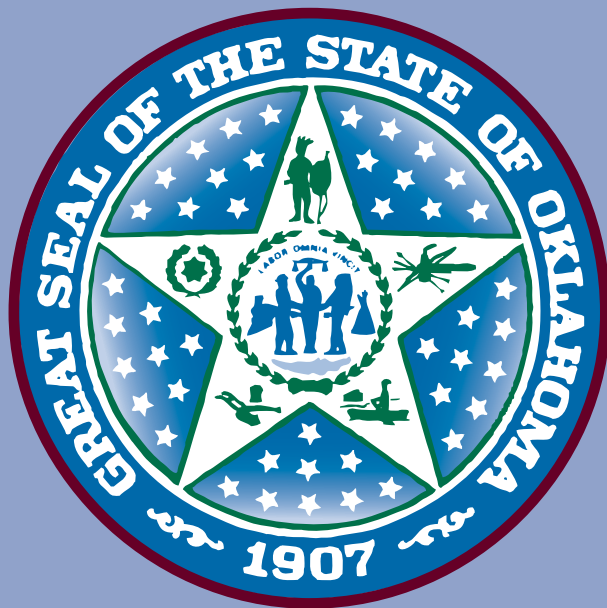


Certification Examinations for Oklahoma Educators™

Oklahoma Subject Area Tests™

STUDY GUIDE

078 Dance



Oklahoma Commission
for Teacher Preparation

OK-SG-FLD078-02

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STUDY GUIDE INTRODUCTION AND GENERAL INFORMATION ABOUT THE CERTIFICATION EXAMINATIONS FOR OKLAHOMA EDUCATORS

The first two sections of the study guide are available in a separate PDF file. Click the link below to view or print these sections.

[Study Guide Introduction and General Information About the Certification Examinations for Oklahoma Educators](#)



FIELD-SPECIFIC INFORMATION

- Test Competencies
 - Practice Test Questions and Answers
 - Constructed-Response Assignment Scoring
-

INTRODUCTION

This section includes a list of the test competencies, as well as a set of practice selected-response (multiple-choice) questions and one or more practice constructed-response assignments (if applicable), for the test field included in this study guide.

Test Competencies

The test competencies are broad conceptual statements that reflect the subject-matter skills, knowledge, and understanding an entry-level educator needs to teach effectively in Oklahoma public schools. The list of test competencies for each test field represents the **only** source of information about what a specific test will cover and therefore should be reviewed carefully.

The descriptive statements that follow the competencies are included to provide examples of possible content covered by each competency. These descriptive statements are neither exhaustive nor exclusionary.

Practice Test Questions

The practice selected-response questions and any practice constructed-response assignments included in this section are designed to give you an introduction to the nature of the questions included in this OSAT test field. The practice test questions represent the various types of questions you may expect to see on an actual test; however, they are **not** designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or to predict your performance on the test as a whole.

To help you prepare for your OSAT, each practice selected-response question in this section is preceded by the competency it measures and followed by a brief explanation of the correct response. On the actual test, the competencies, correct responses, and explanations will **not** be given.

If the test field included in this guide has a constructed-response assignment, a sample response is provided immediately following the practice constructed-response assignment. The sample response in this guide is for illustrative purposes only. Your written response should be your original work, written in your own words, and not copied or paraphrased from some other work.

A description of the process that is used for scoring the constructed-response assignment is provided in addition to the OSAT performance characteristics and score scale.

When you are finished with the practice test questions, you may wish to go back and review the entire list of test competencies and descriptive statements for your test field.

TEST COMPETENCIES: DANCE

SUBAREAS:

- I. Dance Elements, Concepts, and Skills
- II. Creating and Analyzing Dance
- III. The History and Roles of Dance
- IV. Dance Education

SUBAREA I—DANCE ELEMENTS, CONCEPTS, AND SKILLS

Competency 0001

Understand basic movement elements, concepts, and skills.

The following topics are examples of content that may be covered under this competency.

Identify elements related to time (e.g., fast, slow, even, uneven, accent, meter).

Identify elements related to space (e.g., shape, level, direction, pathway).

Identify elements related to qualities of movement, dynamics, and/or force (e.g., energy, weight, flow).

Demonstrate knowledge of locomotor movements (e.g., walk, run, hop, leap, jump, skip, slide, gallop).

