



NEW YORK STATE  
TEACHER  
CERTIFICATION  
EXAMINATIONS™



**PREPARATION  
GUIDE**

**Visual Arts CST  
(79)**

The University of the State of New York • NEW YORK STATE EDUCATION DEPARTMENT • Office of Teaching Initiatives, Albany, New York 12234

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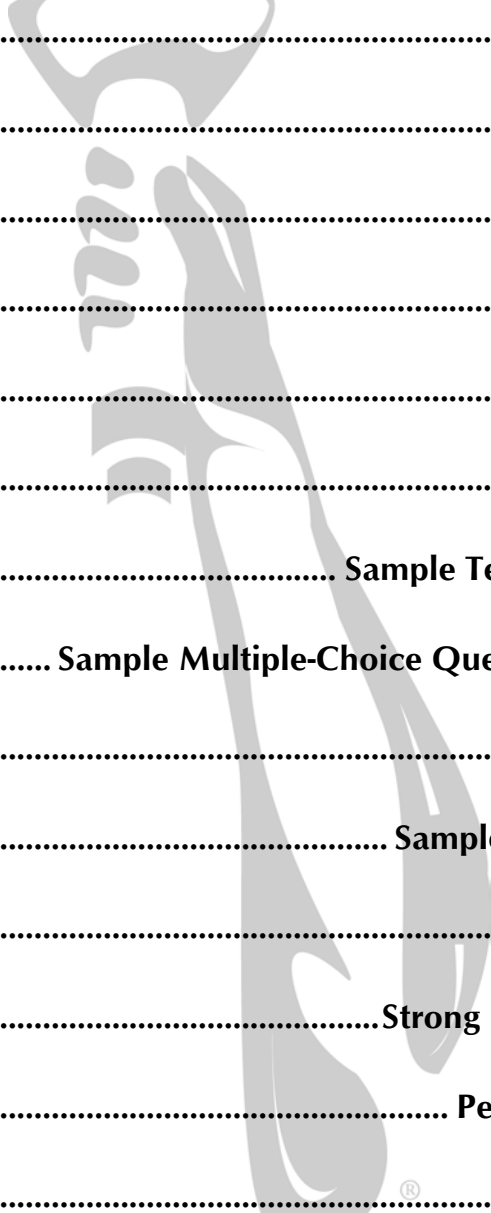
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# NEW YORK STATE TEACHER CERTIFICATION EXAMINATIONS™

## PREPARATION GUIDE Visual Arts CST (79)

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# ■ INTRODUCTION

## **Purpose of This Preparation Guide**

This preparation guide is designed to help familiarize candidates with the content and format of a test for the New York State Teacher Certification Examinations (NYSTCE®) program. Education faculty and administrators at teacher preparation institutions may also find the information in this guide useful as they discuss the test with candidates.

The knowledge and skills assessed by the test are acquired throughout the academic career of a candidate. A primary means of preparing for the test is the collegiate preparation of the candidate.

This preparation guide illustrates some of the types of questions that appear on a test; however, the set of sample questions provided in this preparation guide does not necessarily define the content or difficulty of an entire actual test. All test components (e.g., directions, question content and formats) may differ from those presented here. The NYSTCE program is subject to change at the sole discretion of the New York State Education Department.

## **Organization of This Preparation Guide**

Contained in the beginning sections of this preparation guide are general information about the NYSTCE program and how the tests were developed, a description of the organization of test content, and strategies for taking the test.

Following these general information sections, specific information about the test described in this guide is presented. The test objectives appear on the pages following the test-specific overview. The objectives define the content of the test.

Next, information about the multiple-choice section of the test is presented, including sample test directions. Sample multiple-choice questions are also presented, with the correct responses indicated and explanations of why the responses are correct.

Following the sample multiple-choice questions, a description of the written assignment section of the test is provided, including sample directions. A sample written assignment is presented next, followed by a sample strong response to the assignment and an evaluation of that response.

## **For Further Information**

If you have questions after reading this preparation guide, you may wish to consult the NYSTCE Registration Bulletin. You can view or print the registration bulletin online at [www.nystce.nesinc.com](http://www.nystce.nesinc.com).

# ■ GENERAL INFORMATION ABOUT THE NYSTCE

## How Were the NYSTCE Tests Developed?

The New York State Teacher Certification Examinations are criterion referenced and objective based. A criterion-referenced test is designed to measure a candidate's knowledge and skills in relation to an established standard rather than in relation to the performance of other candidates. The explicit purpose of these tests is to help identify for certification those candidates who have demonstrated the appropriate level of knowledge and skills that are important for performing the responsibilities of a teacher in New York State public schools.

Each test is designed to measure areas of knowledge called subareas. Within each subarea, statements of important knowledge and skills, called objectives, define the content of the test. The test objectives were developed for the New York State Teacher Certification Examinations in conjunction with committees of New York State educators.

Test questions matched to the objectives were developed using, in part, textbooks; New York State learning standards and curriculum guides; teacher education curricula; and certification standards. The test questions were developed in consultation with committees of New York State teachers, teacher educators, and other content and assessment specialists.

An individual's performance on a test is evaluated against an established standard. The passing score for each test is established by the New York State Commissioner of Education based on the professional judgments and recommendations of New York State teachers. Examinees who do not pass a test may retake it at any of the subsequently scheduled test administrations.

