

Illinois Licensure Testing System

STUDY GUIDE

Visual Arts (145)

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as a computer-based test.**

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Illinois State Board of Education

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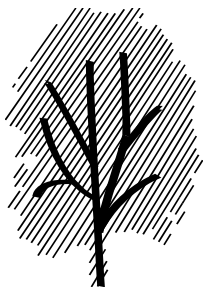
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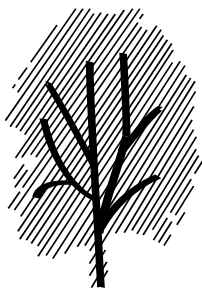
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General Information About the Illinois Licensure Testing System

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

[General Information About the Illinois Licensure Testing System](#)



Field-Specific Information

- **Test Subareas and Objectives**
- **Practice Test Questions**
- **Explanation of the Test Score Report**

INTRODUCTION

The content tests are designed to assess a candidate's knowledge of content in the specific teaching, school service personnel, or administrative field in which licensure is sought. The tests are based on current and relevant expectations for teacher preparation students and for teachers in Illinois as defined by the Illinois Content Area Standards for Educators. This study guide is designed to focus your preparation by helping you become familiar with the format and content to be covered on the tests.

This section includes a list of the test subareas and objectives, practice test questions for the field covered by this study guide, an answer key, and an explanation of the test score report.

TEST SUBAREAS AND OBJECTIVES

The content covered by the test is organized into subareas. You will find a list of subareas at the beginning of the list of test objectives. Within each subarea, the content is further defined by a set of objectives. Each objective comprises two major parts:

1. the *objective statement*, which broadly defines the knowledge and skills that an entry-level educator needs to know; and
2. the *descriptive statements*, which describe in greater detail the types of knowledge and skills covered by the test objective.

The test objectives are broad, conceptual, and meaningful statements, written in language that reflects the skills, knowledge, and understanding that an entry-level teacher needs in order to teach effectively in an Illinois classroom. A test consists of test questions that measure an examinee's mastery of these test objectives.

Below is an example of a test objective statement and its accompanying descriptive statements for the Elementary/Middle Grades test.

Objective Statement

Understand word analysis strategies and vocabulary development and how to use effective, developmentally appropriate approaches to promote students' word analysis and vocabulary skills.

Descriptive Statements

- Demonstrate knowledge of phonics and its role in decoding; of ways to assess students' phonic skills; and of effective instructional strategies, activities, and materials for promoting students' phonetic analysis skills.
- Demonstrate knowledge of word analysis strategies, including syllabication, morphology (e.g., use of affixes and roots), and context clues; of ways to assess students' use of word analysis strategies; and of effective instructional strategies, activities, and materials for promoting students' word analysis and contextual analysis skills.
- Demonstrate knowledge of the role of vocabulary development in reading; of ways to assess students' vocabulary development; and of effective instructional strategies, activities, and materials for promoting students' vocabulary development.

PRACTICE TEST QUESTIONS

The practice test questions included in this section are designed to give the examinee an introduction to the nature of the test questions included on the ILTS test for each field. The practice test questions represent the various types of test 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 predict your performance on the test as a whole. Use the answer key located after the practice test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

VISUAL ARTS TEST OBJECTIVES

- I. Elements, Principles, and Expressive Features of the Visual Arts
- II. Creating and Producing Works of Visual Art
- III. Analyzing and Evaluating Works of Visual Art
- IV. The Role of the Visual Arts

SUBAREA I—ELEMENTS, PRINCIPLES, AND EXPRESSIVE FEATURES OF THE VISUAL ARTS

0001 Understand elements of design.

For example:

- Identify the characteristics, uses, and effects of value, color, line, shape, form, space, and texture in the visual arts.
- Identify the properties of two- and three-dimensional space and of the fourth dimension, time, and their applications in the visual arts.
- Identify the characteristics, uses, and effects of space and color themes in the visual arts.
- Identify how design elements are used in works of visual art to convey intent and meaning.

