TEST GUIDE

ART
SUBTEST I

Sample Questions and Responses and Scoring Information
Sample Test Questions for CSET: Art Subtest I

Below is a set of multiple-choice questions and constructed-response questions that are similar to the questions you will see on Subtest I of CSET: Art. You are encouraged to respond to the questions without looking at the responses provided in the next section. Record your responses on a sheet of paper and compare them with the provided responses.

1. **Use the reproductions below of a bark painting of *The Wawalag Sisters and the Rainbow Serpent* (1959) by Mawalan Marika and a Hawaiian tapa skirt (1823–1824) by an unknown artist to answer the question that follows.**

![The Wawalag Sisters and the Rainbow Serpent](image1.png)  
![Hawaiian tapa skirt](image2.png)

Which of the following statements offers the best comparison of how elements of art are used in these two works?

A. The way line is used in the bark painting imparts a textural quality absent from the skirt.

B. The way value is used in the skirt imparts a sense of dramatic contrast that is not evident in the bark painting.

C. The way shape is used in the bark painting imparts a narrative dimension absent from the skirt.

D. The way line is used in the skirt imparts an energetic quality that is lacking in the more static bark painting.
2. In the mixing of pigments, a tint of a given color is created by adding:
   A. black.
   B. the color's complement.
   C. white.
   D. an analogous color.

3. Use the reproduction below of *Haboku Landscape* by Sesshu to answer the question that follows.

   When Sesshu placed the image entirely within the bottom half of the scroll, he was primarily exploring which of the following principles of design?
   
   A. subordination
   B. movement
   C. variation
   D. balance
4. Use the reproduction below of *Spiral Jetty* (1969–1970) by Robert Smithson to answer the question that follows.

In terms of the interaction between elements of art and principles of design, this work best illustrates the way in which:

A. shape evokes subordination.

B. value evokes contrast.

C. line evokes movement.

D. space evokes emphasis.
5. Use the reproduction below of a painting by Jan van Eyck to answer the question that follows.

To understand the way in which this work documents a specific event, it would be especially important for a viewer to understand that:

A. virtually every object in the painting has a specific symbolic meaning.

B. van Eyck's style tended to be more static than that of many of his contemporaries.

C. paired portraiture was a long-established tradition in Flemish art.

D. oil painting was considered a radical new technique at the time this work was created.
6. Which of the following best demonstrates how social and political developments can be reflected in art?

A. Henri Matisse's paper cutouts
B. Georgia O'Keeffe's close-up images
C. Romare Bearden's figurative collages
D. Ad Reinhardt's restricted palette

7. The work of which of the following twentieth-century photographers was intended to elicit public awareness of the plight of migrant farm workers?

A. Mary Ellen Mark
B. Dorothea Lange
C. Margaret Bourke-White
D. Diane Arbus
8. Use the image below to answer the question that follows.

Traditionally, objects such as this were created primarily to serve as:

A. containers for carrying food or other loads of various kinds.

B. vessels for use in religious practices.

C. commodities for trade with other native peoples.

D. a means of exploring sculptural form.
Use the reproduction below of a Japanese *ukiyo-e* woodblock print (c. 1800) to answer the three questions that follow.

9. Which of the following best describes the intentions behind the making of such prints?
   
   A. They were made for an active market of Japanese collectors.
   
   B. They were made for export to Europe and the United States.
   
   C. They were made for the artists’ private pleasure.
   
   D. They were made as archival records of cultural traditions.

10. The cropped formats, flattened forms, and subjects drawn from the theater and everyday life in prints such as this inspired the paintings and prints of the European:

   A. cubists.
   
   B. impressionists.
   
   C. academics.
   
   D. Pre-Raphaelites.

11. Which of the following elements of art plays the greatest role in communicating the delicacy of the figure in this print?

   A. texture
   
   B. shape
   
   C. line
   
   D. value
12. Use the reproduction below of the *Mission San Xavier del Bac* (1784–1797) near Tucson, Arizona, to answer the question that follows.

Which of the following statements best articulates the message conveyed by the architectural form of this church?