Demonstrate knowledge of nonlocomotor movements (e.g., bend, stretch, twist, swing).

Recognize the concepts of rhythm (e.g., pulse, pattern, accent, syncopation, polyrhythm) and musicality (e.g., note value, meter).

Demonstrate understanding of how proper skeletal alignment and body mechanics apply to efficient movement and movement potential.

Competency 0002

Understand the fundamental technical skills and concepts of ballet.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of vocabulary and techniques associated with ballet (e.g., Cecchetti, Vaganova).

Identify basic body positions and directions of the arms, feet, and body in ballet.

Recognize and describe movement characteristics of different historical periods of ballet (e.g., Romantic, Classical, Neoclassical).

Recognize and describe the use of dance patterns and combinations in ballet technique classes.

Competency 0003

Understand the fundamental technical skills and concepts of modern dance.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of vocabulary and techniques associated with modern dance (e.g., Graham, Horton, Humphrey/Limón, Cunningham).

Identify basic body positions and directions of the arms, feet, and body in modern dance.

Recognize and describe movement characteristics of different historical periods of modern dance.

Recognize and describe the use of dance patterns and combinations in modern dance technique classes.

Competency 0004

Understand the fundamental technical skills and concepts of jazz dance.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of vocabulary and techniques associated with jazz dance (e.g., Luigi, Giordano, Fosse).

Identify basic body positions and directions of the arms, feet, and body in jazz dance.

Recognize and describe movement characteristics of different historical periods of jazz dance.

Recognize and describe the use of dance patterns and combinations in jazz dance technique classes.

Competency 0005

Understand the fundamental technical skills and concepts of tap dance.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of vocabulary and techniques associated with tap dance.

Identify basic body positions and directions of the arms, feet, and body in tap dance.

Recognize and describe movement characteristics of different historical periods of tap dance.

Recognize and describe the use of dance patterns and combinations in tap dance technique classes.

Competency 0006

Understand the fundamental technical skills and concepts of International folk and social dance forms.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of vocabulary and techniques associated with International folk and social dance.

Identify basic body positions and directions used in International folk and social dance.

Recognize and describe characteristics of different styles of International folk and social dance.

Recognize and describe the dance patterns and combinations used in International folk and social dance.

Competency 0007

Understand components of healthful living and fitness that promote lifelong well-being for dancers.

The following topics are examples of content that may be covered under this competency.

Recognize and describe types and benefits of dance activities that enhance flexibility, muscular strength, agility, motor skills development, coordination, body awareness, control, and balance.

Demonstrate knowledge of basic health and nutritional practices that promote healthy body composition.

Recognize and describe types and benefits of dance activities that promote the release of stress and tension and foster positive self-esteem and self-expression.

Demonstrate knowledge of the benefits of daily participation in dance activities.

Demonstrate knowledge of care and prevention of dance injuries, including proper warm-up, technical development, and cool-down activities.

SUBAREA II—CREATING AND ANALYZING DANCE

Competency 0008

Understand choreographic principles and processes.

The following topics are examples of content that may be covered under this competency.

Recognize sources for generating choreographic ideas (e.g., music, literature, visual art, environment, gestures, emotions).

Demonstrate knowledge of how structured improvisation can be used to generate ideas, discover and invent movements, and facilitate creative problem solving.

Recognize the basic compositional elements (e.g., space, time, energy, dynamics, phrasing, musicality, expression, context) of choreography.

Identify production factors that influence choreographic choices (e.g., performance space, accompaniment, dancers, audience).

Competency 0009

Understand choreographic devices, forms, and structures.

The following topics are examples of content that may be covered under this competency.

Identify and describe musical choreographic forms (e.g., AB, ABA, theme and variation, rondo, round, canon).

Identify and describe representational (e.g., narrative) and nonrepresentational (e.g., abstract) choreographic forms.

Recognize the uses of chance methods in choreography.

Identify and describe theme development and movement manipulation used in dance composition and choreography (e.g., contrast, repetition, transition, retrograde).

Competency 0010

Understand dance as a way to create and communicate meaning.

The following topics are examples of content that may be covered under this competency.

Analyze how mood and emotion are expressed in dance (e.g., movement choices, movement qualities, dynamics, gesture).

Identify the characteristics, uses, and effects of the expressive features of narrative, symbol, and abstraction in dance.