0002 Understand the organizational principles of the visual arts.

For example:

- Identify the characteristics, uses, and effects of balance, contrast, harmony, movement, pattern, repetition, rhythm, and unity in the visual arts.
- Identify the characteristics, uses, and effects of composition in the visual arts.
- Identify how design principles are used in works of visual art to convey intent and meaning.

0003 Understand the expressive features of the visual arts.

For example:

- Identify how mood and emotion are expressed in the visual arts.
- Identify the characteristics, uses, and effects of the expressive features of pictorial representation, symbol, and story in the visual arts.
- Identify the characteristics, uses, and effects of thematic development and sequence in the visual arts.
- Identify expressive features in works of visual art that convey intent and meaning.

SUBAREA II—CREATING AND PRODUCING WORKS OF VISUAL ART

0004 Understand the materials, tools, techniques, methods, processes, and technologies employed in the visual arts.

For example:

- Demonstrate an understanding of the characteristics and uses of materials employed in the visual arts.
- Demonstrate familiarity with the tools and technologies used to create works of visual art.
- Demonstrate an understanding of the uses, advantages, and limitations of techniques, methods, and processes employed in the visual arts.

0005 Understand how to use visual arts materials and tools in a safe and responsible manner.

For example:

- Identify procedures and equipment that promote the safe use of visual arts materials and tools.
- Recognize guidelines for the safe storage and disposal of visual arts materials and tools.
- Recognize factors to consider (e.g., age-appropriateness, toxicity) in the selection of visual arts materials and tools.

0006 Understand the knowledge and skills necessary for creating expressive works of visual art.

For example:

- Demonstrate an understanding of the manipulative skills necessary to create works of art in various media (e.g., fine-motor skills, eye–hand coordination).
- Demonstrate an understanding of the planning skills necessary for creating works of art in various media (e.g., creative exploring, observing, problem solving, decision making, designing, sketching, creating models).
- Demonstrate an understanding of the knowledge and skills necessary for creating two-dimensional works, three-dimensional works, and time arts (e.g., film, animation, video) that are realistic, abstract, conceptual, functional, or decorative.
- Demonstrate an understanding of how to communicate clear and focused ideas through the use of planning and problem-solving techniques integral to the creative process.

SUBAREA III—ANALYZING AND EVALUATING WORKS OF VISUAL ART

0007 Understand analysis and interpretation of works of visual art.

For example:

- Analyze historical and contemporary art issues raised by works of visual art.
- Demonstrate an understanding of the processes of analysis used for critiquing historical and contemporary works of visual art.
- Demonstrate an understanding of the variety of perspectives with which individuals approach works of visual art and how an individual's life experiences contribute to his or her responses to works of visual art.

0008 Analyze the characteristics and merits of various works of visual art.

For example:

- Demonstrate an understanding of characteristics that illustrate the strengths and weaknesses of a work or a progression of works.
- Analyze and evaluate how aesthetic qualities are used in a work to convey intent, expressive ideas, and/or meaning.
- Analyze and evaluate how the selection of tools, techniques, and processes in the creation of a work result in specific effects and support the communication of ideas in various works of art.
- Recognize the significance of subjects, themes, and symbols in works of art.

0009 Recognize and analyze distinguishing characteristics of historical and contemporary works of art from Africa, Asia, and Oceania.

For example:

- Recognize distinguishing characteristics of art from various African, Asian, and Oceanic cultures.
- Recognize the cultural and historical contexts of works of art from Africa, Asia, and Oceania.
- Analyze how cultural values are expressed in works of art from Africa, Asia, and Oceania.

0010 Recognize and analyze distinguishing characteristics of historical and contemporary works of art from Central America, Europe, North America, and South America.

