# MockDetector: A technique to identify mock objects created in unit tests

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# ABSTRACT

Software dependencies are ubiquitous and may pose problems during testing, because creating usable objects from dependencies is often complicated. Developers, therefore, often introduce mock objects to stand in for dependencies during testing. However, to our knowledge, no static analysis framework provides a tool to automatically identify mock objects created in the unit test cases. The lack of mock object detection can decrease the precision of static analyses, as they are unable to separate methods invoked on mock objects from methods invoked on actual objects.

In this paper, we introduce MockDetector, a technique to identify mock objects. It is able to detect common Java mock libraries' APIs that create mock objects, checking whether there is a call to a mock creation site and then a def-use chain reaching the point of use. Implications of understanding which objects are mock objects include helping static analysis tools identify which dependencies' methods are actually tested, versus mock methods being called.

## CCS CONCEPTS

• Computer systems organization  $\rightarrow$  Embedded systems; Redundancy; Robotics; • Networks  $\rightarrow$  Network reliability.

#### KEYWORDS

static analysis, mock objects, unit tests

#### **ACM Reference Format:**

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- 1 INTRODUCTION
- 2 APPROACH
- 3 EXPERIMENT SETUP
- 4 EVALUATION
- 5 CONCLUSION
- 6 MATH EQUATIONS

You may want to display math equations in three distinct styles: inline, numbered or non-numbered display. Each of the three are discussed in the next sections.

# 6.1 Inline (In-text) Equations

A formula that appears in the running text is called an inline or in-text formula. It is produced by the **math** environment, which can be invoked with the usual \begin ...\end construction or with the short form \$...\$. You can use any of the symbols and structures, from  $\alpha$  to  $\omega$ , available in LATEX [?]; this section will simply show a few examples of in-text equations in context. Notice how this equation:  $\lim_{n\to\infty} x = 0$ , set here in in-line math style, looks slightly different when set in display style. (See next section).

## 6.2 Display Equations

A numbered display equation—one set off by vertical space from the text and centered horizontally—is produced by the **equation** environment. An unnumbered display equation is produced by the **displaymath** environment.

Again, in either environment, you can use any of the symbols and structures available in LATEX; this section will just give a couple of examples of display equations in context. First, consider the equation, shown as an inline equation above:

$$\lim_{x \to 0} x = 0 \tag{1}$$

Notice how it is formatted somewhat differently in the **dis-playmath** environment. Now, we'll enter an unnumbered equation:

$$\sum_{i=0}^{\infty} x + 1$$

and follow it with another numbered equation:

$$\sum_{i=0}^{\infty} x_i = \int_0^{\pi+2} f$$
 (2)

just to demonstrate LATEX's able handling of numbering.

#### 7 FIGURES

Your figures should contain a caption which describes the figure to the reader.

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## 9 ACKNOWLEDGMENTS

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## 10 APPENDICES

If your work needs an appendix, add it before the "\end{document}" command at the conclusion of your source document.

Start the appendix with the "appendix" command:

\appendix

and note that in the appendix, sections are lettered, not numbered. This document has two appendices, demonstrating the section and subsection identification method.

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The "sigchi-a" template style (available only in LATEX and not in Word) produces a landscape-orientation formatted

article, with a wide left margin. Three environments are available for use with the "sigchi-a" template style, and produce formatted output in the margin:

- sidebar: Place formatted text in the margin.
- marginfigure: Place a figure in the margin.
- margintable: Place a table in the margin.

# ACKNOWLEDGMENTS

To Robert, for the bagels and explaining CMYK and color spaces.

## A RESEARCH METHODS

#### A.1 Part One

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#### A.2 Part Two

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