California
Subject
Examinations for
Teachers®

CSET®

TEST GUIDE

GERMAN
SUBTEST II

Sample Questions and Responses
and Scoring Information

CS-TG-QR152X-04

Sample Test Questions for CSET: German 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: German. 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.

General Directions

This test consists of two sections: (1) a multiple-choice question section and (2) a constructed-response assignment section. Each question in the first section is a multiple-choice question with four answer choices. Read each question and answer choice carefully and choose the ONE best answer.

Try to answer all questions. In general, if you have some knowledge about a question, it is better to try to answer it. You will not be penalized for guessing.

The second section contains one or more constructed-response assignments. You will be asked to provide a written response to each assignment. Directions for the constructed-response assignment(s) appear immediately before the assignment(s).

You may work on the multiple-choice questions and the constructed-response assignment(s) in any order that you choose. Be sure to allocate your time carefully so you are able to complete the entire test within the testing session. You may go back and review your answers at any time during the testing session.

You may NOT use any type of calculator or reference materials during the testing session.

1. Which of the following themes is most closely associated with German Baroque literature?

   A. The universe is rational, and the world is governed by cause and effect.

   B. A close relationship with nature allows humanity to thrive.

   C. Love is capable of overcoming all obstacles in life.

   D. Fate and fortune govern blindly, and death can arrive without warning.

2. **Read the poem below, "Auf eine Lampe" (1846) by Eduard Mörike; then answer the question that follows.**

> Noch unverrückt, o schöne Lampe, schmückest du,
> An leichten Ketten zierlich aufgehangen hier,
> Die Decke des nun fast vergeßnen Lustgemachs.
> Auf deiner weißen Marmorschale, deren Rand
> Der Efeukranz von goldengrünem Erz umflicht,
> Schlingt fröhlich eine Kinderschar den Ringelreihn.
> Wie reizend alles! lachend, und ein sanfter Geist
> Des Ernstes doch ergossen um die ganze Form –
> Ein Kunstgebild der echten Art. Wer achtet sein?
> Was aber schön ist, selig scheint es in ihm selbst.

In this poem, the lamp is used primarily
as a symbol of:

A. the ability of art to encompass all
   subjects, large and small.

B. the idea that beauty can survive
   even in neglect.

C. the riches of a society at its height
   of prosperity.

D. the happiness of young children
   at play.

Read the passage below from *Die Verwirrungen des Zöglings Törleß* **(1906), a novel by Robert Musil; then answer the two questions that follow.**

Eine kleine Station an der Strecke, welche nach Rußland führt.

Endlos gerade liefen vier parallele Eisenstränge nach beiden Seiten zwischen dem gelben Kies des breiten Fahrdammes; neben jedem wie ein schmutziger Schatten der dunkle, von dem Abdampfe in den Boden gebrannte Strich.

Hinter dem niederen, ölgestrichenen Stationsgebäude führte eine breite, ausgefahrene Straße zur Bahnhofsrampe herauf. Ihre Ränder verloren sich in dem ringsum zertretenen Boden und waren nur an zwei Reihen Akazienbäumen kenntlich, die traurig mit verdursteten, von Staub und Ruß erdrosselten Blättern zu beiden Seiten standen.

Machten es diese traurigen Farben, machte es das bleiche, kraftlose, durch den Dunst ermüdete Licht der Nachtmittagssonne: Gegenstände und Menschen hatten etwas Gleichgültiges, Lebloses, Mechanisches an sich, als seien sie aus der Szene eines Puppentheaters genommen. Von Zeit zu Zeit, in gleichen Intervallen, trat der Bahnhofsvorstand aus seinem Amtszimmer heraus, sah mit der gleichen Wendung des Kopfes die weite Strecke hinauf nach den Signalen der Wächterhäuschen, die immer noch nicht das Nahen des Eilzuges anzeigen wollten, der an der Grenze große Verspätung erlitten hatte; mit ein und derselben Bewegung des Armes zog er sodann seine Taschenuhr hervor, schüttelte den Kopf und verschwand wieder; so wie die Figuren kommen und gehen, die aus alten Turmuhren treten, wenn die Stunde voll ist.