Analyze the characteristics, uses, and effects of thematic development and sequence in dance.

Demonstrate knowledge of how accompaniment, lighting, costumes, sets, and props contribute to the expression of intent and meaning in dance.

Competency 0011

Understand the application of creative and critical thinking skills in dance.

The following topics are examples of content that may be covered under this competency.

Identify a variety of strategies for solving a given movement problem.

Recognize similarities and differences among dances.

Demonstrate knowledge of methods for and benefits of revising a dance project over time.

Analyze how aesthetic criteria are used to evaluate one's own work and that of others.

Demonstrate knowledge of basic principles of dance analysis and evaluation.

SUBAREA III—THE HISTORY AND ROLES OF DANCE

Competency 0012

Understand the history of dance.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the history of dance forms (e.g., ballet, modern, jazz, tap, International folk, social).

Recognize significant developments, influences, movements, and events in the history of these dance forms.

Analyze how technology and societal changes have influenced dance.

Competency 0013

Understand the relationship between dance and culture.

The following topics are examples of content that may be covered under this competency.

Analyze and compare dance techniques, styles, and traditions from various cultures and historical periods.

Identify the role and function of dance and movement (e.g., ritual, expression of ideas and emotions, entertainment) in various cultures and historical periods.

Analyze how specific dance forms are related to the culture from which they emerge.

Analyze how dance has influenced and been influenced by society, culture, and politics in various cultures and historical periods.

Competency 0014

Understand the relationship of dance to other art forms.

The following topics are examples of content that may be covered under this competency.

Compare the nature, elements, and principles of dance with those of other art forms (i.e., performing and visual arts).

Recognize similar and distinct characteristics within and across all art forms.

Compare and contrast the use of form and expression in dance with their use in other art forms.

Identify ways in which art forms can be used together to express ideas.

SUBAREA IV—DANCE EDUCATION

Competency 0015

Understand the philosophical foundations of dance education.

The following topics are examples of content that may be covered under this competency.

Demonstrate an understanding of the philosophical foundations of dance education.

Demonstrate knowledge of significant trends, values, and schools of thought in dance education.

Recognize the role of dance education, as reflected in the art-related competencies in Oklahoma's core curriculum.

Demonstrate knowledge of how to support, justify, and implement dance education.

Competency 0016

Understand instructional planning, implementation, and management associated with the teaching of dance in a school setting.

The following topics are examples of content that may be covered under this competency.

Demonstrate thorough knowledge of a sequential dance/creative movement curriculum that is developmentally appropriate for each grade level and inclusive of various student learning styles and those with special needs.

Identify age- and needs-appropriate methods to use in dance education that promote the development and mastery of dance skills.

Demonstrate knowledge of strategies to help students create, study, interpret, and evaluate dance works.

Identify a variety of resources and materials that support students as they learn through and about dance.

Recognize the important role of technology in dance education.

Demonstrate knowledge of how to use a variety of assessment and evaluation methods to evaluate student learning in dance.

Competency 0017

Understand integral skills and strategies required of the professional dance educator.

The following topics are examples of content that may be covered under this competency.

Demonstrate understanding of the process of critical thinking and strategies for implementing activities that promote the development of problem-solving, analysis, reflection, decision-making, and creative-exploration skills in dance.

Demonstrate knowledge of how to provide a safe physical environment and create a nonthreatening setting for productive learning.

Recognize effective methods for collaborating with colleagues, artists, and agencies in the community to promote arts education opportunities.

Identify effective strategies for recognizing and demonstrating respect for diversity and establishing environments in which all individuals are held in high regard.

Demonstrate and implement appropriate expectations and etiquette in classroom and performance settings.

Competency 0018

Understand ways to integrate dance into other areas of the educational curriculum.

The following topics are examples of content that may be covered under this competency.

Analyze and describe the relationships between dance and other disciplines (e.g., mathematics, science, social studies, English language arts).

Recognize dance-related skills, including, but not limited to, developmental movement, creative problem solving, critical thinking, cooperation, collaboration, and self-discipline, and how these skills can be used in other disciplines.

Demonstrate knowledge of methods for providing instruction that integrates dance with other art forms and other disciplines.

Demonstrate familiarity with opportunities in dance as a profession and ways in which skills developed through dance are applicable to a variety of careers.

