Sample Test Questions for CSET: Art Subtest II

Below is a set of multiple-choice questions and constructed-response questions that are similar to the questions you will see on Subtest II 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 two versions of *Sleeping Muse* (1906) [left] and (1909–11) [right] by Constantin Brancusi to answer the question that follows.

Three years after carving his first *Sleeping Muse* in marble, Brancusi executed another version in the same material. Brancusi's reworking of his subject suggests that, in the second version, he was especially interested in:

A. representing context and character.

B. exploring marble as a medium.

C. revealing essential forms.

D. eliminating figural references.
2. Which of the following materials is essential in the creation of a traditional montage?

A. India ink  
B. fabric  
C. sepia toner  
D. adhesive

3. Impasto would be the most appropriate technique to choose in order to create:

A. glazes on a surface.  
B. paintings on wet plaster.  
C. dyed fabrics in a batik.  
D. textures on a canvas.

4. Which of the following techniques is characteristic of intaglio printmaking?

A. using a stone slab onto which lines have been drawn  
B. using a screen onto which images have been painted  
C. using a metal plate into which lines have been etched  
D. using a wood block from which areas have been cut away

5. Which of the following practices would pose the greatest health or safety hazard when working in ceramics?

A. using a wooden knife to remove a clay pot from a potter's wheel  
B. sanding a clay sculpture after it has been fired  
C. applying iron oxide to leather-hard clay  
D. cutting a block of wedged clay with a cutting wire

6. In a photographic darkroom, water can be substituted for which of the following chemicals?

A. film developer  
B. stop bath  
C. print developer  
D. fixer
7. Which of the following safety issues is a special concern for digital artists?
   A. toxic materials
   B. repetitive stress injury
   C. radiation exposure
   D. poor ventilation

8. In terms of materials, tools, and processes, which of the following is a requirement of site-specific art?
   A. Internet-based media and experimental materials
   B. a comprehensive plan to show the work in a variety of locations and conditions
   C. an intentional correspondence between the work's subject and its setting
   D. a public location and durable sculptural media

9. An artist is in the initial stages of planning a work of performance art. Which of the following best explains why the artist should consider documentation strategies and techniques at this point in the process?
   A. Resolving trivial issues quickly allows the artist to move on to the more important realm of aesthetic considerations.
   B. Documentation should constitute a significant portion of any project budget.
   C. Addressing this issue early allows the artist to stage the project for maximum visual impact in the documentation.
   D. Documentation is the first step in any production schedule because of the technical training required.

10. Which of the following developments in the visual arts has its origins in mathematical principles?
    A. Renaissance perspective systems
    B. cubist representations of space
    C. abstract expressionist structures
    D. Pre-Raphaelite imagery
11. Use the reproduction below of *Tiananmen Square, June 6, 1989* by Jeff Widener to answer the question that follows.

![Tiananmen Square, June 6, 1989](image)

This work best demonstrates the power of the visual image to:

A. portray a relatively insignificant event in a way that makes it appear to have momentous implications.

B. create a nonexistent "reality" that is nevertheless utterly convincing to countless viewers.

C. make an ambiguous situation appear to have only one valid interpretation.

D. crystallize the force and meaning of an event for an audience of millions of people.
12. A preparator's responsibilities include:

A. building sets, painting backdrops, and making props for theatrical productions.

B. collecting objects, arranging them for presentation, and directing the lighting operator for an advertising photoshoot.

C. cleaning, repairing, retouching, and documenting artwork in a museum.

D. constructing walls and pedestals, handling artwork, and changing the lighting for a new exhibition in an art gallery.

13. To fully appreciate the role of the visual arts in human development, it would be especially important to have a fundamental understanding of:

A. the importance of expressive modes that transcend the possibilities of the written or spoken word.

B. the relationship between personal self-expression and physical and mental wellness.

C. the significance of high self-esteem for individual achievement in the visual arts.

D. the connection between the tools available to an individual and the art forms he or she produces.

14. In regard to art making, which of the following statements is most often true of students in the United States over the course of the middle school years?

A. As students gain confidence in their own mental and physical abilities, their art becomes increasingly free and spontaneous.

B. Increasing critical awareness and self-knowledge allow students to make a dispassionate assessment of their own artistic talent.

C. As students become more capable of abstract thought, their own styles of artistic representation become increasingly abstract.

D. Increasing self-consciousness and a growing concern about the opinions of others lead many students to abandon art activities.

