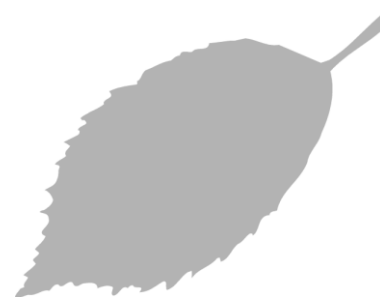**Massachusetts
Tests for Educator Licensure® (MTEL®)**

Latin and Classical Humanities (15)

PRACTICE TEST

MTEL®

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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 <u>Multiple-Choice Answer Sheet</u>, an <u>Answer Key Worksheet</u>, and an <u>Evaluation Chart</u> by test objective are included for the multiple-choice questions. <u>Evaluation Information</u>, <u>Sample Responses and Analyses</u>, and a <u>Scoring Rubric</u>, are included for the open-response items. Lastly, there is a <u>Practice Test Score Calculation</u> worksheet.

PURPOSE OF THE PRACTICE TEST

The practice test is designed to provide an additional resource to help you effectively prepare for the MTEL Latin and Classical Humanities (15) 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 Latin and Classical Humanities (15) test, it is not possible to predict precisely how you might score on an official MTEL Latin and Classical Humanities (15) 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.

LATIN AND CLASSICAL HUMANITIES 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.

<u>Sample Question:</u> 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 Latin and Classical Humanities (15) test, you will have one four-hour test session in which to complete the test.

MULTIPLE-CHOICE ANSWER SHEET

Question Number	Your Response	Question Number	Your Response	Question Number	Your Response
1		35		69	
2		36		70	
3		37		71	
4		38		72	
5		39		73	
6		40		74	
7		41		75	
8		42		76	
9		43		77	
10		44		78	
11		45		79	
12		46		80	
13		47		81	
14		48		82	
15		49		83	
16		50		84	
17		51		85	
18		52		86	
19		53		87	
20		54		88	
21		55		89	
22		56		90	
23		57		91	
24		58		92	
25		59		93	
26		60		94	
27		61		95	
28		62		96	
29		63		97	
30		64		98	
31		65		99	
32		66		100	
33		67			
34		68			

MULTIPLE-CHOICE QUESTIONS

Read the passage below; then answer the six questions that follow.

Jupiter and Io

Intereā mediōs Iūnō dēspexit in Argōs,
et noctis faciem nebulās fēcisse volucrēs
sub nitidō mīrāta diē, nōn flūminis illās
esse nec <u>ūmentī</u> sēnsit tellūre remittī;
atque suus coniūnx ubi sit circumspicit, ut quae   605
dēprēnsī totiēns iam nōsset fūrta marītī.
quem postquam caelō nōn repperit, "aut ego fallor
aut ego laedor" ait dēlāpsaque ab aethere summō
cōnstitit in terrīs nebulāsque recēdere iussit.
coniugis adventum praesēnserat inque nitentem   610
Īnachidos vultūs mūtāverat ille iuvencam;
bōs quoque fōrmōsa est. speciem Sāturnia vaccae,
quamquam invīta, probat, nec nōn, et cuius et unde
quōve sit <u>armentō</u>, vērī quasi nescia, quaerit.
Iuppiter ē terrā genitam mentītur, ut auctor   615
dēsinat inquīrī: petit hanc Sāturnia mūnus.
quid faciat? crūdēle suōs addīcere amōrēs,
nōn dare suspectum est; […]

(Ovid, *Metamorphoses* I.601–618)

<u>ūmēns, -tis</u>: moist

<u>armentum, -ī (n)</u>: cattle for plowing

1. What confuses Juno as she looks down on Argos?

    A. The night is bright.

    B. Birds have taken flight.

    C. Clouds make the day dark as night.

    D. Rivers are running backward.

2. Why does Jupiter lie to Juno?

    A. He does not want Juno to ask about the cow.

    B. He wants the cow buried in the earth.

    C. He wants to give Juno the gift of the cow.

    D. He does not want to return the cow to Inachus.

3. In lines 605–609, Juno takes actions in preparation for doing which of the following?

    A. hiding from her husband

    B. looking for her husband

    C. stealing something from her husband

    D. making something for her husband

4. From lines 617–618 (*crūdēle suōs addīcere amōrēs, nōn dare suspectum est*), the reader can best conclude that:

    A. Jupiter is afraid of Juno, yet in love with Io.

    B. Jupiter loves Io and will not let Juno come between them.

    C. Juno feels sorry for Io and wants her to be happy.

    D. Juno has no idea who Io is and believes the cow was always a cow.

5. Which of the following is the best literal translation of the phrase *inque nitentem Īnachidos vultūs mūtāverat ille iuvencam* (lines 610–611)?

    A. and the features of the daughter of Inachus were changed into a gleaming cow

    B. and the daughter of Inachus had changed her features into those of a gleaming cow

    C. and he had changed the features of the daughter of Inachus into a gleaming cow

    D. and he had changed the appearance of that cow on the gleaming daughter of Inachus

6. The first four feet of line 611 are scanned:

    A. dactyl spondee spondee dactyl.

    B. spondee dactyl spondee dactyl.

    C. spondee spondee dactyl dactyl.

    D. dactyl dactyl spondee spondee.

Read the passage below; then answer the five questions that follow.

Ambassadors are sent to Caesar.

Hostēs proeliō superātī, simul atque sē ex fugā recēpērunt, statim ad
Caesarem lēgātōs dē pāce mīsērunt; obsidēs datūrōs quaeque
imperāsset sēsē factūrōs pollicitī sunt. Ūnā cum hīs lēgātīs Commius
Atrebās vēnit, quem suprā dēmōnstrāveram ā Caesare in Britanniam
praemissum. Hunc illī ē nāvī ēgressum, cum ad eōs ōrātōris modō   5
Caesaris mandāta dēferret, comprehenderant atque in vincula
coniēcerant: tum proeliō factō remīsērunt. In petendā pāce eius reī
culpam in multitūdinem contulērunt et propter imprūdentiam ut
ignōscerētur petīvērunt. Caesar questus quod, cum ultrō in
continentem lēgātīs missīs pācem ab sē petīssent, bellum sine causā   10
intulissent, ignōscere imprūdentiae dīxit obsidēsque imperāvit; quōrum
illī partem statim dedērunt, partem ex longinquiōribus locīs arcessītam
paucīs diēbus sēsē datūrōs dīxērunt. Intereā suōs remigrāre in agrōs
iussērunt, prīncipēsque undique convenīre et sē cīvitātēsque suās
Caesarī commendāre coepērunt.   15

(Caesar, *De Bello Gallico* IV.27)

7. In the phrase *obsidēs datūrōs quaeque imperāsset sēsē factūrōs pollicitī sunt* (lines 2–3), the British ambassadors:

    A.   demand that Caesar lift the siege.

    B.   promise to lift the siege for Caesar.

    C.   promise to do what Caesar ordered.

    D.   demand that Caesar give hostages.

8. Which of the following best states the main idea of lines 7–9 (*In petendā pāce eius reī culpam in multitūdinem contulērunt et propter imprūdentiam ut ignōscerētur petīvērunt*)?

    A.   The Britons asked for forgiveness for their previous actions.

    B.   The Romans thought that peace would be too difficult to achieve.

    C.   The battle had gone badly for the Romans due to poor planning.

    D.   The Britons had been unaware of the Roman attack.

9. Lines 3–7 establish that which of the following events has already occurred?

    A. Caesar has disembarked.

    B. The Britons have arrested Commius.

    C. Caesar has given a speech to the Britons.

    D. Commius has led a delegation to Caesar.

11. The word *illī* (line 12) refers to:

    A. the Romans.

    B. *obsidēs*.

    C. the Britons.

    D. *imprūdentiae*.

10. Which of the following is the best summary of line 11 (*ignōscere … imperāvit*)?

    A. He ordered his men to ignore the British appeal.

    B. He ordered the hostages to depart.

    C. He said that he forgave the Britons.

    D. He said that he did not know about the hostages.

Read the passage below; then answer the eight questions that follow.

Horace writes about the defeat of Antony and Cleopatra by Octavian.

Caesar ab Ītaliā volantem

rēmīs adurgēns <u>accipiter</u> velut
mollīs columbās aut <u>leporem</u> <u>citus</u>
    vēnātor in campīs nivālis
        Haemoniae, daret ut catēnīs   20

fātāle mōnstrum; quae generōsius
perīre quaerēns nec muliēbriter
    <u>expāvit</u> ēnsem nec latentīs
        classe citā reparāvit ōrās;

ausa et iacentem vīsere rēgiam   25
voltū serēnō, fortis et asperās
    tractāre serpentēs, ut ātrum
        corpore conbiberet venēnum,

dēlīberātā morte ferōcior,
saevīs Liburnīs scīlicet invidēns   30
    prīvāta dēdūcī superbō
        nōn humilis mulier triumphō.