A. The simplicity of the overall design reflects the missionaries' goal of full assimilation into the local culture.

B. The paired towers echo the aesthetic and spiritual sensibilities of Gothic cathedral architecture in Europe.

C. The light color of the stone intentionally merges the church with the desert landscape.

D. The ornate baroque entranceway allies the church with Spanish culture and power.

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13. **Use the reproduction below of *Man with a Hat* (c. 1912) by Pablo Picasso to answer the question that follows.**

One possible interpretation of this collage is as a "sign" in which the artist is playfully negotiating the gap between the "signifier" (the portrait conventions of a man wearing a hat) and the "signified" (the concept of such a man). Such an interpretation is most directly an outgrowth of:

A. gender studies.

B. formalism.

C. semiotics.

D. cultural studies.

14. A number of twentieth-century artists used discredited or controversial media in their work (e.g., Duchamp's ready-mades, the minimalists' use of industrial materials and techniques, performance art's use of the body itself). Each of these innovations prompted some viewers to refuse to define them as legitimate art forms. Which of the following is a valid rationale for works, such as these, that defy conventional expectations?

A. The value of such art lies not in its shock value as such, but in how it challenges viewers to see in new ways.

B. In order to make interesting work, one must necessarily shock the sensibilities of the art world.

C. While appropriating new media can be shocking initially, such artistic innovation is usually quickly assimilated.

D. That some see this work as shocking is irrelevant to the art and is only a mark of some viewers' limitations.
15. Use the reproduction below of *1957-D, No. 1* (1957) by Clyfford Still to answer the question that follows.

![Image of Clyfford Still's painting](image)

Which of the following statements about this painting best reflects the *formalist* model of art criticism?

A. The painting emphasizes flatness with an image that extends to the edges of the canvas and has no clear figure/ground relationship.

B. The painting presents an illusionistic space in which abstract forms interact with each other, creating dramatic tensions between them.

C. The painting depicts shapes derived from the landscape in order to spur viewers to consider their natural surroundings in a new way.

D. The painting is part of a lifelong series; as Still explained, "my work in its entirety is like a symphony in which each painting has its part."
CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

For each constructed-response assignment in this section, you are to prepare a written response.

Read each assignment carefully before you begin your response. Think about how you will organize
your response. You may use the erasable notebooklet to make notes, write an outline, or otherwise
prepare your response. **However, your final response must be either:**

1) typed into the on-screen response box,
2) written on a response sheet and scanned using the scanner provided at your workstation, or
3) provided using both the on-screen response box (for typed text) and a response sheet (for
calculations or drawings) that you will scan using the scanner provided at your workstation.

**Instructions for scanning your response sheet(s) are available by clicking the “Scanning Help”
button at the top of the screen.**

For **Assignments 16, 17, and 18**, you are to prepare a written response of approximately, but not
limited to, 75–125 words on the assigned topic. Your responses will be evaluated based on the
following criteria.

**PURPOSE:** the extent to which the response addresses the constructed-response assignment’s
charge in relation to relevant CSET subject matter requirements

**SUBJECT MATTER KNOWLEDGE:** the application of accurate subject matter knowledge as
described in the relevant CSET subject matter requirements

**SUPPORT:** the appropriateness and quality of the supporting evidence in relation to relevant
CSET subject matter requirements

For **Assignment 19**, you are to prepare a written response of approximately, but not limited to, 150–
300 words on the assigned topic. Your response will be evaluated based on the following criteria.

**PURPOSE:** the extent to which the response addresses the constructed-response assignment’s
charge in relation to relevant CSET subject matter requirements

**SUBJECT MATTER KNOWLEDGE:** the application of accurate subject matter knowledge as
described in the relevant CSET subject matter requirements

**SUPPORT:** the appropriateness and quality of the supporting evidence in relation to relevant
CSET subject matter requirements

**DEPTH AND BREADTH OF UNDERSTANDING:** the degree to which the response
demonstrates understanding of the relevant CSET subject matter requirements

The assignments are intended to assess subject matter knowledge and skills, not writing ability. Your
responses, however, must be communicated clearly enough to permit a valid judgment of your
knowledge and skills. Your responses should be written for an audience of educators in the field.

Your responses should be your original work, written in your own words, and not copied or
paraphrased from some other work. Please write legibly when using response sheets. You may not
use any reference materials during the assessment. Remember to review your work and make any
changes you think will improve your responses.

Any time spent responding to an assignment, including scanning the response sheet(s), is part of your
testing time. Monitor your time carefully. When your testing time expires, a pop-up message will
appear on-screen indicating the conclusion of your test session. Only response sheets that are
scanned before you end your test or before time has expired will be scored. Any response sheet that
is not scanned before testing ends will NOT be scored.
16. Use the reproduction below of a Bakota figure from Gabon, Africa, by an unknown artist to complete the exercise that follows.

