

The Praxis® Study Companion

Art: Content and Analysis

5135



Welcome to *The Praxis*® Study Companion

Prepare to Show What You Know

You have been working to acquire the knowledge and skills you need for your teaching career. Now you are ready to demonstrate your abilities by taking a *Praxis*® test.

Using the *Praxis*® Study Companion is a smart way to prepare for the test so you can do your best on test day. This guide can help keep you on track and make the most efficient use of your study time.

The Study Companion contains practical information and helpful tools, including:

- An overview of the *Praxis* tests
- Specific information on the *Praxis* test you are taking
- A template study plan
- Study topics
- Practice questions and explanations of correct answers
- Test-taking tips and strategies
- Frequently asked questions
- Links to more detailed information

So where should you start? Begin by reviewing this guide in its entirety and note those sections that you need to revisit. Then you can create your own personalized study plan and schedule based on your individual needs and how much time you have before test day.

Keep in mind that study habits are individual. There are many different ways to successfully prepare for your test. Some people study better on their own, while others prefer a group dynamic. You may have more energy early in the day, but another test taker may concentrate better in the evening. So use this guide to develop the approach that works best for you.

Your teaching career begins with preparation. Good luck!

Know What to Expect

Which tests should I take?

Each state or agency that uses the *Praxis* tests sets its own requirements for which test or tests you must take for the teaching area you wish to pursue.

Before you register for a test, confirm your state or agency's testing requirements at www.ets.org/praxis/states.

How are the *Praxis* tests given?

Praxis tests are given on computer. Other formats are available for test takers approved for accommodations (see page 44).

What should I expect when taking the test on computer?

When taking the test on computer, you can expect to be asked to provide proper identification at the test center. Once admitted, you will be given the opportunity to learn how the computer interface works (how to answer questions, how to skip questions, how to go back to questions you skipped, etc.) before the testing time begins. Watch the [What to Expect on Test Day](#) video to see what the experience is like.

Where and when are the *Praxis* tests offered?

You can select the test center that is most convenient for you. The *Praxis* tests are administered through an international network of test centers, which includes Prometric® Testing Centers, some universities, and other locations throughout the world.

Testing schedules may differ, so see the *Praxis* web site for more detailed test registration information at www.ets.org/praxis/register.

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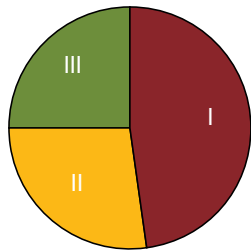
The Praxis® Study Companion guides you through the steps to success

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1. Learn About Your Test

Learn about the specific test you will be taking

Art: Content and Analysis (5135)

Test at a Glance			
Test Name	Art: Content and Analysis		
Test Code	5135		
Time	2 hours		
Number of Questions	85 selected-response questions (Part A); 3 constructed-response questions (Part B)		
Format	Selected-response and constructed-response questions		
Weighting	Selected-response questions: 75 percent of total score; Constructed-response questions: 25 percent of total score		
Test Delivery	Computer delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	Part A: Selected-response questions	85	75%
	I. Art Making	55	48%
	A. General	11	
	B. Media and Processes	44	
	II. Historical and Theoretical Foundations of Art	30	27%
	A. Materials and Processes in an Art Historical Context	5	
	B. The Western Tradition in Art History	12	
	C. Art Beyond the Western Tradition	6	
	D. Responding to Art	7	
Part B: Constructed-response questions	3	25%	
III. Art Analysis	3	25%	
A. Historical and Theoretical Foundations of Art	1		
B. Art Making	2		

About This Test

Art: Content and Analysis measures whether entry-level art teachers have the standards-relevant knowledge, skills, and abilities deemed necessary for beginning professional practice. The test is intended primarily for individuals completing teacher training programs who plan to become art teachers. Test takers typically have completed a bachelor's degree program in art or art education. The test questions focus on concepts that are considered central to the study of art, measuring knowledge of art making and the historical and theoretical foundations of art.

In Part A, images are included with some of the selected-response questions.

In Part B, the three constructed-response questions are divided between one 15-minute question testing historical and theoretical foundations of art and two 10-minute questions testing art making.

For historical and theoretical foundations of art, test takers are asked to respond to a general topic by selecting, identifying, and analyzing a relevant art historical example from memory. Test takers may select a work of art from any culture and any art historical period, but the work must be verifiable. It must appear either in a textbook or online. It may not be your own work or an example of student work. In analyzing the selected work, test takers will have to supply specific visual evidence from memory, as well as engage with relevant art historical and theoretical concepts.

For art making, test takers are asked to write about two (2) works of art that they have created in two different media. Before the test date, test takers will select four (4) works they feel comfortable writing about, photograph or scan each work to a digital JPG file (3 MB or smaller), upload the four (4) digital images online via My Praxis Account, and print a copy of each image (one image per page). During the uploading process, test takers will enter general information such as title, date of completion, media, and dimensions. Each image is given a system-generated ID number that will appear on each image printout. **The deadline to upload these images is no later than 3 days before test day. For example, the deadline to upload images for a Saturday appointment is Wednesday at 11:59 p.m. ET.** Test takers may change their images and edit the artwork information at any time before this deadline.

Each of the two art-making questions requires test takers to choose one of the four works to write about. The two digital image files that are chosen and used for the art-making responses will be associated with the relevant questions through the system-generated ID number. Therefore, **it is extremely important for test takers to bring the printouts of all four digital reproductions of their work to the testing site. The ID number appearing on the printouts is a critical part of the art-making responses.** Test takers will be asked to enter this image ID number as the first line of their response on test day.

If the ID number is not entered correctly, THE ART-MAKING RESPONSE WILL NOT BE SCORED .

The system-generated ID number must be entered as the first line of each art-making response and must have the EXACT format shown on the prints of your image files. Do NOT embed the ID in the text of your response, and do not write anything else on the first line other than the ID number.

In addition, if a test taker responds to both art making questions with work in the same medium, the response for the second art making essay **will not be scored.**

Test Specifications

Test specifications in this chapter describe the knowledge and skills measured by the test. Study topics to help you prepare to answer test questions can be found on page 35.

I. Art Making

A. General

The test taker:

1. Knows and understands how to create and critique personal artwork using at least two art processes and media
 - a. brings in reproductions that exhibit two different processes and that are certified as the test taker's own work
 - b. describes/reflects on/analyzes/evaluates processes and techniques
 - c. describes/reflects on/analyzes/evaluates ideation, concepts, influences, strengths, and weaknesses within own work
 - d. describes/reflects on/analyzes/evaluates principles and elements of design
2. Knows and understands the elements of art and principles of visual organization (i.e., principles of design) as applied to two-dimensional and three-dimensional media
 - a. identifies elements and principles of design in visual stimuli
 - b. explains relationships of elements to principles
 - c. distinguishes uses of elements and principles in two-dimensional and three-dimensional art

3. Knows and understands various historical methods (e.g., golden mean, hierarchical organization, perspective) and contemporary approaches (juxtaposition, appropriation, transformation, etc.) to creating art
 - a. defines/identifies both historical and contemporary methods

B. Media and Processes

The test taker:

1. Knows and understands safety, environmental, and storage issues related to the use of art materials (e.g., clay dust, lead pigments, safety-label information) and art processes (e.g., cutting, etching, spraying)
 - a. identifies dangerous materials and their effects
 - b. categorizes dangerous materials and their effects
 - c. describes proper ventilation, storage, and disposal procedures based on the medium
 - d. demonstrates knowledge of MSDS sheets
 - e. demonstrates understanding of safety procedures and precautions for using artist's materials and tools
 - f. demonstrates knowledge of health issues related to the use of artists' materials and tools (e.g., toxicity)
2. Knows and understands how to use a variety of drawing, painting, and printmaking materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to drawing, painting, and printmaking materials and processes
 - d. describes drawing, painting, and printmaking processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
3. Knows and understands how to use digital photography and image processes
 - a. demonstrates basic camera knowledge (camera parts, vocabulary)
 - b. demonstrates knowledge of common editing and imaging software (e.g., cropping, basic manipulation, resizing)
 - c. demonstrates knowledge of uploading, downloading, storing common file types such as .jpg and .tif, transferring and printing images
 - d. knows and understands the process of creating digital images
4. Knows and understands materials, tools, and processes for videography, filmmaking, and installations
 - a. identifies/describes materials, tools, and processes for videography, filmmaking and installations
5. Knows and understands how to use sculptural materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to sculptural materials and processes
 - d. describes sculptural processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
6. Knows and understands how to use a variety of fiber art materials and processes (e.g., weaving, basketry, paper making, jewelry making, processes based on sewing).
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to fiber materials and processes
 - d. describes fiber processes
 - e. solves problems and evaluates possible solutions

- f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
7. Knows and understands the physical aspects and effective ways of presenting art work for display purposes (e.g., cutting mats, display boards)
- a. identifies and describes methods of mounting and matting work in ways appropriate to the medium
 - b. identifies and describes methods of displaying three-dimensional work
 - c. describes appropriate ways of using exhibition spaces

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The test taker:

1. Knows and understands the following materials within an art historical context: painting, drawing, printmaking, sculpture, architecture, photography, fiber arts, crafts
 - a. identifies characteristics of materials, processes, and techniques within an art historical context
 - b. identifies similarities and differences among materials, processes, and techniques (e.g., evolution over time)
 - c. knows vocabulary related to two-dimensional and three-dimensional media and processes within an art historical context
 - d. recognizes or identifies processes within an art historical context through reproductions

B. The Western Tradition in Art History

The test taker:

1. Recognizes stylistic traits of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine, and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art

- a. identifies the styles of works of art and architecture
- b. categorizes art and architecture according to style and/or period
- c. identifies major works of art and architecture by title, style, and/or artist, as appropriate
- d. analyzes/explains the influence of art historical periods or schools on later work
- e. analyzes compositional elements and principles of design in works of art and architecture
- f. recognizes the impact of major artistic and technological innovations (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints) on the stylistic traits of art

2. Knows and understands the content, context, and/or purpose of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine, and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art

- a. explains the purposes of works of art from various time periods
- b. decodes/analyzes the narrative or intended content of a work of art
- c. analyzes/explains the interrelationships between art and social factors, cultural context, and events
- d. explains the impact of major artistic and technological innovations on the content, context, and purposes of art (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints)
- e. acquires and evaluates information about art and artists from various sources

C. Art Beyond the Western Tradition

The test taker:

1. Knows and understands the general visual characteristics of art and architecture from Asia, Africa, the Americas, the South Pacific region
 - a. classifies works of art and architecture by regions/cultures
 - b. describes/analyzes works of art and architecture using compositional elements and principles of design

- c. describes/analyzes the interrelationships between art from beyond the Western tradition and art from the Western tradition
 - d. identifies major works of art and architecture by title, style, and/or artist, as appropriate
2. Knows and understands the general content, context, and purposes of art from Asia, Africa, the Americas, the South Pacific region
- a. explains the content and/or purpose (as appropriate) of frequently referenced works of art from various locations and cultures
 - b. identifies the general role of a work of art in its culture (e.g., celebration, ritual or ceremony, historical documentation)
 - c. explains how the context in which a work of art is created conveys information about various lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
 - d. acquires and evaluates information about art and artists from various sources
- h. recognizes the way personal experience affects interpretation of art (understanding that each person's experiences will affect how that person sees art)
 - i. recognizes and discusses how meaning is created in art (e.g., through symbols, iconography, formal elements, and principles) lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
 - j. acquires and evaluates information about art and artists from various sources