For example:

- Recognize distinguishing characteristics of art from various Central American, European, North American, and South American cultures.
- Recognize the cultural and historical contexts of works of art from Central America, Europe, North America, and South America.
- Analyze how cultural values are expressed in works of art from Central America, Europe, North America, and South America.

0011 Understand the commonalities, distinctions, and connections in and among the arts (e.g., visual arts, dance, music, drama/theatre).

For example:

- Compare and contrast the uses of elements and principles of design, expressive features, and tools in two or more works of visual art.
- Compare and contrast works of visual art with works in one or more of the arts that share processes, expressive ideas, similar themes, historical periods, or societal or cultural contexts.
- Demonstrate an understanding of how different art forms can be combined to create an integrated artwork (e.g., musical theatre, cinematography).
- Analyze and evaluate similar and distinctive characteristics of works of art in and among the arts.

SUBAREA IV—THE ROLE OF THE VISUAL ARTS

0012 Understand the visual arts as forms of communication.

For example:

- Demonstrate an understanding of the ways in which works of art communicate ideas and/or a point of view.
- Demonstrate an understanding of the relationship between an artist's life experiences and the development of a work of art.
- Demonstrate an understanding that artistic choices affect viewers' responses to works of art.

0013 Understand the function of the visual arts in history, society, and culture.

For example:

- Analyze the function of the visual arts in various eras, cultures, and societies.
- Demonstrate an understanding of how the visual arts function in commercial applications (e.g., mass media, environmental design, product design).
- Demonstrate an understanding of how the function of visual arts has changed over time.
- Demonstrate an understanding of how careers and jobs in the visual arts have varied based on historical, societal, and cultural changes.
- Demonstrate an understanding of how the visual arts have been used to inform and persuade.
- Analyze the distinctive cultural roles of artists and audiences and the relationships among them.
- Analyze how the visual arts function in popular culture (e.g., recreation, entertainment).
- Analyze how new technologies influence the visual arts.

0014 Understand how the visual arts shape and reflect history, society, and culture.

For example:

- Analyze how the visual arts have shaped and reflected ideas and themes in a variety of cultures and historical periods.
- Analyze the ways in which the visual arts communicate the similarities and differences among various people, places, and times and increase understanding of past and present societies and cultures.
- Demonstrate an understanding of how the visual arts change in response to changes in society and culture.
- Demonstrate an understanding of the ways in which popular media and the visual arts shape and influence culture and individual identities.

0015 Understand the teaching of the visual arts in a school setting.

For example:

- Demonstrate an understanding of child development and how it is reflected in the artwork of children.
- Demonstrate an understanding of methods for adapting instructional strategies and assessment methods to the needs of individual students.
- Demonstrate knowledge of factors to consider in visual arts education (e.g., age-appropriateness, cost).
- Demonstrate an understanding of the value of authentic assessment strategies (e.g., portfolios, journaling) in the visual arts.
- Demonstrate an understanding of career choices available in the visual arts (e.g., children's book illustrator, sculptor, graphic designer, painter, arts teacher, photojournalist, museum curator, architect, film animator).
- Demonstrate an understanding of the relationships between the visual arts and other disciplines.

VISUAL ARTS PRACTICE TEST QUESTIONS

1. Use the reproduction below of *The Migration Series, No. 10 ("They were very poor.")* (1940–41) by Jacob Lawrence to answer the question that follows.



In this painting, which of the following is the most obvious compositional device used to create a mood?

- A. the illusion of deep recession in space
 - B. an unusually low observer eye-level
 - C. the use of a uniform value throughout
 - D. a large expanse of negative space
-
2. In regard to color, the intensity or vividness of a particular color is known as its:
 - A. value.
 - B. hue.
 - C. saturation.
 - D. tone.