California art teachers should be able to demonstrate an understanding of the foundations of artistic perception.

Using your knowledge of the foundations of artistic perception, write a response in which you:

- identify two principles of design that play an important role in this work of art; and
- describe one way in which each of the principles you have identified contributes to the overall compositional characteristics of the work.
17. **Use the information below to complete the art-making exercise that follows.**

California art teachers should be able to demonstrate an understanding of the foundations of artistic perception.

Using your knowledge and understanding of the foundations of artistic perception, complete the following drawing exercise within the frame provided.

- Using geometric shapes, draw a simple composition showing *asymmetrical balance*. 
18. Use the reproduction below of *Nave, Reims Cathedral* (1211–1260) by J. d'Orbais et al. to complete the exercise that follows.

California art teachers should be able to demonstrate an understanding of the historical and cultural context of the visual arts.

Using your knowledge of the historical and cultural context of the visual arts, write a response in which you:

- identify one feature of this artwork that marks it as a product of the society or culture that produced it; and
- discuss how this work illustrates the relationship between art and its social context.
19. Use the reproduction below of the *Discobolus* (c. 450 B.C.E.), a Roman marble copy of a Greek bronze by Myron, to complete the exercise that follows.

California art teachers should be able to demonstrate an understanding of aesthetic valuing in art.

Using your knowledge of aesthetic valuing in art, write a response in which you:

- analyze this work of art in terms of its form and content; and
- construct a rationale defending the validity of your analysis.
Acknowledgments

Question Number


9./10./11. Kitagawa Utamaro, *Young Woman with Blackened Teeth Examining her Features in a Mirror*. © Copyright the Trustees of The British Museum. Reprinted with permission.

12. Photographs © Wayne Andrews/Esto. All rights reserved. Reprinted with permission.


16. Gabon Figure, © Copyright the Trustees of The British Museum. Reprinted with permission.


Annotated Responses to Sample Multiple-Choice Questions for CSET: Art Subtest I

Artistic Perception

1. Correct Response: C. (SMR Code: 1.1) While the art element of shape is evident in both the bark painting and the tapa skirt, the two pieces use shape very differently. In the skirt, the shapes are abstract and geometrical, creating a sense of repeated pattern. In the bark painting, the shapes suggest recognizable natural images (e.g., serpents, a fish, human dancers), thus imparting a sense of story/narrative.

2. Correct Response: C. (SMR Code: 1.1) To adjust the value of a given color without changing the hue, one can add either white or black. Adding white produces a tint (e.g., pink is a tint of red), while adding black produces a shade (e.g., dark red is a shade of red).

3. Correct Response: D. (SMR Code: 1.2) By concentrating the entire image in the lower half of the vertical composition, the artist was playing with the design principle of asymmetrical balance. Although the white upper region contains no markings or images, its large, empty expanse holds its own against the smaller area of dark brushwork, and the two halves blend seamlessly to form a perfectly balanced whole.

4. Correct Response: C. (SMR Code: 1.2) Smithson's *Spiral Jetty* is an earthwork consisting of a continuous, spiraling line of rocks that extends from the shore out into Utah's Great Salt Lake. The strongly linear movement leads the viewer's eye irresistibly along the straightaway and around the curves to the center of the spiral.

Historical and Cultural Context of the Visual Arts

5. Correct Response: A. (SMR Code: 3.1) *The Arnolfini Wedding Portrait* (1434), like many examples of northern Renaissance painting, has been read in terms of how its veristic details bear symbolic meanings. For the most part, these symbolic meanings derive from the pervasive impact of Christian spirituality on European life. The dog, for example, is a symbol of fidelity; the removed shoes symbolize the "sacred ground" on which the sacrament of marriage takes place.

6. Correct Response: C. (SMR Code: 3.1) Romare Bearden was spurred by the civil rights movement of the early 1960s to change his style from abstract painting to figurative collage. His new work used photographic images clipped from the popular press to depict subjects derived from childhood memories, daily life, and cultural history. The representational nature of these collages served Bearden's intention to reflect more directly his own experience as an African American.