(Horace, *Carmina* I.37.16–32)

<u>accipiter, -tris (m)</u>: hawk

<u>lepus, -oris (m)</u>: hare

<u>citus, -a, -um</u>: quick

<u>expavēscō, -ere, expāvī</u>: to dread exceedingly

12.   The final three lines of the poem suggest that Cleopatra would rather die than:

    A.   admit defeat.

    B.   be humiliated.

    C.   lose her crown.

    D.   meet with Octavian.

13.   In lines 16–20, the simile suggests that:

    A.   Cleopatra is prey.

    B.   Caesar cannot catch Cleopatra.

    C.   Cleopatra is chasing Caesar.

    D.   Caesar is in a ship chasing Cleopatra.

14. What point is Horace making in this passage?

    A. Cleopatra was unfairly attacked and beaten.

    B. Cleopatra was an opponent worthy of Octavian.

    C. Cleopatra could have beaten Octavian with a little more time.

    D. Cleopatra should have been brave enough to face her fate in Rome.

15. Which of the following is the best summary of the phrase *dēlīberātā morte ferōcior* (line 29)?

    A. she became more daring, having consulted death

    B. she became fiercer after she decided on death

    C. she recognized and welcomed a fiercer death

    D. having become fiercer, she considered death

16. In line 32, *nōn humilis mulier* is an example of:

    A. litotes.

    B. asyndeton.

    C. anaphora.

    D. chiasmus.

17. Which of the following subjunctive constructions is found in the phrase *daret ut catēnīs* (line 20)?

    A. result clause

    B. purpose clause

    C. hortatory subjunctive

    D. deliberative subjunctive

18. The English word *illusion* comes from the Latin word meaning to:

    A. see.

    B. pretend.

    C. dream.

    D. play.

19. In both the Greek and Roman worlds, which of the following literary forms best lent itself to personal expression?

    A. tragicomedy

    B. epic poetry

    C. philosophy

    D. lyric poetry

Read the passage below; then answer the six questions that follow.

Cicero reminds Catiline of great men who were put to death by the Roman senate.

Dēcrēvit quondam senātus utī L. Opīmius cōnsul vidēret nē quid rēs
pūblica dētrīmentī caperet: nox nūlla intercessit: interfectus est
propter quāsdam sēditiōnum suspīciōnēs C. Gracchus, clārissimō
patre, avō, maiōribus, occīsus est cum līberīs M. Fulvius cōnsulāris.
[…] At vērō nōs <u>vīcēsimum</u> iam diem patimur <u>hebēscere</u> aciem   5
hōrum auctōritātis. Habēmus enim eius modī senātūs cōnsultum,
vērum inclūsum in tabulīs, tamquam in vāgīnā reconditum, quō ex
senātūs cōnsultō <u>cōnfestim</u> tē interfectum esse, Catilīna, convēnit.
Vīvis, et vīvis nōn ad dēpōnendam sed ad cōnfirmandam audāciam.
Cupiō, patrēs cōnscrīptī, mē esse clēmentem, cupiō in tantīs reī   10
pūblicae perīculīs nōn dissolūtum vidērī, sed iam mē ipse inertiae
nēquitiaeque condemnō.

        (Cicero, *In Catilinam* I.2.4)

<u>vīcēsimus, -a, -um</u>: twentieth

<u>hebēscō, -ere</u>: to become dull

<u>cōnfestim</u>: immediately

20. According to the passage, why was Gaius
Gracchus put to death?

  A.   He had lied about his noble ancestry.

  B.   He and his colleague had corrupted
the youth.

  C.   He was suspected of rebellion.

  D.   He had published scandalous books.

21. With the phrase *nox nūlla intercessit* (line 2)
what does Cicero emphasize about the
consul's actions?

  A.   They were swift.

  B.   They were public.

  C.   They were secret.

  D.   They were thoughtful.

22. What does Cicero describe in lines 1–2 (*Dēcrēvit quondam senātus utī L. Opīmius cōnsul vidēret nē quid rēs pūblica dētrīmentī caperet*)?

    A. the election of a consul

    B. the expulsion of a consul

    C. a disease of the state

    D. a decree passed by the senate

23. Which of the following is the best translation for the phrase *ad cōnfirmandam audāciam* (line 9)?

    A. to boldness that has been strengthened

    B. to strengthen boldness

    C. boldness that must be strengthened

    D. the strengthening of boldness

24. To what does Cicero compare the *senātūs cōnsultum* in lines 5–8?

    A. a book

    B. a sword

    C. a woman

    D. a hiding place

25. Which of the following would be an appropriate replacement for *hōrum* (line 6)?

    A. *senātū*

    B. *senātus*

    C. *senātūs*

    D. *senātum*

Read the passage below; then answer the four questions that follow.

Daedalus and Icarus fly away.

et iam Iūnōnia laevā	220
parte Samos (fuerant Dēlosque Parosque relictae),	
dextra Lebinthos erat fēcundaque melle Calymnē,	
cum puer audācī coepit gaudēre volātū	
dēseruitque ducem caelīque cupīdine tractus	
altius ēgit iter. rapidī vīcīnia sōlis	225
mollit odōrātās, pennārum vincula, cērās.	
tābuerant cērae; nūdōs quatit ille lacertōs	
rēmigiōque carēns nōn ūllās percipit aurās,	
ōraque caeruleā patrium clāmantia nōmen	
excipiuntur aquā, quae nōmen trāxit ab illō.	230

(Ovid, *Metamorphoses* VIII.220–230)

tābesco, -ere, tābuī: to melt

26. Which of the following is the best translation of the phrase *nōn ūllās percipit aurās* (line 228)?

    A. he did not grasp any air

    B. he grasped only the air

    C. he grasped nothing but air

    D. he grasped either air or nothing

27. In line 228, metonymy allows *rēmigiō* to be translated as which of the following?

    A. arm

    B. branch

    C. wings

    D. paddle

28. The synchysis in lines 229–230 is used to suggest:

    A. the sound of the shouts of the boy.

    B. the action of being taken by the water.

    C. that the father could no longer see the boy.

    D. that the water would be named after the boy.

29. Which of the following is the grammatical subject of *mollit* (line 226)?

    A. sun

    B. wax

    C. route

    D. nearness

Read the passage below; then answer the six questions that follow.

Caesar discusses the Gauls and the Germans.

Ac fuit anteā tempus, cum Germānōs Gallī virtūte superārent, ultrō
bella īnferrent, propter hominum multitūdinem agrīque inopiam trāns
Rhēnum colōniās mitterent. Itaque ea quae fertilissima Germāniae
sunt loca circum Hercyniam silvam (quam Eratosthenī et quibusdam
Graecīs fāmā nōtam esse videō, quam illī Orcyniam appellant) Volcae   5
Tectosages occupāvērunt atque ibi cōnsēdērunt; quae gēns ad hoc
tempus hīs sēdibus sēsē continent, summamque habet iūstitiae et
bellicae laudis opīniōnem. Nunc quod in eādem inopiā, <u>egestāte</u>,
patientiā quā Germānī permanent, eōdem victū et cultū corporis
ūtuntur. Gallīs autem prōvinciārum propinquitās et trānsmarīnārum   10
rērum nōtitia multa ad cōpiam atque ūsus largītur; paulātim <u>adsuēfactī</u>
superārī multīsque victī proeliīs nē sē quidem ipsī cum illīs comparant.

(Caesar, *De Bello Gallico* VI.24)

<u>egestās, -tis (f)</u>: poverty, lack

<u>adsuēfaciō, -ere, -fēcī, -factum</u>: to make accustomed to

30. Which of the following statements best
describes the main idea of the passage?

A. The Germans trade with the Gauls.

B. The Gauls no longer wage war on the
Germans.

C. The Gauls are no longer superior to the
Germans.

D. The Germans live in much the same way
as the Gauls.

31. According to Caesar, the *Volcae Tectosages*
were by origin:

A. Greek.

B. Gallic.

C. Roman.

D. German.

32. In this passage, Caesar suggests that the *Volcae Tectosages* had a reputation for:

    A. food and dress.

    B. luxury and civilization.

    C. justice and military fame.

    D. poverty and endurance.

34. According to the passage, the area around the Hercynian forest was considered to be:

    A. overpopulated.

    B. the most fruitful.

    C. very difficult to traverse.

    D. insufficient for the Germans' needs.

33. Which of the following is the best translation of the clause *nē sē quidem ipsī cum illīs comparant* (line 12)?

    A. They no longer compare themselves to the Germans.

    B. They themselves do not even compare themselves to them.

    C. They are no longer any match for the Gauls.

    D. They themselves are not any match for what they once were.

35. Which of the following literary devices is found in lines 8–10 (*Nunc … ūtuntur*)?

    A. litotes

    B. hendiadys

    C. metonymy

    D. asyndeton

Read the passage below; then answer the seven questions that follow.