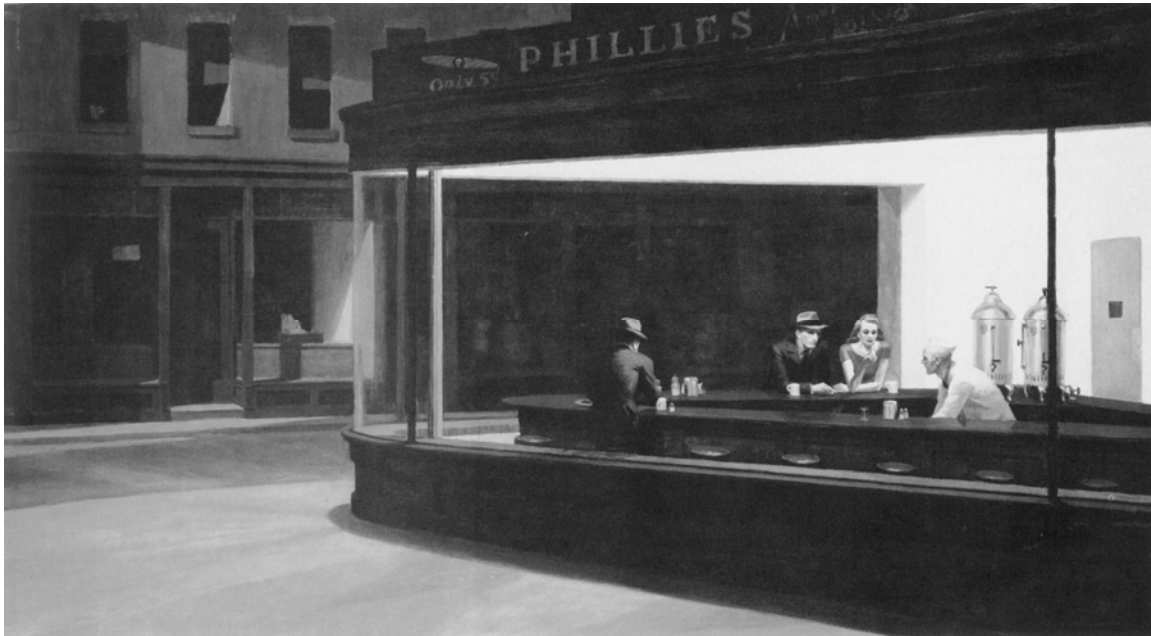
3. Use the reproduction below of *Two Cypresses* (1889) by Vincent van Gogh to answer the question that follows.



Unity is established in this work primarily through:

- A. the value contrasts between the foreground and the background.
- B. the use of rhythmic brush strokes.
- C. the strong verticality of the trees and the canvas.
- D. the application of linear perspective.

4. Use the reproduction below of *Nighthawks* (1942) by Edward Hopper to answer the question that follows.



Which of the following is the most significant effect on the viewer of the artist's use of light, value, contrast, and gesture?

- A. It makes the viewer feel as if she or he is part of the scene.
- B. It creates in the viewer a sense of calm and order.
- C. It invites the viewer to imagine a story that explains the scene.
- D. It directs the viewer's eye from the interior of the diner to the street.

5. As a modeling medium, modeling clay is preferable to wax in situations where:
- A. a softer, more malleable material is desired.
 - B. the artist is trying to save on expenses.
 - C. a high-quality, prepared material is available.
 - D. the artist wishes to reuse the material.
6. The major advantage of using reinforced concrete, rather than stone and steel, in architecture is that reinforced concrete can:
- A. add decorative elements and add aesthetic value to a structure to which it is applied.
 - B. be designed to allow more openings than stone or steel can allow.
 - C. be formed into arches, domes, and buttresses.
 - D. span greater distances and support greater weight than stone or steel can.
7. Which of the following is the best way to store glazes used in ceramics?
- A. in clearly labeled, covered plastic containers
 - B. in open buckets on shelves in the kiln room
 - C. in tightly sealed containers in an air-conditioned room
 - D. in powder form, to be mixed with water in small quantities as needed
8. When producing a claymation film or video, the primary reason for positioning and filming one frame at a time is to:
- A. facilitate the addition of a sound track.
 - B. create a sense of fluid movement.
 - C. permit the ongoing creation of new figures.
 - D. cut down on production time.
9. In the late twentieth century, artists used images from popular television series, commercial advertising techniques, and video technology in their work. This trend has aroused the greatest controversy about whether:
- A. there is a meaningful distinction between high art and low art.
 - B. art may be legitimately used as a vehicle of social criticism.
 - C. the artist's intention is relevant to the interpretation of a work of art.
 - D. all art reflects the society in which it is created.