7. Correct Response: B. (SMR Code: 3.2) During the Great Depression of the 1930s, thousands of families fled the dust bowl conditions of the Midwest to work as field hands in California. Because these migrants were desperately poor and their plight was little known, the Farm Security Administration (FSA), a government agency, encouraged the development of publicly funded programs to help them. As part of this initiative, the FSA hired photographers to document the farm workers and supplied these prints to the media free of charge. Among the best known of the FSA photographers was Dorothea Lange, whose most famous images focus on farm women and children in desperate circumstances. Her images of a dispossessed mother and her children have become icons of the period.
8. Correct Response: A. (SMR Code: 3.2) This work (here shown inverted) by the Wintu of Shasta County, California, is known as a burden basket. While American Indian peoples used burden baskets in various shapes to suit many purposes, the type shown was especially common in the West. Baskets like this one were often attached to a strap, carried on the back, and filled with berries, seeds, food, or medicines. This basket's conical shape likely served two functions: it centered the weight for the wearer, and it protected items at the bottom from being crushed by those on top.

Aesthetic Valuing

9. Correct Response: A. (SMR Code: 4.1) During the Tokugawa period (1603–1867) in Japan, the rise of a class of wealthy merchants prompted the flowering of the market for color woodblock prints. As these merchants developed into patrons of the fine, performing, and literary arts, they increasingly collected popular prints dedicated to illustrating those interests. In response, artists developed workshops, apprentices, and broad followings of loyal collectors that included merchants, artisans, and the general public.


11. Correct Response: C. (SMR Code: 1.1 Artistic Perception) The long, fluid lines depicting the figure in this print are extremely fine and sure. There are no hesitation marks, no shading, and minimal variations in line thickness. The restrained number of thin, consistent lines renders the figure simply and with an impression of both delicacy and strength.

12. Correct Response: D. (SMR Code: 4.1) Among the chief pretexts for the Spanish conquest of the Americas was the conversion of American Indian peoples to Christianity. To that end, Spanish missionaries built Spanish-style churches to represent European culture to and for indigenous peoples. This example, the Mission San Xavier del Bac (1784–1797), near Tucson, Arizona, was likely the product of both native workers and Spanish artists from Mexico. The massive doorway emulates Baroque churches fashionable in Madrid 50 years earlier.

13. Correct Response: C. (SMR Code: 4.2) Derived from nineteenth-century linguistic theories, semiotics is the study of language (both verbal and visual) as a system of signs. In this system, signifiers (words or images) have no intrinsic meaning. Instead, they are understood as representations whose meaning results from their standing for a "real" thing or idea (the signified). Because of the absence of fixed meanings, it is the reader or viewer who creates meaning by associating an image with one or more ideas.

14. Correct Response: A. (SMR Code: 4.2) While some have perceived the modernist project as an attempt to shock the viewer, its true mission has been to disrupt cultural complacency by challenging commonly held definitions of art, beauty, and human experience. In this regard, the label "shocking" is merely a manifestation of the degree to which modernist art succeeds in undoing deeply ingrained expectations and viewing habits. The fact that much of the work originally considered shocking (e.g., Manet's Olympia, Picasso's cubism, Pollock's drip paintings) is now considered iconic is a testament to the artists' success at reframing popular conceptions and tastes.
15. **Correct Response:** A. (SMR Code: 4.2) *Formalism* is a critical methodology that considers works solely in terms of the elements of art and principles of design, along with the aesthetic effects of their arrangement. While applicable to any artwork, formalism is especially well known as a dominant strain of criticism for abstract expressionism during the 1950s and 1960s. Formalism is predicated on the notion that meaning and beauty are universally accessible to all viewers and that subjectively determined issues such as content, patronage, and function are irrelevant to understanding a work of art.
Art Subtest I

Examples of Strong Responses to Sample Constructed-Response Questions for CSET: Art Subtest I

Artistic Perception (Short [Focused]-Response Questions)

Question #16 (Score Point 3 Response)

This humanoid icon of sculpted wood overlaid with metal presents several design features characteristic of the art of the Bakota of Gabon. Two design principles of this piece are bilateral symmetry and the repetition of simplified shapes. The composition is organized along a vertical axis. In the upper part, half-arch shapes mirror each other to the left and right of the central axis. At the base, a diamond shape representing the figure’s body also conforms to the symmetrical configuration of the piece. The mirror symmetry reinforces a sense of timeless stability, and the use of geometric shapes (for example, the oval head and semicircular eyelids) also gives the work a sense of timeless abstraction (as opposed to suggesting a unique individual portrait). The repetition of decorative/ornamental strokes creates a pattern that relieves the otherwise smooth planar surfaces of the piece.
In this drawing, the artist has created a sense of balance by distributing shapes of different visual weights (e.g., dark ovals of various sizes, light-valued triangles, dark and light parallelograms) in such a way that they stabilize each other. This composition thus provides an effective example of *asymmetrical* balance.
Historical and Cultural Context of the Visual Arts (Short [Focused]-Response Question)