A poem for a friend

Hesternō, Licinī, diē ōtiōsī
multum lūsimus in meīs tabellīs,
ut convēnerat esse dēlicātōs:
scrībēns versiculōs uterque nostrum
lūdēbat numerō modo hōc modo illōc,   5
reddēns mūtua per iocum atque vīnum.
atque illinc abiī tuō <u>lepōre</u>
incēnsus, Licinī, facētiīsque,
ut nec mē miserum cibus iuvāret
nec somnus tegeret quiēte ocellōs,   10
sed tōtō indomitus furōre lectō
versārer, cupiēns vidēre lūcem,
ut tēcum loquerer simulque ut essem.
at dēfessa labōre membra postquam
sēmimortua lectulō iacēbant,   15
hoc, iūcunde, tibi poēma fēcī,
ex quō perspicerēs meum dolōrem.
nunc audāx cave sīs, precēsque nostrās,
ōrāmus, cave <u>dēspuās</u>, ocelle,
nē poenās Nemesis reposcat ā tē.   20
est vehemēns dea: laedere hanc cavētō.

                    (Catullus, *Carmina* L)

<u>lepor, -ōris (m)</u>: pleasantness, charm

<u>dēspuō, -ere</u>: to spit out, to scorn

36. Which of the following sentences best states Catullus's main point in lines 9–10?

    A. He felt ill from the food they shared.

    B. He was too tired to get home.

    C. He would prepare food when he awoke.

    D. He could not eat or sleep.

37. What is the mood of the scene that Catullus describes in lines 1–6?

    A. angry

    B. lighthearted

    C. hopeful

    D. frightened

38. According to Catullus, he wrote this poem to:

    A. trick Licinius into inviting him again.

    B. express his anger at Licinius.

    C. make Licinius understand his suffering.

    D. show that he does not care about Licinius.

39. In the context of the passage, the word *laedere* (line 21) means:

    A. to please.

    B. to strike.

    C. to offend.

    D. to praise.

40. In line 19, Catullus uses the word *ocelle* as:

    A. a charm to ward off evil.

    B. a term of endearment.

    C. a curse.

    D. a challenge.

41. What is the meter of this poem?

    A. sapphic

    B. elegiac couplet

    C. hendecasyllabic

    D. dactylic hexameter

42. Which of the following uses of the subjunctive is employed in the word *dēspuās* (line 19)?

    A. result

    B. purpose

    C. future less vivid condition

    D. indirect command

Read the passage below; then answer the seven questions that follow.

A letter from Pliny to Aristo

C. Plīnius Titiō Aristōnī suō s.

Cum plūrima officia tua mihi grāta et iūcunda sunt, tum vel maximē
quod mē cēlandum nōn putāstī, fuisse apud tē dē versiculīs meīs
multum cōpiōsumque sermōnem, eumque dīversitāte iūdiciōrum
longius prōcessisse, exstitisse etiam quōsdam, quī scrīpta quidem
ipsa nōn improbārent, mē tamen amīcē simpliciterque   5
reprehenderent, quod haec scrīberem recitāremque. Quibus ego, ut
augeam meam culpam, ita respondeō: faciō nōn numquam versiculōs
sevērōs parum, faciō; nam et comoediās audiō et spectō mīmōs et
lyricōs legō et Sōtadicōs intellegō; aliquandō praetereā rīdeō iocor
lūdō, utque omnia innoxiae remissiōnis genera breviter amplectar,   10
homō sum. Nec vērō molestē ferō hanc esse dē mōribus meīs
exīstimātiōnem, ut quī nesciunt tālia doctissimōs gravissimōs
sanctissimōs hominēs scrīptitāsse, mē scrībere mīrentur. Ab illīs
autem quibus nōtum est, quōs quantōsque auctōrēs sequar, facile
impetrārī posse cōnfīdō, ut errāre mē sed cum illīs sinant, quōrum nōn 15
sēria modo vērum etiam lūsūs exprimere laudābile est.

(Pliny the Younger, *Epistulae* II.3)

43. For which of the following does Pliny say he is especially thankful to Aristo in the opening sentence (lines 1–6)?

    A. forgiving Pliny's faults

    B. concealing Pliny's faults

    C. giving a speech about Pliny's poetry

    D. hosting a conversation about Pliny's poetry

44. Which of the following sentences best summarizes the point Pliny is making in lines 8–11 (*nam … sum*)?

    A. People cannot be serious all the time.

    B. People react more strongly to serious poetry.

    C. Not all types of literature are permissible.

    D. Poetry does not last forever.

45. From the tone of this letter, it can best be inferred that Pliny sees Aristo as:

   A. a literary rival.

   B. a learned friend.

   C. a talentless boor.

   D. a political colleague.

46. Which of the following is the best translation of the phrase *quod haec scrīberem* (line 6)?

   A. which things I was writing

   B. that she was writing

   C. because I was writing these things

   D. because she was writing

47. Which of the following statements most accurately summarizes the last two sentences of the passage (lines 11–16)?

   A. Many people disapprove of jest, comedies, and poetry.

   B. Many people enjoy mime, lyric poetry, and recreation.

   C. I am embarrassed for people to know that I write poetry.

   D. I write poetry, and many other serious men do as well.

48. Which rhetorical device does Pliny use in lines 8–9 (*nam … intellegō*)?

   A. hendiadys

   B. chiasmus

   C. tricolon

   D. polysyndeton

49. Which of the following uses of the subjunctive is employed in the word *sequar* (line 14)?

   A. indirect command

   B. indirect question

   C. purpose

   D. result

Read the passage below; then answer the seven questions that follow.

Aeneas and Turnus meet in battle.

Aenēās īnstat contrā tēlumque <u>coruscat</u>
ingēns arboreum, et saevō sīc pectore fātur:
"quae nunc deinde mora est? aut quid iam, Turne, retractās?
nōn cursū, saevīs certandum est comminus armīs.   890
verte omnīs tētē in faciēs et contrahe quidquid
sīve animīs sīve arte valēs; optā ardua pennīs
astra sequī clausumque cavā tē condere terrā."
ille caput <u>quassāns</u>: "nōn mē tua fervida terrent
dicta, ferōx; dī mē terrent et Iuppiter hostis."   895
nec plūra effātus saxum circumspicit ingēns,
saxum antīquum ingēns, campō quod forte iacēbat,
<u>līmes</u> agrō positus <u>lītem</u> ut discerneret arvīs.
vix illum lēctī bis sex cervīce subīrent,
quālia nunc hominum prōdūcit corpora tellūs;   900
ille manū raptum trepidā torquēbat in hostem
altior īnsurgēns et cursū <u>concitus</u> hērōs.

(Vergil, *Aeneid* XII.887–902)

<u>coruscō, -āre</u>: to shake

<u>quassāns</u>: shaking violently, tossing

<u>līmes, -itis (m)</u>: boundary

<u>līs, lītis (f)</u>: quarrel, disagreement

<u>concitus</u>: hastened

50. Which of the following best conveys the
    main idea of Aeneas's questions in line 889?

    A. What are you waiting for?

    B. Are you ready to die?

    C. Where have you been hiding?

    D. Why have you returned?

51. What do lines 899–902 emphasize about
    Turnus?

    A. Age has weakened his former strength.

    B. He is stronger than other men.

    C. He is loved by the gods.

    D. Running has tired him out.

52. Which of the following is the correct scansion of the first four feet of line 891?

    A. dactyl dactyl spondee spondee

    B. dactyl spondee dactyl spondee

    C. spondee spondee dactyl spondee

    D. spondee dactyl dactyl spondee

53. Which of the following is the closest equivalent for the word *valēs* (line 892)?

    A. *discēdis*

    B. *potes*

    C. *terrēs*

    D. *vīs*

54. What does Aeneas shake in lines 887–888 before addressing Turnus?

    A. a tree

    B. his chest

    C. a weapon

    D. his shield

55. The name *Aenēās, Aenēae* (m.) is derived from Greek. Which of the following forms is the correct accusative of this name?