## Organization of Content

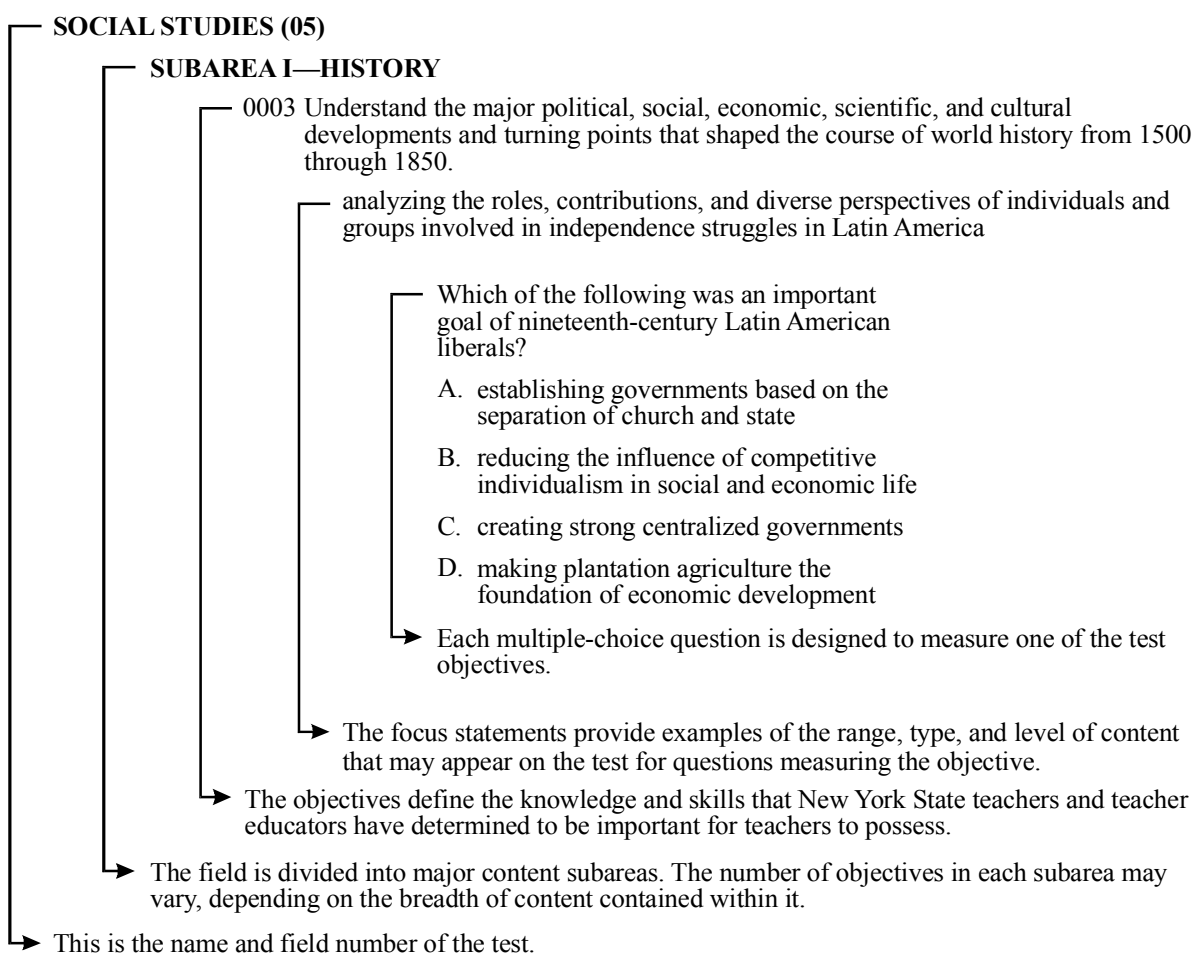
The content covered by each test is organized into **subareas**. These subareas define the major content domains of the test.

Subareas typically consist of several **objectives**. Objectives provide specific information about the knowledge and skills that are assessed by the test.

Each objective is elaborated on by **focus statements**. The focus statements provide examples of the range, type, and level of content that may appear on the tests.

**Test questions** are designed to measure specific test objectives. The number of objectives within a given subarea generally determines the number of questions that will address the content of that subarea on the test. In other words, the subareas that consist of more objectives will receive more emphasis on the test and contribute more to a candidate's test score than the subareas that consist of fewer objectives.

The following example, taken from the field of Social Studies, illustrates the relationship of test questions to subareas, objectives, and focus statements.



# ■ TEST-TAKING STRATEGIES

## **Be On Time.**

Arrive at the test center on time so that you are rested and ready to begin the test when instructed to do so.

## **Follow Directions.**

At the beginning of the test session and throughout the test, follow all directions carefully. This includes the oral directions that will be read by the test administrators and any written directions in the test booklet. The test booklet will contain general directions for the test as a whole and specific directions for individual test questions or groups of test questions. If you do not understand something about the directions, do not hesitate to raise your hand and ask your test administrator.

## **Pace Yourself.**

The test schedule is designed to allow sufficient time for completion of the test. Each test session is four hours in length. The tests are designed to allow you to allocate your time within the session as you need. You can spend as much time on any section of the test as you need, and you can complete the sections of the test in any order you desire; however, you will be required to return your materials at the end of the four-hour session.

Since the allocation of your time during the test session is largely yours to determine, planning your own pace for taking the test is very important. Do not spend a lot of time with a test question that you cannot answer promptly; skip that question and move on. If you skip a question, be sure to skip the corresponding row of answer choices on your answer document. Mark the question in your test booklet so that you can return to it later, but be careful to appropriately record on the answer document the answers to the remaining questions.

You may find that you need less time than the four hours allotted in a test session, but you should be prepared to stay for the entire time period. Do not make any other commitments for this time period that may cause you to rush through the test.

## **Read Carefully.**

Read the directions and the questions carefully. Read all response options. Remember that multiple-choice test questions call for the "best answer"; do not choose the first answer that seems reasonable. Read and evaluate all choices to find the best answer. Read the questions closely so that you understand what they ask. For example, it would be a waste of time to perform a long computation when the question calls for an approximation.

Read the test questions, but don't read into them. The questions are designed to be straightforward, not tricky.

## Mark Answers Carefully.

Your answers for all multiple-choice questions will be scored electronically; therefore, the answer you select must be clearly marked and the only answer marked. If you change your mind about an answer, erase the old answer completely. Do not make any stray marks on the answer document; these may be misinterpreted by the scoring machine.

**IF YOU SKIP A MULTIPLE-CHOICE QUESTION, BE SURE TO SKIP THE CORRESPONDING ROW OF ANSWER CHOICES ON YOUR ANSWER DOCUMENT.**

You may use any available space in the test booklet for notes, but **your answers and your written response must be clearly marked on your answer document. ONLY ANSWERS AND WRITTEN RESPONSES THAT APPEAR ON YOUR ANSWER DOCUMENT WILL BE SCORED.** Answers and written responses in your test booklet will not be scored.

