

Texas Examinations of Educator Standards™ (TE_xES™) Program

Preparation Manual

Art EC–12 (178)



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About The Test

Test Name	Art EC-12
Test Code	178
Time	5 hours
Number of Questions	100 selected-response questions
Format	Computer-administered test (CAT)

The TExES Art EC-12 (178) test is designed to assess whether a test taker has the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The 100 selected-response questions are based on the Art EC-12 test framework and cover grades EC-12. The test may contain questions that do not count toward the score. Your final scaled score will be based only on scored questions.

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The Domains

Domain	Domain Title	Approx. Percentage of Test	Standards Assessed
I.	Creating Works of Art	32%	Art EC-12: I, II
II.	Art, Culture and History	27%	Art EC-12: I-IV
III.	Aesthetic Knowledge and Analysis of Art	14%	Art EC-12: I-IV
IV.	Art Education	27%	Art EC-12: I-V

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The Standards

Art EC–12 Standard I:

The art teacher understands how ideas for creating art are developed and organized from the perception of self, others, and natural and human-made environments.

Art EC–12 Standard II:

The art teacher understands the skills and techniques needed for personal and creative expression through the creation of original works of art in a wide variety of media and helps students develop those skills and techniques.

Art EC–12 Standard III:

The art teacher understands and promotes students' appreciation of art histories and diverse cultures.

Art EC–12 Standard IV:

The art teacher understands and conveys the skills necessary for analyzing, interpreting, and evaluating works of art and is able to help students make informed judgments about personal artworks and those of others.

Art EC–12 Standard V:

The art teacher understands how children develop cognitively and artistically and knows how to implement effective, age-appropriate art instruction and assessment.

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Domains and Competencies

The content covered by this test is organized into broad areas of content called **domains**. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of **competencies**. Each competency is composed of two major parts:

- The **competency statement**, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do.
- The **descriptive statements**, which describe in greater detail the knowledge and skills eligible for testing.

Domain I – Creating Works of Art

Competency 001: *The teacher demonstrates knowledge of the elements and principles of art and analyzes their use in works of visual art.*

The beginning teacher:

- A. Demonstrates basic knowledge of the meaning of and terminology for the elements of art (e.g., color, texture, shape, form, line, space, value) and the relationships among elements of art.
- B. Demonstrates basic knowledge of the meaning of and terminology for the principles of art (e.g., emphasis, contrast, pattern, rhythm, balance, proportion, unity) and the relationships among principles of art.
- C. Recognizes how the elements and principles of art are used in the creation of works of art in various media.
- D. Analyzes art elements and principles and their relationships to each other and within the environment.
- E. Demonstrates knowledge of the principles of composition and design as applied to works of art in various media.

Competency 002: *The teacher understands the tools, materials, processes and techniques used in drawing.*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in drawing.
- B. Demonstrates basic knowledge of drawing techniques used to produce high-quality artworks.

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- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in drawing.
 - D. Recognizes how critical and creative thinking are applied to the creation of drawings.

Competency 003: *The teacher understands the tools, materials, processes and techniques used in painting.*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in painting.
- B. Demonstrates basic knowledge of painting techniques used to produce high-quality artworks.
- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in painting.
- D. Recognizes how critical and creative thinking are applied to the creation of paintings.

Competency 004: *The teacher understands the tools, materials, processes and techniques used in sculpture and ceramics.*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in sculpture and ceramics.
- B. Demonstrates basic knowledge of sculpture and ceramic techniques used to produce high-quality artworks.
- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in sculpture and ceramics.
- D. Recognizes how critical and creative thinking are applied to the creation of works of art in sculpture and ceramics.

Competency 005: *The teacher understands the tools, materials, processes and techniques used in fiberart and jewelry.*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in fiberart and jewelry.
- B. Demonstrates basic knowledge of fiberart and jewelry techniques used to produce high-quality artworks.

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- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in fiberart and jewelry.
 - D. Recognizes how critical and creative thinking are applied to the creation of works of art in fiberart and jewelry.

Competency 006: *The teacher understands the tools, materials, processes and techniques used in printmaking and photography.*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in printmaking and photography.
- B. Demonstrates basic knowledge of printmaking and photography techniques used to produce high-quality artworks.
- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in printmaking and photography.
- D. Recognizes how critical and creative thinking are applied to the creation of works of art in printmaking and photography.

Competency 007: *The teacher understands the tools, materials, processes and techniques used in electronic and other contemporary art forms (e.g., performance art, videography).*

The beginning teacher:

- A. Recognizes the characteristics, qualities and uses of various media used in electronic and other contemporary art forms.
- B. Demonstrates basic knowledge of techniques used to produce high-quality artworks in electronic and other contemporary art forms.
- C. Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in electronic and other contemporary art forms.
- D. Recognizes how critical and creative thinking are applied to the creation of works of art in electronic and other contemporary art forms.

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Domain II – Art, Culture and History

Competency 008: *The teacher understands how the visual arts shape and reflect history, society and culture.*

The beginning teacher:

- A. Recognizes, compares and contrasts the reasons why different cultures create and use art.
- B. Demonstrates knowledge of the various roles of art (e.g., storytelling, documentation, personal expression, decoration, utility, inspiration, social change) in different cultures.
- C. Understands the value of art to individuals and to society.
- D. Demonstrates knowledge of the ways in which ideas (e.g., personal, social, political) are expressed through works of art in various media.
- E. Analyzes the effects that external conditions (e.g., political, environmental, economic, cultural) may have on a society's art.
- F. Analyzes the influence of contemporary cultures on artworks.
- G. Recognizes art's power to influence individuals and society.
- H. Demonstrates knowledge of the relationships between technology and art.

Competency 009: *The teacher recognizes and analyzes similarities and differences among artworks from various cultures from ancient times through the present.*

The beginning teacher:

- A. Compares and contrasts works of art from various cultures and historical periods in terms of theme, style, technique, medium, function and intent.
- B. Analyzes how the elements and principles of art are used to convey perceptions in the art of different cultures.
- C. Identifies visual symbols in artworks, environments and life experiences.
- D. Recognizes and describes universal themes in art and how their expression reflects different perceptions of and experiences in the world.

Competency 010: *The teacher recognizes and analyzes distinguishing characteristics of works of art from Africa, Asia and the Middle East from ancient times through the present.*

The beginning teacher:

- A. Recognizes and describes the main idea in works of art from Africa, Asia and the Middle East from various periods.

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- B. Analyzes how artists in Africa, Asia and the Middle East use art elements and principles to create art and convey meaning.
 - C. Analyzes the cultural contexts of artworks and ways in which history, traditions and societal issues are reflected in artworks from Africa, Asia and the Middle East.
 - D. Demonstrates knowledge of how ideas have been expressed using different media in the art of Africa, Asia and the Middle East.
 - E. Analyzes how visual qualities in works of art from Africa, Asia and the Middle East express the meaning of images and symbols.
 - F. Recognizes historical and contemporary trends and movements in the art of Africa, Asia and the Middle East.

Competency 011: *The teacher recognizes and analyzes distinguishing characteristics of works of art from Australia, Oceania, Central America and South America from ancient times through the present.*

The beginning teacher:

- A. Recognizes and describes the main idea in works of art from Australia, Oceania, Central America and South America from various periods.
- B. Analyzes how artists in Australia, Oceania, Central America and South America use art elements and principles to create art and convey meaning.
- C. Analyzes the cultural contexts of artworks and ways in which history, traditions and societal issues are reflected in artworks from Australia, Oceania, Central America and South America.
- D. Demonstrates knowledge of how ideas have been expressed using different media in the art of Australia, Oceania, Central America and South America.
- E. Analyzes how visual qualities in works of art from Australia, Oceania, Central America and South America express the meaning of images and symbols.
- F. Recognizes historical and contemporary trends and movements in the art of Australia, Oceania, Central America and South America.

Competency 012: *The teacher recognizes and analyzes distinguishing characteristics of works of art from Europe from ancient times through the present.*

The beginning teacher:

- A. Recognizes and describes the main idea in works of art from Europe from various periods.
- B. Analyzes how artists in Europe use art elements and principles to create art and convey meaning.

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- C. Analyzes the cultural contexts of artworks and ways in which history, traditions and societal issues are reflected in artworks from Europe.
 - D. Demonstrates knowledge of how ideas have been expressed using different media in the art of Europe.
 - E. Analyzes how visual qualities in works of art from Europe express the meaning of images and symbols.
 - F. Recognizes historical and contemporary trends and movements in the art of Europe.

Competency 013: *The teacher recognizes and analyzes distinguishing characteristics of works of art from North America from ancient times through the present.*

The beginning teacher:

- A. Recognizes and describes the main idea in works of art from North America from various periods.
- B. Analyzes how artists in North America use art elements and principles to create art and convey meaning.
- C. Analyzes the cultural contexts of artworks and ways in which history, traditions and societal issues are reflected in artworks from North America.
- D. Demonstrates knowledge of how ideas have been expressed using different media in the art of North America.
- E. Analyzes how visual qualities in works of art from North America express the meaning of images and symbols.
- F. Recognizes historical and contemporary trends and movements in the art of North America.

Domain III – Aesthetic Knowledge and Analysis of Art

Competency 014: *The teacher understands the skills and knowledge that contribute to visual perception.*

The beginning teacher:

- A. Demonstrates basic knowledge of how perception is developed through observation, prior knowledge, beliefs, cognitive processes and multisensory experiences.
- B. Recognizes how the use of the senses helps gather information from the environment.
- C. Analyzes and compares visual characteristics of natural and human-made subjects.