D. Responding to Art

The test taker:

1. Knows and understands the major theories of art and aesthetics (e.g., formalism, expressionism, deconstructivism, and representationalism)
 - a. describes the major characteristics of various theories of art and aesthetics
 - b. distinguishes among the major theories of art and aesthetics
 - c. compares and contrasts the differences/similarities among theories of art and aesthetics
 - d. interprets and evaluates works of art based on theories of art and aesthetics (as opposed to personal opinion)
 - e. knows and understands the relationship between art and critical response
 - f. demonstrates knowledge of critical reactions to well-known works and/or art movements
 - g. recognizes/uses multiple viewpoints in examining a work of art (e.g., multiple viewpoints can be applied to the same work of art; visual or written analysis; looking at various analyses of works in history; "lenses")

E. Responding to Art

The test taker:

1. Knows and understands the major theories of art and aesthetics (e.g., formalism, expressionism, deconstructivism, and representationalism)
 - a. describes the major characteristics of various theories of art and aesthetics
 - b. distinguishes among the major theories of art and aesthetics
 - c. compares and contrasts the differences/similarities among theories of art and aesthetics
 - d. interprets and evaluates works of art based on theories of art and aesthetics (as opposed to personal opinion)
2. Knows and understands the relationship between art and critical response
 - a. demonstrates knowledge of critical reactions to well-known works and/or art movements
 - b. recognizes/uses multiple viewpoints in examining a work of art (e.g., multiple viewpoints can be applied to the same work of art; visual or written analysis; looking at various analyses of works in history; "lenses")
 - c. recognizes the way personal experience affects interpretation of art (understanding that each person's experiences will affect how that person sees art)
 - d. recognizes and discusses how meaning is created in art (e.g., through symbols, iconography, formal elements, and principles)

2. Familiarize Yourself with Test Questions

Become comfortable with the types of questions you'll find on the Praxis tests

The *Praxis* assessments include a variety of question types: constructed response (for which you write a response of your own); selected response, for which you select one or more answers from a list of choices or make another kind of selection (e.g., by clicking on a sentence in a text or by clicking on part of a graphic); and numeric entry, for which you enter a numeric value in an answer field. You may be familiar with these question formats from taking other standardized tests. If not, familiarize yourself with them so you don't spend time during the test figuring out how to answer them.

Understanding Computer-Delivered Questions

Questions on computer-delivered tests are interactive in the sense that you answer by selecting an option or entering text on the screen. If you see a format you are not familiar with, read the directions carefully. The directions always give clear instructions on how you are expected to respond.

For most questions, you respond by clicking an oval to select a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by:

- **Clicking more than one oval** to select answers from a list of answer choices.
- **Typing in an entry box.** When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one place to enter a response.
- **Clicking check boxes.** You may be asked to click check boxes instead of an oval when more than one choice within a set of answers can be selected.
- **Clicking parts of a graphic.** In some questions, you will select your answers by clicking on a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answers by clicking on a sentence (or sentences) within the reading passage.
- **Dragging and dropping answer choices into targets on the screen.** You may be asked to select answers from a list of choices and drag your answers to the appropriate location in a table, paragraph of text or graphic.
- **Selecting answers from a drop-down menu.** You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question you will get clear instructions.

Perhaps the best way to understand computer-delivered questions is to view the [Computer-delivered Testing Demonstration](#) on the Praxis web site to learn how a computer-delivered test works and see examples of some types of questions you may encounter.

Understanding Selected-Response Questions

Many selected-response questions begin with the phrase “which of the following.” Take a look at this example:

Which of the following is a flavor made from beans?

- (A) Strawberry
- (B) Cherry
- (C) Vanilla
- (D) Mint

How would you answer this question?

All of the answer choices are flavors. Your job is to decide which of the flavors is the one made from beans.

Try following these steps to select the correct answer.

- 1) **Limit your answer to the choices given.** You may know that chocolate and coffee are also flavors made from beans, but they are not listed. Rather than thinking of other possible answers, focus only on the choices given (“which of the following”).
- 2) **Eliminate incorrect answers.** You may know that strawberry and cherry flavors are made from fruit and that mint flavor is made from a plant. That leaves vanilla as the only possible answer.
- 3) **Verify your answer.** You can substitute “vanilla” for the phrase “which of the following” and turn the question into this statement: “Vanilla is a flavor made from beans.” This will help you be sure that your answer is correct. If you’re still uncertain, try substituting the other choices to see if they make sense. You may want to use this technique as you answer selected-response questions on the practice tests.

Try a more challenging example

The vanilla bean question is pretty straightforward, but you’ll find that more challenging questions have a similar structure. For example:

Entries in outlines are generally arranged according to which of the following relationships of ideas?

- (A) Literal and inferential
- (B) Concrete and abstract
- (C) Linear and recursive
- (D) Main and subordinate

You’ll notice that this example also contains the phrase “which of the following.” This phrase helps you determine that your answer will be a “relationship of ideas” from the choices provided. You are supposed to find the choice that describes how entries, or ideas, in outlines are related.

Sometimes it helps to put the question in your own words. Here, you could paraphrase the question in this way: “How are outlines usually organized?” Since the ideas in outlines usually appear as main ideas and subordinate ideas, the answer is (D).

QUICK TIP: Don't be intimidated by words you may not understand. It might be easy to be thrown by words like "recursive" or "inferential." Read carefully to understand the question and look for an answer that fits. An outline is something you are probably familiar with and expect to teach to your students. So slow down, and use what you know.

Watch out for selected-response questions containing "NOT," "LEAST," and "EXCEPT"

This type of question asks you to select the choice that does not fit. You must be very careful because it is easy to forget that you are selecting the negative. This question type is used in situations in which there are several good solutions or ways to approach something, but also a clearly wrong way.

How to approach questions about graphs, tables, or reading passages

When answering questions about graphs, tables, or reading passages, provide only the information that the questions ask for. In the case of a map or graph, you might want to read the questions first, and then look at the map or graph. In the case of a long reading passage, you might want to go ahead and read the passage first, noting places you think are important, and then answer the questions. Again, the important thing is to be sure you answer the questions as they refer to the material presented. So read the questions carefully.

How to approach unfamiliar formats

New question formats are developed from time to time to find new ways of assessing knowledge. Tests may include audio and video components, such as a movie clip or animation, instead of a map or reading passage. Other tests may allow you to zoom in on details in a graphic or picture.

Tests may also include interactive questions. These questions take advantage of technology to assess knowledge and skills in ways that standard selected-response questions cannot. If you see a format you are not familiar with, **read the directions carefully**. The directions always give clear instructions on how you are expected to respond.

QUICK TIP: Don't make the questions more difficult than they are. Don't read for hidden meanings or tricks. There are no trick questions on *Praxis* tests. They are intended to be serious, straightforward tests of your knowledge.

Understanding Constructed-Response Questions

Constructed-response questions require you to demonstrate your knowledge in a subject area by creating your own response to particular topics. Essays and short-answer questions are types of constructed-response questions.

For example, an essay question might present you with a topic and ask you to discuss the extent to which you agree or disagree with the opinion stated. You must support your position with specific reasons and examples from your own experience, observations, or reading.

Take a look at a few sample essay topics:

- "Celebrities have a tremendous influence on the young, and for that reason, they have a responsibility to act as role models."
- "We are constantly bombarded by advertisements—on television and radio, in newspapers and magazines, on highway signs, and the sides of buses. They have become too pervasive. It's time to put limits on advertising."
- "Advances in computer technology have made the classroom unnecessary, since students and teachers are able to communicate with one another from computer terminals at home or at work."

Keep these things in mind when you respond to a constructed-response question

- 1) **Answer the question accurately.** Analyze what each part of the question is asking you to do. If the question asks you to describe or discuss, you should provide more than just a list.
- 2) **Answer the question completely.** If a question asks you to do three distinct things in your response, you should cover all three things for the best score. Otherwise, no matter how well you write, you will not be awarded full credit.
- 3) **Answer the question that is asked.** Do not change the question or challenge the basis of the question. You will receive no credit or a low score if you answer another question or if you state, for example, that there is no possible answer.
- 4) **Give a thorough and detailed response.** You must demonstrate that you have a thorough understanding of the subject matter. However, your response should be straightforward and not filled with unnecessary information.
- 5) **Reread your response.** Check that you have written what you thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.

QUICK TIP: You may find that it helps to take notes on scratch paper so that you don't miss any details. Then you'll be sure to have all the information you need to answer the question.

For tests that have constructed-response questions, more detailed information can be found on page 12.

3. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

Sample Test Questions

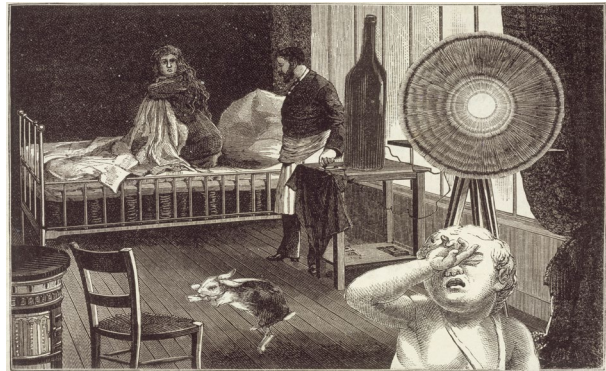
The sample questions that follow illustrate the kinds of questions on the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions.

For the test, images appear as small thumbnail versions above or to the left of the question(s) they refer to. To expand an image thumbnail, click on the plus sign in the lower-right corner. While the image is expanded, you will see a plus sign and a minus sign that allow you to zoom in and out. To close the image, click on the "x" in the upper-right corner. You can open and close each image as many times as you like.

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case.