## Guessing

As you read through the response options, try to find the best answer. If you cannot quickly find the best answer, try to eliminate as many of the other options as possible. Then guess among the remaining answer choices. Your score on the test is based on the number of test questions that you have answered correctly. There is no penalty for incorrect answers; therefore, it is better to guess than not to respond at all.

## Passages or Other Presented Materials

Some test questions are based on passages or other presented materials (e.g., graphs, charts). You may wish to employ some of the following strategies while you are completing these test questions.

One strategy is to read the passage or other presented material thoroughly and carefully and then answer each question, referring to the passage or presented material only as needed. Another strategy is to read the questions first, gaining an idea of what is sought in them, and then read the passage or presented material with the questions in mind. Yet another strategy is to review the passage or presented material to gain an overview of its content, and then answer each question by referring back to the passage or presented material for the specific answer. Any of these strategies may be appropriate for you. You should not answer the questions on the basis of your own opinions but rather on the basis of the information in the passage or presented material.

## Check Accuracy.

Use any remaining time at the end of the test session to check the accuracy of your work. Go back to the test questions that gave you difficulty and verify your work on them. Check the answer document, too. Be sure that you have marked your answers accurately and have completely erased changed answers.

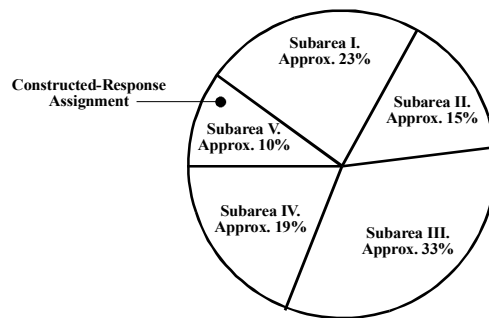
## ABOUT THE VISUAL ARTS TEST

The purpose of the Visual Arts Content Specialty Test (CST) is to assess knowledge and skills in the following five subareas:

- Subarea I. Visual Arts Materials and Processes
- Subarea II. Principles and Elements of Art and Design
- Subarea III. Visual Arts and Culture
- Subarea IV. Aesthetic and Interdisciplinary Connections
- Subarea V. Visual Arts and Culture: Constructed-Response Assignment

The test objectives presented on the following pages define the content that may be assessed by the Visual Arts CST. Each test objective is followed by focus statements that provide examples of the range, type, and level of content that may appear on the test for questions measuring that objective.

The test contains approximately 90 multiple-choice test questions and one constructed-response (written) assignment. The figure below illustrates the approximate percentage of the test corresponding to each subarea.



The section that follows the test objectives presents sample test questions for you to review as part of your preparation for the test. To demonstrate how each objective may be assessed, a sample question is presented for each objective. The correct response and an explanation of why the response is correct follow each question. A sample written assignment is also presented, along with an example of a strong response to the assignment and an evaluation of that response.

The sample questions are designed to illustrate the nature of the test questions; they should not be used as a diagnostic tool to determine your individual strengths and weaknesses.

# ■ VISUAL ARTS TEST OBJECTIVES

Visual Arts Materials and Processes  
Principles and Elements of Art and Design  
Visual Arts and Culture  
Aesthetic and Interdisciplinary Connections  
Visual Arts and Culture: Constructed-Response Assignment

The New York State visual arts teacher has the knowledge and skills to teach effectively in New York State public schools. The visual arts teacher is familiar with the use and effects of various tools, materials, techniques, methods, and principles used in the creation of works in the visual arts. The visual arts teacher also understands the structural and sensory elements and principles of art and their uses in the visual arts. The visual arts teacher is aware of the connections among the visual arts, history, and culture and is able to use that knowledge in analysis of individual expressions of the human experience. The visual arts teacher understands how to integrate learning in the visual arts with learning in other arts, academic disciplines, and cultural institutions to enhance student learning overall.

## **SUBAREA I—VISUAL ARTS MATERIALS AND PROCESSES**

### **0001 Understand tools, materials, techniques, methods, and principles used in drawing and painting.**

For example:

- demonstrating knowledge of the characteristics and uses of various tools and materials (e.g., computer and electronic media, works of art and artifacts, print materials) used in drawing and painting
- demonstrating knowledge of the characteristics and uses of various techniques, methods, and processes used in drawing and painting
- analyzing how the selection of particular drawing and painting media, including computer and electronic media, can influence creative decisions
- demonstrating an understanding of maintenance and safety procedures associated with drawing and painting materials and activities

**0002 Understand tools, materials, techniques, methods, and principles used in printmaking and photography.**

For example:

- demonstrating knowledge of the characteristics and uses of various tools and materials (e.g., computer and electronic media, works of art and artifacts, print materials) used in printmaking and photography
- demonstrating knowledge of the characteristics and uses of various techniques, methods, and processes used in printmaking and photography
- analyzing how the selection of particular printmaking and photography media, including computer and electronic media, can influence creative decisions
- demonstrating understanding of maintenance and safety procedures associated with printmaking and photography materials and activities

**0003 Understand tools, materials, techniques, methods, and principles used in sculpture and architecture.**

For example:

- demonstrating knowledge of the characteristics and uses of various tools and materials (e.g., computer and electronic media, works of art and artifacts, print materials) used in sculpture and architecture
- demonstrating knowledge of the characteristics and uses of various techniques, methods, and processes used in sculpture and architecture
- analyzing how the selection of particular sculptural and architectural media, including computer and electronic media, can influence creative decisions
- demonstrating understanding of maintenance and safety procedures associated with sculpture and architecture materials and activities

**0004 Understand tools, materials, techniques, methods, and principles used in ceramics and crafts.**

For example:

- demonstrating knowledge of the characteristics and uses of various tools and materials, including computer and electronic media, used in ceramics and crafts
- demonstrating knowledge of the characteristics and uses of various techniques, methods, and processes used in ceramics and crafts
- analyzing how the selection of particular media in ceramics and crafts can influence creative decisions
- demonstrating an understanding of maintenance and safety procedures associated with ceramics and craft materials and activities