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- D. Analyzes how critical thinking and creative problem solving are applied in perceiving artworks.
 - E. Demonstrates familiarity with the proper use of terminology for art elements and principles in exploring artistic perception.

Competency 015: *The teacher understands the skills and knowledge that contribute to visual literacy.*

The beginning teacher:

- A. Demonstrates basic knowledge of the skills and knowledge needed to develop visual literacy (e.g., knowledge of art elements and principles, of art of different eras and cultures, and of diverse purposes and uses of art).
- B. Understands how to use experience, observation, memory, imagination, art of other cultures and periods, and perception of natural and human-made environments as sources for ideas for original works of art in various media.
- C. Recognizes how visual literacy (e.g., knowledge of art elements and principles, of art of different eras and cultures, and of diverse purposes and uses of art) contributes to the creation of original works of art in various media.

Competency 016: *The teacher understands the basic principles of analysis, interpretation, and critique of works of art from various eras and cultures.*

The beginning teacher:

- A. Understands the principles of analysis, interpretation and critique of artworks and the factors involved in forming conclusions about formal properties, historical and cultural context, intent and meaning in both representational and abstract artworks.
- B. Recognizes and describes major models of art criticism.
- C. Demonstrates familiarity with various theories used in analyzing and evaluating works of art.
- D. Knows how to make subtle discriminations in analyzing visual relationships and content in works of art.
- E. Recognizes and describes the difference between “copy art” and original art.
- F. Demonstrates knowledge of multiple models for critiquing one's own artworks and the artworks of others.
- G. Demonstrates knowledge of a variety of multisensory, verbal and written modes for responding to art.

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Domain IV – Art Education

Competency 017: *The teacher understands the selection and use of curricula and instructional strategies for art education.*

The beginning teacher:

- A. Recognizes and describes various curriculum models for art education.
- B. Knows how to use district curricula and the Texas Essential Knowledge and Skills (TEKS) to plan instruction in art and how to implement and evaluate curricula and instruction in art.
- C. Recognizes and describes stages of children's intellectual, social, emotional and physical development and how these apply to learning in art.
- D. Knows how to develop and use instructional strategies to address the strengths and needs of each child, including children with special needs.
- E. Analyzes and describes the connections among the visual arts.
- F. Analyzes and describes relationships of the visual arts to the other arts, other disciplines and to other aspects of human endeavor.

Competency 018: *The teacher understands lessons and activities that develop the thinking skills students need to create, evaluate and appreciate artworks.*

The beginning teacher:

- A. Demonstrates knowledge of lessons and activities that develop students' visual literacy.
- B. Demonstrates knowledge of lessons and activities that assist students in learning to deepen and expand their ability to perceive and reflect on the environment.
- C. Demonstrates knowledge of lessons and activities that encourage students to explore, express, and reflect upon their perceptions and life experiences for use in the creation of artworks.
- D. Demonstrates knowledge of lessons and activities that encourage students to solve problems and create multiple solutions in art.
- E. Knows how to assist students in developing an appreciation for the value and roles of art in U.S. society.
- F. Knows how to assist students in developing the age-appropriate skills necessary for developing an appreciation for art of the past and present and of cultures different from their own.
- G. Demonstrates familiarity with ways to assist students in identifying and describing their criteria for understanding the meaning or main idea in artworks.

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- H. Demonstrates familiarity with ways to assist students in developing the skills necessary to evaluate and make informed judgments about their own and others' artworks.
 - I. Demonstrates familiarity with ways to assist students in developing the skills necessary to interpret and evaluate artistic decisions in the artwork of others and to justify their decisions in their own artwork.

Competency 019: *The teacher understands lessons and activities that develop the productive skills students need to create artworks.*

The beginning teacher:

- A. Demonstrates knowledge of lessons and activities for instructing students in techniques used for creating art.
- B. Demonstrates knowledge of strategies for providing examples of the range of expression available through various art media.
- C. Demonstrates knowledge of how to help students use various resources in ways that are relevant to students' ideas, experiences, knowledge and feelings.
- D. Demonstrates knowledge of lessons and activities for developing students' ability to explain how they are creating works of art in various media for personal expression.
- E. Recognizes effective strategies for describing, modeling and providing examples of design in creating objects for everyday life using various media.
- F. Knows how to manage the use of art materials, equipment, art processes and studio space.
- G. Knows how to instruct students in the safe use of art materials and equipment.

Competency 020: *The teacher understands reading and study strategies that contribute to learning in the visual arts.*

The beginning teacher:

- A. Knows strategies that students with diverse strengths and needs can use to determine word meaning in content-related texts, develop content-area vocabulary and facilitate comprehension before, during and after reading content-related texts.
- B. Recognizes and describes a variety of instructional strategies to ensure all students' reading comprehension of content-related texts, including helping students link the content of texts to their lives and connect related ideas across different texts.

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- C. Knows how to teach students to locate, retrieve and retain content-related information from a range of texts and technologies.
 - D. Knows how to teach students to locate the meanings and pronunciations of unfamiliar content-related words using appropriate sources, such as dictionaries, thesauruses and glossaries.
 - E. Demonstrates familiarity with the uses of instructional and communication technologies to enhance learning.

Competency 021: *The teacher understands the basic principles and approaches for assessment in art education.*

The beginning teacher:

- A. Demonstrates knowledge of methods and purposes of various kinds of assessment in art (e.g., formative, summative, performance).
- B. Knows how to use assessment to monitor and encourage the growth of students' thinking in art (including use of metacognitive skills) and to assess the skills and abilities of individual students in using the techniques of art and to plan instruction accordingly.
- C. Demonstrates familiarity with various models that may be used to develop a portfolio of student work.
- D. Demonstrates familiarity with ways to develop and use assessment tools, including rubrics.
- E. Recognizes and describes appropriate evaluative criteria in relation to students' portfolios, individual artworks and works in progress.

Competency 022: *The teacher understands career choices, avocations and professional development available in the visual arts.*

The beginning teacher:

- A. Knows the skills and training needed to pursue various careers in art.
- B. Identifies vocational and avocational opportunities in art and the use of art skills in various jobs.
- C. Knows how to help students understand and contribute to arts in their local community.
- D. Demonstrates knowledge of professional development opportunities in art and how to maintain familiarity with current research on teaching in art.
- E. Knows how to communicate effectively with administrators and other staff, parents/guardians and the community about the art program.

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Approaches to Answering Selected-response Questions

The purpose of this section is to describe selected-response question formats that you will typically see on the Art EC–12 test and to suggest possible ways to approach thinking about and answering them. These approaches are intended to supplement and complement familiar test-taking strategies with which you may already be comfortable and that work for you. Fundamentally, the most important component in assuring your success on the test is knowing the content described in the test framework. This content has been carefully selected to align with the knowledge required to begin a career as an Art EC–12 teacher.

The selected-response questions on this test are designed to assess your knowledge of the content described in the test framework. In most cases, you are expected to demonstrate more than just your ability to recall factual information. You may be asked to think critically about the information, to analyze it, consider it carefully, compare it with other knowledge you have or make a judgment about it.

When you are ready to respond to a selected-response question, you must choose one of four answer options. Leave no questions unanswered. Questions for which you mark no answer or more than one answer are counted as incorrect. Your score will be determined by the number of questions for which you select the correct answer.

The Art EC–12 test is designed to include a total of 100 selected-response questions. Your final scaled score will be based only on scored questions. The questions that are not scored are being pilot tested to collect information about how these questions will perform under actual testing conditions. These pilot questions are not identified on the test.

How to Approach Unfamiliar Question Formats

Some questions include introductory information such as a map, table, image or reading passage (often called a stimulus) that provides the information the question asks for. New formats for presenting information are developed from time to time. Tests may include audio and video stimulus materials such as a movie clip or some kind of animation, instead of a map or reading passage.

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Tests may also include interactive types of questions. These questions take advantage of technology to assess knowledge and skills that go beyond what can be assessed using standard single-selection selected-response questions. 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 will respond by clicking an oval to choose a single option from a list of options. Other questions may ask you to respond by:

- **Typing in an entry box.** You may be asked to enter a text or numeric answer. Some questions may have more than one place to enter a response.
- **Selecting all that apply.** In some questions, you will be asked to choose all the options that answer the question correctly.
- **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 choose your answer by clicking on location(s) on a graphic such as a map or chart, as opposed to choosing from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answer by clicking on a sentence or sentences within the reading passage.
- **Dragging and dropping options into “targets” on the screen.** You may be asked to choose an answer from a list and drag it into the appropriate location in a table, paragraph of text or graphic.
- **Selecting options from a drop-down menu.** This type of question will ask you to select the appropriate answer or answers by selecting options from a drop-down menu (e.g., to complete a sentence).

Remember that with every question, you will get clear instructions on how to respond.

Question Formats

You may see the following types of selected-response questions on the test:

- Single Questions
- Clustered Questions

On the following pages, you will find descriptions of these commonly used question formats, along with suggested approaches for responding to each type.

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Single Questions

The single-question format presents a direct question or an incomplete statement. It can also include a reading passage, graphic, table or a combination of these. Four or more answer options appear below the question.

The following question is an example of the single-question format. It tests knowledge of Art EC–12 Competency 09: *The teacher recognizes and analyzes similarities and differences among artworks from various cultures from ancient times through the present.*

Example 1

1. The tradition of court portraiture in many cultures (for example, imperial Rome, Mughal India, ancient China) relates most directly to a ruler’s desire to represent his or her
 - A. power and legacy.
 - B. physical beauty.
 - C. moral purity.
 - D. intelligence and education.