Art Making

- A triad on a color wheel can be described as
 - three analogous colors
 - three colors equally spaced apart
 - three colors of equal value
 - a complementary set
- Which of the following terms refers to the use of distortion to create the illusion of an object extending into space?
 - Cantilevering
 - Contrapposto
 - Sfumato
 - Foreshortening
- In the work shown above, Max Ernst anticipated and manipulated which of the following postmodern design principles as a means of conveying a sense of the irrational and the illogical?
 - Gazing
 - Hybridity
 - Appropriation
 - Juxtaposition
- Which of the following is the most reasonable action to take for an artist whose work requires the use of a specific hazardous product?
 - Finding a nontoxic product to use and adapting the art-making process as necessary
 - Reading the product's label and proceeding according to the label directions
 - Making sure no children are present when using the product
 - Checking with a qualified toxicologist before using the material



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5. In storing printmaking supplies, it is important to store which of the following materials separately from the others?
 - (A) Acetic acid
 - (B) Rosin powder
 - (C) Nitric acid
 - (D) Solvents
6. Which of the following is most characteristic of gesture drawing?
 - (A) An outline
 - (B) Action and movement
 - (C) Gradual shading
 - (D) Carefully observed details
7. A hard-edge painting is most likely to be characterized by
 - (A) an even, solid paint application
 - (B) blurry color mixed on the painting's surface
 - (C) scratchy brush marks clearly separated
 - (D) translucent multiple layers of paint
8. Which of the following statements accurately describes a JPEG compressed digital photograph?
 - (A) The JPEG format is used only for color photos.
 - (B) A JPEG compression alters the proportions of the original image by rearranging data.
 - (C) A JPEG compression sharpens the details in an image.
 - (D) The JPEG format compresses file size by selectively discarding data.
9. Which of the following digital camera settings can be used to keep colors accurate under a variety of light conditions?
 - (A) White balance
 - (B) Aperture
 - (C) ISO speed
 - (D) Shutter speed
10. The term that best describes an artwork that incorporates theatrical elements such as body movement, audience participation, music, and projected images is
 - (A) mimesis
 - (B) installation art
 - (C) performance art
 - (D) digital collage
11. Which of the following terms refers to pottery that has NOT been bisque fired?
 - (A) Raku
 - (B) Greenware
 - (C) Terracotta
 - (D) Stoneware
12. In weaving, the vertical and horizontal threads in a loom are called the
 - (A) bobbin and quill
 - (B) shuttle and paddle
 - (C) ply and twist
 - (D) warp and weft
13. Fragile works of sculpture can be displayed most securely by placing the works
 - (A) in glass-paneled cases
 - (B) on a series of pedestals
 - (C) on wall-mounted shelves with sturdier works around them
 - (D) in shadow boxes with signs that read "Do Not Touch"

Historical and Theoretical Foundations of Art

14. Which of the following terms refers to Archaic Greek statues whose poses—rigidly frontal with clenched fists—recall the stance of ancient Egyptian statues?
- (A) Caryatids
 - (B) Telamones
 - (C) Discoboloi
 - (D) Kouroi



© View Stock / Almay

15. The layout and design of the Temple of Heaven in Beijing, China (above), are intended mainly as a symbolic expression of the
- (A) philosophical principles of feng shui
 - (B) metaphysical teachings of the Buddha
 - (C) connection between imperial and cosmic orders
 - (D) emperor's absolute power over earthly matters



© Scala / Art Resource, NY

16. In Michelangelo's sculpture, above, David's expression is best characterized as
- (A) calm and brave
 - (B) youthful and idealized
 - (C) tense and watchful
 - (D) angry and intense
17. The 19th-century photographic process used to create a daguerreotype was notable for its
- (A) quick exposure time
 - (B) ability to capture sharp detail
 - (C) capacity to be reproduced multiple times
 - (D) use of paper negatives



© Michele Burgess / Corbis

18. The imagery in the work shown above is a typical decorative motif of Islamic architectural mosaics known as
- (A) calligraphy
 - (B) an arabesque
 - (C) a rosette
 - (D) a paisley
19. Which of the following artists is an English landscape painter who created a poetic sense of changing atmospheric effects by using tiny applications of local color?
- (A) John Constable
 - (B) William Morris
 - (C) William Hogarth
 - (D) Joshua Reynolds
20. Which of the following figures is a contemporary installation artist who uses image projection and videos?
- (A) Bill Viola
 - (B) Betye Saar
 - (C) Damien Hirst
 - (D) Rachel Whiteread
21. The aesthetic philosophy that claims that the value of a work of art is determined by museums and galleries is known as
- (A) capitalism
 - (B) conceptualism
 - (C) structuralism
 - (D) institutionalism

Answers to Sample Questions

1. The correct answer is (B). A triad on a color wheel refers to any three equally spaced colors. The most common triads are the primary colors (red, blue, yellow) and the secondary colors (purple, green, orange). However, any three hues that are equidistant from each other constitute a triad.
2. The correct answer is (D). Foreshortening is the representation of any object on a two-dimensional surface in such a way that the object appears to advance or recede. This is accomplished by representing the perspectival “distortion” of the form.
3. The correct answer is (D). Juxtaposition refers to the use of unrelated images, materials, etc., to create a new image. Although the term has become standard in recent years, Surrealists such as Max Ernst sometimes used much the same process. In *L’Immaculée Conception manquée*, Ernst included images that have no apparent connection to each other, such as the rabbit, the weeping statue, and the figures, to create a sense of connections outside the scope of reason.
4. The correct answer is (B). Although it is preferable for artists of all ages to avoid toxic materials, there are times when a working artist may have to use a toxic material for a specific purpose. In such cases, the most reasonable course of action is for the artist to read all directions and cautions carefully and take the necessary precautions.
5. The correct answer is (C). Nitric acid is an oxidizing agent that can react with any of the other supplies to cause an explosion or fire.
6. The correct answer is (B). Gesture drawing refers to quick, expressive representation, usually of figures, which is intended to convey the essential movement of the figure. Action and movement are the essence of gesture drawing.
7. The correct answer is (A). “Hard-edge” is a term used to refer to paintings such as those of Frank Stella and Ellsworth Kelly in which each area of paint is sharply defined and applied in a smooth way, without visible brushstrokes or other signs of gesture.
8. The correct answer is (D). JPEG (widely known as .jpg) compression of a digital file is a process through which a file can be made smaller and, therefore, easier to store and transfer. The compression is executed by selectively removing data from the image file. It can be used for black-and-white as well as color files. JPEG compression does not sharpen details or alter proportions.
9. The correct answer is (A). Different lighting conditions—for example, daylight, incandescent light, fluorescent light—tend to push the colors in a photograph toward a particular hue, so it is important to be able to adjust the camera to keep unwanted tints out of the photo. White balance refers to the way the camera compensates for variations in light to keep colors constant.
10. The correct answer is (C). Performance art differs from painting, sculpture, or even some other forms of experimental media in that it emphasizes art as a participatory event that happens at a particular place and a particular time. It is usually avant-garde or conceptual in scope. Although not all works of performance art include every element listed here, the only kind of art that could incorporate all of them is performance art.
11. The correct answer is (B). Bisque firing refers to preliminary firing that is done to harden the piece prior to glazing and glaze firing. Greenware is a term referring to any pottery that has not been bisque fired.
12. The correct answer is (D). Weaving on a loom involves stringing a series of threads along the loom lengthwise (warp) and weaving other threads crosswise (weft), in and out of the lengthwise threads.
13. The correct answer is (A). Although some of the other choices might provide a bit of protection for fragile sculptures, a glass-paneled case that allows viewers to see fragile items but not touch them is the best solution for secure display.
14. The correct answer is (D). “Kouroi” is the term used for Archaic Greek statues of standing male youths. Made primarily from marble, but sometimes from limestone, wood, bronze, or terracotta, these life-size Greek statues imitate Egyptian prototypes in that each is posed stiffly, facing directly forward, with clenched fists and an advancing left foot.

15. The correct answer is (C). A Daoist temple complex constructed between 1406 and 1420, the Temple of Heaven is laid out in a grid of interlocking circles and squares intended to symbolize the connection between Heaven and Earth. Traditionally, this relationship was mediated by the emperor, called the Son of Heaven, who prayed at the Hall of Prayer for Good Harvests, located in the center of the complex, during important biannual ceremonies.

16. The correct answer is (C). For his monumental statue of David, Michelangelo chose not to portray the biblical hero holding the head of the slain Goliath—as both Donatello and Verrocchio had done—but rather to depict him awaiting the fatal encounter. David stands with furrowed brow, veins bulging from his neck, his gaze one of studied concentration as he prepares for Goliath's challenge.

17. The correct answer is (B). The first commercially successful photographic process, the daguerreotype, was developed in France in the early 19th century by Louis-Jacques-Mandé Daguerre. Each image was a direct positive made in the camera on a silver-plated copper plate. Since the image was made directly on the silvered surface, it was very fragile and could not be reproduced; it also required a somewhat lengthy exposure period. Despite such drawbacks, the daguerreotype quickly became a popular medium, especially for portraiture, largely because of its ability to capture crisp, accurate detail.

18. The correct answer is (B). An arabesque is an intricate design of repeated lines, often in the form of plants whose leafy vines interlace. In Islam, these designs constitute an infinite pattern that extends beyond the material world, symbolizing the limitless nature of creation and conveying a sense of spirituality.

19. The correct answer is (A). Perhaps the best known English landscape painter of his era, John Constable used delicate brushstrokes to convey a sense of changing weather in works such as *The Haywain*. Constable's use of natural color, stippled with white, is one of the most innovative aspects of his paintings; it was central to his ability to demonstrate shifting atmosphere and changing seasons.

20. The correct answer is (A). Bill Viola is an internationally recognized contemporary video artist, whose installations frequently incorporate the projection of images and videos.

21. The correct answer is (D). Institutionalism, also known as the institutional theory of art, is an aesthetic philosophy that stipulates that an object can only be considered art within the framework of the art world, defined primarily—but not exclusively—by museums and galleries. Theorists often cite the example of Marcel Duchamp's *Fountain*, the urinal submitted to the Society for Independent Artists exhibit in New York City in 1917. By being placed in a gallery, the work's meaning changed: it ceased to be a functional object and became an art object instead. *Fountain* is now studied as an exemplar of the readymade.

Constructed-Response Questions

Suggested time—35 minutes for 3 Questions

Directions: For the first question, read the information presented and then respond completely to all parts of the task.

- Do not spend too much time on any one question. Each of these questions contributes equally to determining your score for this part of the test; the three questions combined count for approximately one-quarter of the total test score.
- Be sure to read each question completely before planning your response to it. **ANSWER EVERY PART OF THE QUESTION COMPLETELY.**
- These questions are not primarily a test of your writing ability but rather of your understanding of the subject area. Your responses should be written as clearly as possible, but it is understood that your responses will be less polished than if they had been developed at home, edited, and carefully presented.
- Take some time to organize your thinking before you write. You may use the scratch paper provided for making notes. These notes will **not** be counted toward your score. **No credit will be given for any responses marked on scratch paper.** All scratch paper must be turned in to the administrator at the end of the testing session.

The scoring of each response will be based on your ability to

- choose appropriate works of art and analyze them;
- demonstrate understanding of the subject matter relevant to the question; and
- answer all parts of the question

Constructed-Response Questions

Part B

Three constructed-response questions
Suggested time: 35 minutes

For Historical and Theoretical Foundations of Art, readers will assign scores based on the following scoring guide.

HISTORICAL AND THEORETICAL FOUNDATIONS OF ART

GENERAL SCORING GUIDE

NOTES

The choice of example is critical to the test taker's ability to answer the question. Test takers who select weak or inappropriate examples are at a disadvantage in that their examples will not provide the materials needed to produce relevant analysis.

The scoring guide that follows provides a general outline of characteristics at each score point. It is neither expected nor likely that one response will show evidence of all of the characteristics of a particular score point. The score assigned is the score that best captures the response as a whole.

In general, the difference between a descriptive and an analytical response is reflected by the difference between the score points of 0–1 and 2–3.

The highest score a response can receive if the test taker does not clearly identify an appropriate artwork is a 1.

Suggested time for this question is 15 minutes.