10. Use the reproduction below of *Treachery of Images* (1929) by René Magritte to answer the question that follows.



In a critique of this work, it would be most important to consider:

- A. into what artistic genre this work falls.
- B. how successfully the artist has rendered a real-looking pipe.
- C. what the artist's purpose was in creating this work.
- D. why the artist chose to paint this particular object.

11. Use the reproductions below of two photographs of a migrant family (1936) by Dorothea Lange to answer the question that follows.

Image A

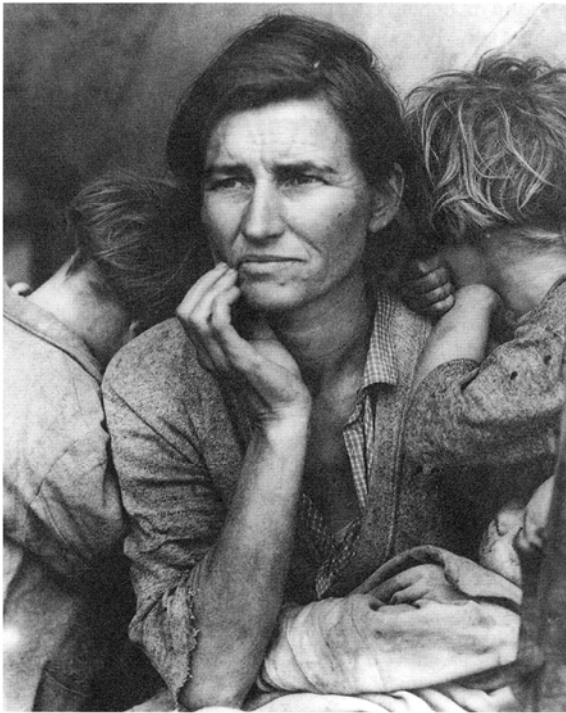
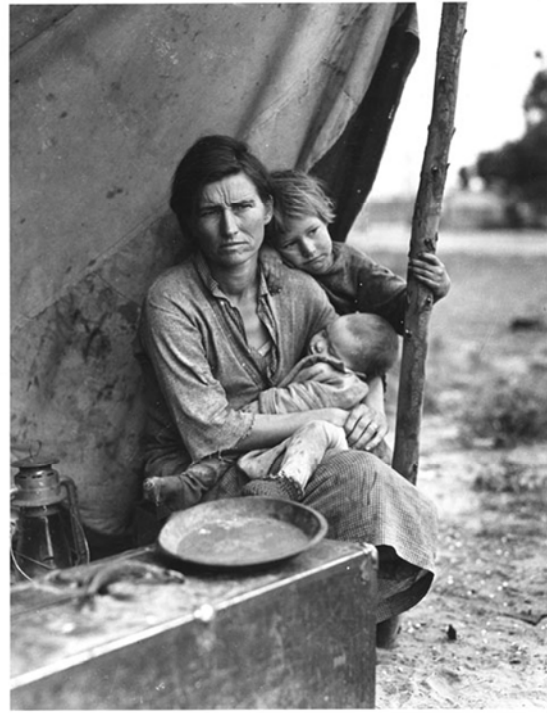


Image B



Which of the following statements offers the best comparative analysis of these two images?