15. Which of the following statements best reflects Elliot Eisner's theories on the relationship between art and cognition?

A. The arts are symbol systems that are used to communicate and to know, and are thus cognitive as well as affective.

B. The study of art history is the realm of art in which cognitive processes come into play.

C. Unlike cultural forms such as science and mathematics, which are cognitive activities, the arts are almost entirely affective.

D. While art creation is an affective process, art interpretation is a cognitive activity.
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 19, 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 18, 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 information below to complete the art-making exercise that follows.

California art teachers should be able to demonstrate an understanding of basic art-making skills, techniques, and concepts.

Using your knowledge of basic art-making skills, techniques, and concepts, draw a composition within the frame provided in which you apply a technique or techniques to:

- use two-point perspective to draw a cylinder and a pyramid that appear to be three-dimensional;
- make the forms partially overlap so that the pyramid appears to be in front of the cylinder;
- create the illusion that both forms are resting on the same planar surface; and
- establish a single, directional light source.
17. **Use the image below from *Kinetic Molpai* (1925) by Ted Shawn to complete the exercise that follows.**

California art teachers should be able to demonstrate an understanding of art connections, relationships, and applications.

![Image of *Kinetic Molpai*](image)

Using your knowledge of connections and relationships among the arts, write a response in which you:

- identify one element of art that is related to one element of dance (e.g., space, time, force/energy, flow, level) evident in this work of performing art; and

- discuss the effect of the element of art you have identified on the character of the performance as evident in this photograph.
PORTFOLIO CONSTRUCTED-RESPONSE QUESTIONS

CSET: Art Subtest II includes a portfolio component that requires you to demonstrate and reflect upon your knowledge and skills as described in the subject matter requirements by submitting six photographs of your artwork (selected prior to the test date) and writing reflective written responses about your selected artwork at the test administration.

Instructions for photographing your artwork and preparing your photographs for submission are provided in the CSET: Art Subtest II Portfolio Procedures Manual.

Please note the following photograph submission policy.

**Photograph Submission Policy**

The Commission on Teacher Credentialing (CTC) requires that you submit six photographs at the test center to take CSET: Art Subtest II. When you sign in for the test administration for which you are registered, the photographs will be checked by a test administrator. The photographs will be returned to you for use during the test. At the conclusion of your test, you will be required to submit the six photographs for scoring. Your photographs will not be returned to you.

If one or more of your photographs do not meet the requirements specified in the CSET: Art Subtest II Portfolio Procedures Manual, you will receive a rating of "Unscorable" on the portfolio component written assignment(s). If your written assignment(s) are rated as "Unscorable," you may not receive a passing score on CSET: Art Subtest II and may need to retake this subtest.

Furthermore, if you do not submit six photographs at the test administration (as described above), you will not have satisfied the CSET: Art Subtest II testing requirements; you will not pass CSET: Art Subtest II; and you will need to retake the entire subtest.
Following is an example of the constructed-response assignment for Portfolio 1: Concentration, for which you will compose a written response about your artwork as represented by the three photographs you prepared of artwork in your area of concentration.

18. Use the information below to complete the exercise that follows.

California art teachers should be able to demonstrate the development, in their own art, of an area of concentration. Such a concentration might involve the in-depth exploration, in independent works, of a given visual problem; it may involve the investigation of a specific visual idea through a series of related studies; it could involve the development of a visual language or symbol system to express a given theme.

Using photographs of three works of art in your area of personal concentration, write a response in which you:

• discuss factors or experiences that influenced your choice of form and content;
• describe how you applied various principles of design to impart meaning to these works; and
• discuss how your visual ideas evolved as you created these three works.
Following is an example of the constructed-response assignment for Portfolio 2: Breadth, for which you will compose a written response about your artwork as represented by one of the three photographs you prepared of artwork *not* in your area of concentration.

19. **Use the information below to complete the exercise that follows.**

California art teachers should be able to demonstrate, through their own art, proficiency in a broad range of art media.

Choose *one* of the three photographs you have brought of work *outside* your area of concentration. Using the photograph you have chosen, write a response in which you:

- describe the process or processes you followed and the tools and materials you used to create your original work; and
- discuss one significant technical or aesthetic challenge you encountered as you created this original work and explain how you arrived at a solution.
Acknowledgments

Question Number


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

Creative Expression

1. **Correct Response: C.** (SMR Code: 2.1) In the earlier sculpture (left), Brancusi offers a fairly faithful representation of a sleeping woman's face. In the later version (right), he has eliminated all superfluous detail, reducing the features to mere suggestions and highlighting the underlying hemispherical and ovoid forms of the skull and face.