Score of 3

HIGH DEGREE OF COMPETENCE

In a response at this level, the test taker generally:

- Selects and clearly identifies an appropriate example
- Shows clear insight into the issues and/or concepts presented in the question by using specific visual evidence obtained from memory to analyze the work selected
- Provides clear, logical, and accurate support for general statements, without significant digression or factual errors
- Uses art historical and/or theoretical terminology accurately, as appropriate

Score of 2

COMPETENCE

In a response at this level, the test taker generally:

- Selects and identifies an appropriate example clearly enough for the example to be verified

- Shows basic insight into the issues and/or concepts presented in the question by providing a reasonable analysis of the work selected, although the link between the visual evidence and the topic of the question may be somewhat general or tenuous
- Provides logical support for general statements, but the discussion may lack specificity, digress slightly, and/or include minor factual errors
- Uses art historical and/or theoretical terminology with general accuracy, as appropriate

Score of 1

LIMITED COMPETENCE

In a response at this level, the test taker generally:

- Selects and identifies an appropriate example, but the identification may be difficult to decipher or mostly implied, even if the artist is clearly identified
- Demonstrates limited or incomplete understanding of the issues and/or concepts presented in the question; e.g., by discussing the artwork only in very general or abstract terms
- Provides scant, somewhat illogical, and/or factually inaccurate support for general statements in a discussion that may be primarily descriptive, superficial, and/or digressive
- Uses art historical and/or theoretical terminology inaccurately or inappropriately, or uses very little terminology, even if it is needed to make the response coherent

Score of 0

LITTLE TO NO COMPETENCE

In a response at this level, the test taker generally:

- Fails to select an appropriate example or may not provide enough information for the example to be identified with any degree of certainty, even if the artist is clearly identified
- Demonstrates insufficient understanding of the issues and/or concepts presented in the question; e.g., by failing to connect the topic of the question to the work selected in any meaningful way

- Provides little or no support for general statements, and the support that is provided may be entirely descriptive, superficial, digressive, and/or factually inaccurate
- Provides a response that is too short for the degree of understanding to be ascertained
- Addresses a question other than that asked
- Fails to use art historical and/or theoretical terminology with any degree of accuracy, or fails to use such terminology at all, even if it is needed to make the response coherent

History/Theory Sample Question and Responses

Suggested time—15 minutes

Directions: Read the question carefully and choose an appropriate example for your response. Identify your example as fully as possible. For this question, you may **NOT** use your own work or any other student work as an example. You may discuss artwork from any time period, but the example you select must be verifiable; it must appear either in a textbook or online. Be sure to address specific visual features of the example you select in your response.

In many cultures, artists have used portraiture, including self-portraiture, to explore aspects of identity. These aspects often include social or cultural issues such as race, gender, religion, class, and politics.

Select and clearly identify one such work in any medium. The work must be a portrait of a person or persons; the medium can be either two- or three-dimensional. Using specific visual evidence, analyze how the portrait addresses at least one social and/or cultural issue in relation to identity.

Sample Response That Received a Score of 3

The contemporary artist Shepard Fairey created a number of portraits of Barack Obama during his presidential campaign, especially the emblematic portrait “HOPE.” The text on the work of art addresses an important aspect of Obama’s political identity. Obama was running for the position of president under the motto “hope.” He believed in changing America.

A more latent message related to identity has to do with race. Obama was the first African American to be so successful in a presidential campaign, causing many artists to emphasize the color of his skin and celebrate his unique race and what an accomplishment it would be for Obama to be the first African-American president. Fairey, however, did not color Obama's skin brown. His stenciled, linear portrait of a flat, graphic quality was filled in with red, white, and blue: the colors that have come to symbolize the United States of America. The message that Fairey was conveying was that race and ethnicity were not the central characteristics of Obama's identity. Instead, his allegiance to the United States and his patriotism defined who he was.

The graphic style that I described may also have conveyed an even more subtle message. If Obama was "flat" (just like his blocky, unmodeled portrait), then he was dependable, without any hidden agendas or facets to his identity that were not clear and public. Visually, Fairey's portrait "HOPE" tells voters that what you see is what you get.

Commentary on Response That Received a Score of 3

The response includes a clear, logical, and insightful rendering of how a portrait can convey both political and racial identity by using a clearly identified and appropriate example, Shepard Fairey's poster *HOPE*. For these reasons, a score of 3, indicating "High Degree of Competence," is merited.

Specifically, there is a rich abundance of visual evidence in the analysis of *HOPE*. The test taker remarks that Fairey emphasized Obama's political identity by "not color[ing] Obama's skin brown. His stenciled, linear portrait of a flat, graphic quality was filled with red, white, and blue: the colors that have come to symbolize the United States of America." Another comment deals directly with race: "race and ethnicity were not the central characteristics of Obama's identity." Further support is provided in the analytical statement, "If Obama was 'flat' (just like his blocky, unmodeled portrait) then he was dependable . . . Visually, Fairey's portrait 'HOPE' tells voters that what you see is what you get."

In summary, a response with a high degree of competence includes analysis that is clear, logical, and insightful. It goes beyond mere description and general statements to produce a compelling analysis

of the chosen work, directly answering the issues raised by the question.

Sample Response That Received a Score of 2

Sam Taylor-Wood is a contemporary, London-based artist whose work consists of photography and film. In her recent series *Self Portrait Suspended* (2004), Taylor-Wood seeks to address issues relevant to women, such as body image, identity, and women's roles in society. Of particular importance is Sam Taylor-Wood's battle against breast cancer.

In this photographic series, Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air. These photographs emphasize the femininity of the artist's body. The physical impossibility of these poses entices the viewer to ask questions as to how and why the woman dangles in mid-air.

To quickly sum up my interpretations, I would propose that Taylor-Wood seeks in this series to (1) express her feelings dealing with breast cancer (a significant female issue); (2) contradict the traditional, often misogynistic male view upon women; and (3) explore her own self-image and identity.

Commentary on Response That Received a Score of 2

The response merits a score of 2, indicating "Competence," because it shows basic insight into how portraiture can address issues related to identity; in this case, gender. The artist Sam Taylor-Wood is clearly identified and so is an appropriate example of her work, the photographic series *Self Portrait Suspended*. Visual evidence is referenced generally in the statement, "Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air." There is ample evidence throughout the response that the candidate understands the concepts presented in the question and is attempting a thoughtful analysis of Taylor-Wood's series of self-portraits.

That said, the analysis lacks specificity. Although the test taker gestures toward what *Self Portrait Suspended* might be saying about "issues relevant to women, such as body image, identity, and women's roles in society," these statements are not supported with specific visual evidence drawn from the photographs. The student does not address how Taylor-Wood

“express[es] her feelings dealing with breast cancer” in the series *Self Portrait Suspended*. Because this issue is not addressed, the link between the visual evidence and the topic of the question is somewhat general and tenuous. It may be that in choosing a series, rather than a single work, the test taker was unable to provide the kind of specific visual detail needed to support a deeper analysis of what *Self Portrait Suspended* tells us about Sam Taylor-Wood.

Sample Response That Received a Score of 1

Rembrandt was well known for his beautiful paintings. His own self portraits show his progress as an artist in his own life and give commentary on how he even viewed himself. Near the end of his life he painted his last self portrait of himself as an old man. This painting gives insight (when compared with his earlier ones) as to his own feelings about himself and his social class as an artist.

Rembrandt’s earlier self portraits display his rise to fame. He painted himself as an arrogant young professional. He glorified himself in fancy clothes and smug looks. This clearly illustrates the high social class enjoyed by artists at this time. As an artist, Rembrandt was a proud member of upper-class society.

His painting of himself as an old man shows something immensely different. His tattered clothes, humble look and dull colors show Rembrandt’s humility. He no longer enjoys a high social status. This is because he is no longer an important artist.

Comments on Sample Response That Received a Score of 1

“Limited Competence” is an appropriate designation for the response, as it provides scant, somewhat illogical, and factually inaccurate support for general statements about Rembrandt’s self portraits. From an artistic standpoint, Rembrandt is an excellent choice for an essay about how portraiture can be used to explore aspects of identity, but the example cited, “his last self portrait,” is difficult to identify and mostly implied. Moreover, the visual evidence provided is either minimal—“He glorified himself in fancy clothes and smug looks”—or questionable—“His tattered clothes, humble look and dull colors show Rembrandt’s humility.”

Limited competence is also demonstrated by an incomplete understanding of the issues and concepts presented in the question. The test taker does refer to social class, but the evidence provided is either dubious or inaccurate. Indeed, most of the supporting statements are factually incorrect, as it is not true that “Rembrandt was a proud member of upper-class society” nor that his

portraits changed with time “because he [was] no longer an important artist.” As such, the response demonstrates only limited understanding of how portraiture might address issues related to identity, such as social class.

For Art Making, readers will assign scores based on the following scoring guide:

Art Making General Scoring Guide

NOTES

The scoring guide that follows provides a general outline of characteristics at each score point. It is neither expected nor likely that one response will show evidence of all of the characteristics of a particular score point. The score assigned is the score that best captures the response as a whole.

In general, the difference between a descriptive and an analytical response is reflected by the difference between the score points of 0–1 and 2–3.

If both Art Making questions are answered with reference to two works in the same medium, the second response will not be scored.

Suggested time for each Art Making question is 10 minutes.

Score of 3

HIGH DEGREE OF COMPETENCE

In a response at this level, the test taker generally:

- Shows clear understanding of the issues and/or concepts raised by the question in relation to the work selected
- Analyzes the work in a manner that demonstrates coherent thought and understanding
- Provides convincing and logical support for general statements with no significant digression
- Uses art vocabulary accurately, as appropriate

Score of 2

COMPETENCE

In a response at this level, the test taker generally:

- Shows basic understanding of the issues and/or concepts raised by the question in relation to the work selected
- Analyzes the work in relation to the question, but the discussion may be somewhat simplistic or digressive
- Provides some logical details or examples
- Uses art vocabulary with general accuracy, as appropriate

Score of 1

LIMITED COMPETENCE

In a response at this level, the test taker generally:

- Shows limited understanding of the issues and/or concepts raised by the question in relation to the work selected
- Makes observations about the work selected that may include some illogical comments
- Does not support general statements in a clear and/or logical fashion
- May digress considerably from the intent of the question
- May omit some aspect of the question
- Uses art vocabulary inaccurately or inappropriately, or uses very little art vocabulary, even if it is needed to make the response coherent

Score of 0

LITTLE TO NO COMPETENCE

In a response at this level, the test taker generally:

- Shows little or no understanding of the issues and/or concepts raised by the question in relation to the work selected
- Provides few, if any, logical observations of the work selected
- Provides unclear and/or illogical support, or no support at all, for general statements
- Provides a response that is too short for the degree of understanding to be ascertained
- Addresses a question other than that asked
- Fails to use art vocabulary with any degree of accuracy, or fails to use art vocabulary at all, even if it is needed to make the response coherent

Art Making Sample Question and Responses

Suggested time—10 minutes

Directions: For each question, you are to discuss **ONE** of the four reproductions of your work that you have uploaded digitally and brought with you. You must discuss a different work in each question. The work discussed must be in a different medium for each question. If both works are in the same medium, the response to the second question will not be scored.

The system-generated ID number for the work you are writing about must be entered as the first line of each art-making response and must have the EXACT format shown on the prints of your image files. For example, the first image you uploaded will have the ID number AI#001#. You must use the exact ID number on the printout in order to link the image to your response. Do NOT embed the ID in the text of your response, and do not write anything else on the first line other than the ID number.

Read both questions before deciding which of your works you will discuss in each.

You will be required to turn in your reproduction of each work at the end of this test.

For each question, read the information presented and then respond completely to all parts of the task.