- A. By including a third child in the frame, Image A imparts a greater sense of family than Image B.
- B. By including the barren surroundings in the frame, Image B introduces greater interest than Image A.
- C. By including only the family with the mother's face in close-up, Image A becomes a more universal expression of human suffering than Image B.
- D. By including an assertive diagonal element, Image B makes a more forceful statement about social injustice than Image A.

12. Use the reproduction below of the interior of the Great Mosque of Córdoba (785–86) to answer the question that follows.



This prayer hall best exemplifies which of the following characteristics of Spanish Islamic architecture?

- A. an aesthetic preference for architecture in which the structural supports are completely disguised
- B. a surpassing mastery in the incorporation of Arabic calligraphy as an integral architectural element
- C. the extensive use of glazed ceramic tiles as sheathing for huge expanses of brick or stone
- D. the creative ability to synthesize Islamic and non-Islamic elements into a new and distinctive style

13. Use the reproduction below of *Jan Lutma, Goldsmith* (1656), an etching by Rembrandt van Rijn, to answer the question that follows.



This portrait reflects the cultural values of seventeenth-century Dutch society in that it:

- A. portrays the sitter in a way that makes him seem more like an icon than a unique individual.
- B. represents a well-to-do member of the middle class.
- C. depicts the sitter as a humble and pious churchgoer rather than as the master craftsman he is.
- D. was done in black and white rather than in color.

14. Use the reproduction below of the *Palazzo Pubblico* (Town Hall), Siena, Italy (1288–1309), to answer the question that follows.



The architectural design of this building reflects the fact that in medieval Italy, such buildings served not only as the center of city government but as:

- A. fortresses against attacks from both within the city and without.
- B. tenement housing for large numbers of the urban poor.
- C. the heart of the community's religious life.
- D. open-air markets with produce stalls filling the entire ground floor.

15. Use the reproduction below of a still from the film *The Cabinet of Dr. Caligari* (1919), directed by Robert Wiene, to answer the question that follows.



This still from an expressionist film best demonstrates how:

- A. attempts by early filmmakers to create an impression of real life were limited by the use of stage-like film sets.
- B. collaborations between visual artists and filmmakers can result in merged forms of powerful intensity.
- C. black-and-white silent films often seemed amateurish in their attempts to incorporate elements of visual art.
- D. early filmmakers' enthusiasm for integrating art forms often led to one form's being overwhelmed by another.

16. Use the reproduction below of *Rickshaw 2* (2009) by Banksy to answer the question that follows.



The artist's use of color and neutral tones helps convey primarily which of the following themes?

- A. the inequities of societies
- B. the innocence of youth
- C. the conveniences of technology
- D. the threat of climate change

17. Contemporary installation, performance, and multimedia artists often produce work that encourages or requires the active participation of its viewers, whose input can even shape the work. Which of the following statements best accounts for this development in contemporary art?
- A. Fewer and fewer artists consider their role to be to broaden an audience's outlook or understanding.
 - B. Viewers are increasingly being recognized as highly educated critics rather than mere observers.
 - C. The relationship between artist and audience is changing as new roles and media are being explored.
 - D. More and more members of the viewing public consider themselves to be artists in their own right.
18. Which of the following illustrates the most significant way in which the visual arts influence twenty-first-century Western culture?
- A. Community art projects provide a creative outlet for community members.
 - B. Public works of art serve to instruct their viewers in approaches to aesthetic analysis and criticism.
 - C. New uses by artists of familiar materials and tools promotes further creativity in the use of materials and tools in other disciplines.
 - D. Public images provide alternative viewpoints of significant events, peoples, and developments occurring in society.
19. Which of the following is most typical of children's approach to art-making in the early elementary years (grades 1 to 3)?
- A. the creation of works in which the entire surface of the picture plane is filled with images and/or colors
 - B. free experimentation with the tactile qualities of media, along with a total lack of interest in the final artwork
 - C. the development and repeated use of schemas to represent familiar objects and scenes
 - D. the ongoing exploration and refinement of techniques for making their art as realistic as possible
20. At the upper secondary level, which of the following represents the most effective strategy for integrating art with a history class?
- A. Assign students to research historical figures and require them to create portraits of their subjects for the covers of their final reports.
 - B. Select history textbooks and ancillary reading materials that are lavishly illustrated.
 - C. Have students analyze how the art created in a given time and place reflects the events and/or mood of that era.
 - D. After the class has completed a unit of study, have students paint a large mural illustrating what they have learned.