    A. *Aenēās*

    B. *Aenēān*

    C. *Aenēā*

    D. *Aenēae*

56. What had the rock in line 896 been used for in this passage?

    A. to divide fields

    B. to mark the roads

    C. to throw at enemies

    D. to provide a seat for a judge

57. Select the word that shows correct agreement in the sentence below.

    Rōmānī magnam partem _____ orbis terrārum vīcērunt.

    A. tōtam

    B. tōtīus

    C. tōtī

    D. tōtīs

58. The supine ending in -*um* can be used with a verb of motion in Latin to:

    A. express respect.

    B. express purpose.

    C. introduce a relative clause.

    D. introduce an indirect statement.

59. Select the verb that best completes the sentence below.

    Magister ā discipulīs quaesīvit quandō Rōma _____.

    A. condātur

    B. condita erat

    C. condidisset

    D. condita esset

60. Select the word that correctly completes the transformation below.

    Servus multās tabernās vīsitat ut togam pulcherrimam dominō emat.

    Servus multās tabernās vīsitābat ut togam pulcherrimam dominō _____.

    A. emit

    B. emēbat

    C. emeret

    D. emet

61. Select the word that shows correct agreement in the sentence below.

    Omnibus bonīs _____, poēta malus ex oppidō expulsus est.

    A. approbantibus

    B. approbantis

    C. approbantium

    D. approbantēs

62. The Latin word *aether*, *aetheris* (m.) is derived from Greek. Which of the following forms of the word is the correct accusative singular of this word?

   A. *aether*

   B. *aetherī*

   C. *aethera*

   D. *aethere*

63. In a Greco-Roman myth, the goddess Minerva punishes Arachne, a talented but arrogant woman, whose Greek name means:

   A. lion.

   B. spider.

   C. snake.

   D. boar.

64. **Use the sentence below from Plato's *Apology* to answer the question that follows.**

    οἶμαι γάρ σε <u>ἐσκέφθαι</u> διὰ τὴν τῶν ὑέων κτῆσιν.

    Which of the following is the accurate transliteration of the underlined word?

    A. heskepsthai

    B. eskephthai

    C. eskepthai

    D. heskeksthai

65. Which of the following is the accurate
    transliteration of the word ἑταῖρος?

    A. etairos

    B. hetaipos

    C. etaiphos

    D. hetairos

66. The Parthenon, built in Athens under the
    leadership of Pericles, takes its name from
    the Greek word meaning:

    A. goddess.

    B. temple.

    C. maiden.

    D. all-powerful.

67. When used in English discourse, the Latin phrase "pro forma" means:

    A.   to enhance beauty.

    B.   according to ritual.

    C.   beyond expectation.

    D.   for appearance's sake.

70. The -*lent* ending of the English words *turbulent* and *opulent* is derived from a Latin suffix meaning:

    A.   resulting from.

    B.   full of.

    C.   belonging to.

    D.   caused by.

68. What is the meaning of the English suffix -*or*, derived from Latin nouns such as *imperātor*?

    A.   one who

    B.   pertaining to

    C.   capable of

    D.   bringing

71. The English words *anarchy* and *analphabetic* contain the Greek prefix *an*-, meaning:

    A.   very.

    B.   against.

    C.   nearly.

    D.   without.

69. The -*fer*- root of the English words *differ*, *aquifer*, and *fertile* is derived from the Latin verb meaning:

    A.   bring.

    B.   take.

    C.   yield.

    D.   make.

72. **Use the information below to answer the question that follows.**

    A Latin teacher creates a group project based on the passage from Vergil's *Aeneid* recounting Aeneas's meeting with Dido in the underworld. The assignment is as follows:

    • Read and translate the passage into colloquial English.

    • Set the translation to music of your choice.

    • Create, perform, and record a music video.

    Each student both translates and performs in some way; the music choice is made by the group.

    By engaging the students in this activity, the teacher is applying which of the following strategies for promoting second-language acquisition?

    A. reinforcing learning by modeling correct usage instead of employing error correction in conversation

    B. having students work in small groups to discuss a problem and make short presentations

    C. introducing the nuances of language, such as when to use more or less formal language when interacting in conversations

    D. asking questions of students working in groups that require inference and justification of the answer

73. When preparing to teach a new grammatical construction, a Latin teacher often works on a short passage with students that contains simple examples of the construction. After the passage is fully understood by the students, the teacher begins to teach the grammatical construction. This method of teaching a second language is an example of applying which hypothesis of Stephen Krashen's theory of second-language acquisition?

    A. the Acquisition-Learning hypothesis

    B. the Monitor hypothesis

    C. the Input hypothesis

    D. the Affective Filter hypothesis

74. Native speakers of which of the following languages will have the greatest ease understanding Latin vocabulary by transferring meaning from their primary language?

    A. Chinese

    B. Spanish

    C. German

    D. Arabic

75. Which of the following strategies would best address the needs of auditory/kinesthetic learners in a Latin class?

    A. teaching the students Latin songs to include in school concerts

    B. incorporating recitation and skits into the curriculum

    C. using grammar and translation to reinforce Latin learning

    D. creating a graphic organizer to categorize declensions and conjugations

76. A Latin teacher plans a unit on the conflict between Caesar and Pompey in *De Bello Civili* to coincide with a social studies unit on the American Civil War. The primary rationale for this instructional plan is to:

    A. encourage the development of critical thinking skills in Latin.

    B. facilitate students' abilities to reflect on the learning of Latin.

    C. connect Latin with other areas of study in the school.

    D. align instruction with national Latin standards.

77. Which of the following activities would foster the goal of *communities* from the five C's of foreign language education described in the *Standards for Foreign Language Learning in the 21st Century*?

    A. translating sentences from the textbook to practice vocabulary

    B. reading stories about Zeus/Jupiter and Hera/Juno

    C. putting on a skit about Caesar's invasion of Britannia

    D. creating a school chapter of the Junior Classical League

78. The temple dedicated to Athena that stood on the Acropolis was the:

    A. Propylaion.

    B. Stoa.

    C. Bouleuterion.

    D. Parthenon.

79. Which of the following was an ancient Roman woman allowed to do?

    A. run a business

    B. vote for consul

    C. hold public office

    D. serve in the military

80. Which of the following was a freedman citizen allowed to do in ancient Rome?

    A. marry into senatorial class

    B. serve as an officer in military

    C. hold public office

    D. own property

81. Which of the following was the major factor causing the outbreak of the Peloponnesian War?

    A. the Spartans' defeat at Thermopylae

    B. the second Persian invasion of Greece

    C. Pericles's ascension as "first citizen of Athens"

    D. Athens's abuse of its control of the Delian League

82. Which river formed the longest stretch of the northern boundary of the Roman Empire?

    A. Po

    B. Rhone

    C. Rhine

    D. Danube

83. Which of the following developments occurred during the period of the kings in ancient Rome?

   A. Rome gained territory beyond the Italian peninsula.

   B. The Forum area was drained and paved.

   C. The Laws of the Twelve Tables were written.

   D. Permanent theatres were built.

84. During the third century B.C.E. the Romans:

   A. created a new law code.

   B. adopted Christianity as the state religion.

   C. built stone theatres in the city of Rome.

   D. expanded the state beyond the Italian peninsula.

85. Which of the following developments was the first to be responsible for establishing democracy in Athens?

   A. the constitution of Solon

   B. the reign of Peisistratus

   C. the reforms of Cleisthenes

   D. the στρατηγία of Pericles

86. Which of the following practices did the Athenians use to temporarily exile a member of their community?

   A. *ostrakismos*

   B. *dokimasia*

   C. *diadikasia*

   D. *sunoikismos*

87. Which of the following was a Roman innovation in engineering?

   A. level

   B. brick

   C. pulley

   D. concrete

88. Which of the following foods did the ancient Romans import on a large scale into the city of Rome?

   A. fish

   B. cheese

   C. grain

   D. figs

89. Which of the following was a Roman innovation, rather than an adaptation of a Greek idea?

    A. welfare programs

    B. juries

    C. philosophy

    D. urban planning

90. The field of numismatics provides insight into the Greek and Roman worlds through the study of:

    A. coins.

    B. scrolls.

    C. paintings.

    D. inscriptions.

91. The Temple of Mars Ultor, Mausoleum, and Ara Pacis were all built by:

    A. Julius Caesar.

    B. Trajan.

    C. Nero.

    D. Augustus.

92. **Use the information below to answer the question that follows.**

    - This author created a corpus of philosophical works in Latin.