2. **Correct Response: D.** (SMR Code: 2.1) The art form of montage, also known as photomontage, involves pasting together cut-up photographs, sometimes along with snippets of text, to create startling juxtapositions of fragmented and/or disparate images. This form was intensively explored by Dada artists in Berlin at the end of World War I, who frequently used it to express the chaos and inhumanity of the modern age.

3. **Correct Response: D.** (SMR Code: 2.2) Impasto is a technique in which pigment is thickly applied to a canvas (or other surface), so that the marks of the brush, knife, or other tool remain after the paint has dried. This technique is especially useful for creating textured paint surfaces on canvas or board.

4. **Correct Response: C.** (SMR Code: 2.2) Many printmaking techniques begin with the artist's cutting into the surface of a metal plate with a tool or chemical. In intaglio printing, ink is applied to the surface of the plate and then wiped away, so that the only ink remaining is the ink that fills the incised or etched lines. The resulting print picks up the ink from these incised marks. Engraving, etching, and drypoint are examples of intaglio printing.

5. **Correct Response: B.** (SMR Code: 2.3) Sanding fired pieces produces dust, which poses a health risk to those working in the ceramics studio. Because airborne particles (especially silicates from clay and heavy metals in glazes) are readily and deeply inhaled, they can cause serious, long-term damage to the lungs and respiratory system.

6. **Correct Response: B.** (SMR Code: 2.4) Stop bath arrests the development of photographic prints. While a mild acidic solution is usually used, water can serve the same purpose, albeit somewhat less effectively: it does not act instantly (as does commercial stop bath), requires frequent changing, and exhausts the fixer more quickly.

7. **Correct Response: B.** (SMR Code: 2.4) Since digital artists produce their work on computers, they typically spend a great deal of time using a keyboard and mouse. These tools require the user to make numerous, repeated motions that can overburden specific muscle groups in the hands and arms. The general name for this problem is repetitive stress injury, which can include a range of conditions, including carpal tunnel syndrome.

8. **Correct Response: C.** (SMR Code: 2.5) While the definition of site-specific art continues to expand, one consistent element is the perception of an intrinsic relationship between the artwork and the space in which it originated. The artist Richard Serra has argued that certain artwork is so dependent on its original, physical context that it cannot exist elsewhere.
9. **Correct Response: C.** (SMR Code: 2.5) Many, if not most, viewers of a work of performance art see the work in its documented form rather than as a live presentation. Early consideration of documentation strategies and techniques will allow the artist to record the work in the way that best captures the essence of the performance.

**Connections, Relationships, and Applications**

10. **Correct Response: A.** (SMR Code: 5.1) A hallmark of Renaissance art is the introduction of linear perspective to create the illusion of spatial recession. This system, credited to Filippo Brunelleschi, relied on mathematical and geometric principles. Artists used a grid of parallel transverse and converging orthogonal lines to orient major compositional elements. The scale of these elements was calculated through the use of relative proportions.

11. **Correct Response: D.** (SMR Code: 5.2) Visual images communicate directly, independent of language. The response to photography is particularly immediate, thanks to its near-universal familiarity and its perception as a documentary medium. Viewers often identify personally with subjects depicted in news photographs, and the reproduction of such images in the mass media only intensifies this effect. As a result, viewers develop communities of concern that transcend national and linguistic boundaries.

12. **Correct Response: D.** (SMR Code: 5.3) Preparators, also known as art handlers, are directly responsible for the physical safety of artworks as they are packed, moved, or installed. As such, they ensure that art objects are lit properly and mounted securely. Their duties often extend to fabricating display elements such as walls and pedestals and to installing exhibition labels and signs.

**History and Theories of Learning in Art**

13. **Correct Response: A.** (SMR Code: 6.1) Learning to communicate and express oneself is one of the critical human developmental tasks. While the verbal modes of communication—the written and the spoken word—are the primary modes of everyday human discourse, these modes do not encompass the full range of human expression. An appreciation of the role of the visual arts in human development requires an understanding of the uniquely expressive potential, in terms of both form and meaning, inherent in the work of visual art (or the musical composition, or the dance performance).

