japanese culture from which it arose. Noh has existed in Japan for between 700 and 880 years, beginning with the plays of Kan'ami and his son Zeami, many of which are still performed today. Some important elements of the Noh form include the use of stylized masks, the stage itself, and the music and chorus, each of which reflects a dimension of the Japanese culture.

Contrary to popular belief, only the shite, or protagonist, wears a mask in Noh theater. The mask itself is strongly connected to Japanese culture because it is traditionally hand-carved from cypress and painted with naturally-derived pigments. The masks, although static, allow the shite to create different expressions based on the angle of the head and neck and the position of the body. In this way, the mask is central to Noh as an extension of the technical elements of the production such as lighting and staging.

Noh staging is generally an open space, as opposed to Western stages with their curtains and arches. The openness of the stage is symbolic of some of Japan's religious groups, such as Buddhists, for whom minimalism is a central belief. Connecting to the stylization of the mask described above, there are specific places on the open stage for the shite, as well as the other performers (waki, kyogen, etc.) to stand, deliver monologues, and perform their movements.

Many of the stage spaces are designated for musicians, including the chorus and the members of an orchestra-like ensemble (the hayashi), which includes a flute and multiple drums. Both the chorus and the music, like the mask and the stage, are spare. A key aspect of both is that the silence between the sounds is as important as the sound itself.

During the twentieth century, many writers were influenced by Noh. For example, Beckett's *Waiting for Godot* is considered by some critics to be a parody of Noh as it is a minimal play where little happens. Also, elements of Noh can be found in composer Benjamin Britten's ballet *The Prince of the Pagodas*.

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 purpose of the assignment is fully achieved by identifying a theatrical form (Noh) unique to a non-Western culture and identifying ("the use of stylized masks, the stage itself, and the music and chorus") and describing basic elements of the form. The response also discusses how those elements reflect the culture in which the form was created ("because it is traditionally hand-carved from cypress" and "symbolic of some of Japan's religious groups, such as Buddhists, for whom minimalism is a central belief").

Subject Matter Knowledge: There is substantial, accurate, and appropriate application of subject matter knowledge shown through the selection of an appropriate theatrical form and a discussion of the form's basic elements. Additionally, subject matter knowledge is shown through knowledge of the form's origin ("Noh has existed in Japan for between 700 and 880 years, beginning with the plays of Kan'ami and his son Zeami ...") and some of its lasting influence ("During the twentieth century, many writers were influenced by Noh. For example, Beckett's *Waiting for Godot* is considered by some critics to be a parody of Noh as it is a minimal play where little happens. Also, elements of Noh can be found in composer Benjamin Britten's ballet *The Prince of the Pagodas*").

Support: The supporting evidence is sound. There are high-quality examples that discuss what the basic elements are ("The masks, although static, allow the shite to create different expressions based on the angle of the head and neck and the position of the body," "... there are specific places on the open stage for the shite, as well as the other performers [waki, kyogen, etc.] ...") and also how those elements reflect the culture.

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic by explaining why the elements are identified ("In this way, the mask is central to Noh as an extension of the technical elements of the production such as lighting and staging") and how they are connected to Japan's culture ("Connecting to the stylization of the mask described above, there are specific places on the open stage for the shite, as well as the other performers ...").

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

Kabuki is a traditional, highly stylized Japanese dramatic form that dates to the early seventeenth century. Kabuki is composed of three major elements: presentation structure, stylized acting, and the actual physical structure of the playhouse. But it is most important to recognize the importance of the audience in relationship to each element because the audience seemingly acts as a fourth element.

The presentation structure stems from the actual word (*Ka*, "song"; *bu*, "dance"; and *ki*, "acting skill"). Rarely is the focus on one single play; instead, there are vignettes separated by lengthy intermissions, allowing the audience time to eat and drink. A show may open with a comic scene, move to one that is musical, then to a scene that is tragic or perhaps representative of Japanese historical culture. The audience should always leave feeling joyful because pleasure is the focus of Kabuki and why it is popular in Japanese culture.

The most impressive Kabuki acting form is known as the *mie*, which is the external representation of the actor's feelings and is characterized in the climatic moments when the actor strikes an exaggerated pose. The pose is intensified by the use of makeup, flamboyant costumes, and body motion. When an actor is highly skilled, he can break through the rigidity and reach creative heights without destroying the *mie*.

The final element of Kabuki, one that meets both the needs of the audience and of the play, is the physical structure of the playhouse and its environs. Theaters are often situated in areas surrounded by restaurants, allowing the audience to relax during intermissions. The stage is elaborately decorated, and the theater has a projection walkway, the *hanamichi* (flower path), which extends into and around the audience. This path brings the audience closer to the action, as it is used for entrances and exits and for staging of smaller scenes.

The playgoer is afforded a more immediate theater experience and can end the day with a sense of joy. Even today, the needs of the average man dictate the form. For example, if one steps into a Kabuki playhouse, he will enter a raucous world where the audience can be heard shouting actors' names and fully enjoying themselves, often eating and drinking during the show. The plays are lengthy and involve much socializing.

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 by identifying a theatrical form (Kabuki) unique to a non-Western culture and identifying ("Kabuki is composed of three major elements: presentation structure, stylized acting, and the actual physical structure of the playhouse") and describing basic elements of the form. The response also discusses how those elements reflect the culture in which the form was created ("But it is most important to recognize the importance of the audience in relationship to each element because the audience seemingly acts as a fourth element").

Subject Matter Knowledge: There is substantial, accurate, and appropriate application of subject matter knowledge shown through the selection of an appropriate theatrical form and a discussion of the form's basic elements. Additionally, subject matter knowledge is shown through knowledge of the form's origin ("early seventeenth century") and the etymology of the term Kabuki ("*Ka*, 'song'; *bu*, 'dance'; and *ki*, 'acting skill'").

Support: The supporting evidence is sound. There are high-quality examples that discuss what the basic elements are ("A show may open with a comic scene, move to one that is musical, then to a scene that is tragic or perhaps representative of Japanese historical culture," "The pose is intensified by the use of makeup, flamboyant costumes, and body motion") and also how those elements reflect the culture.

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic by explaining why the elements are identified ("The audience should always leave feeling joyful because pleasure is the focus of Kabuki ...") and how they are connected to Japan's culture ("Even today, the needs of the average man dictate the form. For example, if one steps into a Kabuki playhouse, he will enter a raucous world where the audience can be heard shouting actors' names and fully enjoying themselves, often eating and drinking during the show").

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

Multiple-Choice Section

Enter the total number of multiple-choice questions you answered correctly: 71

Use Table 1 below 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: 3

Enter the number of points (1 to 4) for your second open-response question: 3

Add those two numbers (Number of open-response question points): 6

Use Table 2 below 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 =

Practice Test Score Calculation Worksheet: Theater

Table 1:

Number of Multiple-Choice Questions Correct	Estimated MTEL Score	Number of Multiple-Choice Questions Correct	Estimated MTEL Score
0 to 25	113	61 to 65	179
26 to 30	121	66 to 70	187
31 to 35	129	71 to 75	195
36 to 40	137	76 to 80	204
41 to 45	146	81 to 85	212
46 to 50	154	86 to 90	220
51 to 55	162	91 to 95	228
56 to 60	170	96 to 100	237

Table 2:

Number of Open-Response Question Points	Estimated MTEL Score
2	24
3	30
4	36
5	42
6	48
7	54
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

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