    - As a writer of prose, he is generally considered to be the Latin master.

    - At the death of his daughter, he said he had lost the one thing that bound him to life.

    The information above best describes which of the following Roman authors?

    A. Seneca

    B. Caesar

    C. Tacitus

    D. Cicero

93. The Greek heroes Theseus, Perseus, and Heracles are most well known for:

    A. visiting the underworld and returning to the world of the living.

    B. slaying monsters that had been considered indestructible.

    C. rowing past the *Symplegades* safely on a journey.

    D. dying in battles they knew they could not win.

94. Where were tombs typically located in the ancient Roman world?

    A. in cemeteries within a town

    B. within private homes and villas

    C. in cemeteries in the countryside

    D. lining the roads leading out of a town

95. The ancient Roman ritual in which clients visited the homes of their patrons was known as the:

    A. *salutatio*.

    B. *recitatio*.

    C. *negotium*.

    D. *defixio*.

96. In which of the following rooms of the *domus* would an ancient Roman *paterfamiliās* conduct business?

    A. *atrium*

    B. *triclinium*

    C. *tablinum*

    D. *peristylium*

97. Which of the following would be a typical mid-afternoon activity for ancient Roman men?

    A. going to a temple

    B. visiting the baths

    C. attending their patron

    D. running their businesses

98. The pre-Socratic philosophers in Greece are best known for positing ideas about which of the following?

    A. the life of the soul after death

    B. the physical nature of the universe

    C. the role of human beings in society

    D. the relationship between gods and men

99. Which of the following Latin phrases refers to the practice of diverting the attention of the people away from political issues?

    A. *cui bono*

    B. *vox populi*

    C. *nunc est bibendum*

    D. *panem et circenses*

100. Which of the following public officials was responsible for running the law courts in the city of ancient Rome?

    A. praetor

    B. aedile

    C. quaestor

    D. tribune

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

Read the following passage from Ovid's *Amores*. Then respond to the exercise below, supporting your points with references to the text.

Ovid explains how he came to be writing about love.

Arma gravī numerō violentaque bella parābam
  ēdere, māteriā conveniente modīs.
pār erat īnferior versus; rīsisse Cupīdō
  dīcitur atque ūnum surripuisse pedem. "quis tibi, saeve puer, dedit hoc in carmina iūris?   5
  Pīeridum vātēs, nōn tua, turba sumus.
quid sī praeripiat flāvae Venus arma Minervae,
  ventilet accēnsās flāva Minerva facēs?
quis probet in silvīs Cererem rēgnāre iugōsīs,
  lēge pharētrātae virginis arva colī?   10
crīnibus īnsignem quis acūtā cuspide Phoebum
  īnstruat, Āoniam Marte movente lyram?
sunt tibi magna, puer, nimiumque potentia rēgna:
  cūr opus affectās ambitiōse novum?
an, quod ubīque, tuum est? tua sunt Helicōnia tempē?   15
  vix etiam Phoebō iam lyra tūta sua est?
cum bene surrēxit versū nova pāgina prīmō,
  attenuat nervōs proximus ille meōs.
nec mihi māteria est numerīs leviōribus apta,
  aut puer aut longās cōmpta puella comās."   20

(Ovid, *Amores* I.1.1–20)

Pīeris, -idos (f): daughter of Pierus, i.e., a Muse

iugōsus, -a, -um: mountainous

pharetrātus, -a, -um: wearing a quiver

tempē (indecl. noun, n. pl.): the Vale of Tempe in Thessaly; any pleasant valley

cōmō, cōmere, cōmpsī, cōmptum: to make beautiful

Write a response in which you:

• summarize the content of the passage; and

• analyze how *Amores* I.1 sets up expectations for the rest of the *Amores*.

OPEN-RESPONSE SHEET—ASSIGNMENT #1

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OPEN-RESPONSE SHEET—ASSIGNMENT #1

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OPEN-RESPONSE ITEM ASSIGNMENT #2

Read the following passage from Pliny the Younger's *Epistulae*. Then respond to the exercise below, supporting your points with references to the text.

Pliny describes to Tacitus the death of his uncle, Pliny the Elder, during the eruption of Vesuvius.

Iam diēs alibī, illīc nox omnibus noctibus nigrior densiorque; quam
tamen <u>facēs</u> multae variaque lūmina solvēbant. Placuit ēgredī in
lītus, et ex proximō adspicere, ecquid iam mare admitteret; quod
adhūc vastum et adversum permanēbat. Ibi super abiectum linteum
recubāns semel atque iterum frīgidam aquam poposcit hausitque.   5
Deinde flammae flammārumque praenūntius odor sulpuris aliōs in
fugam vertunt, excitant illum. <u>Innitēns</u> servolīs duōbus assurrēxit
et statim concidit, ut ego <u>colligō</u>, crassiōre <u>cālīgine</u> spiritū obstructō,
clausōque <u>stomachō</u> quī illī nātūrā invalidus et angustus et frequenter
aestuāns erat. Ubi diēs redditus (is ab eō quem novissimē vīderat   10
tertius), corpus inventum integrum inlaesum opertumque ut fuerat
<u>indūtus</u>: habitus corporis quiēscentī quam dēfūnctō similior.

(Pliny the Younger, *Epistulae* VI.16)

<u>fax, facis (f)</u>: torch

<u>innitēns</u>: leaning upon

<u>colligō, colligere, collēgī, collectum</u>: to ask for

<u>cālīgō, -inis (f)</u>: thick air

<u>stomachus, -ī, (m)</u>: windpipe

<u>indūtus, -a, -um</u>: dressed

Write a response in which you:

• summarize the content of the passage; and

• analyze how Pliny uses descriptive language to enhance the immediacy of the historical event in the passage.

OPEN-RESPONSE SHEET—ASSIGNMENT #2

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OPEN-RESPONSE SHEET—ASSIGNMENT #2

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PRACTICE TEST RESULTS

PRACTICE TEST RESULTS OVERVIEW

The practice test provides valuable information regarding your preparedness for the MTEL Latin and Classical Humanities (15) 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 Latin and Classical Humanities (15) 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	C		
2	0001	A		
3	0002	B		
4	0002	A		
5	0003	C		
6	0004	A		
7	0001	C		
8	0001	A		
9	0003	B		
10	0003	C		
11	0005	C		
12	0001	B		
13	0002	A		
14	0002	B		
15	0003	B		
16	0004	A		
17	0005	B		
18	0008	D		
19	0011	D		
20	0001	C		
21	0002	A		
22	0003	D		
23	0003	B		
24	0004	B		
25	0005	C		
26	0003	A		
27	0004	C		
28	0004	B		
29	0005	D		
30	0001	C		
31	0002	B		
32	0002	C		
33	0003	B		
34	0003	B		

MULTIPLE-CHOICE QUESTION
ANSWER KEY WORKSHEET (continued)

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	**Incorrect?**
35	0004	D		
36	0001	D		
37	0002	B		
38	0002	C		
39	0003	C		
40	0004	B		
41	0004	C		
42	0005	D		
43	0001	D		
44	0001	A		
45	0002	B		
46	0003	C		
47	0003	D		
48	0004	D		
49	0005	B		
50	0001	A		
51	0002	B		
52	0004	C		
53	0005	B		
54	0006	C		
55	0007	B		
56	0012	A		
57	0006	B		
58	0006	B		
59	0006	D		
60	0006	C		
61	0006	A		
62	0007	C		
63	0007	B		
64	0007	B		
65	0007	D		
66	0007	C		
67	0008	D		
68	0008	A		

MULTIPLE-CHOICE QUESTION
ANSWER KEY WORKSHEET (continued)

Question Number	Objective Number	Correct Response	Your Response	
			Correct?	**Incorrect?**
69	0008	A		
70	0008	B		
71	0008	D		
72	0009	B		
73	0009	C		
74	0009	B		
75	0009	B		
76	0009	C		
77	0009	D		
78	0010	D		
79	0010	A		
80	0010	D		
81	0010	D		
82	0010	D		
83	0010	B		
84	0010	D		
85	0010	A		
86	0010	A		
87	0011	D		
88	0011	C		
89	0011	A		
90	0011	A		
91	0011	D		
92	0011	D		
93	0011	B		
94	0012	D		
95	0012	A		
96	0012	C		
97	0012	B		
98	0012	B		
99	0012	D		
100	0012	A		

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: Reading Comprehension of Latin

> **Objective 0001: Demonstrate comprehension of the literal meaning of unadapted passages of Latin prose and poetry.**
>
> 1C_____ 2A_____ 7C_____ 12B_____ 20C_____ 30C_____
>
> 36D_____ 43D_____ 44A_____ 50A_____   _____/10

> **Objective 0002: Demonstrate comprehension based on inference from and analysis of unadapted passages of Latin prose and poetry.**
>
> 3B_____ 4A_____ 13A_____ 14B_____ 21A_____ 31B_____
>
> 32C_____ 37B_____ 38C_____ 45B_____ 51B_____   _____/11

> **Objective 0003: Translate into English or summarize unadapted phrases, sentences, or short passages of Latin prose and poetry.**
>
> 5C_____ 9B_____ 10C_____ 15B_____ 22D_____ 23B_____
>
> 26A_____ 33BC_____ 34B_____ 39C_____ 46C_____ 47D_____   _____/12

> **Objective 0004: Identify and analyze stylistic features in unadapted passages of Latin prose and poetry.**
>
> 6A_____ 16A_____ 24B_____ 27C_____ 28B_____ 35D_____
>
> 40B_____ 41C_____ 48D_____ 52C_____   _____/10

Subarea I (Objectives 0001–0004) Total _____/43

MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)

Subarea II: Language Structures and Language Acquisition

Objective 0005: Identify and analyze Latin grammar and usage in context.