- Do not spend too much time on any one question. Each question contributes equally to determining your score for this part of the test; the three questions combined count for approximately one-quarter of the total test score.
- Be sure to read each question completely before planning your response to it. **ANSWER EVERY PART OF THE QUESTION COMPLETELY.**
- These questions are not primarily a test of your writing ability but rather of your understanding of the subject area. Your responses will be less polished than if they had been developed at home, edited, and carefully presented.
- Take some time to organize your thinking before you write. You may use the scratch paper provided for making notes. These notes will not be counted toward your score. **No credit will be given for any responses marked on scratch paper.** All scratch paper must be turned in to the administrator at the end of the testing session.

The scoring of each response will be based on your ability to

- choose appropriate works of art and analyze them;
- demonstrate understanding of the subject matter relevant to the question; and
- answer all parts of the question

Identify the idea behind this work and the process or technique that you used to create it. How did the process or technique help you to express this idea?
(10 minutes)

Sample Response That Received a Score of 3



Title of work: *Speak Up*

Dimensions of work. Height: box approx. 8" Width: 24"
Depth: 1 1/2"

Medium or media: Wood

Other relevant physical characteristics (if any): None

AI#002#

For me, one of the most interesting things about sculptures is their ability to be interactive. This piece was about taking art and letting the audience use it to say what they want to. Typically art expresses what the artist wants to say visually and I wanted to give viewers the opportunity to express themselves and interact with art to become part of it. With the interaction, I knew people would be picking up the squares of wood and handling them. This meant that as well as being visually appealing I wanted the pieces to be pleasing to the touch. For this reason I decided to sand all of the 200 letters to make them smooth to the touch and round the edges. Someone might need to rummage through the letters to find what they wanted and I did not want sharp edges to discourage them or cause them to write something else or nothing at all.

My inspiration for the design of the pieces was Scrabble® so to mirror the precise look of the letter and the dark against the light I burned the letters into the wood.

Commentary on Response That Received a Score of 3

In this response, the test taker demonstrates a "High Degree of Competence"; therefore, the response merits a score of 3.

The idea behind the work is clearly identified: "This piece was about taking art and letting the audience use it to say what they want to. . . . I wanted to give viewers the opportunity to express themselves and interact with art to become part of it." The process is also clearly expressed: "I decided to sand all of the 200 letters to make them smooth to the touch and round the edges." Further elaboration is provided: "I burned the letters into the wood" to mimic the look, as well as the feel, of Scrabble® tiles, which people are accustomed to holding and manipulating. Though the technical discussion of process is relatively general, the process is convincingly and logically connected to the idea behind the work: "as well as being visually appealing I wanted the pieces to be pleasing to the touch. . . . My inspiration for the design of the pieces was Scrabble." All statements about process link directly with the stated idea of drawing in viewers to interact with the work.

As a whole, the response is focused squarely on the question asked and on the work shown. Discussion of the work shows clear, articulate thinking about making art.

Sample Response That Received a Score of 2



Title of work: *Tic Toc Work*

Dimensions of work. Height: 19" Width 12.5"

Medium or media: Photomechanical screen print

Other relevant physical characteristics (if any): Cotton base paper

AI#004#

In my screen print piece "Tic Toc Work" I had to make a decision before starting on which screen print method I wanted to use. Because this piece was going to have a lot of layers and fine details, the best approach was to use photomechanical screen printing. I could duplicate an image with fine detail and also layer it later using the same screen exposure. I next had to choose my colors. When picking out a color combination for this image I knew I wanted it to represent coffee and business "gold" so I started off with a brown cotton paper base and then mixed colors that were darker than my base. In some of my

colors I mixed transparent paint so some images will show through others. This is to depict a more dream like feel, it's not all there, and I also show the amount of work that went into this piece. With these two aspects in place, I was able to make fine detail cogs and a translucent dreamlike image drowned in coffee and business tones.

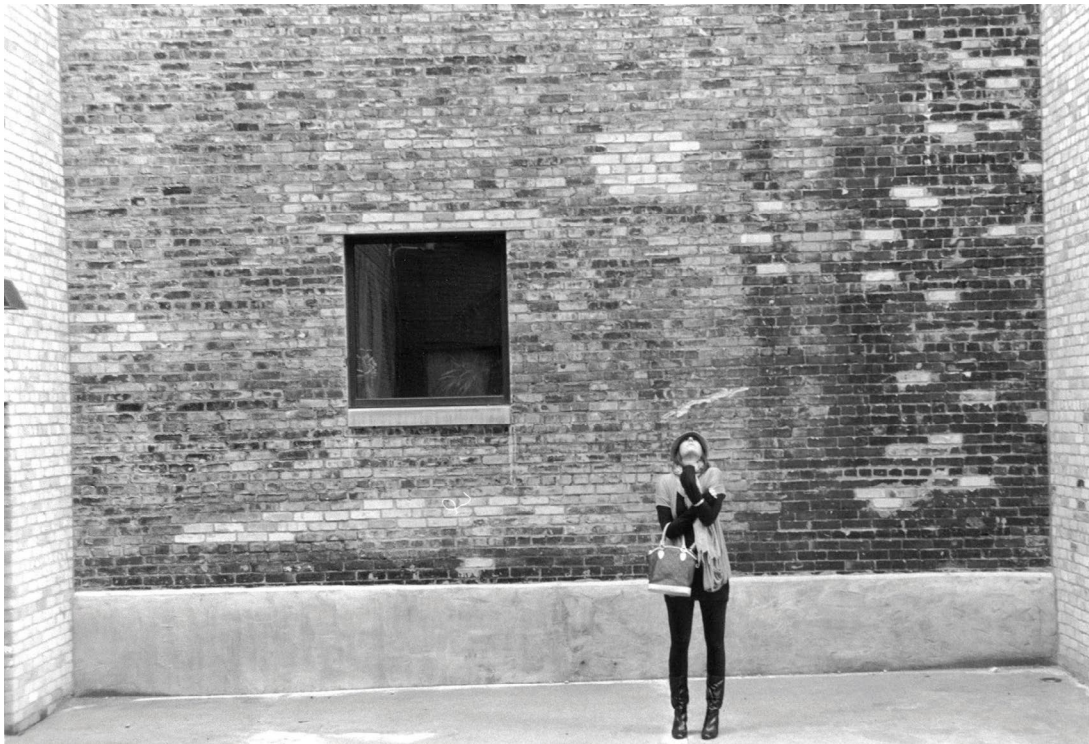
Commentary on Response That Received a Score of 2

The response merits a score of 2, indicating "Competence," because it demonstrates basic understanding of the question.

The response begins with the selection and elaboration of the process—"photomechanical screenprinting"—and goes on to explain technical decisions that followed. These decisions included color choices and the use of both transparent and, by implication, opaque inks. The discussion of technique is clear and generally informative. By contrast, the concept has to be pieced together from two different statements: "I knew I wanted it to represent coffee and business 'gold'" and "This is to depict a more dream like feel." These two concept statements do not have an obvious connection to each other, which weakens the overall coherence of the response. Nor are the links between idea and process absolutely clear.

As a whole, the response provides considerable information about the process and analyzes the work in relation to the question, thereby showing basic understanding.

Sample Response That Received a Score of 1



Title of work: Untitled

Dimensions of work. Height: 8"Width: 10"

Medium or media: Photography

Other relevant physical characteristics (if any): black & white

AI#004#

In this work it was important for me to create a balance in the work. The girl is offset in the work, but is balanced because of the window.

I also wanted to keep the viewer interested in the work. I felt by having the girl looking up, that will keep you guessing as to what she is looking up at or why is this girl standing next to this building that looks abandoned. The message that it conveys is once again left for the viewer to detect.

The technique for this image is shot middle of frame. If I were to shoot this image in any other direction it would have not given the same results.

Commentary on Sample Response That Received a Score of 1

This response demonstrates "Limited Competence" and therefore merits a score of 1. The stated ideas are to "create a balance" and "to keep the viewer

interested in the work." Yet the response does not specify the kind of balance nor does it provide a reason for composing the image with the balance that the image shows. Holding a viewer's interest is an extremely general idea.

The statement that the intended message is "once again left for the viewer to detect" suggests that perhaps one idea behind the work was to create a mysterious image. The description of the figure looking up and her placement in front of the building appear to support that suggestion, but the connection between the idea and the work is somewhat thin.

The declaration "The technique for this image is shot middle of frame" is the only reference to technique or process in the response, and even this could be considered as composition rather than actual process. No real explanation is included of how the process or technique might have helped to express the ideas that are either stated or implied.

As a whole, the response does not provide logical support for general statements. In addition, the lack of discussion about photographic technique or process means that the question is never fully addressed.

4. Determine Your Strategy for Success

Set clear goals and deadlines so your test preparation is focused and efficient

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Otherwise, you may not feel ready and confident on test day.

1) Learn what the test covers.

You may have heard that there are several different versions of the same test. It's true. You may take one version of the test and your friend may take a different version a few months later. Each test has different questions covering the same subject area, but both versions of the test measure the same skills and content knowledge.

You'll find specific information on the test you're taking on page 5, which outlines the content categories that the test measures and what percentage of the test covers each topic. Visit www.ets.org/praxis/testprep for information on other *Praxis* tests.

2) Assess how well you know the content.

Research shows that test takers tend to overestimate their preparedness—this is why some test takers assume they did well and then find out they did not pass.

The *Praxis* tests are demanding enough to require serious review of likely content, and the longer you've been away from the content, the more preparation you will most likely need. If it has been longer than a few months since you've studied your content area, make a concerted effort to prepare.

3) Collect study materials.

Gathering and organizing your materials for review are critical steps in preparing for the *Praxis* tests. Consider the following reference sources as you plan your study:

- Did you take a course in which the content area was covered? If yes, do you still have your books or your notes?
- Does your local library have a high school-level textbook in this area? Does your college library have a good introductory college-level textbook in this area?

Practice materials are available for purchase for many *Praxis* tests at www.ets.org/praxis/testprep. Test preparation materials include sample questions and answers with explanations.

4) Plan and organize your time.

You can begin to plan and organize your time while you are still collecting materials. Allow yourself plenty of review time to avoid cramming new material at the end. Here are a few tips:

- Choose a test date far enough in the future to leave you plenty of preparation time. Test dates can be found at www.ets.org/praxis/register/centers_dates.
- Work backward from that date to figure out how much time you will need for review.
- Set a realistic schedule—and stick to it.

5) Practice explaining the key concepts.

Praxis tests with constructed-response questions assess your ability to explain material effectively. As a teacher, you'll need to be able to explain concepts and processes to students in a clear, understandable way. What are the major concepts you will be required to teach? Can you explain them in your own words accurately, completely, and clearly? Practice explaining these concepts to test your ability to effectively explain what you know.

6) Understand how questions will be scored.

Scoring information can be found on page 47.

7) Develop a study plan.

A study plan provides a road map to prepare for the *Praxis* tests. It can help you understand what skills and knowledge are covered on the test and where to focus your attention. Use the study plan template on page 33 to organize your efforts.

And most important—get started!

Would a Study Group Work for You?

Using this guide as part of a study group

People who have a lot of studying to do sometimes find it helpful to form a study group with others who are working toward the same goal. Study groups give members opportunities to ask questions and get detailed answers. In a group, some members usually have a better understanding of certain topics, while others in the group may be better at other topics. As members take turns explaining concepts to one another, everyone builds self-confidence.

If the group encounters a question that none of the members can answer well, the group can go to a teacher or other expert and get answers efficiently. Because study groups schedule regular meetings, members study in a more disciplined fashion. They also gain emotional support. The group should be large enough so that multiple people can contribute different kinds of knowledge, but small enough so that it stays focused. Often, three to six members is a good size.