3. In this passage, the author employs similes of clocks and puppet theatres in order to:

   A. praise the efficiency with which the train system runs.

   B. emphasize the mechanical nature of life in the area.

   C. describe the beauty of the well-ordered landscape.

   D. underscore the festive mood of the passage.

4. In this passage, the narrator sets the mood primarily through the use of:

   A. impersonal descriptions of small details.

   B. conversational asides.

   C. philosophical comparisons.

   D. insightful accounts of characters' thoughts.

5. Compared with the late nineteenth century, Germany today is much more a society of opportunity and social mobility and much less a society based on inherited privilege. Which of the following changing cultural perspectives accounts most for the emergence of the country's fluid class structure over the past century?

    A. the decline in the power and prestige of regional aristocracies in the decades following the creation of a unified German state

    B. the spread of socialist values as industrialization grew in importance during the early twentieth century

    C. the increasingly widespread tendency after World War II to view personal accomplishments as more important than family and social ties

    D. an openness to new ideas that has accompanied Germany's growing role in the European Union

6. **Use the information in the box below, which describes major geographical features of Austria, to answer the question that follows.**

    - Its alpine passes make Austria a major link between northern and southern Europe.

    - Austria is located in the geographical center of Europe.

    - The Danube River connects Austria to eight other countries.

    The information presented above best explains which of the following features of modern Austria?

    A. why it is a politically stable country with few social problems

    B. why it has a neutralist foreign policy

    C. why large elements of its economy have been nationalized

    D. why it is a federal republic

7. Early political organization in the region that is now Switzerland often took the form of alliances between various towns and regions; most notably, the agreement of 1291 is considered the foundation of the Swiss Confederation. The cultural legacy of that early form of political association is most reflected today in:

   A. Swiss policies of neutrality in international affairs.

   B. the division of Switzerland into three geographical regions.

   C. the democratic structure of the Swiss government.

   D. Switzerland's refusal in 1992 to join the European Economic Area.

8. During late January and early February each year, Germans celebrate *Karneval*, a popular festival that combines:

   A. imperial and democratic cultural traditions.

   B. cultural traditions from the *Hunnen* and *Gothen* peoples of ancient Germany.

   C. Christian and pagan cultural traditions.

   D. cultural traditions from the diverse regions of pre-unification Germany.

9. Which of the following best describes the main objective of Germany's Bauhaus school of design and architecture?

   A. to make architecture an agent for the maintenance of social order and cultural tradition

   B. to humanize the appearance of modern buildings through the use of decoration and fantastical design

   C. to create structures that were both functional and aesthetically pleasing for mass society

   D. to produce a variety of structures that mirrored the social divisions of the modern, industrial world

10. After World War II, Germans who looked to Germany's literary heritage to explain the nation's willingness to accede to Hitler and Nazism most often turned to:

    A. Friedrich Schiller's play *Die Räuber*.

    B. Heinrich Mann's novel *Professor Unrat*.

    C. Franz Kafka's novel *Der Prozess*.

    D. Johann Wolfgang von Goethe's play *Faust*.

CONSTRUCTED-RESPONSE ASSIGNMENT DIRECTIONS

This section of the test consists of one constructed-response assignment. The assignment can be found beginning on the next screen.

Read the assignment carefully and think about how you will organize your response before you begin to type. You may use the erasable notebooklet to make notes, write an outline, or otherwise prepare your response. **However, your final response to the assignment must be typed in the response box provided for the assignment.**

Please note that special characters (such as letters with accents or other diacritical marks) cannot be entered using the keyboard but are available for insertion in the on-screen response box. To access these characters, click on the button that appears in the upper left corner of the screen. Using the mouse, click on the character you wish to include in your response and then select "**Insert**." The character will be inserted where the cursor is positioned in the response box.

You are to prepare a response of approximately, but not limited to, 150–300 words in the target language or in English. You may use the word-count feature in the lower left-hand corner of the response box to monitor the length of your response.

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

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Relevant Subject Matter Requirements

- Demonstrate an understanding of major movements, genres, writers, and works in the literature of the target language.
- Demonstrate an understanding of the historical, social, and cultural influences on works of literature in the target language.
- Use knowledge of the literary and cultural traditions of the target culture to interpret changes in that culture over time.
- Demonstrate an understanding of the ways in which literary and intellectual works and movements of cultures associated with the target language both reflected and shaped those cultures.
- Analyze and interpret a wide range of literary and cultural texts.
- Evaluate the use of language to convey meaning, to inform, to persuade, or to evoke reader response.
- Analyze the elements of literary works.
- Interpret the use of rhetorical and literary techniques.

Be sure to write about the assigned topic. You may not use any reference materials. Your response must be your original work, written in your own words, and not copied or paraphrased from some other work. Remember to review what you have written to ensure that you address all aspects of the assignment and make any changes you think will improve your response.