11C_____   17B_____   25C_____   29D_____   42D_____   49B_____   53B_____   _____/7

Objective 0006: Apply knowledge of the morphology, syntax, and structure of Latin.

54C_____   57B_____   58B_____   59D_____   60C_____   61A_____   _____/6

Objective 0007: Demonstrate familiarity with Greek
elements in Latin language and grammar.

55B_____   62C_____   63B_____   64B_____   65D_____   66C_____   _____/6

Objective 0008: Use knowledge of Latin and Greek to
analyze English borrowings and derivatives.

18D_____   67D_____   68A_____   69A_____   70B_____   71D_____   _____/6

Objective 0009: Demonstrate familiarity with theoretical
approaches to Latin language acquisition.

72B_____   73C_____   74B_____   75B_____   76C_____   77D_____   _____/6

Subarea II (Objectives 0005–0009) Total _____/31

MULTIPLE-CHOICE QUESTION
PRACTICE TEST EVALUATION CHART (continued)

Subarea III: Cultural Understanding

Objective 0010: Understand important aspects of the history and geography of the classical world.
78D_____ 79A_____ 80D_____ 81D_____ 82D_____ 83B_____
84D_____ 85A_____ 86A_____   _____/9

Objective 0011: Understand the products of the classical world and the ways in which they reflect the cultures of Greece and Rome, and their effect on later cultures.
19D_____ 87D_____ 88C_____ 89A_____ 90A_____ 91D_____
92D_____ 93B_____   _____/8

Objective 0012: Understand the practices of the classical world, the ways in which they reflect the cultures of Greece and Rome, and their effect on later cultures.
56A_____ 94D_____ 95A_____ 96C_____ 97B_____ 98B_____
99D_____ 100A_____   _____/8

Subarea III (Objectives 0010–0012) Total _____/25

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 Guide and Faculty Guide at www.mtel.nesinc.com and at 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:

Score Point	Score Point Description
4	**The "4" response reflects a thorough knowledge and understanding of the subject matter.** • 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	**The "3" response reflects an adequate knowledge and understanding of the subject matter.** • 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	**The "2" response reflects a limited knowledge and understanding of the subject matter.** • 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	**The "1" response reflects a weak knowledge and understanding of the subject matter.** • 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

In this passage from Ovid's Amores, Ovid was getting ready to write about violence. The poem is inferior, since Cupid stole one of its feet. Ovid talks directly to Cupid then, asking who gave him this power. He says that poets aren't Cupid's, but belong to the Muses.

He then talks about other gods and goddesses. At the end, he says he started on a new page and now will switch over to lighter material.

Ovid sets up the expectations of the reader by talking about the various gods. He's famous for the Metamorphoses, so this is pointing out what he has done in the past. The constant use of these words makes the reader think about what Ovid wrote in his other work, putting the whole thing in a bigger context.

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

Purpose: The purpose of the assignment is partially achieved. The summary is sparse but not inaccurate. There is an attempt to address the expectations created by Ovid, but the attempt is supported by inaccurate information, making it ultimately unsuccessful.

Subject Matter Knowledge: The response shows evidence of limitations and inaccuracies in subject matter knowledge. There are no explicit errors in the representation of the Latin, but large chunks of the passage are skipped. There is therefore inadequate evidence that the Latin grammar and vocabulary has been comprehended in its entirety; the summary may be based on just a few known words. The paragraph about the setting up of expectations fails to show adequate ability to analyze literary texts in Latin. There is knowledge that Ovid wrote the *Metamorphoses* and that it contains gods, but there is no awareness that the *Metamorphoses* was actually written after the *Amores*.

Support: The first paragraph of the response provides no direct citations of the actual Latin to support the summary. It is therefore difficult to tell if the candidate truly comprehends the passage. The second paragraph of the response refers to the *Metamorphoses*. While it is a good strategy to bring in knowledge about historical and literary context to support arguments, in this case there are no specific details given about that work other than that it has gods in it, and the lack of knowledge about the chronology of Ovid's work undermines the assertion. There is very little support in the response as a whole.

Rationale: The response shows neither comprehensive understanding of the passage nor clear reasoning in the argument being made. The lack of engagement with the passage, either in the form of direct citations or paraphrasing, weakens the proof of actual Latin reading comprehension skills. The assertions made about the setting up of expectations miss the mark and lack justification, and only engage with the passage in the minor point of saying that gods are mentioned (which could simply be deduced from the capitalized words).

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

This passage tells how Ovid started writing about Love. Here Love, in the person of Cupid, laughed at him and pulled a foot (pedem) out from under him. He tells Cupid that he wants to drink from the urns of the Muses (Pieridum vates), not Cupid's (non tua turba). Cupid has set the world on its ear. Venus has taken Minerva's weapons and is waving them in Minerva's face (si quid praeripiat flavae Venus arma Minervae/ ventilet accensas flava Minerva faces)! Cupid has done all this as part of his new ambitions. Not even Phoebus's lyre is safe (Phoebo iam lyra tuta sua est?) Ovid started well, but is nervous having such a destructive god near him as he prepares to write about a girl and a boy.

By pointing out all these things that Love does, Ovid creates expectations for a complicated, topsy-turvy story. He was going to write about violence, but then has to change his topic to writing about a girl (puella) and a boy (puer), the stereotypical subjects of love poetry. Additionally, he talks about the gods, showing that he will be talking about how the gods influence our lives.

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

Purpose: The purpose of the assignment is only partially achieved. Although it is clear that some points made in the passage are understood, large sections are omitted from the discussion and only the literal dimension of the poem is addressed. Arguments are made and supported in response to the assignment's second charge, but the analysis is unsuccessful because it is forced to rely on partial comprehension of the Latin.

Subject Matter Knowledge: The response demonstrates at times inappropriate and inaccurate application of subject matter knowledge. The summary exhibits superficial, overly literal comprehension based on only isolated words and phrases. The failure to comprehend the passage on a figurative level affects the arguments made about how Ovid sets up expectations for the remainder of this work. The assertion that Ovid is setting the stage for a twisting, turning love story about a boy and a girl exhibits a limited understanding of Roman love poetry and no understanding of how the change in meter changes the poem itself.

Support: Direct citations from the passage are used in the summary, but they often show misunderstanding. The word *vates* is misunderstood; it means "bards" or "poets," not "vase." *Faces* is mistranslated as "face," rather than the correct "torches." The foot mentioned in the poem is understood as a physical one rather than a part of poetic meter, and the descriptions of the gods' actions are also interpreted as actual incidents rather than theoretical conditions used rhetorically by Ovid. Some of the citations contain extraneous material.

Rationale: As it stands in connection with the preceding summary of the passage, there is some reasoning evident in the analysis of the way Ovid sets up expectations for the remainder of the work. However, the reasoning is tainted by the numerous misunderstandings apparent in the summary. The analysis conveys only a surface-level comprehension of the Latin and subject knowledge of this specific topic, and thus is inadequate

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

This passage humorously explains why Ovid comes to write about love despite his original plan to address weightier issues. Ovid starts out by saying that he was preparing to write in a serious meter (gravi numero) about violent wars. But Cupid, then laughingly steals "unum...pedem" (one foot) of the meter. Ovid then proceeds to lecture him about the inappropriateness of the god of love interfering with poetry, which is the domain of the Muses (Pieridum). He gives examples of how such meddling in others' jobs wouldn't happen otherwise: that Venus and Minerva wouldn't change places, that Ceres wouldn't wear Diana's quiver (pharetratae virginis) and Phoebus wouldn't wave a sharp spear (acuta cuspide) and let Mars play his lyre. Ovid pointedly asks if Cupid now rules everything. He claims the poem started well (bene surrexit) (meaning the way he intended) but that he has no material suited (apta) for love poetry, nobody to write about.