Suggested Approach

Read the question carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answers, select the correct option and mark your answer.

The question addresses the purpose of court portraiture in many cultures throughout history. Look at the options and consider which of them best describes the purpose of court portraiture shared by many cultures.

Option A suggests that the tradition of court portraiture relates most directly to a ruler’s desire to represent his or her power and legacy. History documents many cases of this desire. For example, in imperial Rome, rulers often commissioned portraits to celebrate themselves and their achievements. During the Mughal period in India, rulers commissioned highly naturalistic portraits of themselves and their courts, preserving their memory for posterity. In these and other examples, court portraiture was used as a display of the ruler’s power and legacy. Therefore, option A is the best response to this question.

Option B suggests that court portraiture relates most directly to a ruler’s desire to represent his or her physical beauty. This was rarely the intention of rulers in the commissioning of court portraiture. In fact, many court portraits present an idealized image of the ruler. These idealized images were used to communicate the ruler’s strength, vitality, and in some cultures, divine power. Therefore, option B may be eliminated.

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Option C suggests that court portraiture relates most directly to a ruler’s desire to represent his or her moral purity. While this has been a common purpose of art throughout history and across cultures, especially in classical Greek sculpture, it is infrequently the purpose of court portraiture. When moral purity is addressed in court portraiture, the ruler is typically portrayed as having moral superiority, usually as a result of his or her divine power. Therefore, option C may be eliminated.

Option D suggests that court portraiture relates most directly to a ruler’s desire to represent his or her intelligence and education. Rulers have often used court portraiture to display personal attributes, either to humanize their images or to make themselves appear exceptionally powerful. In these portraits, however, the image rarely alludes to a ruler’s intelligence or education. Since court portraiture is typically created to reinforce power rather than to gain power, the inclusion of such information is generally superfluous. Therefore, option D may be eliminated.

Of the four options offered, a ruler’s desire to represent his or her power and legacy is the most common purpose of traditional court portraiture. Therefore, **the correct response is option A.**

Example 2

The following item is also in single-question format. It tests knowledge of Art EC–12 Competency 019: *The teacher understands lessons and activities that develop the productive skills students need to create artworks.*

2. Which of the following would be the most effective instructional strategy for developing high school students’ ability to explain their motivations and goals in making specific artworks?
 - A. Asking periodically for student volunteers to describe how their work expresses personal meaning
 - B. Having students write a paper for each finished work to explain the rationale behind the work
 - C. Beginning every class by calling on students randomly to discuss their progress and intentions
 - D. Instituting regular critique sessions during which all students answer questions about their work

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Suggested Approach

The question asks you to select the most effective instructional strategy for developing high school students' ability to explain their motivations and goals in making specific artworks. Look at the options and consider which of them describes the most effective strategy for developing students' abilities in this area.

Option A suggests periodically asking students to volunteer to describe how their work expresses personal meaning. Use of this strategy would limit participation to only those students who are willing to volunteer, excluding less willing students who would consequently never develop this expressive ability. In addition, students' descriptions of how their work expresses personal meaning will not necessarily include explanations of their motivations and goals in making their works. Therefore, option A may be eliminated.

Option B suggests having students write a paper for each finished work explaining the rationale behind each work. Writing a paper about a specific work would be a good option for students who already have the skills involved in explaining their motivations and goals, as they would be familiar with the questions they should address when explaining the rationale behind their work. However, for students who have yet to develop these skills, this would be a difficult assignment to complete effectively. Therefore, option B may be eliminated.

Option C suggests beginning every class by calling on students randomly to discuss their progress and intentions. A discussion of one's progress and intentions during the creation of a specific work can be a valuable way for students to learn to evaluate their work on an ongoing basis. However, this activity does not directly address the need for students to develop the ability to explain their motivations and goals. In addition, this activity would not necessarily include all students; many may miss the opportunity to participate on a regular basis. Therefore, option C may be eliminated.

Option D suggests instituting regular critique sessions during which all students answer questions about their work. Through answering questions from others about their works, students will be encouraged to look at their works objectively and to consider whether they have succeeded in communicating their motivations and goals for the specific artwork. This activity would also encourage the development of students' ability to communicate their motivations and goals. In addition, the inclusion of all students ensures that they will all have the opportunity to practice this skill on a regular basis. Therefore, option D is the best response to this question.

Of the four options offered, instituting regular critique sessions during which all students answer questions about their work would be the most effective strategy for developing high school students' ability to explain their motivations and goals in making specific artworks. Therefore, **the correct response is option D.**

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Clustered Questions and Questions with Images

Clustered questions are made up of a stimulus and two or more questions relating to the stimulus. The stimulus material is usually an image although other types of stimulus such as brief reading passages may be included.

You can use several different approaches to respond to clustered questions. Some commonly used strategies are listed below.

- Strategy 1** Examine or skim the stimulus material to understand its purpose, its arrangement and/or its content. Then read the questions and refer again to the stimulus material to obtain the specific information you need to answer the questions.
- Strategy 2** Read the questions *before* considering the stimulus material. The theory behind this strategy is that the content of the questions will help you identify the purpose of the stimulus material and locate the visual characteristics or information you need to answer the questions.
- Strategy 3** Use a combination of both strategies. Apply the “examine or read the stimulus first” strategy with shorter, more familiar stimuli and the “read the questions first” strategy with longer, more complex or less familiar stimuli. You can experiment with the sample questions in this manual and then use the strategy with which you are most comfortable when you take the actual test.

Whether you examine the stimulus before or after you read the questions, you should look at it or read it carefully and critically. You may want to note its important points to help you answer the questions.

As you consider questions set in educational contexts, try to enter into the identified teacher’s frame of mind and use that teacher’s point of view to answer the questions that accompany the stimulus. Be sure to consider the questions only in terms of the information provided in the stimulus — not in terms of your own experiences or individuals you may have known.

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Example 1

First examine the stimulus (a reproduction of a painting by Jackson Pollock).

To answer the following question, please refer to the image of *She-Wolf* (1943) by Jackson Pollock as it is presented below.



Now you are prepared to respond to the first of the two questions associated with this stimulus. The first question tests knowledge of Art EC–12 Competency 014: *The teacher understands the skills and knowledge that contribute to visual perception.*

1. Jackson Pollock said of this painting, “*She-Wolf* came into existence because I had to paint it. Any attempt on my part to say something about it, to attempt explanation of the inexplicable, could only destroy it.” This quote indicates that Pollock relied on which of the following in the creation of his artwork?
 - A. His artistic influences
 - B. His recognizable iconography
 - C. His intuitive unconscious
 - D. His use of a new medium

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

Suggested Approach

In this question, the stimulus is a reproduction of a painting. Carefully examine the painting. The question asks you to read and understand a statement that the artist made about the process of creating the painting; you are then asked to put together the image and the quotation in order to make a judgment about how Pollock worked. Look at the answer choices and consider which of them most accurately states a source that Pollock relied on as a painter.

Option A states that artistic influences were a primary source on which Pollock relied in creating *She-Wolf*. The phrase “artistic influences” is generally understood to mean factors within the art world or aspects of life outside of the art world that affect the choices an artist makes. The quotation from Pollock does not refer to such factors either directly or indirectly. The image contains no clear visual references to outside influences. Therefore, option A is incorrect.

Option B, which states that Pollock relied on representational imagery in the creation of the painting, is not directly contradicted by the quotation. It would be possible (if somewhat unlikely) to imagine a representational painter making a statement similar to Pollock’s. However, the image itself rules out this answer choice because of the high degree of abstraction in the painting. Therefore, option B is incorrect.

Option C states that Pollock relied on intuition and the unconscious in the creation of the painting. The quotation begins by saying, “*She-Wolf* came into existence because I had to paint it.” If the irresistible impulse to make the work had had an external source, it seems likely that Pollock would have been able to identify the source of the need to create the work. The following statement, however, “Any attempt on my part to say something about it . . . could only destroy it” reinforces the idea that there is no external source; rather, the motivation was intuitive, or unconscious. The quotation as a whole can be interpreted as a rejection of an analytical approach to the painting. Finally, the kinds of marks in the painting and the approach to the imagery support this interpretation. Therefore, option C is the best response to this question.

Options D states that Pollock was referring to the use of a new medium in the quotation. However, the media used for this work (oil paint, gouache, and plaster) were not new in 1943. In addition, the statement about the impulse for the painting and Pollock’s hesitancy to analyze the impulse has no logical connection to his choice of medium. Therefore, option D is incorrect.

Of the four options offered, “Intuitive unconscious” is most likely the factor that Pollock was alluding to. Therefore, **the correct response is option C.**

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

Now you are ready to answer the next question. The second question in this cluster measures Art EC–12 Competency 013: *The teacher recognizes and analyzes distinguishing characteristics of works of art from North America from ancient times through the present.*

2. Pollock’s later, more well-known work is generally described as
- A. color-field painting.
 - B. stain painting
 - C. action painting.
 - D. minimalist painting.

Suggested Approach

This question refers to the same painting, Pollock’s *She-Wolf*. You have already examined the painting in order to answer the previous question. This question moves outward from the stimulus, by asking about Pollock’s later and better known work. You need to use what you know about Pollock’s later work to answer this question.

Option A states that Pollock’s later work is often called color-field painting. The artists known as color-field painters were contemporaries of Pollock. They were similar to him in that they made large, abstract paintings that often filled the viewer’s visual field. However, their use of color was lyrical and transcendental; an example is Mark Rothko.