Question #18  (Score Point 3 Response)

The soaring interior height of Reims Cathedral is emblematic of the High Gothic period of northern European architecture. This emphasis on towering, vertically realized space served to encourage an elevated Christian religious spirit. The Gothic cathedral was an elaborate skeleton, supported on the outside by flying buttresses that took the weight of the structure. The load-bearing flying buttresses permitted the space between the vertical stone structural elements to be filled with windows, which were exploited as avenues for the penetration of light. Light was a metaphor for the power of Christian divinity to penetrate the darkness of spiritual ignorance, and the dissolution of the upper reaches of these cathedrals into a radiant heavenly light expressed the mystery of the divine. The repetitious soaring vertical forms also suggest metaphorical links with the historic dense forests of northern Europe. Countless trees, soaring above humanity, with light penetrating between the vertical timbers, accompanied pre-Christian spiritual life in northern Europe. The "pagan" pre-Christians found the divinity residing in nature, and nature influenced the ambitious Gothic structures as well. Cathedrals also served to give unity of purpose to religious and secular interests. The construction process, which brought together a multitude of talents and resources, could take a century or more. The cathedral became the crucible of civic, spiritual, social, and economic life. Abbot Suger is credited with the birth of the Gothic in his design of the abbey church of St. Denis in 1140.
Aesthetic Valuing (Extended-Response Question)

Question #19  (Score Point 4 Response)

This strongly open-contoured marble figure is an outstanding example of a Roman copy of the "severe" style of Greek sculpture. The execution of large freestanding figures in motion, using contrapposto to accurately represent the mechanics of the human body, was a major departure (aesthetically and physically) from earlier and more static Archaic sculptures.

This sculpture projects fluidity in a style that emphasizes athleticism, anatomical accuracy, and a physical beauty that represents a societal standard of human excellence. It is important to note that, although appearing anatomically realistic in structure and detail, both Greek and Roman sculptures actually used subtle abstraction to simplify and exaggerated physical characteristics. For example, muscles and bony landmarks (for example, ribs, knees, and ankles) are somewhat stylized to increase the anatomical vitality of the figure. Hair is represented with simple curlicued forms rather than detailed modeling. The Greek original was created by the additive technique using wax and clay. The Roman copy, carved in marble, was subtractive in method. The curvilinear compositional device is echoed in individual details, such as the round discus, the ovoid head, and the round base, as well as curves of the muscles.

This sculpture is a strongly characteristic example of the Greek influence on Roman art and culture in general. It exemplifies the celebration of attributes of youth, physical fitness, athleticism, and anatomical beauty. Stripped of clothing, the desirable qualities are directly expressed through nudity—not as an erotic statement, but as idealized characteristic of classical Greek sculpture.
Scoring Information for CSET: Art Subtest I

Responses to the multiple-choice questions are scored electronically. Scores are based on the number of questions answered correctly. There is no penalty for guessing.

Responses to constructed-response questions are scored by qualified California educators using focused holistic scoring.

Because the constructed-response questions on Subtest I of CSET: Art are of two types—one type requiring a short (focused) response (or drawing) taking approximately 10–15 minutes to complete, and another type requiring an extended response taking approximately 30–45 minutes to complete—two sets of performance characteristics and two scoring scales will be used to score responses to the constructed-response questions. Scorers will judge the overall effectiveness of your responses while focusing on the appropriate performance characteristics that have been identified as important for this subtest (see below and page 25). Each response will be assigned a score based on an approved scoring scale (see pages 25 and 26).

Your performance on the subtest will be evaluated against a standard determined by the Commission on Teacher Credentialing based on professional judgments and recommendations of California educators.