14. **Correct Response: D.** (SMR Code: 6.1) Studies indicate that adolescents increasingly seek peer acceptance and, in the process, become increasingly self-critical. While many aspects of adolescents' lives are affected by these attitudes, areas of creative expression (e.g., artwork, clothing) are among the most susceptible to self-censorship. The perception of one's own artistic productions as inadequate leads many young people to stop producing art as they progress through the middle school years.

15. **Correct Response: A.** (SMR Code: 6.2) Whereas art making has long been considered an affective practice, the art educator Elliot Eisner argues that it is also a cognitive one. He suggests that students who make art increase their opportunities to solve problems, consider multiple perspectives, and discern subtle qualitative relationships. In general, he argues that the act of creating art helps students stimulate, develop, and refine a wide range of sophisticated modes of thought in addition to devising a deeper and richer vocabulary of self-expression.
This response achieves the stated purpose. The artist has established a horizon line and two implied vanishing points (one toward which the lines of the right side of the pyramid appear to converge, and the other toward which the lines of the left side appear to converge). The pyramid has been placed in front of the cylinder, as required. The horizon line helps establish that the two forms are resting on the same planar surface, and the darker values of the right sides of the objects and of their cast shadows suggest a light source coming from the upper left.
In "Kinetic Molpai," the art element of space is related to the dance element of time. The dancers in "Kinetic Molpai" are creating an event in the time/space continuum. Time presents unlimited opportunities for multiple and changing choreographic relationships that share elements with the visual arts. For example, variations of figure/ground relationships are created as the dancers' moving bodies define and redefine positive and negative space. Throughout the continuum of the dance performance, the dancers' bodies present a series of forms as they move through space. When accompanied by sound (music, voice, percussion instruments, or even voice), a further enrichment of time/space relationships is possible.
Creative Expression (Extended-Response Question)

Question #18  (Score Point 4 Response)

Please click here to view the three photos related to Concentration.

This body of creative work reflects my studio concentration in printmaking. The images evolved out of my interest in using the expressive qualities of the intaglio medium, specifically the techniques of line etching, aquatint, and drypoint on zinc and copper plate to express a sense of psychological drama. Thematic and stylistic inspiration were appropriated from the absurd visual synectics of the surrealist artist Rene Magritte, the emotional detachment and isolation depicted in the work of American realist Edward Hopper, and the candid portraits of social deviants by photographer Diane Arbus. The images are peculiar psychological narratives that suggest situations of madness, psychic discomfort, and emotional tension. They were designed as darkly humorous vignettes the viewer could participate in, as a witness to the mysterious drama taking place.

In the etching titled Pranks (Photo #1), linear hatching and cross-hatching create textural patterning that are used to illustrate a twisted scene of impending mayhem. A man dressed in a suit whose head has curiously been replaced by a potato stands at an open doorway, oblivious to the potato-peeler-wielding assailant behind him who is ready to attack his unsuspecting victim. Compositionally, the contrast of the rectangular white doorway to the carefully rendered potato creates a framing device that emphasizes the dominant action of the work. The strong diagonal movement of the utensil-wielding hand guides the viewer into the scene and points directly at the action to take place.

The etching and aquatint titled After A Tupperware Party (Photo #2) shows the emotional consequence experienced by a husband after a raucous night of ladies swapping stories and trading wares. While his nude wife comfortably and leisurely cleans the dishes in the kitchen after the event, the bare-chested husband poses for a portrait with a set of dinner forks curiously protruding from his face and head. Is this an act of defiant frustration? Or is it a wanton call for attention? The viewers will need to decide for themselves. In the print, one-point perspective is used to achieve depth and create an element of detachment between the compositionally dominant husband in the foreground and the wife in the background. It is an interesting contrast that produces a feeling that we are witnessing two narratives at once.

continued on next page
Skinny Man with a Dry Head (Photo #3) is a drypoint image that depicts an ambiguous, lonely interior setting in which a reclusive man’s facial identity becomes nearly obliterated by the oscillating energy within the space. What is unusual is the transposition of glowing light from a dimmed shadeless lamp to the man’s brightly glowing torso. In the image, there exists an energized network of undulating horizontal lines that appear to emanate from the bald head and bony shoulders of the gaunt shirtless man. The rhythm and movement of these horizontal lines create a sense of psychic energy that unifies all the compositional elements and gives life to an otherwise static and straightforward composition.