Option B, stain painting, refers to another technique pioneered at about the same time. With this technique, thinned out oil paint was poured onto unprimed canvas so that the translucent color would soak in rather than staying on top of the canvas. The first artist to experiment with this technique was Helen Frankenthaler.

Option C, action painting, is a term invented by the art critic Harold Rosenberg. It refers to a manner of painting in which the action of painting is paramount. Rosenberg initially used the term to describe Pollock’s techniques of throwing and dripping paint onto canvas that lay on the floor, using a variety of nontraditional tools such as sticks and varying speed to change the character of the marks. Pollock’s philosophy, as quoted in the previous question, remained constant. Therefore, option C is the correct answer.

Option D, minimalist painting, is a reference to a somewhat later approach to painting. In contrast to the work of Jackson Pollock, for example, the minimalists wanted to make their work impersonal, with no obvious gesture and generally flat areas of color. An example is the early work of Frank Stella.

Of the four options offered, option C is the one that links directly to Jackson Pollock’s work. **Therefore, the correct response is option C.**

NOTE: After clicking on a link, right click and select “Previous View” to go back to original text.

Selected-Response Practice Questions

This section presents some sample test questions for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample question is accompanied by the competency that it measures. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency statements do not appear on the actual test.

For each sample test question, there is a correct answer and a rationale for each answer option. Please note that the sample questions are not necessarily presented in competency order.

The sample questions are included to illustrate the formats and types of questions you will see on the test; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual test.

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 001

To answer the following question, please refer to the image of Romare Bearden's *Sunday After Sermon*, reproduced below.



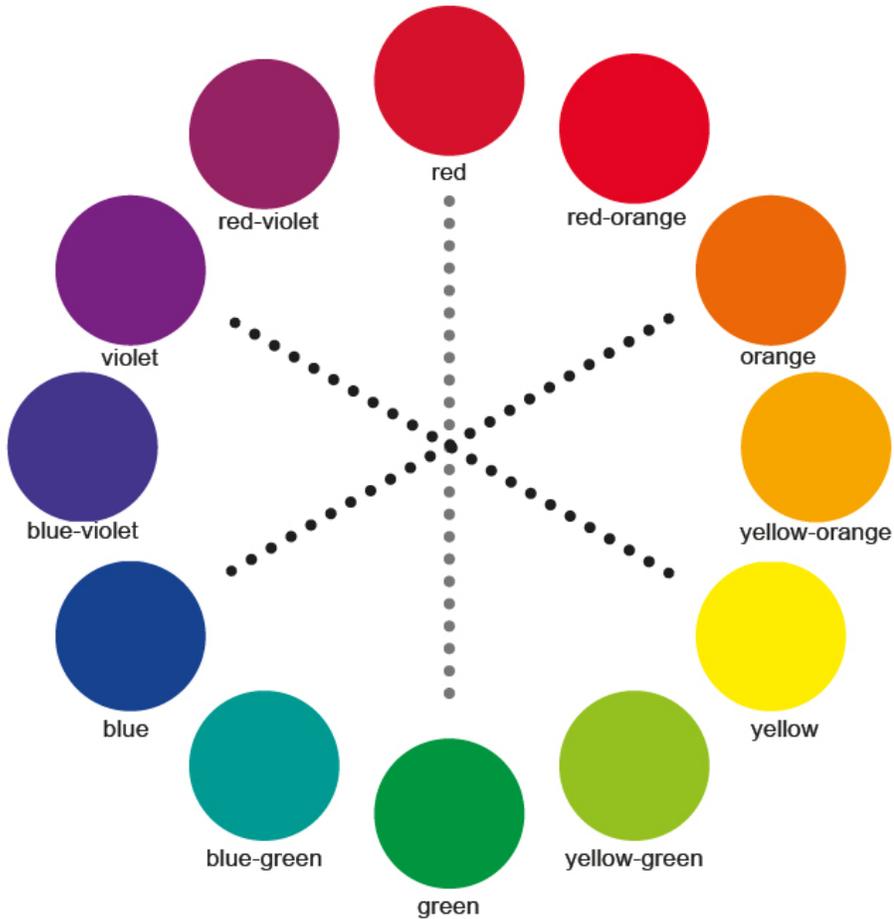
1. In the work, the sense of a balanced composition is primarily created by the
 - A. strategic placement of shapes, colors and textures.
 - B. juxtaposition of photographs and paper as collage elements.
 - C. use of paint to heighten contrast.
 - D. repetition of young and old faces of African American people.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 001

To answer the following question, please refer to the image of a color wheel, reproduced below.



2. The wheel shown depicts the relationship between primary and secondary
- A. hues.
 - B. tints.
 - C. tones.
 - D. accents.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 001

3. A color's intensity is a basic property best defined as its relative
- A. warmth or coolness.
 - B. dullness or brightness.
 - C. lightness or darkness.
 - D. opacity or transparency.

Answer and Rationale

COMPETENCY 001

4. In a still life composition, the figure ground relationship generally corresponds to the relationship between which of the following?
- A. Small and large scale
 - B. Static and dynamic balance
 - C. Simple and complex shape
 - D. Positive and negative space

Answer and Rationale

COMPETENCY 002

5. Which of the following drawing media offers the most limited range of values for rendering?
- A. Graphite stick
 - B. Conté crayon
 - C. Vine charcoal
 - D. Compressed charcoal

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 002

6. Of the following locations, it is safest to use spray fixative in
- A. a classroom that has open windows.
 - B. an air-conditioned hallway.
 - C. an unused basement space.
 - D. an open-air courtyard.

Answer and Rationale

COMPETENCY 002

7. Which TWO of the following terms refer to types of line?
- A. Contour
 - B. Doodle
 - C. Hatched
 - D. Cartoon
 - E. Positive

Answer and Rationale

COMPETENCY 003

8. Which TWO of the following are commonly used with watercolor paint?
- A. Soft brushes
 - B. Salt
 - C. Squeegees
 - D. Gel medium
 - E. Gesso

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 003

9. Which of the following terms refers to a blue pigment?
- A. Vermillion
 - B. Ultramarine
 - C. Umber
 - D. Chrome

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 003

To answer the following question, please refer to the image of Vincent van Gogh's *The Potato Eaters*, reproduced below.



10. In an analytical classroom discussion of van Gogh's early painting *The Potato Eaters*, which of the following conclusions would be logical?
- A. The drawing and features of the figures suggest the family's hard life.
 - B. The color palette prefigures the colors in van Gogh's later well-known works.
 - C. The position of the child suggests that she is unimportant in the family.
 - D. The use of a single light source suggests that van Gogh had not yet mastered the depiction of light.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 004

To answer the following question, please refer to the image of Melvin Edwards' *The Fourth Circle*, reproduced below.



11. After critiquing Melvin Edwards' steel sculpture, tenth-grade students correctly deduce that the artist's choice to cover all surfaces with matte black paint has which TWO of the following effects?
- A. Variety is enhanced.
 - B. Shapes are emphasized.
 - C. Components are unified.
 - D. Textures are obscured.
 - E. Space is deepened.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 004

12. Which of the following techniques is commonly used in ceramics?

- A. Chasing
- B. Embossing
- C. Scoring
- D. Etching

Answer and Rationale

COMPETENCY 005

13. The material that is used as the center layer of a quilt is known as

- A. backing.
- B. felting.
- C. smocking.
- D. batting.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 005

To answer the following question, please refer to the image of the carved gem, reproduced below.



14. Which of the following is a jewelry-making method in which a design is reverse carved into a gemstone such as the blue onyx gem shown?
- A. Intaglio
 - B. Inlay
 - C. Cameo
 - D. Scrimshaw

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 005

15. Which of the following textile techniques uses a type of resist dyeing?

- A. Ombré dip dye
- B. Transfer printing
- C. Reverse appliqué
- D. Shibori tie dye

Answer and Rationale

COMPETENCY 006

16. Before creating a final edition of a print, a printmaker typically makes which of the following to ensure that the plate is printing as it should?

- A. A maquette
- B. A monoprint
- C. A patina
- D. A proof

Answer and Rationale

COMPETENCY 006

17. In digital photography, a histogram is used to gauge which of the following?

- A. History brush
- B. Tonal range
- C. Diopter adjustment
- D. Shutter speed

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 007

18. If an artist appropriates an image from the Internet to incorporate in a digital work, it is most easily defensible for the artist to
- A. copy the image exactly, without alteration.
 - B. research how often the image has been reproduced already.
 - C. use an old image that no longer has copyright protection.
 - D. choose an image that is not widely known.

Answer and Rationale

COMPETENCY 007

19. An art installation that includes looped film and sound elements is best described as which of the following?
- A. Endurance based
 - B. Process based
 - C. Product based
 - D. Time based

Answer and Rationale

COMPETENCY 008

20. Traditional African Kente cloth consists of geometric patterns and vibrant colors that are
- A. derived from unknown sources.
 - B. intended to be purely decorative.
 - C. associated with creation mythology tales.
 - D. meant to symbolize valued cultural concepts.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 008

21. The statue of *David* by Michelangelo became a symbol of the defense of civil liberty for which of the following cities?