PRACTICE TEST QUESTIONS AND ANSWERS: DANCE

Practice Selected-Response Questions

Competency 0001

Understand basic movement elements, concepts, and skills.

1. Which of the following elements related to time is used to create a sense of momentum during a dance?
 - A. an uneven meter
 - B. an increasing tempo
 - C. a regular beat
 - D. a long duration

Correct Response: B. While fast movement tends to be active and exciting, slower movement tends to be less stimulating. Therefore, as the tempo of movements increases in a dance, the viewer perceives a building of momentum as the visual and energetic stimulation provided by the movements increases.

Competency 0003

Understand the fundamental technical skills and concepts of modern dance.

2. In modern dance, the feet are in second position parallel when the toes of both feet are pointing forward and:
 - A. the entire length of the inner edges of both feet touch one another.
 - B. one foot is placed approximately eight inches directly in front of the other foot.
 - C. the feet are placed approximately shoulder width apart.
 - D. the big toe of one foot is in line with both the back of the heel and the inner edge of the other foot.

Correct Response: C. Second position parallel in modern dance is achieved when a dancer stands with the feet approximately shoulder width apart and has the toes of both feet pointing forward so the inner edges of the feet are parallel to one another.

Competency 0004

Understand the fundamental technical skills and concepts of jazz dance.

3. A jazz dancer performs the following sequence of steps.
 1. Begin standing with feet together.
 2. Step the right foot left, crossing the left leg.
 3. Step directly backward on the left foot.
 4. Step the right foot right.
 5. Step directly forward on the left foot.

This combination is known as a:

- A. spider walk.
- B. four corners walk.
- C. jazz star.
- D. jazz square.

Correct Response: D. When a jazz dancer performs the sequence described above, he or she travels in a square-shaped pathway that ends where it began. This combination of steps is known as a jazz square. A jazz square can also be performed in the opposite direction, beginning with the left foot crossing the right leg.

Competency 0007

Understand components of healthful living and fitness that promote lifelong well-being for dancers.

4. Which of the following is the primary benefit of participating in daily dance activities whether or not one is preparing for a performance?
- A. maintaining the body's strength, flexibility, and endurance
 - B. working muscles that may be neglected during performance
 - C. creating a movement style that can be easily recognized
 - D. using repetition to improve the body's muscle memory

Correct Response: A. For a dancer, participation in daily dance activities is essential for keeping the body in good condition. By maintaining the body's strength, flexibility, and endurance through daily activity, the dancer keeps the body in shape for performance and protects the body from potential injury.

Competency 0008

Understand choreographic principles and processes.

5. Which of the following steps is most important for a choreographer to take before beginning choreography for a dance production?
- A. researching the past experience and proven abilities of the dancers involved in the performance
 - B. exploring the movement qualities and dynamics he or she wishes to use in the dance work
 - C. becoming familiar with the physical features of the space in which the performance will take place
 - D. determining the size, interests, and expectations of the potential audience for the performance

Correct Response: C. Before beginning to choreograph a dance work, the choreographer needs to have an understanding of the shape and size of the performance space and the angles from which the audience will view the work. This familiarity will help the choreographer make decisions regarding how large movements should be, how many dancers can be moving at once, and what kinds of sets and lighting to use, among other things.

Competency 0011

Understand the application of creative and critical thinking skills in dance.

6. When revising a dance work over time, which of the following is the most important consideration in determining what changes should be made?
- A. whether the changes will enhance the expression of the choreographer's vision for the work
 - B. whether the changes address issues raised by others who have seen the work performed
 - C. whether the changes will improve the suitability of the choreography for the dancers' skills
 - D. whether the changes would result in a shift from the choreographer's original purpose for the work

Correct Response: A. A dance work is a product of the choreographer's imagination and creativity. As such, any potential revisions to a dance work must be examined carefully to ensure that they will enhance the choreographer's vision for the work. Any change that does not support the choreographer's vision should be avoided.

Competency 0013

Understand the relationship between dance and culture.

7. Each June, Osage communities gather in three locations in Oklahoma to participate in I'n-Lon-Schka dances. Which of the following best describes the primary purpose of these dance events?
- A. to celebrate the seasonal cycle with traditional dance and song
 - B. to select Osage dancers to represent the tribe in regional powwow competitions
 - C. to socialize with neighboring tribes and strengthen unity among Native American tribes
 - D. to reaffirm traditional values and beliefs connected with Osage identity

Correct Response: D. I'n-Lon-Schka dances are a form of powwow in which song and dance are used to express Osage community, kinship, beliefs, and values. Since World War II, powwows have become important expressions of Native American ethnic awareness and identity, both embodying and communicating historical and contemporary cultural attitudes.