Here are some ways to use this guide as part of a study group:

- **Plan the group's study program.** Parts of the study plan template, beginning on page 33, can help to structure your group's study program. By filling out the first five columns and sharing the worksheets, everyone will learn more about your group's mix of abilities and about the resources, such as textbooks, that members can share with the group. In the sixth column ("Dates I will study the content"), you can create an overall schedule for your group's study program.
- **Plan individual group sessions.** At the end of each session, the group should decide what specific topics will be covered at the next meeting and who will present each topic. Use the topic headings and subheadings in the Test at a Glance table on page 5 to select topics, and then select practice questions, beginning on page 14.
- **Prepare your presentation for the group.** When it's your turn to present, prepare something that is more than a lecture. Write two or three original questions to pose to the group. Practicing writing actual questions can help you better understand the topics covered on the test as well as the types of questions you will encounter on the test. It will also give other members of the group extra practice at answering questions.

- **Take a practice test together.** The idea of a practice test is to simulate an actual administration of the test, so scheduling a test session with the group will add to the realism and may also help boost everyone's confidence. Remember, complete the practice test using only the time that will be allotted for that test on your administration day.
- **Learn from the results of the practice test.** Review the results of the practice test, including the number of questions answered correctly in each content category. For tests that contain constructed-response questions, look at the Sample Test Questions section, which also contain sample responses to those questions and shows how they were scored. Then try to follow the same guidelines that the test scorers use.
- **Be as critical as you can.** You're not doing your study partner(s) any favors by letting them get away with an answer that does not cover all parts of the question adequately.
- **Be specific.** Write comments that are as detailed as the comments about the sample responses. Indicate where and how your study partner(s) are doing an inadequate job of answering the question. Writing notes in the margins of the answer sheet may also help.
- **Be supportive.** Include comments that point out what your study partner(s) got right.

Then plan one or more study sessions based on aspects of the questions on which group members performed poorly. For example, each group member might be responsible for rewriting one paragraph of a response in which someone else did an inadequate job.

Whether you decide to study alone or with a group, remember that the best way to prepare is to have an organized plan. The plan should set goals based on specific topics and skills that you need to learn, and it should commit you to a realistic set of deadlines for meeting those goals. Then you need to discipline yourself to stick with your plan and accomplish your goals on schedule.

5. Develop Your Study Plan

Develop a personalized study plan and schedule

Planning your study time is important because it will help ensure that you review all content areas covered on the test. Use the sample study plan below as a guide. It shows a plan for the *Core Academic Skills for Educators: Reading* test. Following that is a study plan template that you can fill out to create your own plan. Use the "Learn about Your Test" and "Test Specifications" information beginning on page 5 to help complete it.

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in chapter 1.
2. **Determine Strengths and Weaknesses:** Identify your strengths and weaknesses in each content area.
3. **Identify Resources:** Identify the books, courses, and other resources you plan to use for each content area.
4. **Study:** Create and commit to a schedule that provides for regular study periods.

Praxis Test Name (Test Code): Core Academic Skills for Educators: Reading (5712)

Test Date: 9/15/15

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Key Ideas and Details						
Close reading	Draw inferences and implications from the directly stated content of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/15/15	7/15/15
Determining Ideas	Identify summaries or paraphrases of the main idea or primary purpose of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/17/15	7/17/15
Determining Ideas	Identify summaries or paraphrases of the supporting ideas and specific details in a reading selection	3	Middle and high school English textbook	College library, middle and high school teachers	7/20/15	7/21/15
Craft, Structure, and Language Skills						
Interpreting tone	Determine the author's attitude toward material discussed in a reading selection	4	Middle and high school English textbook	College library, middle and high school teachers	7/25/15	7/26/15
Analysis of structure	Identify key transition words and phrases in a reading selection and how they are used	3	Middle and high school English textbook, dictionary	College library, middle and high school teachers	7/25/15	7/27/15
Analysis of structure	Identify how a reading selection is organized in terms of cause/effect, compare/contrast, problem/solution, etc.	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Author's purpose	Determine the role that an idea, reference, or piece of information plays in an author's discussion or argument	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15

(continued on next page)

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Language in different contexts	Determine whether information presented in a reading selection is presented as fact or opinion	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Contextual meaning	Identify the meanings of words as they are used in the context of a reading selection	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Figurative Language	Understand figurative language and nuances in word meanings	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/8/15	8/8/15
Vocabulary range	Understand a range of words and phrases sufficient for reading at the college and career readiness level	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/15/15	8/17/15
Integration of Knowledge and Ideas						
Diverse media and formats	Analyze content presented in diverse media and formats, including visually and quantitatively, as well as in words	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/22/15	8/24/15
Evaluation of arguments	Identify the relationship among ideas presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/24/15	8/24/15
Evaluation of arguments	Determine whether evidence strengthens, weakens, or is relevant to the arguments in a reading selection	3	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/27/15	8/27/15
Evaluation of arguments	Determine the logical assumptions upon which an argument or conclusion is based	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/28/15	8/30/15
Evaluation of arguments	Draw conclusions from material presented in a reading selection	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/30/15	8/31/15
Comparison of texts	Recognize or predict ideas or situations that are extensions of or similar to what has been presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/3/15	9/4/15
Comparison of texts	Apply ideas presented in a reading selection to other situations	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/5/15	9/6/15

My Study Plan

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in chapter 1.
2. **Determine Strengths and Weaknesses:** Identify your strengths and weaknesses in each content area.
3. **Identify Resources:** Identify the books, courses, and other resources you plan to use for each content area.
4. **Study:** Create and commit to a schedule that provides for regular study periods.

Praxis Test Name (Test Code): _____

Test Date: _____

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for this content?	Where can I find the resources I need?	Dates I will study this content	Date completed

(continued on next page)

6. Review Study Topics

Detailed study topics with questions for discussion

Using the Study Topics That Follow

The Art: Content and Analysis test is designed to measure the knowledge and skills necessary for a beginning teacher.

This chapter is intended to help you organize your preparation for the test and to give you a clear indication of the depth and breadth of the knowledge required for success on the test.

Virtually all accredited programs address the topics covered by the test; however, you are not expected to be an expert on all aspects of the topics that follow.

You are likely to find that the topics below are covered by most introductory textbooks. Consult materials and resources, including lecture and laboratory notes, from all your coursework. You should be able to match up specific topics and subtopics with what you have covered in your courses.

Try not to be overwhelmed by the volume and scope of content knowledge in this guide. Although a specific term may not seem familiar as you see it here, you might find you can understand it when applied to a real-life situation. Many of the items on the actual test will provide you with a context to apply to these topics or terms.

Discussion Areas

Interspersed throughout the study topics are discussion areas, presented as open-ended questions or statements. These discussion areas are intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to situations in the classroom or the real world. Most of the areas require you to combine several pieces of knowledge to formulate an integrated understanding and response. If you spend time on these areas, you will gain increased understanding and facility with the subject matter covered on the test. You may want to discuss these areas and your answers with a teacher or mentor.

Note that this study companion *does not provide answers for the discussion area questions*, but thinking about the answers to them will help improve your understanding of fundamental concepts and will probably help you answer a broad range of questions on the test.

Study Topics

An overview of the areas covered on the test, along with their subareas, follows.

I. Art Making

A. General

The test taker:

1. Knows and understands the elements of art and principles of visual organization (i.e., principles of design) as applied to two-dimensional and three-dimensional media
 - a. identifies elements and principles of design in visual stimuli
 - b. explains relationships of elements to principles
 - c. distinguishes uses of elements and principles in two-dimensional and three-dimensional art
2. Knows and understands various historical methods (e.g., golden mean, hierarchical organization, perspective) and contemporary approaches (juxtaposition, appropriation, transformation, etc.) to creating art
 - a. defines/identifies both historical and contemporary methods

Discussion areas: General

- Consider why you chose particular media or processes for several of your works. In what ways were the media or processes successful?
- What difficulties did they present?
- Think about the ideas on which some of your art works are based. How is each idea communicated? How would you describe the ideas and your artistic process to others?
- How did you structure the composition of one of your works? Why did you structure it that way?
- How do the elements and principles interact in the work? How do they support the meaning of work?
- Name the principles and elements used to organize 2-D and 3-D art.

- Identify how rhythm is achieved in a particular work of art. What impact is created by the use of rhythm in the work?
- How can the elements in a work of art be used to support the principles in a representational work and in an abstract work?
- How do artistic concerns regarding the element of space differ in works that are two-dimensional and works that are three-dimensional?
- How have new technologies and time-based artworks changed the understanding of visual organization?
- Name three historical ways of organizing space on a 2-D picture plane. What are some of the ways in which many contemporary artists organize space differently?

B. Media and Processes

The test taker:

1. Knows and understands safety, environmental, and storage issues related to the use of art materials (e.g., clay dust, lead pigments, safety-label information) and art processes (e.g., cutting, etching, spraying)
 - a. identifies dangerous materials and their effects
 - b. categorizes dangerous materials and their effects
 - c. describes proper ventilation, storage, and disposal procedures based on the medium
 - d. demonstrates knowledge of MSDS sheets
 - e. demonstrates understanding of safety procedures and precautions for using artists' materials and tools
 - f. demonstrates knowledge of health issues related to the use of artists' materials and tools (e.g., toxicity)
2. Knows and understands how to use a variety of drawing, painting, and printmaking materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to drawing, painting, and printmaking materials and processes

- d. describes drawing, painting, and printmaking processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
3. Knows and understands how to use digital photography and image processes
 - a. demonstrates basic camera knowledge (camera parts, vocabulary)
 - b. demonstrates knowledge of common editing and imaging software (e.g., cropping, basic manipulation, resizing)
 - c. demonstrates knowledge of uploading, downloading, storing common file types such as .jpg and .tif, transferring, and printing images
 - d. knows and understands the process of creating digital images
 4. Knows and understands materials, tools, and processes for videography, filmmaking, and installations
 - a. identifies/describes materials, tools, and processes for videography, filmmaking, and installations
 5. Knows and understands how to use sculptural materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to sculptural materials and processes
 - d. describes sculptural processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
 6. Knows and understands how to use a variety of fiber art materials and processes (e.g., weaving, basketry, paper making, jewelry making, processes based on sewing)
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to fiber materials and processes
 - d. describes fiber processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
 7. Knows and understands the physical aspects and effective ways of presenting artwork for display purposes (e.g., cutting mats, display boards)
 - a. identifies and describes methods of mounting and matting work in ways appropriate to the medium
 - b. identifies and describes methods of displaying three-dimensional work
 - c. describes appropriate ways of using exhibition spaces

Discussion areas: Media and Processes

- Name three art materials that are toxic.
- Which pigments used in paint, ink, or glaze have a greater level of toxicity and which have less?
- What is a safe way to dispose of oily rags?
- What type of precautions should be taken when using workable fixative on a regular basis?
- In what type of setting is it safest to perform a raku firing?
- What are the hazards of prolonged exposure to clay dust or plaster dust?
- How does vine charcoal differ from compressed charcoal?
- What are the advantages and disadvantages of using gouache?