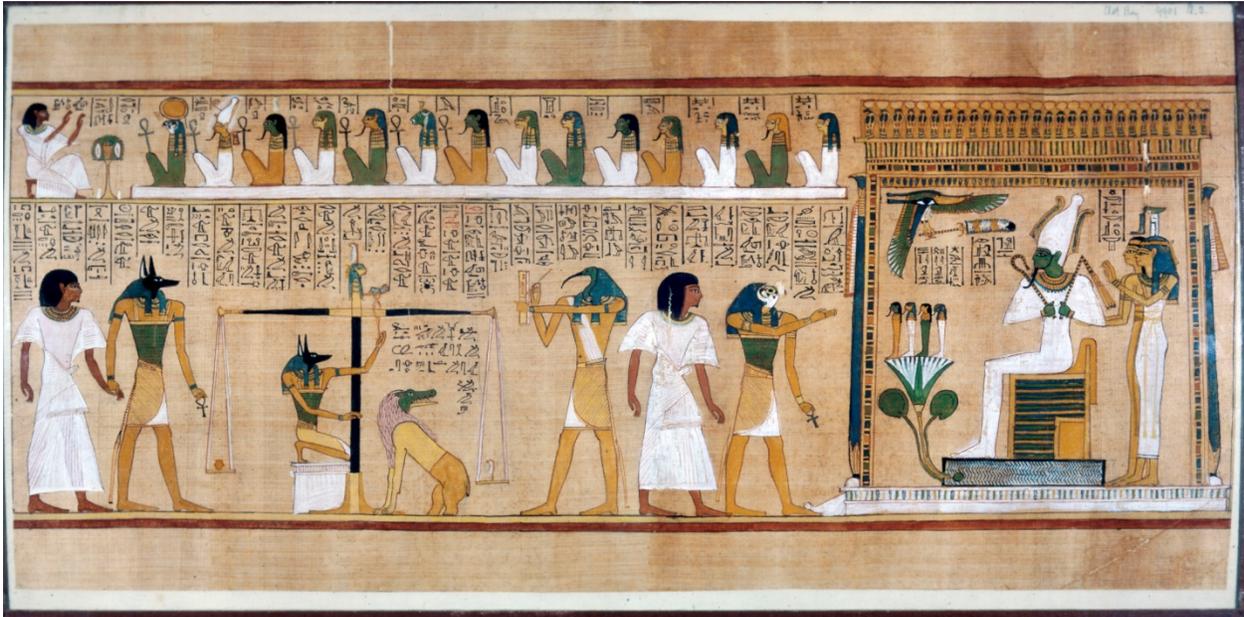
- A. Milan
- B. Florence
- C. Athens
- D. Rome

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 008

To answer the following two questions, please refer to the detail of an Egyptian scroll reproduced below.



22. The imagery in the detail shown refers to

- A. events after death.
- B. a royal parade.
- C. arguments among gods.
- D. performance of a play.

Answer and Rationale

COMPETENCY 010

23. The detail shown is part of an Egyptian scroll made of

- A. papyrus.
- B. silk.
- C. canvas.
- D. ivory.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 009

24. The artwork of contemporary artist Kara Walker and Art Nouveau artist Aubrey Beardsley both share which of the following features?

- A. Heavy brushwork
- B. Naturalistic modeling
- C. Colorful geometric abstraction
- D. Black-and-white figural silhouette

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 009

To answer the following question, please refer to the image of Katsushika Hokusai's *The Great Wave off Kanagawa*, below.



25. In *The Great Wave off Kanagawa*, the relationship between humanity and nature is best described by the idea that people
- A. can control nature if they try.
 - B. have degraded the natural environment.
 - C. are dominated by nature.
 - D. are moved by the sublime beauty of nature.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 010

26. Which of the following descriptions is generally characteristic of traditional Chinese painting?

- A. Theatrical subjects and bold, heavy outlines
- B. Linear perspective and dramatic chiaroscuro
- C. Religious subjects and strong, opaque colors
- D. Aerial perspective and calligraphic brush strokes

Answer and Rationale

COMPETENCY 011

27. Indigenous Australian art frequently focuses on the

- A. influence of ancestral beings.
- B. feats of individual rulers.
- C. protection of the unconscious.
- D. attainment of enlightenment.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 011

To answer the following question, please refer to the image of Andean ear ornaments reproduced below.



28. The pair of Moche ear ornaments shown depict winged runners that are best characterized as
- A. illusionistic.
 - B. zoomorphic.
 - C. naturalistic.
 - D. anthropomorphic.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 012

29. Which of the following ancient cultures portrayed the human figure in an idealized form?

- A. Greek
- B. Egyptian
- C. Aegean
- D. Chinese

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 012

To answer the following question, please refer to the detail of Jan van Eyck's Ghent Altarpiece reproduced below.



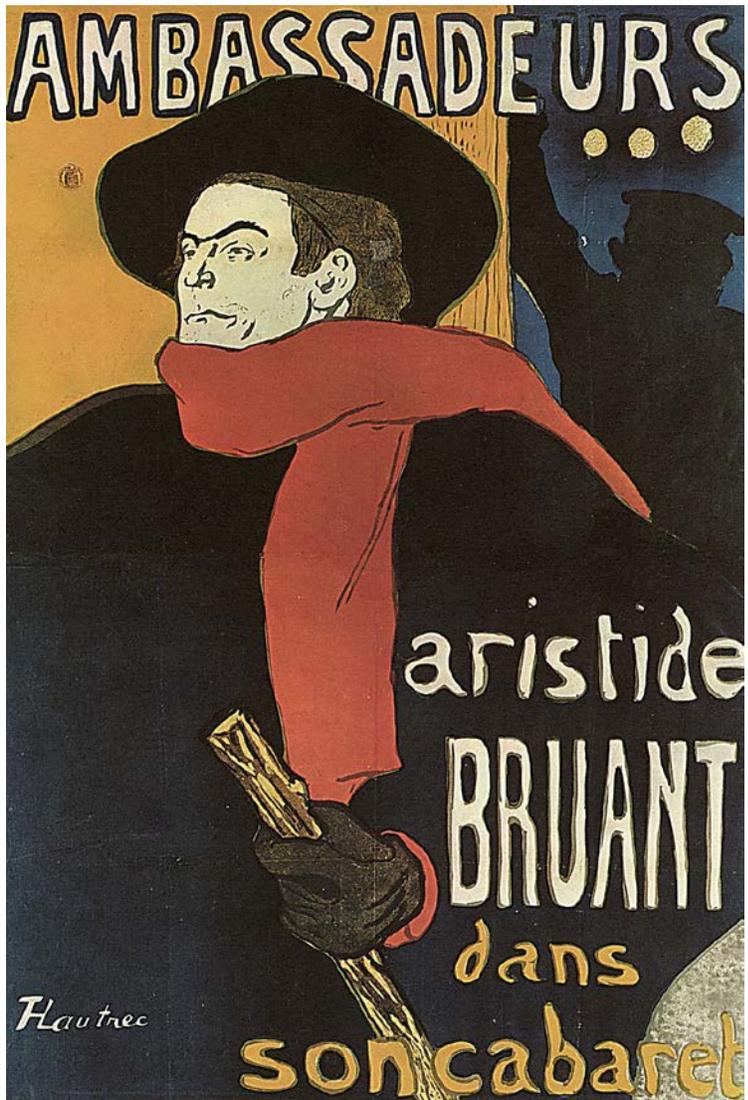
30. Which of the following is a characteristic of van Eyck's work that is evident in the image?
- A. Representations of classical subjects
 - B. Depictions of stylized figures
 - C. Use of painterly brushwork
 - D. Rendering of minute detail

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 012

To answer the following question, please refer to the image of a poster by Henri de Toulouse-Lautrec reproduced below.



31. Henri de Toulouse-Lautrec used which of the following printing processes to create theatrical street posters, such as the artwork shown?
- A. Lithography
 - B. Etching
 - C. Silkscreen
 - D. Woodcut

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 013

32. The illustrations in the picture book *Tar Beach* by Faith Ringgold are based on her work with
- A. story quilts.
 - B. encaustic paintings.
 - C. heritage flags.
 - D. glass mosaics.

Answer and Rationale

COMPETENCY 013

33. Which of the following painters received a commission in 1964 to create artwork for the interior of an interfaith chapel to be built in Houston, Texas?
- A. Clifford Still
 - B. Mark Rothko
 - C. Jackson Pollock
 - D. Willem de Kooning

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 014

To answer the following question, please refer to the image of Monet's painting reproduced below.