11. **Read the poem below, "Römische Fontäne (Villa Borghese)" (1906) by Rainer Maria Rilke; then complete the exercise that follows.**

> Zwei Becken, eins das andre übersteigend
> aus einem alten runden Marmorrand,
> und aus dem oberen Wasser leis sich neigend
> zum Wasser, welches unten wartend stand,
>
> dem leise redenden entgegenschweigend
> und heimlich, gleichsam in der hohlen Hand,
> ihm Himmel hinter Grün und Dunkel zeigend
> wie einen unbekannten Gegenstand;
>
> sich selber ruhig in der schönen Schale
> verbreitend ohne Heimweh, Kreis aus Kreis,
> nur manchmal träumerisch und tropfenweis
>
> sich niederlassend an den Moosbehängen
> zum letzten Spiegel, der sein Becken leis
> von unten lächeln macht mit Übergängen.

Using your knowledge of literature, write a response, in either German or English, in which you:

• summarize the contents of the poem in two to three sentences;

• describe the mood of the poem; and

• discuss how the author uses language to construct the mood of the poem.

Be sure to give specific examples from the text to support your answer.

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

Literary and Cultural Texts and Traditions

1. **Correct Response: D.** (SMR Code: 3.1) One of the most prominent themes of German Baroque literature is the awareness that death can strike at any moment and that people can fall victim to an unpredictable fate. Thus, life has to be enjoyed in the moment, for as long as that moment lasts. Only response D, then, presents a prominent theme of German Baroque literature.

2. **Correct Response: B.** (SMR Code: 3.2) As the poem describes the beauty of a lamp that nobody acknowledges and that resides in a rarely used room, only answer B appropriately identifies the symbolic meaning of the lamp ("the idea that beauty can survive even in neglect").

3. **Correct Response: B.** (SMR Code: 3.2) In the passage the mechanical, lifeless, and monotonous nature of life at the train station is described, making B the only possible, correct response.

4. **Correct Response: A.** (SMR Code: 3.2) The author gives detailed descriptions of the everyday, shabby surroundings of the train station in order to establish the depressed mood of the passage. Thus, response A most accurately describes the author's literary strategy.

Cultural Analysis and Comparisons

5. **Correct Response: C.** (SMR Code: 4.1) An important cause and consequence of the increasingly widespread tendency to view personal accomplishment as more important than family and social ties in postwar Germany was the marked expansion of high education. This development opened up new avenues of social mobility in Germany by contributing to the creation of a large middle class of educated professionals.

6. **Correct Response: B.** (SMR Code: 4.1) Austria's central location and shared borders with numerous surrounding countries have made a neutralist foreign policy advisable for both military and economic reasons. These geographical features complicate efforts to repel foreign invaders while providing commercial opportunities that might be compromised by a more partisan approach to foreign policy.

7. **Correct Response: C.** (SMR Code: 4.1) Switzerland is divided into 26 largely autonomous cantons, which carry out a broad range of judicial, police, educational, and social welfare functions with minimal oversight from the federal government. Each canton comprises a multiplicity of small communal republics called communes, which in turn retain considerable autonomy of their own.

8. **Correct Response: C.** (SMR Code: 4.2) *Karneval* is a popular festival celebrated in Roman Catholic areas of Germany during the final days of the pre-Lenten period. It is believed to have originated in primitive festivals marking the start of the new year and may be linked to an ancient Roman festival honoring Saturn, the god of sowing.

9. **Correct Response: C.** (SMR Code: 4.3) Founded in 1919 by the architect Walter Gropius, the Bauhaus school of design and architecture sought to bridge the division between art and expert craftsmanship. A major objective of the school was to develop a means of mass-producing objects that were both functional and aesthetically pleasing.

10. **Correct Response: D.** (SMR Code: 4.3) Goethe's play *Faust* was the literary work most Germans turned to at this point, drawing a connection between the way the German nation seemed to have acceded to Hitler and the way in which the character of Faust acceded to the devil in Goethe's work.