- How does hot-press illustration board differ from cold-press illustration board? What kind of media work best on each?
- How is a burin used in printmaking? How is a brayer used?
- What are some general differences between the effects created by a particular drawing medium and those created by a particular painting medium?
- What are the major printmaking processes?
- If a drawing is too light in value, what other media might the artist experiment with?
- Why is canvas generally primed before an artist paints on it? In what cases might an artist choose not to prime canvas?
- In what ways do the effects achieved by using watercolor as a painting medium generally differ from those achieved by using oil paint?
- How do changes in the aperture setting affect photographs?
- What functions do filters have in Adobe Photoshop™?
- What is the difference between raster and vector formats in computer graphics?
- How many kilobytes are in a megabyte?
- How many megabytes are in a gigabyte?
- What is meant by ppi and dpi, and what information do they provide for projecting or printing a digital image?
- Why are installations classified with time-based media?
- How can wood be used to create an additive, subtractive, or assembled work?
- What are the differences among earthenware, stoneware, and porcelain? Why might an artist choose one of them over another?
- What is a maquette and, why is it useful to make one?
- What types of hand-building techniques can be used to create a ceramic vessel, and what are the advantages of each?
- What are the steps in creating a hollow cast bronze sculpture? What are the advantages of casting?
- How can a viewer distinguish by looking at a sculpture whether the process used was additive or subtractive?
- How do available workspace and tools affect decisions about what sculptural materials to use?
- What different kinds of materials can be used to make paper?
- In weaving, what is the difference between the warp and the weft?
- How is the shuttle used in weaving?
- How can the use of a mat or frame influence perception of a work of art?
- What are the advantages and disadvantages of dry mounting?
- What are the best ways of displaying 3D sculptures of various sizes and media?
- How can lighting be of benefit to the exhibition of artwork?

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The test taker:

1. Knows and understands the following materials within an art historical context: painting, drawing, printmaking, sculpture, architecture, photography, fiber arts, and crafts
 - a. identifies characteristics of materials, processes, and techniques within an art historical context
 - b. identifies similarities and differences among materials, processes, and techniques (e.g., evolution over time)
 - c. knows vocabulary related to two-dimensional and three-dimensional media and processes within an art historical context
 - d. recognizes or identifies processes within an art historical context through reproductions

Discussion areas: Materials and Processes in an Art Historical Context

- In what ancient culture did the use of the arch in architecture become commonplace?
- Identify advantages the arch had over post-and-lintel construction.
- What are some reasons why artists during the Renaissance abandoned the traditional egg tempera technique for painting in oils?

B. The Western Tradition in Art History

The test taker:

1. Recognizes stylistic traits of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine, and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; and contemporary art
 - a. identifies the styles of works of art and architecture
 - b. categorizes art and architecture according to style and/or period

- c. identifies major works of art and architecture by title, style, and/or artist, as appropriate
 - d. analyzes/explains the influence of art historical periods or schools on later work
 - e. analyzes compositional elements and principles of design in works of art and architecture
 - f. recognizes the impact of major artistic and technological innovations (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints) on the stylistic traits of art
2. Knows and understands the content, context, and/or purpose of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine, and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; and contemporary art
 - a. explains the purposes of works of art from various time periods
 - b. decodes/analyzes the narrative or intended content of a work of art
 - c. analyzes/explains the interrelationships between art and social factors, cultural context, and events
 - d. explains the impact of major artistic and technological innovations on the content, context, and purposes of art (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints)
 - e. evaluates information about art and artists from various sources

Discussion areas: The Western Tradition in Art

- When in the history of Western culture did European artists begin to create self-portraits and why?
- What does it mean to say that art is conceptual?
- Why were the Surrealists attracted to the idea of automatic drawing?
- How did the shift of patronage from the church to secular merchants in the Renaissance affect the creation of art?
- How did the First World War affect art in Europe?

- What are some of the reasons that artists in the early twentieth century began to create works without representational imagery?
- How did technological innovations that enabled the building of taller buildings (skyscrapers) in the late nineteenth century impact cities and urban life?

C. Art Beyond the Western Tradition

The test taker:

1. Knows and understands the general visual characteristics of art and architecture from Asia, Africa, the Americas, and the South Pacific region
 - a. classifies works of art and architecture by regions/cultures
 - b. describes/analyzes works of art and architecture using compositional elements and principles of design
 - c. describes/analyzes the interrelationships between art from beyond the Western tradition and art from the Western tradition
 - d. identifies major works of art and architecture by title, style, and/or artist, as appropriate
2. Knows and understands the general content, context, and purposes of art from Asia, Africa, the Americas, and the South Pacific region
 - a. explains the content and/or purpose (as appropriate) of frequently referenced works of art from various locations and cultures
 - b. identifies the general role of a work of art in its culture (e.g., celebration, ritual or ceremony, historical documentation)
 - c. explains how the context in which a work of art is created conveys information about various lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
 - d. evaluates information about art and artists from various sources

Discussion areas: Art Beyond the Western Tradition

- Choose one African culture. What are the salient visual characteristics of that culture's art?
- What are some features of a Maya pyramid that distinguish it from an Egyptian pyramid?
- What visual characteristics distinguish a landscape painted in China or Japan from those painted in the European tradition?
- Identify at least one mosque and one Buddhist temple that you can recognize visually.
- What was the function of a pyramid in Maya life and culture?
- How can the design and use of art forms in at least one culture function as signifiers of social rank or family importance?
- In what ways is a statue of Buddha designed to suggest spiritual enlightenment?

D. Responding to Art

The test taker:

1. Knows and understands the major theories of art and aesthetics (e.g., formalism, expressionism, deconstructivism, and representationalism)
 - a. recognizes the major characteristics of various theories of art and aesthetics
 - b. distinguishes among the major theories of art and aesthetics
 - c. compares and contrasts the differences/similarities among theories of art and aesthetics
 - d. interprets and evaluates works of art based on theories of art and aesthetics (as opposed to personal opinion)
2. Knows and understands the relationship between art and critical response
 - a. demonstrates knowledge of critical reactions to well-known works and/or art movements
 - b. recognizes/uses multiple viewpoints in examining a work of art (e.g., multiple viewpoints can be applied to the same work of art; visual or written analysis; looking at various analyses of works in history; "lenses")

- c. recognizes the way personal experience affects interpretation of art (understanding that each person's experiences will affect how that person sees art)
- d. recognizes how meaning is created in art (e.g., through symbols, iconography, formal elements and principles)

Discussion areas: Responding to Art

- Identify two or three works or movements that caused controversy. In each case, how did art critics respond?
- How do culture, experiences, and individual perception affect a critical response? For example, how might a critical response to a Christian religious work differ if the work is viewed by a Muslim or an atheist?
- How might gender or age affect a person's critical responses to a specific work of art or a general type of art?
- Choose three works of art from three different time periods. In each work, how is the meaning of the work communicated?

7. Review Smart Tips for Success

Follow test-taking tips developed by experts

Learn from the experts. Take advantage of the following answers to questions you may have and practical tips to help you navigate the *Praxis* test and make the best use of your time.

Should I guess?

Yes. Your score is based on the number of questions you answer correctly, with no penalty or subtraction for an incorrect answer. When you don't know the answer to a question, try to eliminate any obviously wrong answers and then guess at the correct one. Try to pace yourself so that you have enough time to carefully consider every question.

Can I answer the questions in any order?

You can answer the questions in order or skip questions and come back to them later. If you skip a question, you can also mark it so that you can remember to return and answer it later. Remember that questions left unanswered are treated the same as questions answered incorrectly, so it is to your advantage to answer every question.

Are there trick questions on the test?

No. There are no hidden meanings or trick questions. All of the questions on the test ask about subject matter knowledge in a straightforward manner.

Are there answer patterns on the test?

No. You might have heard this myth: the answers on tests follow patterns. Another myth is that there will never be more than two questions in a row with the correct answer in the same position among the choices. Neither myth is true. Select the answer you think is correct based on your knowledge of the subject.

Can I write on the scratch paper I am given?

Yes. You can work out problems on the scratch paper, make notes to yourself, or write anything at all. Your scratch paper will be destroyed after you are finished with it, so use it in any way that is helpful to you. But make sure to select or enter your answers on the computer.

Smart Tips for Taking the Test

- 1. Skip the questions you find extremely difficult.** Rather than trying to answer these on your first pass through the test, you may want to leave them blank and mark them so that you can return to them later. Pay attention to the time as you answer the rest of the questions on the test, and try to finish with 10 or 15 minutes remaining so that you can go back over the questions you left blank. Even if you don't know the answer the second time you read the questions, see if you can narrow down the possible answers, and then guess. Your score is based on the number of right answers, so it is to your advantage to answer every question.

2. **Keep track of the time.** The on-screen clock will tell you how much time you have left. You will probably have plenty of time to answer all of the questions, but if you find yourself becoming bogged down, you might decide to move on and come back to any unanswered questions later.
3. **Read all of the possible answers before selecting one.** For questions that require you to select more than one answer, or to make another kind of selection, consider the most likely answers given what the question is asking. Then reread the question to be sure the answer(s) you have given really answer the question. Remember, a question that contains a phrase such as “Which of the following does NOT . . .” is asking for the one answer that is NOT a correct statement or conclusion.
4. **Check your answers.** If you have extra time left over at the end of the test, look over each question and make sure that you have answered it as you intended. Many test takers make careless mistakes that they could have corrected if they had checked their answers.
5. **Don’t worry about your score when you are taking the test.** No one is expected to answer all of the questions correctly. Your score on this test is not analogous to your score on the *GRE*[®] or other tests. It doesn’t matter on the *Praxis* tests whether you score very high or barely pass. If you meet the minimum passing scores for your state and you meet the state’s other requirements for obtaining a teaching license, you will receive a license. In other words, what matters is meeting the minimum passing score. You can find passing scores for all states that use the *Praxis* tests at http://www.ets.org/s/praxis/pdf/passing_scores.pdf or on the web site of the state for which you are seeking certification/licensure.
6. **Use your energy to take the test, not to get frustrated by it.** Getting frustrated only increases stress and decreases the likelihood that you will do your best. Highly qualified educators and test development professionals, all with backgrounds in teaching, worked diligently to make the test a fair and valid measure of your knowledge and skills. Your state painstakingly reviewed the test before adopting it as a licensure requirement. The best thing to do is concentrate on answering the questions.

8. Check on Testing Accommodations

See if you qualify for accommodations that may make it easier to take the Praxis test

What if English is not my primary language?

Praxis tests are given only in English. If your primary language is not English (PLNE), you may be eligible for extended testing time. For more details, visit www.ets.org/praxis/register/accommodations/plne.

What if I have a disability or other health-related need?

The following accommodations are available for *Praxis* test takers who meet the Americans with Disabilities Act (ADA) Amendments Act disability requirements:

- Extended testing time
- Additional rest breaks
- Separate testing room
- Writer/recorder of answers
- Test reader
- Sign language interpreter for spoken directions only
- Perkins Braille
- Braille slate and stylus
- Printed copy of spoken directions
- Oral interpreter
- Audio test
- Braille test
- Large print test book
- Large print answer sheet
- Listening section omitted

For more information on these accommodations, visit www.ets.org/praxis/register/disabilities.

Note: Test takers who have health-related needs requiring them to bring equipment, beverages, or snacks into the testing room or to take extra or extended breaks must request these accommodations by following the procedures described in the *Bulletin Supplement for Test Takers with Disabilities or Health-Related Needs* (PDF), which can be found at http://www.ets.org/s/disabilities/pdf/bulletin_supplement_test_takers_with_disabilities_health_needs.pdf.