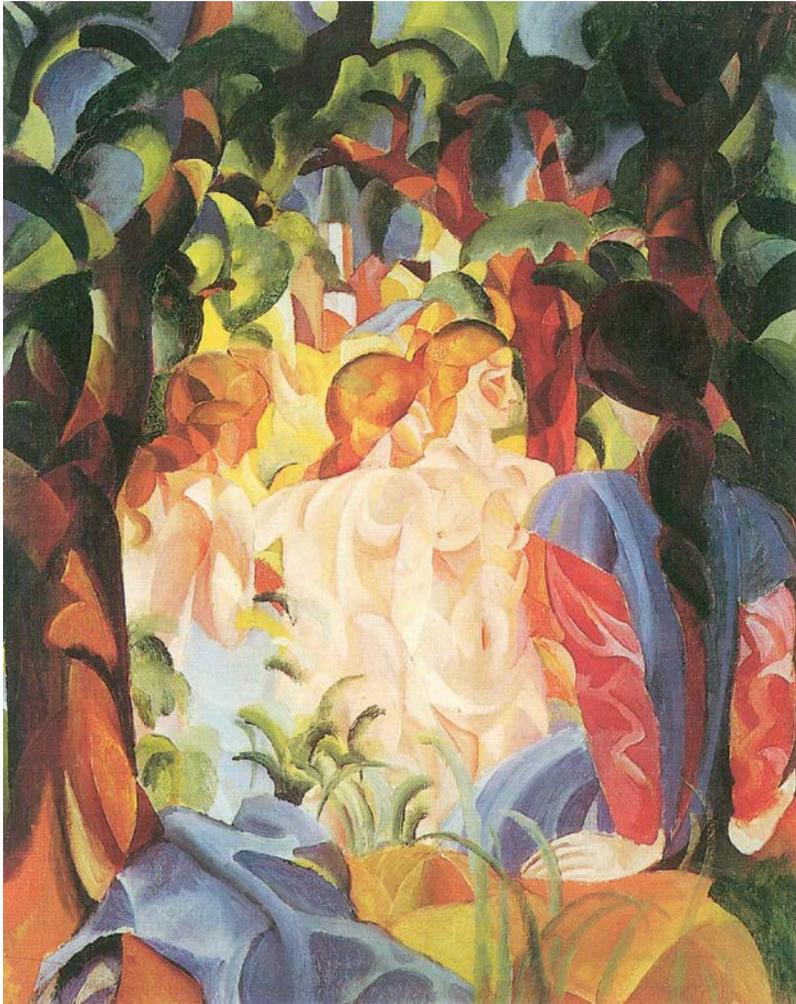
34. Which of the following is demonstrated in the painting and reflects Monet's innovative approach to visual perception?
- A. Using only colors that have the same value
 - B. Using strokes of color to represent the changing nature of light
 - C. Using sharp shadows to indicate the exact time of day
 - D. Using brushstroke patterns to demonstrate the movements of the painter's eye

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 014

To answer the following question, please refer to August Macke's painting reproduced below.



35. The treatment of form and space in the painting primarily demonstrates the influence of
- A. Surrealism.
 - B. Impressionism.
 - C. Cubism.
 - D. Romanticism.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 015

To answer the following question, please refer to the image of Leonardo da Vinci's fresco *Last Supper* reproduced below.



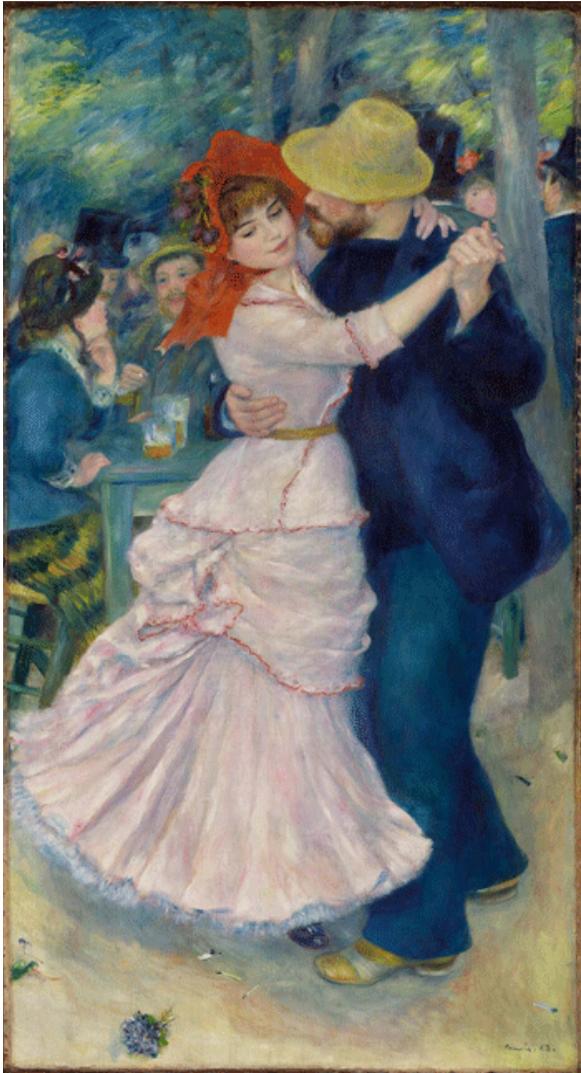
36. A primary goal of the painting was to
- A. critique corrupt practices within the church.
 - B. attract attention and fame at a juried art exhibition.
 - C. memorialize the scientific and literary achievements of a patron.
 - D. break away from convention in dramatizing a religious narrative.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 015

To answer the following question, please refer to the image of Renoir's *Dance at Bougival* reproduced below.



37. The colors used to portray the two dancing figures in the foreground of this painting have the effect of
- A. making the figures seem weightless and ethereal.
 - B. creating a visual contrast between the two figures.
 - C. suggesting a mood of stillness and melancholy.
 - D. creating an ambiguous sense of depth and volume.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 016

38. Which of the following terms refers to the underlying meaning of a work of art based on its formal qualities and subject matter as well as the personal and cultural experiences of the viewer?
- A. Description
 - B. Analysis
 - C. Interpretation
 - D. Judgment

Answer and Rationale

COMPETENCY 016

39. Barbara Kruger's artworks such as *I shop therefore I am* use appropriated imagery and text in a way that best aligns with which of the following approaches to analyzing works of art?
- A. Semiotic
 - B. Iconographic
 - C. Stylistic
 - D. Psychoanalytic

Answer and Rationale

COMPETENCY 017

40. The art education model that plays down art production and fosters specific skills related to aesthetics, art criticism, and art history is
- A. discipline-based art education.
 - B. visual culture art education.
 - C. arts integration.
 - D. choice-based art education.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 017

41. For a middle school lesson on rhythm, repetition and pattern, it would be most logical to connect those concepts to
- A. the choice of language in a well-known Shakespearean speech.
 - B. a focused analysis of Leonardo's Vitruvian Man.
 - C. an excerpt from the music of a classical composer such as Mozart.
 - D. stop-action photographs of an Olympic diver completing a dive.

Answer and Rationale

COMPETENCY 017

42. Of the following techniques and media, the best choice for a classroom with young students who are blind or have extremely limited sight is
- A. blending with pastels.
 - B. crosshatching with pencils.
 - C. sculpting with modeling clay.
 - D. printmaking with linoleum.

Answer and Rationale

COMPETENCY 018

43. Which of the following art history activities would most likely help a middle school class develop the ability to make informed judgments about artwork from a variety of times and cultures?
- A. Asking the class to vote for its favorite work among a group of related works that are displayed in the classroom
 - B. Defining the principles of design and then giving the class a written quiz about the principles
 - C. Displaying a group of related works from various cultures and leading a discussion of how similar content is represented in each one
 - D. Having each student in the class create a personal symbol, paint it with tempera paint, and write a paragraph explaining its meaning

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 019

44. To ensure that art materials are not toxic, art teachers should look for
- A. donated and found materials.
 - B. materials with an AP label from the ACMI.
 - C. materials with a CL label from the ACMI.
 - D. water-based materials only.

Answer and Rationale

COMPETENCY 019

45. Which of the following activities would best help students to make informed decisions about their works in progress?
- A. Asking students to write reflective self-assessments when the work is complete
 - B. Holding formative critiques to discuss progress, problems and possible solutions
 - C. Requiring students to keep careful logs of the time spent working on an assignment
 - D. Giving students a rubric that explains the criteria that will be used in grading

Answer and Rationale

COMPETENCY 020

46. Of the following methods of presentation, which would be most effective for a high school teacher who wants all students to see the same set of visual examples?
- A. Providing access to several websites that have relevant images
 - B. Projecting a digital slide show on a screen while the class watches
 - C. Passing around books that each contain some of the images, with the relevant pages marked
 - D. Circulating a stack of individual reproductions of the images for the students to each view

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 021

47. If a teacher is required to assign a letter grade to student artwork, the most responsible way to arrive at the grade is to do which of the following?
- A. Intuitively sort students' artwork into various piles by level of achievement and then assign a letter grade to the work in each pile.
 - B. Organize the artwork on tables from most to least successful and then decide where to place the line between each letter grade.
 - C. Assign a total number of possible points and then deduct points for any unsatisfactory aspects in the artwork.
 - D. Use a predetermined rubric with criteria for each letter grade and then decide which set of criteria best fits each individual artwork.

Answer and Rationale

COMPETENCY 021

48. Which of the following questions, if included in a high school student's self-assessment, would best reveal student growth after the completion of an art assignment?
- A. Did you enjoy the assignment? Why or why not?
 - B. How long did the assignment take to complete? Was the time allowed reasonable?
 - C. What is the subject matter of the work you created for the assignment? Where did you get this idea?
 - D. What new strategy or technique did you try in the assignment? How was this attempt successful or unsuccessful?

Answer and Rationale

COMPETENCY 021

49. The method of assessment most suitable for evaluating expressive learning is
- A. standardized testing.
 - B. state competency testing.
 - C. performance assessment.
 - D. personality assessment.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

COMPETENCY 022

50. To promote district support for a school's art program, it is most appropriate for a teacher to take which of the following actions?
- A. Display the winning work from a student-run art contest in the school hallway.
 - B. Post images of students working in art class on a social networking website.
 - C. Make a presentation of representative student artwork to the school board.
 - D. Allow gifted students to come to the art room during their lunch period.

Answer and Rationale

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Acknowledgements

Sample Question with Stimulus Material

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Practice Questions

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10. Vincent van Gogh. Image kindly provided by zeno.org.
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34. Claude Monet. Image kindly provided by zeno.org.
35. August Macke. Image kindly provided by zeno.org.
36. Leonardo da Vinci. Scala/Ministero per i Beni e le Attività culturali / Art Resource, N.Y.
37. Renoir. Public Domain.