ANSWER KEY

This section contains the answers to the practice test questions in the previous section.

After you have worked through the practice test questions, check the answers given in this section to see which questions you answered correctly.

Question Number	Correct Response	Test Objective
1.	D	Understand elements of design.
2.	C	Understand elements of design.
3.	B	Understand the organizational principles of the visual arts.
4.	C	Understand the expressive features of the visual arts.
5.	A	Understand the materials, tools, techniques, methods, processes, and technologies employed in the visual arts.
6.	D	Understand the materials, tools, techniques, methods, processes, and technologies employed in the visual arts.
7.	A	Understand how to use visual arts materials and tools in a safe and responsible manner.
8.	B	Understand the knowledge and skills necessary for creating expressive works of visual art.
9.	A	Understand analysis and interpretation of works of visual art.
10.	C	Understand analysis and interpretation of works of visual art.
11.	C	Analyze the characteristics and merits of various works of visual art.
12.	D	Recognize and analyze distinguishing characteristics of historical and contemporary works of art from Africa, Asia, and Oceania.
13.	B	Recognize and analyze distinguishing characteristics of historical and contemporary works of art from Central America, Europe, North America, and South America.
14.	A	Recognize and analyze distinguishing characteristics of historical and contemporary works of art from Central America, Europe, North America, and South America.
15.	B	Understand the commonalities, distinctions, and connections in and among the arts (e.g., visual arts, dance, music, drama/theatre).
16.	A	Demonstrate an understanding of the ways in which works of art communicate ideas and/or a point of view
17.	C	Understand the function of the visual arts in history, society, and culture.
18.	D	Understand how the visual arts shape and reflect history, society, and culture.
19.	C	Understand the teaching of the visual arts in a school setting.
20.	C	Understand the teaching of the visual arts in a school setting.

ACKNOWLEDGMENTS

Question Number

1. Lawrence, Jacob. "The Migration Series, No. 10: They Were Very Poor." Copyright © 2015 The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. Reprinted with permission. Reproduction, including downloading of ARS works is prohibited by copyright laws and international conventions without express permission of Artists Rights Society (ARS), New York.
3. Gogh, Vincent van (1853-1890). *Cypresses*. 1889. Oil on canvas, 36 3/4 x 29 1/8 in. (93.4 x 74 cm). Rogers Fund, 1949 (49.30). Location: The Metropolitan Museum of Art, New York, NY, U.S.A. Photo Credit: Image copyright © The Metropolitan Museum of Art / Art Resource, NY.
4. Edward Hopper, American, 1882–1967, *Nighthawks*, 1942, Oil on canvas. 84.1 x 152.4 cm, Friends of American Art Collection, 1942.51, The Art Institute of Chicago. Photography © The Art Institute of Chicago. <http://artic.edu/aic>.
10. Magritte, Rene. Belgium, 1898-1967. *La Trahison des Images (Ceci n'est pas une Pipe)*. Oil on canvas, 25 3/8 x 37 inches/ 64.5 x 94.0 cm. Copyright © 2015 C. Herscovici, London / Artists Rights Society (ARS), New York. Los Angeles County Museum of Art, purchased with funds provided by the Mr. and Mrs. William Preston Harrison Collection. Reprinted with permission. Reproduction, including downloading of ARS works is prohibited by copyright laws and international conventions without express permission of Artists Rights Society (ARS), New York.
11. Lange, Dorothea (1895–1965). Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California. February, 1936. Copy negative before it was retouched in the 1930s to erase the thumb holding the tent pole in lower right hand corner. Photo Credit : Art Resource, NY.
11. Lange, Dorothea (1895–1965). Migrant agricultural worker's family. Seven children without food. Mother aged thirty-two. Father is a native Californian. Nipomo, California. March, 1935. Photo Credit : Art Resource, NY.
12. Interior of the mosque, Umayyad caliphate (Moorish), 10th c. Mosque of Cordoba, Spain. Photo Credit: Scala / Art Resource, NY.
13. REMBRANDT HARMENSZ VAN RIJN, Dutch, (1606-1669). *PORTRAIT OF JAN LUTMA*, 1656. Etching and Drypoint, second state; 7 3/4 x 6" Museum of Fine Arts, St. Petersburg, Florida. Gift of Margaret Acheson Stuart 1979.6. Photograph by Thomas U. Gessler.
14. Palazzo Pubblico, Sienna. Facade with tower, 12–14th c. Photo credit: Alinari/Art Resource, NY. Reprinted with permission.
15. Rights: Friedrich-Wilhelm-Murnaur-Stiftung; Distributor: Transit Film GmbH. Reprinted with permission.
16. Banksy, Rickshaw, 2009.