You can find additional information on available resources for test takers with disabilities or health-related needs at www.ets.org/disabilities.

9. Do Your Best on Test Day

Get ready for test day so you will be calm and confident

You followed your study plan. You prepared for the test. Now it's time to prepare for test day.

Plan to end your review a day or two before the actual test date so you avoid cramming. Take a dry run to the test center so you're sure of the route, traffic conditions, and parking. Most of all, you want to eliminate any unexpected factors that could distract you from your ultimate goal—passing the *Praxis* test!

On the day of the test, you should:

- be well rested
- wear comfortable clothes and dress in layers
- eat before you take the test
- bring an acceptable and valid photo identification with you
- bring an approved calculator only if one is specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- be prepared to stand in line to check in or to wait while other test takers check in

You can't control the testing situation, but you can control yourself. Stay calm. The supervisors are well trained and make every effort to provide uniform testing conditions, but don't let it bother you if the test doesn't start exactly on time. You will have the allotted amount of time once it does start.

You can think of preparing for this test as training for an athletic event. Once you've trained, prepared, and rested, give it everything you've got.

What items am I restricted from bringing into the test center?

You cannot bring into the test center personal items such as:

- handbags, knapsacks, or briefcases
- water bottles or canned or bottled beverages
- study materials, books, or notes
- pens, pencils, scrap paper, or calculators, unless specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- any electronic, photographic, recording, or listening devices

Personal items are not allowed in the testing room and will not be available to you during the test or during breaks. You may also be asked to empty your pockets. At some centers, you will be assigned a space to store your belongings, such as handbags and study materials. Some centers do not have secure storage space available, so please plan accordingly.

Test centers assume no responsibility for your personal items.

If you have health-related needs requiring you to bring equipment, beverages or snacks into the testing room or to take extra or extended breaks, you need to request accommodations in advance. Procedures for requesting accommodations are described in the [Bulletin Supplement for Test Takers with Disabilities or Health-related Needs \(PDF\)](#).

Note: All cell phones, smart phones (e.g., Android® devices, iPhones®, etc.), and other electronic, photographic, recording, or listening devices are strictly prohibited from the test center. If you are seen with such a device, you will be dismissed from the test, your test scores will be canceled, and you will forfeit your test fees. If you are seen *using* such a device, the device will be confiscated and inspected. For more information on what you can bring to the test center, visit www.ets.org/praxis/test_day/bring.

Are You Ready?

Complete this checklist to determine whether you are ready to take your test.

- Do you know the testing requirements for the license or certification you are seeking in the state(s) where you plan to teach?
- Have you followed all of the test registration procedures?
- Do you know the topics that will be covered in each test you plan to take?
- Have you reviewed any textbooks, class notes, and course readings that relate to the topics covered?
- Do you know how long the test will take and the number of questions it contains?
- Have you considered how you will pace your work?
- Are you familiar with the types of questions for your test?
- Are you familiar with the recommended test-taking strategies?
- Have you practiced by working through the practice questions in this study companion or in a study guide or practice test?
- If constructed-response questions are part of your test, do you understand the scoring criteria for these questions?
- If you are repeating a *Praxis* test, have you analyzed your previous score report to determine areas where additional study and test preparation could be useful?

If you answered “yes” to the questions above, your preparation has paid off. Now take the *Praxis* test, do your best, pass it—and begin your teaching career!

10. Understand Your Scores

Understand how tests are scored and how to interpret your test scores

Of course, passing the *Praxis* test is important to you so you need to understand what your scores mean and what your state requirements are.

What are the score requirements for my state?

States, institutions, and associations that require the tests set their own passing scores. Visit www.ets.org/praxis/states for the most up-to-date information.

If I move to another state, will my new state accept my scores?

The *Praxis* tests are part of a national testing program, meaning that they are required in many states for licensure. The advantage of a national program is that if you move to another state that also requires *Praxis* tests, you can transfer your scores. Each state has specific test requirements and passing scores, which you can find at www.ets.org/praxis/states.

How do I know whether I passed the test?

Your score report will include information on passing scores for the states you identified as recipients of your test results. If you test in a state with automatic score reporting, you will also receive passing score information for that state.

A list of states and their passing scores for each test are available online at www.ets.org/praxis/states.

What your *Praxis* scores mean

You received your score report. Now what does it mean? It's important to interpret your score report correctly and to know what to do if you have questions about your scores.

Visit http://www.ets.org/s/praxis/pdf/sample_score_report.pdf to see a sample score report.

To access *Understanding Your Praxis Scores*, a document that provides additional information on how to read your score report, visit www.ets.org/praxis/scores/understand.

Put your scores in perspective

Your score report indicates:

- Your score and whether you passed
- The range of possible scores
- The raw points available in each content category
- The range of the middle 50 percent of scores on the test

If you have taken the same *Praxis* test or other *Praxis* tests in the last 10 years, your score report also lists the highest score you earned on each test taken.

Content category scores and score interpretation

Questions on the *Praxis* tests are categorized by content. To help you in future study or in preparing to retake the test, your score report shows how many raw points you earned in each content category. Compare your “raw points earned” with the maximum points you could have earned (“raw points available”). The greater the difference, the greater the opportunity to improve your score by further study.

Score scale changes

ETS updates *Praxis* tests on a regular basis to ensure they accurately measure the knowledge and skills that are required for licensure. When tests are updated, the meaning of the score scale may change, so requirements may vary between the new and previous versions. All scores for previous, discontinued tests are valid and reportable for 10 years, provided that your state or licensing agency still accepts them.

These resources may also help you interpret your scores:

- *Understanding Your Praxis Scores* (PDF), found at www.ets.org/praxis/scores/understand
- *The Praxis Passing Scores* (PDF), found at www.ets.org/praxis/scores/understand
- State requirements, found at www.ets.org/praxis/states

Appendix: Other Questions You May Have

Here is some supplemental information that can give you a better understanding of the *Praxis* tests.

What do the *Praxis* tests measure?

The *Praxis* tests measure the specific knowledge and skills that beginning teachers need. The tests do not measure an individual's disposition toward teaching or potential for success, nor do they measure your actual teaching ability. The assessments are designed to be comprehensive and inclusive but are limited to what can be covered in a finite number of questions and question types. Teaching requires many complex skills that are typically measured in other ways, including classroom observation, video recordings, and portfolios.

Ranging from Agriculture to World Languages, there are more than 80 *Praxis* tests, which contain selected-response questions or constructed-response questions, or a combination of both.

Who takes the tests and why?

Some colleges and universities use the *Praxis* Core Academic Skills for Educators tests (Reading, Writing, and Mathematics) to evaluate individuals for entry into teacher education programs. The assessments are generally taken early in your college career. Many states also require Core Academic Skills test scores as part of their teacher licensing process.

Individuals entering the teaching profession take the *Praxis* content and pedagogy tests as part of the teacher licensing and certification process required by many states. In addition, some professional associations and organizations require the *Praxis* Subject Assessments for professional licensing.

Do all states require these tests?

The *Praxis* tests are currently required for teacher licensure in approximately 40 states and United States territories. These tests are also used by several professional licensing agencies and by several hundred colleges and universities. Teacher candidates can test in one state and submit their scores in any other state that requires *Praxis* testing for licensure. You can find details at www.ets.org/praxis/states.

What is licensure/certification?

Licensure in any area—medicine, law, architecture, accounting, cosmetology—is an assurance to the public that the person holding the license possesses sufficient knowledge and skills to perform important occupational activities safely and effectively. In the case of teacher licensing, a license tells the public that the individual has met predefined competency standards for beginning teaching practice.

Because a license makes such a serious claim about its holder, licensure tests are usually quite demanding. In some fields, licensure tests have more than one part and last for more than one day. Candidates for licensure in all fields plan intensive study as part of their professional preparation. Some join study groups, others study alone. But preparing to take a licensure test is, in all cases, a professional activity. Because a licensure exam surveys a broad body of knowledge, preparing for a licensure exam takes planning, discipline, and sustained effort.

Why does my state require the *Praxis* tests?

Your state chose the *Praxis* tests because they assess the breadth and depth of content—called the “domain”—that your state wants its teachers to possess before they begin to teach. The level of content knowledge, reflected in the passing score, is based on recommendations of panels of teachers and teacher educators in

each subject area. The state licensing agency and, in some states, the state legislature ratify the passing scores that have been recommended by panels of teachers.

How were the tests developed?

ETS consulted with practicing teachers and teacher educators around the country during every step of the *Praxis* test development process. First, ETS asked them what knowledge and skills a beginning teacher needs to be effective. Their responses were then ranked in order of importance and reviewed by hundreds of teachers.

After the results were analyzed and consensus was reached, guidelines, or specifications, for the selected-response and constructed-response tests were developed by teachers and teacher educators. Following these guidelines, teachers and professional test developers created test questions that met content requirements and [*ETS Standards for Quality and Fairness*](#).*

When your state adopted the research-based *Praxis* tests, local panels of teachers and teacher educators evaluated each question for its relevance to beginning teachers in your state. During this “validity study,” the panel also provided a passing-score recommendation based on how many of the test questions a beginning teacher in your state would be able to answer correctly. Your state’s licensing agency determined the final passing-score requirement.

ETS follows well-established industry procedures and standards designed to ensure that the tests measure what they are intended to measure. When you pass the *Praxis* tests your state requires, you are proving that you have the knowledge and skills you need to begin your teaching career.

How are the tests updated to ensure the content remains current?

Praxis tests are reviewed regularly. During the first phase of review, ETS conducts an analysis of relevant state and association standards and of the current test content. State licensure titles and the results of relevant job analyses are also considered. Revised test questions are then produced following the standard test development methodology. National advisory committees may also be convened to review and revise existing test specifications and to evaluate test forms for alignment with the specifications.

How long will it take to receive my scores?

Scores for tests that do not include constructed-response questions are available on screen immediately after the test. Scores for tests that contain constructed-response questions or essays aren’t available immediately after the test because of the scoring process involved. Official score reports are available to you and your designated score recipients approximately two to three weeks after the test date for tests delivered continuously, or two to three weeks after the testing window closes for other tests. See the test dates and deadlines calendar at www.ets.org/praxis/register/centers_dates for exact score reporting dates.

Can I access my scores on the web?

All test takers can access their test scores via My *Praxis* Account free of charge for one year from the posting date. This online access replaces the mailing of a paper score report.

The process is easy—simply log into My *Praxis* Account at www.ets.org/praxis and click on your score report. If you do not already have a *Praxis* account, you must create one to view your scores.

Note: You must create a *Praxis* account to access your scores, even if you registered by mail or phone.

*[*ETS Standards for Quality and Fairness*](#) (2014, Princeton, N.J.) are consistent with the [*Standards for Educational and Psychological Testing*](#), industry standards issued jointly by the American Educational Research Association, the American Psychological Association, and the National Council on Measurement in Education (2014, Washington, D.C.).

Your teaching career is worth preparing for, so start today!
Let the *Praxis*® *Study Companion* guide you.

To search for the *Praxis* test prep resources
that meet your specific needs, visit:

www.ets.org/praxis/testprep

To purchase official test prep made by the creators
of the *Praxis* tests, visit the ETS Store:

www.ets.org/praxis/store

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