**0005 Understand tools, materials, techniques, methods, and principles used in visual communication and design arts.**

For example:

- demonstrating knowledge of the characteristics and uses of various tools and materials, including computer and electronic media, used in visual communication and design arts
- demonstrating knowledge of the characteristics and uses of various techniques, methods, and processes used in visual communication and design arts
- analyzing how the selection of particular media in visual communication and design arts can influence creative decisions
- demonstrating an understanding of maintenance and safety procedures associated with visual communication and design arts

**SUBAREA II—PRINCIPLES AND ELEMENTS OF ART AND DESIGN**

**0006 Understand the elements of art.**

For example:

- demonstrating knowledge of the elements of art (e.g., line, texture, shape, color, value, space, form)
- analyzing how the elements of art are used to create an effect or communicate an idea in a given artwork
- comparing how the elements of art are used in two different works
- analyzing issues associated with the elements of art (e.g., perspective, color intensity, shape, abstraction, value)

**0007 Understand the principles of design.**

For example:

- demonstrating knowledge of the principles of design (e.g., repetition, balance, contrast, emphasis, unity, variety, harmony, movement, proportion, rhythm)
- analyzing how the principles of design are used to create an effect or communicate an idea in a given artwork
- comparing and contrasting how the principles of design are used in two different works
- analyzing design challenges (e.g., achieving compositional balance, creating movement and rhythm)
- analyzing underlying design structures used to formulate a composition on a two-dimensional plane (e.g., perspective)

**0008 Understand the visual arts as a form of communication.**

For example:

- recognizing expressive features (e.g., subjects, themes, symbols, metaphors) used to communicate meaning
- comparing and contrasting the effectiveness of selected media, techniques, and organizational principles for conveying intended meanings
- analyzing ways in which expressive features and organizational principles result in particular responses to artwork
- identifying a variety of sources for developing ideas, images, themes, and symbols to use in creating visual artwork

**SUBAREA III—VISUAL ARTS AND CULTURE**

**0009 Understand the connections among the visual arts, history, and culture.**

For example:

- examining the role of the visual arts in reflecting, recording, and shaping history and culture
- comparing and contrasting works of visual art from various cultures and eras
- analyzing how factors of time and place (e.g., climate, resources, ideas, technology, government) motivate and influence the creation of visual arts
- analyzing contemporary and historical meanings (e.g., political, social, religious) in specific works of art
- demonstrating knowledge of universal themes expressed in artwork
- recognizing the functions and roles of the visual arts in everyday life, from ancient times through the present

**0010 Understand works of art from Africa and the Middle East, from ancient times through the present.**

For example:

- identifying distinguishing characteristics of artwork from diverse African and Middle Eastern cultures
- describing the cultural and historical contexts of artwork from Africa and the Middle East
- analyzing how cultural values are expressed in artwork from Africa and the Middle East
- demonstrating an understanding of how artwork from Africa and the Middle East has influenced, and been influenced by, other cultures

**0011 Understand works of art from Asia, Oceania, and Australia, from ancient times through the present.**

For example:

- identifying distinguishing characteristics of artwork from diverse Asian, Oceanian, and Australian cultures
- describing the cultural and historical contexts of artwork from Asia, Oceania, and Australia
- analyzing how cultural values are expressed in artwork from Asia, Oceania, and Australia
- demonstrating an understanding of how artwork from Asia, Oceania, and Australia has influenced, and been influenced by, other cultures

**0012 Understand works of art from Europe, from ancient times through the present.**

For example:

- identifying distinguishing characteristics of artwork from diverse European cultures and eras (e.g., ancient times, Middle Ages, Renaissance, present day)
- describing the cultural and historical contexts of artwork from Europe
- analyzing how cultural values are expressed in artwork from Europe
- demonstrating an understanding of how artwork from Europe has influenced, and been influenced by, other cultures

**0013 Understand works of art from North America, from ancient times through the present.**

For example:

- identifying distinguishing characteristics of artwork from the diverse cultures of North America
- describing the cultural and historical contexts of artwork from North America
- analyzing how cultural values are expressed in artwork from North America
- demonstrating an understanding of how artwork from North America has influenced, and been influenced by, other cultures

**0014 Understand works of art from Central and South America, from ancient times through the present.**

For example:

- identifying distinguishing characteristics of artwork from the diverse cultures of Central and South America
- describing the cultural and historical contexts of artwork from Central and South America
- analyzing how cultural values are expressed in artwork from Central and South America
- demonstrating an understanding of how artwork from Central and South America has influenced, and been influenced by, other cultures

**0015 Understand global trends in art from the twentieth century through the present.**

- identifying movements and styles in visual arts from the twentieth century through the present (e.g., realism, abstraction, postmodernism)
- recognizing connections among movements and styles in visual arts from the twentieth century through the present
- analyzing factors (e.g., political, social, religious, governmental) that have influenced visual arts from the twentieth century through the present
- demonstrating an understanding of art as process (e.g., imagery, space, structure, movement)
- recognizing the relationships between evolving technologies and experimental art forms

**SUBAREA IV—AESTHETIC AND INTERDISCIPLINARY CONNECTIONS**

**0016 Understand the basic principles of analysis and interpretation of works in the visual arts.**

For example:

- demonstrating an understanding of art criticism, art history, and aesthetic principles and their connections to works of art
- identifying a variety of assessment methods to use in the analysis of works of visual art
- applying the language of art criticism to explain visual and sensory qualities found in works of visual art
- analyzing how factors of time and place (e.g., climate, resources, ideas, technology) influence the interpretation of visual arts
- comparing and contrasting various critical reviews of a given work of art

**0017 Understand how the visual arts relate to other art forms and other disciplines.**

For example:

- demonstrating an understanding of the ways in which ideas, themes, and concepts in the visual arts are expressed in other art forms or disciplines
- demonstrating knowledge of ways in which art forms may be combined to express ideas or themes
- describing the ways in which developments in the visual arts and other arts and disciplines have influenced each other throughout history
- analyzing the ways in which concepts and themes from the disciplines of the social sciences (e.g., psychology, philosophy, political science) have been explored in visual art forms
- demonstrating knowledge of strategies for using the visual arts to enhance understanding in other art forms or disciplines