NOTE: After clicking on a link, right click and select "Previous View" to go back to original text.

Answer Key and Rationales

Question Number	Competency Number	Correct Answer	Rationales
1	001	A	<p>Option A is correct because Bearden has manipulated shapes (such as the geometric buildings and the figures), colors (such as the strong reds, blues and greens) and textures (such as the bricks and the solid, flat colors) to create a balanced composition.</p> <p>Option B is incorrect because the photographs appear primarily in the lower right of the painting. Option C is incorrect because the sense of balance involves all aspects of the work, not just paint and contrast. Option D is incorrect because the repetition of faces is also found primarily in the lower right of the work.</p> <p>Back to Question</p>
2	001	A	<p>Option A is correct because “hue” refers to the colors of the visible spectrum, with names such as blue, violet, and red, which commonly comprise a standard color wheel.</p> <p>Option B is incorrect because a tint is a color mixed with white. Option C is incorrect because a tone is a mixture of a color with gray. Option D is incorrect because accent colors only exist in relation to a color scheme and may include colors not included in the color wheel, such as black.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
3	001	B	<p>Option B is correct because intensity, a basic property of color, refers to relative brightness. Option A is incorrect because warmth and coolness are not directly related to a color's intensity. Option C is incorrect because lightness and darkness best define a color's value, not its intensity. Option D is incorrect because a color's opacity and transparency may operate independently of color intensity.</p> <p>Back to Question</p>
4	001	D	<p>Option D is correct because figure-ground relationships, as defined by Gestalt principles of visual perception, correspond most closely to the concept of positive and negative space in the field of vision. Options A, B, and C are incorrect because they refer to other visual concepts not commonly associated with figure-ground relationships.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
5	002	C	<p>Option C is correct because vine charcoal is usually made simply from carbonized wood sticks or vines and, although it may be available in a few different hardness grades, characteristically provides a light mark that easily smudges and erases. Consequently, vine charcoal is traditionally used for preliminary sketches and underdrawings but would not be a useful selection for rendering form since the range of values is limited. Options A, B, and D are incorrect because they all refer to drawing media that are commercially manufactured to provide a wide range of varying degrees of hardness that is more appropriate for creating artwork using value to describe form.</p> <p>Back to Question</p>
6	002	D	<p>Option D is correct because spray fixative is toxic; when a drawing is sprayed with fixative, it should be done in open air if at all possible. Options A, B, and C are incorrect because none of them would supply sufficient ventilation for safe use of the fixative.</p> <p>Back to Question</p>
7	002	A, C	<p>Options A and C are correct because "contour" and "hatched" are standard descriptions for types of lines; contour refers to line used to draw the perceived outer edge of a form and hatched refers to line that is used in parallel groups to model a form. Options B, D, and E are incorrect because their meanings are not related to types of line.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
8	003	A, B	<p>Options A and B are correct; soft brushes are generally used with watercolor paint because they create fewer marks in the paint than stiff brushes would and salt is often used because when it is sprinkled on wet watercolor paint, the crystals absorb some of the water and create patterns. Option C is incorrect because a squeegee is a tool used for silk-screen printing (serigraphy). Options D and E are incorrect because neither is commonly mixed with watercolor paint.</p> <p>Back to Question</p>
9	003	B	<p>Option B is correct because ultra-marine is a blue pigment. Options A, C, and D are incorrect because they refer to pigments that make other colors.</p> <p>Back to Question</p>
10	003	A	<p>Option A is correct because van Gogh has drawn the figures to show, for example, that they have worked hard as their hands indicate; the expressions also suggest fatigue. Option B is incorrect because van Gogh generally moved toward a lighter and more varied palette as his work matured. Option C is incorrect because there is nothing in the composition to support it. Option D is incorrect because the single light source is used effectively to create a dramatic light that heightens the drama of the scene.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
11	004	B,C	<p>Options B and C are correct. By using a single matte color — as opposed to a variety of colors on the piece or a combination of colors within a single shape — Edwards emphasizes the contour of each shape. The fact that the color is black also helps to make each shape stand out like a silhouette, whether it is the irregularly shaped large piece or any of the geometric shapes in the work. In addition, the use of a single color helps to unify the work, causing the black verticals to be perceived as a cohesive group, for example, and providing a means of unifying all of the work’s components.</p> <p>Option A is incorrect because the matte black paint de-emphasizes variety, rather than enhancing it.</p> <p>Option D is incorrect because the paint has no particular effect on the texture of the piece, which appears to be uniform. Option E is incorrect because the uniform flat color does not create an effect of deep space.</p> <p>Back to Question</p>
12	004	C	<p>Option C is correct because scoring means scratching marks into moist clay when joining two pieces. Options A, B, and D are incorrect because they do not refer to ceramic processes.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
13	005	D	<p>Option D is correct because the middle layer of a quilt is known as batting. Option A is incorrect because backing refers to the fabric used on the reverse side of a quilt. Option B is incorrect because it refers to the process of compressing fibers to form a dense material. Option C is incorrect because smocking is a decorative stitchery technique.</p> <p>Back to Question</p>
14	005	A	<p>Option A is correct because the process of reverse carving a sunken design into the surface of a gemstone is known as intaglio, which is also the term for the engraved gem itself. Option B is incorrect because scrimshaw refers to the carving of shallow intricate designs into the surface of whale ivory. Option C is incorrect because the cameo method refers to the carving of a gem or shell in raised relief, the opposite of the intaglio technique. Option D is incorrect because inlay refers to the method of embedding a contrasting material into an object, flush with the surface, to form a pattern or design.</p> <p>Back to Question</p>
15	005	D	<p>Option D is correct because shibori tie-dye is a technique of resist dyeing that involves tying, folding, sewing, or pleating sections of fabric to tightly bind and resist dye in order to achieve a desired intricate pattern. Options A, B, and C are incorrect because none of these techniques requires any form of resist dyeing.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
16	006	D	<p>Option D is correct because a proof is a test print that is made before creating the final edition of a print. Option A is incorrect because a maquette is a small model of a sculpture. Option B is incorrect because monoprinting is a printmaking technique. Option C is incorrect because patina refers to a thin layer that can form on many materials that are old or exposed to air.</p> <p>Back to Question</p>
17	006	B	<p>Option B is correct because the histogram is used to gauge the tonal, or dynamic range, of an exposure. Option A is incorrect because the history brush is a photo editing tool. Option C is incorrect because the Diopter adjustment is used to focus the viewfinder. Option D is incorrect because a histogram does not measure shutter speed.</p> <p>Back to Question</p>
18	007	C	<p>Option C is correct because images that no longer have copyright protection may be reproduced freely. Options A, B, and D are incorrect because any of those actions by itself will not necessarily provide information about copyright protection and may result in copyright infringement.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
19	007	D	<p>Option D is correct because film and audio elements unfold in time. An installation that includes these elements is, by definition, time based. Options A, B, and C are incorrect because each would not necessarily include film or audio elements.</p> <p>Back to Question</p>
20	008	D	<p>Option D is correct because handwoven Kente cloth, associated with the Ashanti people of Ghana and Côte d’Ivoire, is notable for elaborate patterns and colors that denote specific meanings that date back centuries, originating in ancient Akan culture. Option A is incorrect because the patterns and colors of Kente cloth are not derived from unknown sources. Option B is incorrect because Kente cloth designs are associated with cultural meaning and are not purely decorative. Option C is incorrect because Kente cloth designs denote broad and diverse cultural meanings, not simply creation mythology tales.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
21	008	B	<p>Option B is correct because the biblical story of David conquering Goliath, embodied in Michelangelo’s statue of David, became a symbol for the Republic of Florence’s audacious fight for independence from the outside tyranny of rival states and the powerful Medici family. Option A is incorrect because Milan was a city often in conflict with Florence. Option C is incorrect because Athens is in Greece and is not associated with the biblical story of David and Goliath. Option D is incorrect because Rome filled the role of Goliath in this specific historical context, David was not a symbol for Rome.</p> <p>Back to Question</p>
22	008	A	<p>Option A is correct because the imagery depicts events in the journey of the soul after death. Religious imagery (including this detail) composed the majority of ancient Egyptian painted works. Options B, C, and D are incorrect because none of them is depicted in the detail shown.</p> <p>Back to Question</p>
23	010	A	<p>Option A is correct because this scroll, as was common in ancient Egypt, is made of papyrus. Options B, C, and D are incorrect because none of them was commonly used as a painting surface in ancient Egypt.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
24	009	D	<p>Option D is correct because black-and-white figural silhouette is a feature in both artists' work. Option A is incorrect because heavy brushwork is not a feature in either artist's work. Option B is incorrect because in both artists' work the figures are depicted as flat, without naturalistic modeling. Option C is incorrect because neither artist's work is known for its colorful geometric abstraction.</p> <p>Back to Question</p>
25	009	C	<p>Option C is correct because the huge scale and force of the wave in comparison with the boats and people create a sense of nature as a dominant force. Option A is incorrect because the relation of the boats and people to the wave provide no sense of control. Option B is incorrect because it is irrelevant to the question. Option D is incorrect because although it is true that the concept of the sublime has been important in Japanese culture, that idea is not depicted in this image.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
26	010	D	<p>Option D is correct because aerial perspective and calligraphic brush strokes are hallmarks of Chinese painting, especially the landscape genre, which is traditionally regarded as the highest form of painting. Idealized scenes depicting towering mountains and water features are popular subjects in Chinese landscape painting which, like calligraphy, is often executed with a brush and ink on paper. Options A, B, and C are incorrect because none of the descriptions are characteristic of traditional Chinese painting.</p> <p>Back to Question</p>
27	011	A	<p>Option A is correct because the influence of ancestral beings is frequently central to indigenous Australian art. Options B, C, and D are incorrect because indigenous Australian art does not focus on any of these concerns.</p> <p>Back to Question</p>
28	011	D	<p>Option D is correct because each ear ornament depicts a figure that combines the wings and head of a bird with human arms, legs, and body. The act of ascribing human characteristics to a non-human being is best characterized as anthropomorphic. Option A is incorrect because the work's subject is stylized, not illusionistic. Option B is incorrect because zoomorphic refers to the use of animal form or characteristics alone, without human features. Option C is incorrect because the subject matter is ornamental, not naturalistic.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
29	012	A	<p>Option A is correct because ancient Greek culture did idealize the human figure, particularly during the Classical period. Options B, C, and D are incorrect; although each of these ancient cultures had its own conventions for figurative representation, they did not engage in idealization as the Greeks did.</p> <p>Back to Question</p>
30	012	D	<p>Option D is correct because van Eyck, along with contemporaries such as Rogier van der Weyden, is well known for his ability to paint minute details realistically. Options A, B, and C are incorrect because van Eyck did not paint classical subjects, depict stylized figures, or use painterly brushwork. In addition, none of these three characteristics can be seen in the image shown.</p> <p>Back to Question</p>
31	012	A	<p>Option A is correct because Toulouse-Lautrec used lithography to create street posters. Options B, C, and D are incorrect printmaking processes with different characteristics than lithography; Toulouse-Lautrec did not use any of them to produce posters.</p> <p>Back to Question</p>
32	013	A	<p>Option A is correct because Ringgold, whose story quilts are a backbone of her work, adapted some for the illustrations in <i>Tar Beach</i>. Options B, C, and D are incorrect because the illustrations are not based on work in any of these media.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
33	013	B	<p>Option B is correct because, in 1964, private collectors Dominique and John de Menil commissioned Mark Rothko to create site-specific works for an interfaith chapel, subsequently named the Rothko Chapel, located in Houston, Texas. Options A, C, and D are incorrect because the painters listed did not receive this commission.</p> <p>Back to Question</p>
34	014	B	<p>Option B is correct because Monet’s approach to visual perception, particularly of the ways in which light changes, is reflected in the way he used strokes of color. Options A and C are incorrect because they are not accurate descriptions of the painting. Option D is incorrect because there is no reason to believe that Monet ever considered this.</p> <p>Back to Question</p>
35	014	C	<p>Option C is correct because the fracturing and flattening of space in the painting demonstrate the influence of Cubism. Options A, B, and D are incorrect because the painting does not reflect influences from any of those movements.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
36	015	D	<p>Option D is correct because Leonardo deliberately made changes from traditional Last Supper imagery, for example by placing Judas next to Christ, by using natural light around Christ’s head instead of a halo, and by applying rigorous linear perspective. Option A is incorrect because the painting is not related to church policies or practices. Option B is incorrect because the painting had nothing to do with a juried art exhibition. Option C is incorrect because Leonardo’s patron was not known for scientific or literary achievements and the imagery in the painting is Biblical.</p> <p>Back to Question</p>
37	015	B	<p>Option B is correct because the colors selected by Renoir to portray each figure—a warm, pale pink for the female dancer’s dress and a dark navy blue for the male figure’s suit—create strong visual contrast between them. Option A is incorrect because both figures are heavily modeled and do not appear weightless or ethereal, despite the female dancer’s lacy dress. Option C is incorrect because a mood of stillness and melancholy is not evident in the work. Option D is incorrect because depth and volume are successfully conveyed and not ambiguous.</p> <p>Back to Question</p>
38	016	C	<p>Option C is correct because the question describes the meaning of interpretation. Options A, B, and D are incorrect because each refers to an aspect of criticism other than interpretation.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
39	016	A	<p>Option A is correct because Barbara Kruger’s conceptual collages reference modern culture in order to examine and critique how we generate, comprehend, or attribute meaning to visual representations in society. These concerns share common ground with the principles of semiotic theory. Kruger explores postmodern themes such as consumerism, power, control, and gender that would benefit most from semiotic analysis. Options B, C, and D are incorrect because iconographic, stylistic, and psychoanalytic approaches to art analysis do not provide the same breadth and depth of analysis that semiotic theory provides and that is needed to understand Kruger’s body of work.</p> <p>Back to Question</p>
40	017	A	<p>Option A is correct because discipline-based art education (DBAE) is known for placing somewhat lessened value on art production and more for its inclusion of aesthetics, art criticism and art history. Options B, C, and D are incorrect because each of them refers to a different approach to art education that does not follow the DBAE model.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
41	017	C	<p>Option C is correct because classical music such as Mozart’s has rhythm and repeats motifs, creating patterns.</p> <p>Option A is incorrect because although Shakespearean speeches have a conscious rhythm, this is not directly related to the choice of words and the language typically does not repeat.</p> <p>Option B is incorrect because the <i>Vitruvian Man</i> is concerned primarily with proportion rather than rhythm, repetition, or pattern.</p> <p>Option D is incorrect because it might include rhythm, through the repeated images of the diver; the position of the diver would change and would not create a pattern.</p> <p>Back to Question</p>
42	017	C	<p>Option C is correct because the tactile experience of working with modeling clay makes it accessible to students with very limited vision.</p> <p>Options A, B, and D are incorrect because each of them would require a higher level of sight.</p> <p>Back to Question</p>
43	018	C	<p>Option C is correct because the kind of discussion described would provide students with contextual as well as visual information about the work.</p> <p>Option A is incorrect because asking for the students’ intuitive preferences would not help them in this situation.</p> <p>Option B is incorrect because, like option A, it would not lead to informed judgments about a range of art.</p> <p>Option D is incorrect because it remains within the realm of the students’ personal interests and opinions.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
44	019	B	<p>Option B is correct because the AP label from ACMI certifies that the material is safe. Option A is incorrect because such materials could easily include some that are toxic. Option C is incorrect because the CL seal from ACMI certifies that the material does carry the risk of some toxicity. Option D is incorrect because water-based materials as a group do not ensure safety.</p> <p>Back to Question</p>
45	019	B	<p>Option B is correct because holding a classroom critique midway through an art project provides valuable classroom feedback and models the kind of higher-order thinking needed for students to make informed decisions while creating artworks. Option A is incorrect because a self-assessment made after the work is complete would not be as useful for works in progress. Option C is incorrect because keeping careful logs of time spent would not be the best way to teach students about making informed creative decisions while creating works of art. Option D is incorrect because focusing on grading criteria is not the best way for students to make informed decisions about art making.</p> <p>Back to Question</p>
46	020	B	<p>Option B is correct because it ensures that all students who are paying attention will see the same examples. Options A, C, and D are incorrect because in each case, students might not see all of the images.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
47	021	D	<p>Option D is correct because a rubric with criteria for each letter grade will provide the most consistent and fairest grading of the choices. Options A, B, and C are incorrect because they all rely to a greater or lesser extent on more subjective judgment.</p> <p>Back to Question</p>
48	021	D	<p>Option D is correct because the process of reflecting on one’s own successes or difficulties with a new strategy or technique is a way of analyzing what one has learned from the experience and thus how one has grown. Options A and B are incorrect because they are not generally linked to student growth. Option C is incorrect because subject matter, as opposed to process, content, or concept, is relatively unlikely to reflect growth; this is also true of the source of the idea.</p> <p>Back to Question</p>
49	021	C	<p>Option C is correct because performance assessment is the method that is most suitable for the assessment of expressive learning in the arts. Options A, B, and D are incorrect because none are an ideal choice for best evaluating expressive learning in the arts.</p> <p>Back to Question</p>