Examples of Strong Responses to Sample Constructed-Response Questions for CSET: German Subtest II

Literary and Cultural Texts and Traditions *and* Cultural Analysis and Comparisons

Question #11 (Score Point 4 Response)

Rainer Maria Rilke beschreibt in seinem Gedicht „Römische Fontäne (Villa Borghese)" wie Wasser in einem Brunnen langsam vom oberen ins untere Becken fliesst und dort zur Ruhe kommt, während sich vereinzelte Tropfen am bemoosten, unteren Beckenrand niederlassen. Das Wasser wird unter anderem als „leis redend" und „ruhig wartend" charakterisiert, so als handle es sich um eine Person, die das ebenfalls personifizierte Brunnenbecken schließlich „lächeln macht". Die Stimmung des Gedichtes kann am ehesten als ruhig, friedvoll und träumerisch beschrieben werden. Da wir nichts über die nähere Umgebung erfahren, wird unsere gesamte Aufmerksamkeit auf den Brunnen und das Wasser gelenkt. Die einzigen Bewegungen und Geräusche, die wir wahrnehmen können, kommen von dem langsam fließenden Wasser des Brunnens und die wenigen gedeckten Farben, die angedeutet oder erwähnt werden, sind das Weiss oder Beige des Marmorrandes, das Blau des Himmels und das „Grün und Dunkel" der Bäume und Schatten, die sich im Wasser spiegeln. Dies unterstreicht die ruhige, harmonische Stimmung des Gedichtes. Die Stille wird zudem durch die Wortwahl betont, wobei das Adverb „leis" bzw. „leise" eine Schlüsselfunktion innezuhaben scheint. Es wird in drei Versen wiederholt und in einem Vers durch das Adverb „ruhig" ergänzt. Mehrere Verben, wie zum Beispiel „sich neigend", „wartend", „entgegenschweigend", und „sich niederlassend" wurden als Präsens-Partizipien konstruiert und betonen daher nicht nur inhaltlich, sondern auch formal das Statische und Ruhige. Gleichzeitig wird mittles der Adverbien und Verben eine Beziehung zwischen dem „oberen Wasser", welches sich „leis neigt", und dem „Wasser, welches unten wartend stand" hergestellt. Das obere Wasser „redet leise", während ihm das untere Wasser „entgegenschweigend" das Blau des Himmels

Question #11 (Score Point 4 Response) *continued*

widerspiegelt und sich zufrieden, „ruhig verbreitend" und „ohne Heimweh" in seinem Becken aufhält - scheinbar unabhängig und selbstgenügsam, aber bereichert durch das Wasser, das vom oberen Becken zu ihm hinunterfliesst. Die Tatsache, dass wir weder erfahren, wer der Betrachter des Brunnens ist, noch warum dieses Wasser so aufmerksam angeschaut und beschrieben wird, gibt dem Gedicht außerdem eine geheimnisvolle Note. Die Adjektive „täumerisch", „heimlich" und „unbekannt" betonen dies noch, und man fragt sich, ob die ganze Szene nicht Teil eines Traumes sein könnte, wobei das Wasser eine Metapher für Gefühle sein könnte. Das Gedicht besteht aus einem einzigen fortlaufenden Satz, dessen Reime die fast künstlich wirkenden Absätze überbrücken, wie beispielsweise an den Endungen „neigend" und „-schweigend", „stand" und „Hand" sowie „Kreis" und „leis" zu sehen ist. Dies verstärkt den Eindruck des sanften Fliessens von Becken zu Becken und gibt dem Gedicht eine meditative Qualität, die frei von Schwermut ist, wie die Worte „schön", „ohne Heimweh" oder „lächeln" andeuten.

Scoring Information for CSET: German 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.

There is one constructed-response question in Subtest II of CSET: German. The constructed-response question is designed so that a response can be completed within approximately 30–45 minutes. Responses to the constructed-response question are scored by qualified California educators using focused holistic scoring. Scorers will judge the overall effectiveness of your response while focusing on the performance characteristics that have been identified as important for this subtest (see below). Each response will be assigned a score based on an approved scoring scale (see page 16).

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 for CSET: German Subtest II

The following performance characteristics will guide the scoring of responses to the constructed-response question on CSET: German Subtest II.

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.

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Scoring Scale for CSET: German Subtest II

Scores will be assigned to each response to the constructed-response question on CSET: German Subtest II according to the following scoring scale.

SCORE POINT	SCORE POINT DESCRIPTION
4	**The "4" response reflects a thorough command of the relevant knowledge and skills as defined in the CSET subject matter requirements for World Languages.** • 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 CSET subject matter requirements for World Languages.** • 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 CSET subject matter requirements for World Languages.** • 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 CSET subject matter requirements for World Languages.** • 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, not in the target language or 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.**