**0018 Understand career choices available in the visual arts.**

For example:

- identifying professions that involve the creation, performance, and analysis of visual arts
- identifying professions that involve the exhibition and promotion of visual arts
- demonstrating an understanding of the preparation required for a variety of visual arts professions
- demonstrating knowledge of the components of art portfolios (e.g., content, presentation, organization)
- demonstrating knowledge of strategies for self-assessment and reflection on the components of art portfolios

**0019 Understand opportunities for participation in visual arts activities in the community.**

For example:

- demonstrating knowledge of resources and opportunities for participation in visual arts in the community (e.g., exhibitions, libraries, art festivals, museums, galleries, service projects)
- demonstrating knowledge of the roles and responsibilities of individuals involved in exhibiting works of visual art
- demonstrating an understanding of the importance of presentation methods and materials
- recognizing the importance of interacting with authentic works of art through engagement with cultural institutions
- demonstrating knowledge of the roles of viewer, creator, and participant in visual arts

**SUBAREA V—VISUAL ARTS AND CULTURE: CONSTRUCTED-RESPONSE ASSIGNMENT**

The content to be addressed by the constructed-response assignment is described in Subarea III, Objectives 09–15.

## ■ MULTIPLE-CHOICE SECTION

This preparation guide provides sample multiple-choice questions and a sample written assignment for the test. The multiple-choice questions illustrate the objectives of the test—one sample question for each objective.

Three pieces of information are presented for each test question:

1. the number of the test objective that the sample question illustrates,
2. a sample test question,
3. an indication of the correct response and an explanation of why it is the best available response.

Keep in mind when reviewing the questions and response options that there is one best answer to each question. Remember, too, that each explanation offers one of perhaps many perspectives on why a given response is correct or incorrect in the context of the question; there may be other explanations as well.

On the following page are sample test directions similar to those that candidates see when they take the test.

# SAMPLE TEST DIRECTIONS FOR MULTIPLE-CHOICE QUESTIONS

## DIRECTIONS

This test booklet contains a multiple-choice section and a section with a single written assignment. You may complete the sections of the test in the order you choose.

Each question in the first section of this booklet is a multiple-choice question with four answer choices. Read each question CAREFULLY and choose the ONE best answer. Record your answer on the answer document in the space that corresponds to the question number. Completely fill in the space that has the same letter as the answer you have chosen. *Use only a No. 2 lead pencil.*

- Sample Question:
1. What is the capital of New York?
    - A. Buffalo
    - B. New York City
    - C. Albany
    - D. Rochester

The correct answer to this question is C. You would indicate that on the answer document as follows:

1. (A) (B) ● (D)

You should answer all questions. Even if you are unsure of an answer, it is better to guess than not to answer a question at all. You may use the margins of the test booklet for scratch paper, but you will be scored only on the responses on your answer document.

The directions for the written assignment appear later in this test booklet.

**FOR TEST SECURITY REASONS, YOU MAY NOT TAKE NOTES OR REMOVE ANY OF THE TEST MATERIALS FROM THE ROOM.**

The words "End of Test" indicate that you have completed the test. You may go back and review your answers, but be sure that you have answered all questions before raising your hand for dismissal. Your test materials must be returned to a test administrator when you finish the test.

If you have any questions, please ask them now before beginning the test.



DO NOT GO ON UNTIL YOU ARE TOLD TO DO SO.

# SAMPLE MULTIPLE-CHOICE QUESTIONS, CORRECT RESPONSES, AND EXPLANATIONS



## Objective 0001

Understand tools, materials, techniques, methods, and principles used in drawing and painting.

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1. Which of the following is the most appropriate way to store a painting to preserve the work's original condition?
    - A. Remove the painting from any frame, roll it up, and place it in a canvas tube.
    - B. Enclose the framed painting in an individual crate, then store it in a climate-controlled, standing vertical file.
    - C. Hang the framed painting on the wall of a climate-controlled storage area.
    - D. Remove the painting from any frame and lay it flat in a horizontal filing drawer.
- 

Correct Response: B. A climate-controlled, sealed container provides an environment that protects a painting from harmful UV rays, insect damage, fungi, and mildew caused by moisture and humidity. Vertical storage prevents buckling, warping, and wear that can result from stacking and friction.



## Objective 0002

Understand tools, materials, techniques, methods, and principles used in printmaking and photography.

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2. A significant difference between traditional and digital photography is that digital photography allows the artist to:
    - A. crop images to achieve a particular composition.
    - B. take an unlimited number of photographs without reloading.
    - C. adjust the contrast and colors in particular images.
    - D. view stored images before they are printed.
- 

Correct Response: D. To view an image created in conventional photography, one must expose the film, develop it, and print the images with chemical and processing equipment in a darkroom. In digital photography, the photographer can view each image he or she creates as soon as it is captured, saving time, space, labor, and expense.



### Objective 0003

Understand tools, materials, techniques, methods, and principles used in sculpture and architecture.

---

3. Which of the following sculptural molding processes would most likely be used when only one reproduction is desired or a very large work is being created?
- A. hollow casting
  - B. lost-wax process
  - C. liquid latex molding
  - D. waste molding
- 

Correct Response: D. When only one reproduction of a work is desired or when one is creating a very large work, waste molding is the best choice. The liquid plaster used in waste molding is economical and easy to use. Since there is no need to create several copies of the work, the fact that the mold is destroyed as part of the process is of no consequence.



### Objective 0004

Understand tools, materials, techniques, methods, and principles used in ceramics and crafts.

---

4. Which of the following is a primary reason for adding grog to a clay body?
- A. to increase the plasticity of the clay
  - B. to prevent cracking and warping during firing
  - C. to reduce the weight of the finished ware
  - D. to control the fusion point of the clay
- 

Correct Response: B. Grog is an aggregate of pre-fired, crushed clay particles. Grog allows air penetration of clay, promotes the even evaporation of moisture, and does not shrink. When added to clay used to make ceramic forms, it helps to prevent cracking and warping during firing.