Question Number	Competency Number	Correct Answer	Rationales
50	022	C	<p>Option C is correct because school board members have a direct influence on issues such as budget allocations; making a presentation to them is a logical advocacy activity. Options A and D are incorrect because they focus entirely on students whose ability is seen as unusually strong. Option B is incorrect because it is inappropriate and may be illegal to post images of students on any social networking website without their or their guardians' written consent.</p> <p>Back to Question</p>

Preparation Resources

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

RESOURCES

Adams, L. (2010). *Art Across Time, Volume II, w/ Art CD-ROM*, Fourth Edition. New York, N.Y.: McGraw-Hill.

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Willmore, B. (2006). *Adobe Photoshop CS2 Studio Techniques*. Berkeley, Calif.: Adobe Press.

Worth, L., Burrigge, J., Bolton, R. and Blockley, S.J. (1982). *Painting in Watercolors*. New York, N.Y.: Taplinger Publishing Company.

ONLINE RESOURCES

Artwork: The Kax Herberger Center for Children & the Arts — <http://artwork.asu.edu>

Center for Educator Development in Fine Arts — www.cedfa.org

College Art Association — www.collegeart.org

National Art Education Association: NAEA — www.arteducators.org

North Texas Institute for Educators on the Visual Arts — www.art.unt.edu/ntieva

Texas Art Education Association: TAEA — www.TAEA.org

Texas Essential Knowledge and Skills for Fine Arts (2013) — <http://ritter.tea.state.tx.us/rules/tac/chapter117/ch117d.pdf>

Texas Coalition for Quality Arts Education — <http://aetv.org>

Texas Commission on the Arts: TCAnet — www.arts.state.tx.us