Competency 0014

Understand the relationship of dance to other art forms.

8. Which of the following expressive techniques is frequently used by both choreographers and painters to focus viewers' attention on the importance of an element of meaning?
- A. sequence
 - B. variety
 - C. contrast
 - D. climax

Correct Response: C. In the visual arts, artists use contrasting colors, textures, or line qualities to draw attention to a particular focal point of a work. In dance, contrasting dynamics, rhythmic schemes, levels, and tempos are often used by choreographers to focus the audience's attention in a particular way. The tension created by the existence of the contrast creates a dynamic opposition that can be used to emphasize an important element of meaning in a work.

Competency 0016

Understand instructional planning, implementation, and management associated with the teaching of dance in a school setting.

9. Which of the following dance activities is most appropriately introduced at the high school level, given the typical sequence of students' development of abstract reasoning skills?
- A. learning and performing a complete dance to a song
 - B. solving a movement problem with multiple possible outcomes
 - C. improvising freely to a piece of music
 - D. working with partners doing movement-mirroring exercises

Correct Response: B. Until they reach high school age, students typically have not developed the abstract reasoning skills needed to independently solve a problem with multiple possible outcomes. Younger students can be encouraged to explore the idea of multiple outcomes by viewing multiple outcomes to given problems, but students at the high school level are most likely to be developmentally ready to solve such problems themselves.

Competency 0018

Understand ways to integrate dance into other areas of the educational curriculum.

10. Which of the following would be the best approach for a dance teacher to use in developing a lesson plan that integrates dance learning with mathematics?
- A. collaborating with a mathematics teacher to have students create a dance that explores the characteristics of patterns
 - B. asking students to identify and write a report on a similarity between mathematics and dance
 - C. having students list in their journals concepts used in dance that they encounter while studying mathematics
 - D. borrowing a mathematics textbook to identify words and concepts that could be used to stimulate dance movement ideas for improvisation

Correct Response: A. In both mathematics and dance, the concept of patterns is important. By having students explore the characteristics of patterns through creative movement, students will use both their mathematical and dance skills to explore the concept of patterns, resulting in a truly cross-disciplinary learning experience.

Practice Constructed-Response Assignment

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

Some dance works are choreographed for a group of dancers, emphasizing the overall design and movement of the group rather than the personalities of individual dancers.

Other dance works are choreographed to emphasize the individual personalities of one or two dancers within the overall design and movement of the work.

Using your knowledge of dance analysis and criticism, write an essay in which you:

- choose two dance works, one from each of the categories above, and describe one similarity and one difference (e.g., in terms of compositional elements, choreographic forms, production factors, expressive features); and
- evaluate and discuss these works in terms of their relevant aesthetic criteria.



FOR YOUR REFERENCE ONLY—*The constructed-response item is written to assess understanding in Subarea II, Creating and Analyzing Dance, which consists of the competencies listed below.*

Understand choreographic principles and processes.

Understand choreographic devices, forms, and structures.

Understand dance as a way to create and communicate meaning.

Understand the application of creative and critical thinking skills in dance.

A Very Good Response to the Practice Constructed-Response Assignment

Choreographers who create works for groups of people on stage may have several concerns, and one is the sense of gestalt or cohesion, often found through repetition or unison movement. The other is the sense of individuality, in which emphasis is less on the movement and more on the personalities of the dancers themselves.

In Paul Taylor's *Esplanade*, to a Bach violin concerto, a large group of dancers in bright, solid colors walk, skip, hop, and leap in simple yet beautiful ordered patterns about the stage. Their costuming suggests that they are of one unit. Though we see occasional solos and duets, such as one woman jumping over a line of dancers who are lying on the ground, we get the sense that the dance is about the unity of this group, working together. The movement is simple, oftentimes a walk that changes to one direction or another, but all dancers move with identical technique. All arms swing to the same high angle as they run across stage. In catches or falls, each stops with perfect time.