### Objective 0005

Understand tools, materials, techniques, methods, and principles used in visual communication and design arts.

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5. By reducing the conventional distance between viewer and subject, close-up shots in film allow the filmmaker to:
- A. create images that have a distinctly two-dimensional feeling.
  - B. focus the viewer's attention on the sensory qualities of particular images.
  - C. remove particular images from the time and space in which they are taking place.
  - D. create images that are purely visual experiences.
- 

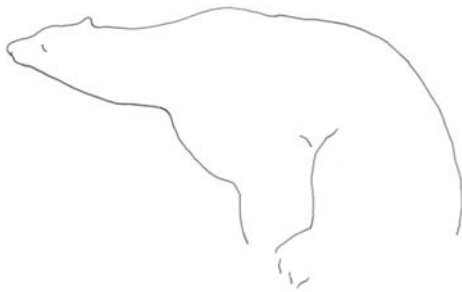
Correct Response: B. When presented with a close-up shot in a film, the viewer's attention is focused on specific human features or material objects in such proximity that their physical characteristics dominate perception. The emphasis on physical features created by a close-up image gives a special intensity to the sensory qualities—texture, color, form—of the human features or physical objects being depicted.



## Objective 0006

Understand the elements of art.

6. Use the reproductions below of *Polar Bear* (1928) by Isamu Noguchi (Work 1) and *Returning Home* (1939) by Hale Woodruff (Work 2) to answer the question that follows.



Work 1



Work 2

Which of the following best describes the different uses of line in the works pictured above?

- A. In Work 1, line is used to suggest form, while in Work 2, line is used to create texture.
- B. In Work 1, line is used to create a rhythmic effect, while in Work 2, line is used to direct the viewer's eye to the figure of the woman.
- C. In Work 1, line is used to suggest movement, while in Work 2, line is used to create shaded effects.
- D. In Work 1, line is used to define negative space, while in Work 2, line is used to direct the viewer's eye toward a focal point.

Correct Response: A. In Work 1, line is used to create the illusion of volume on a two-dimensional surface by delineating outer edges, indicating inner contours, and creating intersection of planes. Work 2 illustrates the use of line as marks that are combined to build texture and pattern.



### **Objective 0007**

Understand the principles of design.

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7. In general, the use of a monochromatic color scheme in a landscape will create the sense of:
- A. movement.
  - B. contrast.
  - C. pattern.
  - D. unity.
- 

Correct Response: D. A single hue (color) used in different values (lightness and darkness) results in a harmonious color relationship. This harmony creates a sense of unity in a given work.



### **Objective 0008**

Understand the visual arts as a form of communication.

---

8. A mobile suspended in air is most likely to communicate the idea that this form of art is:
- A. outside the confines of definition.
  - B. able to determine its own form.
  - C. an extension of the observer's inherited beliefs.
  - D. free to convey meaning without censorship.
- 

Correct Response: B. The spontaneous and variable movement of elements in a mobile create new arrangements of line and form within space. This temporal art form presents the viewer with multiple kinetic events as the objects that make up the mobile interact with their environment to determine their own, transitory, form.



### **Objective 0009**

Understand the connections among the visual arts, history, and culture.

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9. From 1935 to 1943, the United States Farm Security Administration (FSA) employed photographers such as Dorothea Lange and Russell Lee to photograph FSA beneficiaries in their everyday lives. Once they became public, these photographs served the purpose of:
- A. documenting the success of programs administered by the FSA.
  - B. bringing public attention to the problems facing farm families in the United States.
  - C. exposing unjust treatment of FSA beneficiaries by government employees.
  - D. heightening public awareness of the existence of poverty in the United States.
- 

Correct Response: B. In the late 1930s and early 1940s, FSA Director Roy Stryker sponsored documentary photography as a means of visually reporting the story of American farm families. Private lives became public images and created a strong bond between viewer and subject, raising awareness of rural life in Depression-era America.



### Objective 0010

Understand works of art from Africa and the Middle East, from ancient times through the present.

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10. Which of the following is a common characteristic of traditional African figurative sculpture?
- A. asymmetrical balance
  - B. absence of surface decoration
  - C. use of contrapposto
  - D. enlargement of important features
- 

Correct Response: D. Traditional African art incorporates culturally recognized symbols related to leadership and spirituality. Particular characteristics and features of human and animal subjects are exaggerated, stylized, and caricatured. Larger-than-life symbols may reflect and emphasize power, authority, divinity, fertility, dignity, beauty, aloofness, or cosmological concepts.



### Objective 0011

Understand works of art from Asia, Oceania, and Australia, from ancient times through the present.

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11. Use the reproduction below of *The Boating Party* (1893) by Mary Cassatt to answer the question that follows.



The work above reflects the influence of Japanese woodblocks on impressionist painters through the artist's use of:

- A. value to indicate the direction of the light source.
  - B. strong diagonals, visual texture, and rhythmic patterns.
  - C. bold planes, sharp outlines, and compressed spaces.
  - D. realistic details to render the human faces.
- 

Correct Response: C. Like many painters of her time, Cassatt often used Japanese compositional devices in her works. Diverging oblique lines, a forward-tilted ground plane, and unmodeled flat shapes restrict depth and focus the eye along the surface of the picture plane. Bold, high-contrast shapes and images are crowded into a layered format.



## Objective 0012

Understand works of art from Europe, from ancient times through the present.

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12. The Bauhaus style is most clearly distinguished by which of the following characteristics?
- A. an emphasis on the value of individually hand crafted objects
  - B. the plasticity of new materials molded into traditional design
  - C. an invitation to consumers to create new uses for a standard design
  - D. the integration of technology, functionality, and aesthetic design
- 

Correct Response: D. Founded by the German architect Walter Gropius in the aftermath of World War I, the Bauhaus was a school of architecture, design, and applied arts that represented a new, 20<sup>th</sup> century aesthetic. Emphasizing the fundamentals of design, the nature of materials, and the mastery of technique, *Bauhaus* became virtually synonymous with functional and aesthetically pleasing objects that could be mass produced to meet the needs of modern society.