Performance Characteristics and Scoring Scales for CSET: Art Subtest I

A. SHORT (FOCUSED)-RESPONSE QUESTIONS (INCLUDING DRAWING)

Performance Characteristics. The following performance characteristics will guide the scoring of responses to the short (focused)-response constructed-response questions on CSET: Art Subtest I.

| PURPOSE | The extent to which the response addresses the constructed-response assignment's charge in relation to relevant CSET subject matter requirements. |
| SUBJECT MATTER KNOWLEDGE | The application of accurate subject matter knowledge as described in the relevant CSET subject matter requirements. |
| SUPPORT | The appropriateness and quality of the supporting evidence in relation to relevant CSET subject matter requirements. |
Scoring Scale. Scores will be assigned to each response to the short (focused)-response constructed-response questions on CSET: Art Subtest I according to the following scoring scale.

<table>
<thead>
<tr>
<th>SCORE POINT</th>
<th>SCORE POINT DESCRIPTION</th>
</tr>
</thead>
</table>
| 3           | The "3" response reflects a command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
- The purpose of the assignment is fully achieved.  
- There is an accurate application of relevant subject matter knowledge.  
- There is appropriate and specific relevant supporting evidence. |
| 2           | The "2" response reflects a general command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
- The purpose of the assignment is largely achieved.  
- There is a largely accurate application of relevant subject matter knowledge.  
- There is acceptable relevant supporting evidence. |
| 1           | The "1" response reflects a limited or no command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
- The purpose of the assignment is only partially or not achieved.  
- There is limited or no application of relevant subject matter knowledge.  
- There is little or no relevant supporting evidence. |
| U           | The "U" (Unscorable) is assigned to a response that is unrelated to the assignment, illegible, primarily in a language other than English, or does not contain a sufficient amount of original work to score. |
| B           | The "B" (Blank) is assigned to a response that is blank. |

B. EXTENDED-RESPONSE QUESTION

Performance Characteristics. The following performance characteristics will guide the scoring of responses to the extended-response constructed-response question on CSET: Art Subtest I.

<table>
<thead>
<tr>
<th>PERFORMANCE CHARACTERISTIC</th>
<th>DESCRIPTION</th>
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</thead>
<tbody>
<tr>
<td>PURPOSE</td>
<td>The extent to which the response addresses the constructed-response assignment's charge in relation to relevant CSET subject matter requirements.</td>
</tr>
<tr>
<td>SUBJECT MATTER KNOWLEDGE</td>
<td>The application of accurate subject matter knowledge as described in the relevant CSET subject matter requirements.</td>
</tr>
<tr>
<td>SUPPORT</td>
<td>The appropriateness and quality of the supporting evidence in relation to relevant CSET subject matter requirements.</td>
</tr>
<tr>
<td>DEPTH AND BREADTH OF UNDERSTANDING</td>
<td>The degree to which the response demonstrates understanding of the relevant CSET subject matter requirements.</td>
</tr>
</tbody>
</table>
Scoring Scale. Scores will be assigned to each response to the extended-response constructed-response question on CSET: Art Subtest I according to the following scoring scale.

<table>
<thead>
<tr>
<th>SCORE POINT</th>
<th>SCORE POINT DESCRIPTION</th>
</tr>
</thead>
</table>
| 4           | The "4" response reflects a thorough command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
  - The purpose of the assignment is fully achieved.  
  - There is a substantial and accurate application of relevant subject matter knowledge.  
  - The supporting evidence is sound; there are high-quality, relevant examples.  
  - The response reflects a comprehensive understanding of the assignment. |
| 3           | The "3" response reflects a general command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
  - The purpose of the assignment is largely achieved.  
  - There is a largely accurate application of relevant subject matter knowledge.  
  - The supporting evidence is adequate; there are some acceptable, relevant examples.  
  - The response reflects an adequate understanding of the assignment. |
| 2           | The "2" response reflects a limited command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
  - The purpose of the assignment is partially achieved.  
  - There is limited accurate application of relevant subject matter knowledge.  
  - The supporting evidence is limited; there are few relevant examples.  
  - The response reflects a limited understanding of the assignment. |
| 1           | The "1" response reflects little or no command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.  
  - The purpose of the assignment is not achieved.  
  - There is little or no accurate application of relevant subject matter knowledge.  
  - The supporting evidence is weak; there are no or few relevant examples.  
  - The response reflects little or no understanding of the assignment. |
| U           | The "U" (Unscorable) is assigned to a response that is unrelated to the assignment, illegible, primarily in a language other than English, or does not contain a sufficient amount of original work to score. |
| B           | The "B" (Blank) is assigned to a response that is blank. |