The Bach music itself suggests a high degree of order, and this order suggests a world of perfect harmony. Following the music, there are three sections: andante, adagio, and allegro. There are changes of mood, of speed, of feeling, of design, yet all dancers on stage share the same emotion, be it joy, or pensiveness in the middle section. Whether in unison, or canon, or variation, each dancer closely mimics the movements of everyone else on stage, so that the overall effect is a dance about dancing to the music.

In Paul Taylor's *Big Bertha*, by contrast, three dancers on stage are costumed completely differently from one another. Set to calliope music, the dance presents us with a pair of young, innocent lovers in 1950s-era summer clothing who approach a giant, coin-operated amusement park device. When they put a coin in, out comes the antagonist, a robotlike mannequin, who performs for them. At first the dance seems comical, but as the dance progresses it becomes darker and darker as the mannequin's strange power takes control and wreaks havoc among the two lovers.

In this piece, facial expression and individual movement for each character are present in a way not seen in a more musical group piece. The movement comes more out of real-life gesture than from standardized technique. Movements do not always match the music – the dance itself tells a story in a way that the more abstract *Esplanade* and others like it do not. We see facial expressions of delight, of love, of horror, or of rage that are specific in their source and motivation (e.g., we know why the lovers are frightened) versus the generic sense of joy in *Esplanade*. The set and costumes give us a place and time and specificity as well; the music lets us know we are in an amusement park.

(continued)

A Very Good Response to the Practice Constructed-Response Assignment (continued)

Esplanade takes place simply on stage, in no place or time other than the here and now. Both dances require from the dancers strong technique and performance skills, in one case requiring them to blend with one another in harmony, in the other requiring them to contrast with one another. In *Big Bertha*, the choreographer presents something more than movement: there is a plot, a political idea, a moral tale. Each person on stage has a different goal.

Both dances share Paul Taylor's love for musicality and visual form, for strong technique, and even for specific movement styles. Yet they are powerfully opposite experiences for the viewer.

CONSTRUCTED-RESPONSE ASSIGNMENT SCORING

All responses to OSAT constructed-response assignments (written and oral) are scored using scoring scales that describe varying levels of performance. These scales were approved by committees of Oklahoma educators who reviewed both the performance characteristics and the scoring scales.

Each response is scored by multiple scorers according to standardized procedures during scoring sessions held immediately after each administration of the CEOE. Scorers with relevant professional backgrounds are oriented to these procedures before the scoring session and are carefully monitored during the scoring sessions.

A constructed-response assignment response is designated unscorable if it is blank, not on the assigned topic, illegible or unintelligible, not in the appropriate language, or of insufficient length to score. If you do not provide a scorable response for each constructed-response assignment on your test, you cannot pass the test regardless of your scores on the other section(s) of the test.

Sample Performance Characteristics for Constructed-Response Assignments

PURPOSE	The extent to which the response achieves the purpose of the assignment
SUBJECT MATTER KNOWLEDGE	Accuracy and appropriateness in the application of subject matter knowledge
SUPPORT	Quality and relevance of supporting details
RATIONALE	Soundness of argument and degree of understanding of the subject matter

Sample Scoring Scale for Constructed-Response Assignments

SCORE POINT	SCORE POINT DESCRIPTION
4	<p>The "4" response reflects a thorough knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is fully achieved. • There is a substantial, accurate, and appropriate application of subject matter knowledge. • The supporting evidence is sound; there are high-quality, relevant examples. • The response reflects an ably reasoned, comprehensive understanding of the topic.
3	<p>The "3" response reflects a general knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is largely achieved. • There is a generally accurate and appropriate application of subject matter knowledge. • The supporting evidence generally supports the discussion; there are some relevant examples. • The response reflects a general understanding of the topic.
2	<p>The "2" response reflects a partial knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is partially achieved. • There is a limited, possibly inaccurate or inappropriate application of subject matter knowledge. • The supporting evidence is limited; there are few relevant examples. • The response reflects a limited, poorly reasoned understanding of the topic.
1	<p>The "1" response reflects little or no knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is not achieved. • There is little or no appropriate or accurate application of subject matter knowledge. • The supporting evidence, if present, is weak; there are few or no relevant examples. • The response reflects little or no reasoning about or understanding of the topic.
U	The response is unscorable because it is illegible, not written to the assigned topic, written in a language other than English, or of insufficient length to score.
B	There is no response to the assignment.

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