### Objective 0013

Understand works of art from North America, from ancient times through the present.

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13. Which of the following best demonstrates how, in the nineteenth century, Native American artists appropriated a European technology to become part of the repertoire of Native American artistic expression?
- A. loom weaving
  - B. silversmithing
  - C. bone engraving
  - D. copperworking
- 

Correct Response: B. While the use of copper in North America dates from prehistoric times, silversmithing was unknown among Native American peoples until the colonial period. Its appearance in the East coincided with the decline in the fur trade as a number of woodland groups, most notably the Iroquois, adopted the practice using materials, tools, and technologies imported from Europe. The new art was subsequently taken up by various indigenous peoples of the Plains and the Southwest, where it was practiced by the Navajo and among the Pueblos throughout the latter part of the nineteenth century, with new and distinctive styles developing among the Zuni and Hopi in the early twentieth century.



### Objective 0014

Understand works of art from Central and South America, from ancient times through the present.

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14. The appearance of bright colors in the textiles of indigenous South American peoples was most likely the result of:
- A. the influence of European settlers who first introduced indigenous South American peoples to brightly colored clothing.
  - B. a desire among indigenous South American peoples to differentiate themselves from European settlers through their textile design.
  - C. trade with Europeans for dyes that produced brighter colors than dyes made from natural materials by indigenous South American peoples.
  - D. migration of indigenous South American peoples to areas in which natural materials produced more brightly colored dyes.
- 

Correct Response: C. Prior to European contact, South American textiles were treated with natural dyes made from flowers, seeds, leaves, bark, wood, roots, insects, and animal tissue. Many of these natural dyes faded with washing and exposure to sunlight. European merchants marketed prepared dyes from many parts of the world that produced brighter, longer-lasting colors, thereby introducing more brilliant colors to the palettes of South American textile artists.



### Objective 0015

Understand global trends in art from the twentieth century through the present.

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15. Which of the following is an important criticism of conceptual art?
- A. It overvalues the status of art as a discipline.
  - B. It reduces works of art to commentaries on the nature of art and the artistic system.
  - C. It overemphasizes the value of product over process.
  - D. It oversimplifies the criteria for distinguishing between what qualifies as art and what does not.
- 

Correct Response: B. In conceptual art, the artist challenges the traditional definition of artworks by expressing his or her ideas in the form of proposals for projects that may never be realized. The criticism of this type of art is that it is merely a commentary on the nature of art and the artistic system, rather than an art form in which tangible art materials are used to create a finished work.



### Objective 0016

Understand the basic principles of analysis and interpretation of works in the visual arts.

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16. In expressivist criticism, a work of art is evaluated based on which of the following criteria?
- A. the vividness and intensity with which the work communicates ideas and feelings
  - B. the effectiveness of the use of art materials in and the underlying organization of the work
  - C. the force and clarity with which the work communicates a moral, religious, political, or psychological message
  - D. the accuracy with which the work portrays objects and figures as they exist in reality
- 

Correct Response: A. In expressivist criticism, an excellent work of art is one that stirs the viewer deeply through intense and vivid communication of ideas and feelings. The work must not simply communicate ideas and feelings, as all art does, but it must do so in a way that evokes a response stronger than one would have if one were exposed to the same subject matter in everyday life.



### Objective 0017

Understand how the visual arts relate to other art forms and other disciplines.

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17. Throughout the Broadway production of *Evita*, a musical based on the life of Eva Perón, photographic images of Eva Perón are projected onto large screens that are hung over the stage behind the sets and performers. This use of still visual imagery as part of a theatrical production is most likely intended to:
- A. demonstrate to the audience that Eva Perón was a real person.
  - B. enhance the larger-than-life image of Eva Perón's character.
  - C. draw the audience's attention away from the performers.
  - D. help to establish the time and place of the show's action.
- 

Correct Response: B. Theatrical multimedia techniques heighten and enhance perception through a combination of sensory experiences that amplify the information and emotion portrayed by the performers. In the Broadway production of *Evita*, large photographic images present the viewer with documentation of Eva Perón's character, amplifying her glamour and magnetic personality and emphasizing her larger-than-life image.



### **Objective 0018**

Understand career choices available in the visual arts.

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18. In addition to knowledge of art and design history, an art appraiser needs to possess the ability to:
- A. speak at least one language other than English.
  - B. use a computer competently.
  - C. work effectively with a variety of people.
  - D. manage other people's work.
- 

Correct Response: C. Appraisers work as consultants to visual arts organizations, corporations, museums, galleries, auction houses, and private collectors. In all of these settings, an appraiser would need to be discreet and diplomatic and possess excellent communication and social skills to work with the many types of personalities he or she will encounter.



### Objective 0019

Understand opportunities for participation in visual arts activities in the community.

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19. Which of the following is a major benefit of interacting with authentic works of art through museums?
- A. It enhances viewers' understanding of their own and other cultures.
  - B. It helps viewers to understand the definition of art.
  - C. It encourages viewers to think creatively.
  - D. It leads to the development of a common visual vocabulary.
- 

Correct Response: A. Museums, as a group, are repositories of art that reflect world cultures and their histories. By interacting with works of art in such a setting, the viewer has an opportunity to explore the characteristics of art from many cultures, as well as the similarities and differences among these cultures that the works of art reveal.

## ■ WRITTEN ASSIGNMENT SECTION

On the following pages are:

- ▶ Sample test directions for the written assignment section
- ▶ A sample written assignment
- ▶ An example of a strong response to the assignment
- ▶ The performance characteristics and scoring scale
- ▶ An evaluation of the strong response

On the actual test, candidates will be given a different written assignment from the one provided as a sample in this preparation guide.

# SAMPLE TEST DIRECTIONS FOR THE WRITTEN ASSIGNMENT

## DIRECTIONS FOR THE WRITTEN ASSIGNMENT

This section of the test consists of a written assignment. You are to prepare a written response of about 150–300 words on the assigned topic. *The assignment can be found on the next page.* You should use your time to plan, write, review, and edit your response to the assignment.