These visual narratives were pieced together at a conceptual level from personal memories, humorous situations, and enigmatic mental impressions that I had recorded in my journal/sketchbook. Each of these images began literally as a title. The title sparked the visual idea, and in turn influenced each images compositional layout. I decided to use the intaglio medium as a means to explore and develop the use of line to create value as it defines forms and space and to create a visually rich and texturally dense tonal surface. The graphic quality of the black ink on white paper heightens the drama depicted in the images, giving them a film noir quality.
Creative Expression (Short [Focused]-Response Question)

Question #19  (Score Point 3 Response)

Please click here to view the three corresponding photos related to Breadth.

This sculptial form (Photo #2) was initially conceived with the technical constraints of creating a visually complex form using stoneware clay. I started with a two-dimensional drawing of the piece and created an exploded view which broke the larger vessel form into smaller component parts that could be individually built, then assembled into one singular composite vessel form. So that the vessel’s interior would be hollow, the completed pieces each had circular openings and were assembled by stacking one on the other. Once all the pieces were assembled, the form was allowed to dry to leather-hardness in preparation for the surface decoration. An undulating linear pattern was carved into the leather-hard clay surface; colorful decorative slips called engobes were then applied in layers. Paper stencils cut into abstract geometric shapes were adhered to the surface to block out some of the painted areas. When the engobes became leather-hard, the paper stencils were removed to reveal the abstract shapes beneath. The completed work was allowed to dry slowly, then was bisque fired to cone 04 in a kiln. After this initial firing, the form was dipped into a clear glaze and fired again to a temperature of cone 5 in an oxidation atmosphere to melt the glaze and vitrify the clay.
Scoring Information for CSET: Art Subtest II

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 CSET: Art Subtest II 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 23). Each response will be assigned a score based on an approved scoring scale (see pages 22 and 23).

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 II

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 II.

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>The extent to which the response addresses the constructed-response assignment's charge in relation to relevant CSET subject matter requirements.</th>
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</tr>
<tr>
<td>SUPPORT</td>
<td>The appropriateness and quality of the supporting evidence in relation to relevant CSET subject matter requirements.</td>
</tr>
</tbody>
</table>
Scoring Scale. Scores will be assigned to each response to the short (focused)-response constructed-response questions on CSET: Art Subtest II according to the following scoring scale.

<table>
<thead>
<tr>
<th>SCORE POINT</th>
<th>SCORE POINT DESCRIPTION</th>
</tr>
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<tbody>
<tr>
<td>3</td>
<td>The &quot;3&quot; response reflects a command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.</td>
</tr>
<tr>
<td></td>
<td>• The purpose of the assignment is fully achieved.</td>
</tr>
<tr>
<td></td>
<td>• There is an accurate application of relevant subject matter knowledge.</td>
</tr>
<tr>
<td></td>
<td>• There is appropriate and specific relevant supporting evidence.</td>
</tr>
<tr>
<td>2</td>
<td>The &quot;2&quot; response reflects a general command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.</td>
</tr>
<tr>
<td></td>
<td>• The purpose of the assignment is largely achieved.</td>
</tr>
<tr>
<td></td>
<td>• There is a largely accurate application of relevant subject matter knowledge.</td>
</tr>
<tr>
<td></td>
<td>• There is acceptable relevant supporting evidence.</td>
</tr>
<tr>
<td>1</td>
<td>The &quot;1&quot; response reflects a limited or no command of the relevant knowledge and skills as defined in the subject matter requirements for CSET: Art.</td>
</tr>
<tr>
<td></td>
<td>• The purpose of the assignment is only partially or not achieved.</td>
</tr>
<tr>
<td></td>
<td>• There is limited or no application of relevant subject matter knowledge.</td>
</tr>
<tr>
<td></td>
<td>• There is little or no relevant supporting evidence.</td>
</tr>
</tbody>
</table>

For Portfolio Component:

| U | The "U" (Unscorable) is assigned to a response that is unrelated to the assignment, illegible, primarily in a language other than English, does not contain a sufficient amount of original work to score, or does not meet one or more of the requirements specified in the CSET: Art Subtest II Portfolio Procedures Manual. |
| B | The "B" (Blank) is assigned to a response that is blank. |

For All Other Short (Focused)-Response Constructed-Response Questions:

| 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 II.

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<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 II according to the following scoring scale.

<table>
<thead>
<tr>
<th>SCORE POINT</th>
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</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, does not contain a sufficient amount of original work to score, or does not meet one or more of the requirements specified in the CSET: Art Subtest II Portfolio Procedures Manual. |
| B | The "B" (Blank) is assigned to a response that is blank. |