This passage sets up expectations for the rest of the Amores by, ironically, showing the defeat of Ovid's expectations. By starting with "Arma," Ovid primes his audience to expect an epic work like the Aeneid, which starts with that same word. Naughty Cupid, however, shows up and steals one foot of the dactylic hexameter, forcing Ovid to stop writing an epic about wars and use the resulting elegiac couplets to start writing about love for a "puer aut longas compta puella comas" (a boy or a beautiful long-haired girl). In his lecture to Cupid, Ovid also shows how learned he will be during the rest of the poem. He makes a long list of details of stories about what would happen if the gods were to change their domains to show how wrong it is for Cupid to come in and change Ovid's war poem to one of love. Ovid's complaint about Cupid messing around in his poetry leads readers to expect that there will continue to be tension between the roles of love and poetry for the remainder of the Amores.

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

Purpose: The purpose of the assignment is fully achieved. Both charges are addressed completely, showing the ability to comprehend and analyze written Latin. The response combines accurate, relevant subject matter knowledge, specific supporting evidence, and high-quality reasoning to serve as an example of a strong response, both to this assignment in particular and to strong responses in general.

Subject Matter Knowledge: The response demonstrates substantial and accurate subject matter knowledge in both reading comprehension of Ovid's Latin and general classical humanities as they relate to the form and content of this particular passage. Grammatical relationships are rendered precisely in the summary, and vocabulary is comprehended at both the literal and figurative levels. In the second paragraph, relevant knowledge of the *Aeneid* is used to put the information about the *Amores* in context. In the discussion as to why the loss of the foot creates problems for Ovid, the response names and describes two different meters, showing knowledge of when a Roman poet would appropriately use each one. The entire response showcases thorough comprehension of both the Latin necessary to understand the poem and the references needed to analyze Ovid's literary techniques.

Support: Supporting evidence is strong throughout this response. In the summary section, direct citations from the passage are used to illustrate comprehension of highly specific vocabulary related to poetic meter, the domains of the gods, or words that have contextually determined meanings. Support shifts a bit more toward explanation and development of ideas in the analytic part of the response. It remains relevant and specific (e.g., referring to the precise names of meters that have changed due to Cupid's foot-stealing instead of simply stating that the meter has changed somehow).

Rationale: The high level of reasoning and comprehensive understanding of the specific topic of Ovid's style go hand in hand in this response. Analysis and inference are interwoven into the summary of the passage: interpretive remarks about Ovid's humor and feigned exasperation with Cupid raise the already solid literal summary to an even higher level. The arguments addressing how expectations are set up are consistently and effectively couched within both broad subject matter knowledge and specific references to the passage.

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

Ovid starts out by saying he was going to pontificate on violence in a heavy meter, as the subject matter and its expression are suited to each other (materia conveniente modis). However, this plan is thrown off when Cupid, the mischievous god of love, snickers and changes the meter by stealing a foot. Ovid decides to deal with this unruly child in the most effective way of dealing with children: a pompous lecture saying that bards (vates) belong to the Muses (Pieridum...turba) and it would be topsy-turvy if the gods switched up what they did. He has six lines of rhetorical questions about whether it would be appropriate for the gods to swap their divine attributes, e.g. Venus having Minerva's arms (arma) and Minerva having Venus's torches (faces). He finishes the lecture with an exasperated question, asking if Helicon's valley is Cupid's now (tua sunt Heliconia tempe?). He then returns to writing about writing, saying he'd started well on his old topic, but doesn't have anything ready for writing light love poetry (nec mihi materia est numeris levioribus apta).

With this beginning to the poem, Ovid is claiming that he hadn't prepared to write what he is actually writing and had to dash off all of this work on the fly. This is the equivalent of saying that you prepared the wrong homework and then producing a perfect translation in meter, supposedly off the cuff. Despite claiming he is unprepared, Ovid is able to make learned allusions and effortlessly sprinkle in various names (Aonian for the lyre, the Heliconian grove, referring to Artemis only by her attributes). After all of this, he claims that he has no material "suited for the lighter meters" (numeris levioribus apta) that he ends up using. By starting the Amores in this way, he claims that the entire work is composed without preparation, even though it is full of complicated details. By starting his work in this way, he claims that he writes complicated poetry effortlessly.

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

Purpose: The purpose of the response is fully achieved. The candidate summarizes nearly the entire passage and analyzes the expectations that Ovid creates for the reader. The candidate shows an understanding of the Latin and of what Ovid wants the reader to expect. Both aspects are thoroughly answered.

Subject Matter Knowledge: There is substantial, accurate, and appropriate application of subject matter knowledge. The candidate is able to identify Ovid's references and allusions. The candidate can translate accurately; there are no mistakes in the Latin and the summary covers the entire passage. In the second paragraph, the candidate describes how Ovid claims to be unprepared to write the *Amores*, but is actually packing the work full of complicated allusions, showing he is being less than truthful. The candidate also understands the reference to meters in Cupid's theft of a foot. It would have been possible to talk more about the meanings of the meters, but the candidate still supports the points made.

Support: The supporting evidence is sound; there are high-quality, relevant examples. In the first paragraph, the candidate uses quotes from throughout the passage to support the summary. Each quote is well chosen; they are short and completely present in the summary. In the second paragraph, the candidate identifies the allusions with detail. The candidate understands that Ovid claims to be unprepared, and quotes aptly from the Latin to support the point. This also shows knowledge of Ovid's style in general; the candidate knows that Ovid gives the appearance of ease in his work, while in fact it is full of allusions. The candidate could have expanded on this point more, but still discussed it well.

Rationale: The response reflects an ably reasoned, comprehensive understanding of the topic.
The candidate also shows comprehensive understanding of the Latin in the summary section. The summary is clearly organized, covering the bulk of the poem chronologically. In the second paragraph, the candidate fully answers the second question in a well-organized argument. Overall, both questions are fully answered and show that the candidate understands the Latin and is able to make good inferences about what Ovid is doing.

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

This passage tells the story of Pliny's dramatic escape from the volcano on a dark night (nox), with many lights (lumina) and faces (faces) passing by in the night. On the beach it was pleasing, but now the sea (mare) was huge and deadly (vastum et adversum). Sitting on a toppled doorpost (abiectum linteum), once he ordered cold water, but it was gone. Then flames of flames make the odor of sulphur disappear (fugam vertunt), which excites him. Then he falls because of his bigger boot (crasiore caligine), with his stomach clenched (clauso stomacho) and everything is hot. On the third day, he found a body and everything was quiet.

Pliny's description makes you feel like you're there. His language describes how everything is happening. He uses lots of adjectives to give you a sense of what's going on, like frigidam.

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

Purpose: The purpose of the response is only partially achieved. The summary reflects the very basic sense of the passage (that it deals with the escape from a volcano), but fails to comprehend many details and relationships among ideas. The discussion of the descriptive language makes assertions that it does not adequately support.

Subject Matter Knowledge: The response's attempt at summarizing the Latin is problematic; there is understanding of some of the words, but lack of comprehension of others (e.g., the assertion that *faces* means "faces," instead of "torches" and the misunderstanding that *caligine* is a form of *caliga*). The summary fails to mention the extremely important description of Pliny the Elder's death. There is an attempt to address the sense of immediacy, and the use of an adjective is cited, but there is no explanation of how Pliny uses many adjectives to make his writing more immediate. There is no discussion of the comparatives or historic present that Pliny also uses.

Support: The first paragraph does include quotes from the passage, but many of them are incorrectly applied. They are often incorrectly translated or summarized. In the second part of the response, only one word is offered to support the assertion about adjectives making the passage more vivid. The adjective chosen is particularly inappropriate: the *frigidam aquam* section is one of the few times that Pliny does not pile up extra adjectives.

Rationale: The response does not include sufficient reasoning about or adequate understanding of the subject matter. The summary shows only a limited understanding of Latin grammar and vocabulary. The discussion of descriptive language consists only of two statements that describe what immediacy is and one that, while on the right track in its attention to Pliny's use of adjectives, falls short both in its reasoning and in its poor choice of supporting evidence.