OVERVIEW

The score report indicates whether or not you passed the test and how you performed on each test subarea. The passing scores for the Illinois Licensure Testing System were established by the Illinois State Board of Education based on recommendations from panels of Illinois educators. The passing score for each content-area test is designed to reflect the level of content knowledge and skills required to perform the job of an educator receiving an initial license in Illinois.

Passing Score

To pass a content-area test you must obtain a scaled total test score of 240 or above.

Total Test Score

The total test score is based on your performance on the entire test, specifically the number of multiple-choice questions you answered correctly.

Subarea Scores

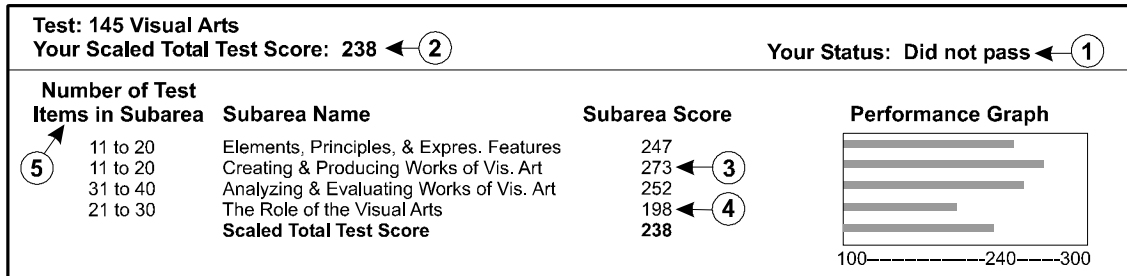
- Subarea scores are presented on the same scale as the total test score.
- Subarea scores contain different numbers of questions and are weighted differently in the computation of the total test score; therefore, the average of the subarea scaled scores generally will not equal the scaled total test score.
- Subarea scores will help you assess your areas of relative strength and weakness.

Reporting of Scores

Your results will be forwarded to the Illinois State Board of Education and to the Illinois institution(s) you indicate during the registration process. You should keep the score report you receive for your own records.

READING YOUR REPORT: A SAMPLE

A sample of a Visual Arts test score report is provided below.



According to the above sample, the examinee did not pass the Visual Arts test ①, because the examinee's total test score of 238 ② is below the passing score of 240.

The examinee did better on the Creating and Producing Works of Visual Art section ③ of the test than on The Role of the Visual Arts section ④. The examinee will need to retake the test and achieve a total test score of 240 or higher to pass the test. The score report indicates the number of items for each subarea on the test ⑤.