Read the assignment carefully before you begin to write. Think about how you will organize your response. You may use any blank space provided on the following pages to make notes, write an outline, or otherwise prepare your response. *However, your score will be based solely on the response you write on the lined pages of your answer document.*

Your response will be evaluated on the basis of the following criteria.

- **PURPOSE:** Fulfill the charge of the assignment.
- **APPLICATION OF CONTENT:** Accurately and effectively apply the relevant knowledge and skills.
- **SUPPORT:** Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.

Your response will be evaluated on the criteria above, not on writing ability. However, your response must be communicated clearly enough to permit valid judgment of your knowledge and skills. The final version of your response should conform to the conventions of edited American English. This should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topic. Please write legibly. You may not use any reference materials during the test. Remember to review what you have written and make any changes that you think will improve your response.

# ■ SAMPLE WRITTEN ASSIGNMENT

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## WRITTEN ASSIGNMENT

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Use the reproduction below to complete the exercise that follows.



Using your knowledge of the visual arts, prepare a response in which you:

- identify the culture in which the work of art was produced;
- describe the characteristics that distinguish the work of art as a production of the culture that you have identified; and
- analyze how the work of art reflects the cultural context in which it was created.

## ■ STRONG RESPONSE TO THE SAMPLE WRITTEN ASSIGNMENT

This ceremonial garment is representative of the Tlingit, an indigenous people of the Pacific Northwest Coast of North America.

The art in the garment has the feel of a totem pole, used in this culture, which is often a record of one's ancestry and place in the clan group. The design is organized in a symmetrical, vertical format, narrating a story about the family.

The materials were woven from natural plant and animal resources readily available from the abundant supply in the area.

The animals and people shown are stylized by simplified, geometric shapes such as ovoids and rectangles and heavily outlined in black with flat solid color used to symbolize the land, sea, and sky.

The garment was used in ceremonies as a sign of the wearer's prestige. The great wealth of the man wearing the garment is evident by its intended use. The wife or daughter of the wearer would spend months completing the garment for a ceremony, such as a potlatch celebration, where the garment would likely be cut up and passed out by the man at the gathering as a sign of his wealth.

# PERFORMANCE CHARACTERISTICS AND SCORING SCALE

## Performance Characteristics

The following characteristics guide the scoring of responses to the written assignment.

<b>Purpose:</b>	Fulfill the charge of the assignment.
<b>Application of Content:</b>	Accurately and effectively apply the relevant knowledge and skills.
<b>Support:</b>	Support the response with appropriate examples and/or sound reasoning reflecting an understanding of the relevant knowledge and skills.

## Scoring Scale

Scores will be assigned to each response to the written assignment according to the following scoring scale.

<b>Score Point</b>	<b>Score Point Description</b>
<b>4</b>	<p><b>The "4" response reflects a thorough command of the relevant knowledge and skills.</b></p> <ul style="list-style-type: none"> <li>• The response completely fulfills the purpose of the assignment by responding fully to the given task.</li> <li>• The response demonstrates an accurate and highly effective application of the relevant knowledge and skills.</li> <li>• The response provides strong support with high-quality, relevant examples and/or sound reasoning.</li> </ul>
<b>3</b>	<p><b>The "3" response reflects a general command of the relevant knowledge and skills.</b></p> <ul style="list-style-type: none"> <li>• The response generally fulfills the purpose of the assignment by responding to the given task.</li> <li>• The response demonstrates a generally accurate and effective application of the relevant knowledge and skills.</li> <li>• The response provides support with some relevant examples and/or generally sound reasoning.</li> </ul>
<b>2</b>	<p><b>The "2" response reflects a partial command of the relevant knowledge and skills.</b></p> <ul style="list-style-type: none"> <li>• The response partially fulfills the purpose of the assignment by responding in a limited way to the given task.</li> <li>• The response demonstrates a limited, partially accurate and partially effective application of the relevant knowledge and skills.</li> <li>• The response provides limited support with few examples and/or some flawed reasoning.</li> </ul>
<b>1</b>	<p><b>The "1" response reflects little or no command of the relevant knowledge and skills.</b></p> <ul style="list-style-type: none"> <li>• The response fails to fulfill the purpose of the assignment.</li> <li>• The response demonstrates a largely inaccurate and/or ineffective application of the relevant knowledge and skills.</li> <li>• The response provides little or no support with few, if any, examples and/or seriously flawed reasoning.</li> </ul>

## ■ EVALUATION OF THE STRONG RESPONSE

This response is considered a strong response because it reflects a thorough command of relevant knowledge and skills.

**Purpose.** The candidate fulfills the purpose by identifying the Tlingit, a Pacific Northwest native culture, as the creators of the garment. It describes the characteristics of the work and discusses aspects of the Tlingit culture that are reflected by the work.

**Application of Content.** The candidate demonstrates content knowledge by accurately describing the design as vertical and symmetrical and providing a narrative dealing with clan lineage, status, and affiliation, important aspects of artifacts created by this culture. The candidate also describes the production of the garment and some of its uses, and shows an overall awareness of the utilitarian, communal, and symbolic nature of the artifact.

**Support.** The candidate gives relevant examples throughout the response. For instance, specific references are made to the design (stylized and simplified; ovoid and rectangular shapes) and function (its use in potlatch celebrations), which provide strong, concrete support to the assertions the candidate makes about both the aesthetic choices and practical motives reflected by the artifact.

## ■ ACKNOWLEDGMENTS

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- 21 Noguchi, Isamu. *Polar Bear*. (1928). © President and Fellows, Harvard College. Harvard University Art Museums. Reprinted with permission.
- 21 Woodruff, Hale. *Returning Home*. (1939). Hampton University Museum, Hampton, Virginia. Reprinted with permission.
- 26 Mary Cassatt, *The Boating Party*, Chester Dale Collection, Image © Board of Trustees, National Gallery of Art, Washington.
- 28 Photo by Jack Selleck. Reprinted with permission.
- 37 Chilkat Tlingit woven shirt, ca. 1900. Alaska. Courtesy, National Museum of the American Indian, Smithsonian Institution #N30596. Photo by Carmelo Guadagno.