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

It was night for all, but there were many lights (multae...lumina) on the shore, and now the sea was allowing (permanebat) passage because it was still vast and adverse. The path (iterum) was open, but stopped in cold water (frigidam aquam). Then flames and the pure odor of flames turn to flight, excite. He got up from the two slaves and immediately fell dead (concidit). His nature was august and frequently he was hot. When the day comes back, the whole body is revealed as it was, and they dressed (habitus) the body quietly.

In the passage, Pliny uses small details to create an intimate portrait of a death. The sea and the lights create a large background, and then the subject simply gets up from near the two slaves and drops dead. By focusing on one loss in a great tragedy, Pliny gives an idea of what all the losses were like.

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

Purpose: The purpose of the assignment is only partially achieved. The response attempts to address both of the charges in the assignment. However, the summary displays understanding only of details without a grasp of the overall meaning or context. The analysis of descriptive language does not address the concept of immediacy and is not adequately supported.

Subject Matter Knowledge: The response shows partial knowledge and understanding of the subject matter. In the first paragraph, the candidate glosses over large sections and makes mistakes in others. Words that are similar (e.g., *iterum* for *iter*) are often confused. There is misunderstanding of the grammar of some sentences, resulting, for example, in the interpretation that the cold water is blocking a path instead of being ordered and drunk. The second paragraph of the response shows an attempt to analyze Pliny's descriptive language. However, it fails to address how this language directly relates to a sense of immediacy and it is limited by only partial understanding of the passage.

Support: The response does incorporate some citations of basic Latin (*iterum*, *frigidam aquam*) to support the somewhat misguided summary of the passage. One of them (*multae...lumina*) shows a misunderstanding of the grammar, with *multae* taken as modifying *lumina*. The passage is also referenced in the second paragraph, providing details from the misunderstood translation of the passage. However, the evidence brought in to support the analysis is based on superficial or only partially correct understanding of the Latin.

Rationale: Because there is only understanding of the passage's basic details, the response fails to present a sufficiently cohesive summary of its events. There is reasoning in the second part of the prompt, but it is only partially successful due to the limited understanding of the Latin and the historical context of Pliny's letter. The argument made in the second paragraph is headed in the right direction but ultimately fails to address the connection between descriptive language and immediacy.

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

It was darker than night (noctibus nigrior densiorque) here, but it was day elsewhere. The sea was still rough and against them (vastum et adversum) when they checked it, so Pliny the Elder lay down (recubans) on a sheet and had some water. This was a short break, though; there were shortly flames and a smell of sulfur, which scared some people into running away (in fugam vertunt). Leaning on two little slaves (innitens servolis duobus) he got up and immediately collapsed (concidit) because of the dense fog. On the second (by inclusive counting) day from the last he had seen (novissime viderat), his body was found, looking like he'd fallen asleep, not died (quiescenti quam defuncto similior).

Throughout this letter, Pliny uses specific details to enhance the immediacy of the event for Tacitus. Instead of just saying that it was dark, Pliny uses comparatives to say it was darker and blacker than all nights. The demand for cold water (frigidam aquam) hints at how hot it is near the erupting volcano. Choosing the specific diminutive word servolis instead of the more basic servus or puer emphasizes the hopelessness of Pliny's death; he only has "little slaves" at the end, not a pair of brawny men who can carry him to safety. The detail that it was multiple days before the body of such an important man was recovered illuminates the enormity of the catastrophe.

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

Purpose: The response offers a summary translation of the entire passage, with no large sections or important details omitted. All major and most minor details are accurate. The second charge is addressed with a full discussion of the specific language used by Pliny to provide a compelling account of the events in the passage.

Subject Matter Knowledge: The response displays both understanding of the Latin needed to read the text and knowledge about the historical and literary context (the eruption of Vesuvius, the correspondence between Tacitus and Pliny the younger). Although the summary is occasionally unclear about who is performing some of the actions, comprehension of the vast majority of what is happening in the passage is conveyed. The note in the response about the Roman practice of inclusive counting of dates, explaining the translation of *tertius* as "second," is an example of substantial subject matter knowledge. The choices Pliny makes to enhance his description of the event (through the use of details and specificity) are accurately treated. There is a substantial discussion about word choices and the use of the comparative used by Pliny to augment his account.

Support: Both the summary and analysis sections of the response are strengthened by direct citations that are accurate and relevant to the task. Quotations in the summary are judiciously selected to highlight key actions and descriptors. References in the remainder of the response support the analysis of Pliny's word choices, e.g., in noting the use of the uncommon term *servolis* to call attention to Pliny the Elder's diminishing power as the smoke from Vesuvius overwhelms him.

Rationale: Although the response relies a bit on translating the language in the passage, the accuracy of what is translated and the fact that it is selective about what it includes and excludes makes this a sufficiently strong summary. The decision to focus on Pliny's detailed word choice as a means of enhancing the immediacy of the event is a solid one. The argument is supported by a well-reasoned discussion of what Pliny wrote compared to what he could have written, and is consistently bolstered by relevant references to the passage.

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

The torches and lights (variaque lumina) were fighting against the untimely darkness. Uncle Pliny decided that the sea was too rough, so they stayed where they were and he lay on a discarded sail (abiectum linteum recubans) and had some water (frigidam aquam...hausit). Then the flames and the messenger of the flames (flammae flammarumque praenuntius), the smell of sulfur, make the other people flee, but he only stood up, leaning on two slaves (innitens servolis duobus). This was the last thing he did; he immediately fell back down (concidit), choking on the smoke (crassiore caligine spiritu obstructo) with his windpipe blocked (it was generally weak in nature). He seemed to have died peacefully, since he was more like (similior) someone resting than a dead man when they found his body.

Pliny carefully chooses his language throughout the passage. He uses multiple descriptive words (nigrior densiorque and vastum et adversum and invalidus et angustus et frequenter aestuans) to create a deeply textured image of what is happening. This is enhanced by the use of the historic present (vertunt, excitant). The aside that Pliny throws in about his uncle's history of asthma reminds the reader that this is a real person whom Pliny knew well. The explanation of the timeline of the volcano gives the reader the information that a participant in these events would have had. Finally, when he describes his uncle's body, he describes his expression and his clothes, creating the same effect as if a camera had panned across the scene. This event feels vivid and lively, as if the reader were actually present.

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

Purpose: The purpose of the assignment is fully achieved. The response summarizes the content of the passage in great detail and successfully analyzes Pliny's use of description, verb tense, and personalization to enhance the effect of immediacy.

Subject Matter Knowledge: The first paragraph of the response successfully summarizes the Latin passage, showcasing the ability to capture the meaning from beginning to end. The second paragraph discusses several techniques Pliny uses to bring the events to life. The heaping up of adjectives and highly visual descriptions of his uncle's body are specified, showing the ability to analyze textual features. The response also cites the use of the historic present, recognizing both the grammatical form and why it is being used. The remark about Pliny the Elder's health condition shows that the knowledge of Latin in this response is accompanied by substantial knowledge of the historical context of this work.

Support: In the first section, the response features extensive quotes to show that the summary corresponds to the passage. Some of the quotes are literally translated (such as *innitens servolis duobus*), but others are used to show which part of the passage is being paraphrased (such as *crassiore caligine spiritu obstructo*). The response continues to use evidence from the passage in the second section, using both explicit quotes of the Latin and paraphrases of phrases, as well as simple references to what is happening. In this second section, such support is used for the purpose of illustrating subject matter knowledge, such as verbal forms in the historical present tense.

Rationale: The response provides an accurate summary that stays close to the provided passage while also displaying Pliny's affiliation with its "hero" by including the term, "Uncle Pliny" and insider knowledge about why the smoke had a particularly serious effect on his windpipe. The arguments made in the second part of the response remain focused upon the task, are logically presented, and are strengthened by relevant references to the passage throughout.

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: 81

Use Table 1 below to convert that number to the score and write your score in **Box A**: **A:** 199

Open-Response Section

Enter the number of points (1 to 4) for your first open-response question: 2

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): 5

Use Table 2 below to convert that number to the score and write your score in **Box B**: **B:** 48

Total Practice Test Score (Estimated MTEL Score)

Add the numbers in **Boxes A and B** for an estimate of your MTEL score: **A + B =** 247

Practice Test Score Calculation Worksheet: Latin and Classical Humanities

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	151
26 to 30	80		66 to 70	163
31 to 35	80		71 to 75	175
36 to 40	91		76 to 80	187
41 to 45	103		81 to 85	199
46 to 50	115		86 to 90	211
51 to 55	127		91 to 95	223
56 to 60	139		96 to 100	235

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 =** ____