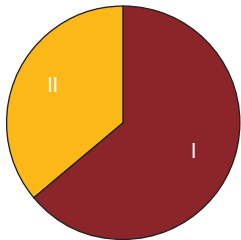


Art: Content Knowledge (0134)

Test at a Glance

Test Name	Art: Content Knowledge		
Test Code	0134		
Time	2 hours		
Number of Questions	120		
Format	Multiple-choice questions		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Art Making	76	64%
	A. General	15	13%
	B. Media and Processes	61	51%
	II. Historical and Theoretical Foundations of Art	44	36%
	A. Materials and Processes in an Art Historical Context	6–7	5%
	B. The Western Tradition in Art History	17–18	15%
	C. Art Beyond the Western Tradition	9	7%
	D. Responding to Art	11	9%

About This Test

Art: Content Knowledge measures whether entry-level art teachers have the standards-relevant knowledge, skills, and abilities deemed necessary for beginning professional practice. The test is intended primarily for individuals completing teacher training programs who plan to become art teachers. Candidates typically have completed a bachelor's degree program in art or art education. The test questions focus on concepts that are considered central to the study of art, measuring knowledge of art making and the historical and theoretical foundations of art. Images are included with some of the questions. For the actual test, the images are printed in color in a separate Image Booklet.

The test may contain some questions that will not count toward the candidate's score.

Topics Covered

The topics covered in each category are described below.

I. Art Making

A. General

The candidate:

- Knows and understands the elements of art and principles of visual organization (i.e., principles of design) as applied to two-dimensional and three-dimensional media.
 - Identifies elements and principles of design in visual stimuli
 - Explains relationships of elements to principles
 - Distinguishes uses of elements and principles in two-dimensional and three-dimensional art
- Knows and understands various historical methods (e.g., golden mean, hierarchical organization, perspective) and contemporary approaches (juxtaposition, appropriation, transformation, etc.) to creating art.
 - Defines/identifies both historical and contemporary methods

B. Media and Processes

The candidate:

- Knows and understands safety, environmental, and storage issues related to the use of art materials (e.g., clay dust, lead pigments, safety-label information) and art processes (e.g., cutting, etching, spraying).
 - Identifies dangerous materials and their effects
 - Categorizes dangerous materials and their effects
 - Describes proper ventilation, storage, and disposal procedures based on the medium
 - Demonstrates knowledge of MSDS sheets
 - Demonstrates understanding of safety procedures and precautions for using artists' materials and tools
 - Demonstrates knowledge of health issues related to the use of artists' materials and tools (e.g., toxicity)

- Knows and understands how to use a variety of drawing, painting, and printmaking materials and processes.
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to drawing, painting, and printmaking materials and processes
 - Describes drawing, painting, and printmaking processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands how to use digital photography and image processes.
 - Demonstrates basic camera knowledge (camera parts, vocabulary)
 - Demonstrates knowledge of common editing and imaging software (e.g., cropping, basic manipulation, resizing)
 - Demonstrates knowledge of uploading, downloading, storing common file types such as .jpg and .tif, transferring and printing images
 - Knows and understands the process of creating digital images
- Knows and understands materials, tools and processes for videography, filmmaking, and installations
 - Identifies/describes materials, tools, and processes for videography, filmmaking, and installations

- Knows and understands how to use sculptural materials and processes.
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to sculptural materials and processes
 - Describes sculptural processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands how to use a variety of fiber art materials and processes (e.g., weaving, basketry, paper making, jewelry making, processes based on sewing).
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to fiber materials and processes
 - Describes fiber processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands the physical aspects and effective ways of presenting artwork for display purposes (e.g., cutting mattes, display boards).
 - Identifies and describes methods of mounting and matting work in ways appropriate to the medium
 - Identifies and describes methods of displaying three-dimensional work
 - Describes appropriate ways of using exhibition spaces

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The candidate:

- Knows and understands the following materials within an art historical context: Painting, Drawing, Printmaking, Sculpture, Architecture, Photography, Fiber Arts, Crafts.
 - Identifies characteristics of materials, processes, and techniques within an art historical context
 - Identifies similarities and differences among materials, processes, and techniques (e.g., evolution over time)
 - Knows vocabulary related to two-dimensional and three-dimensional media and processes within an art historical context
 - Recognizes or identifies processes within an art historical context through reproductions

B. The Western Tradition in Art History

The candidate:

- Recognizes stylistic traits of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art.
 - Identifies the styles of works of art and architecture
 - Categorizes art and architecture according to style and/or period
 - Identifies major works of art and architecture by title, style, and/or artist, as appropriate
 - Analyzes/explains the influence of art historical periods or schools on later work
 - Analyzes compositional elements and principles of design in works of art and architecture
 - Recognizes the impact of major artistic and technological innovations (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints) on the stylistic traits of art

- Knows and understands the content, context, and/or purpose of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art.
 - Explains the purposes of works of art from various time periods
 - Decodes/analyzes the narrative or intended content of a work of art
 - Analyzes/explains the interrelationships between art and social factors, cultural context, and events
 - Explains the impact of major artistic and technological innovations on the content, context, and purposes of art (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints)
 - Evaluates information about art and artists from various sources

C. Art Beyond the Western Tradition

The candidate:

- Knows and understands the general visual characteristics of art and architecture from Asia, Africa, the Americas, the South Pacific region.
 - Classifies works of art and architecture by regions/cultures
 - Describes/analyzes works of art and architecture using compositional elements and principles of design
 - Describes/analyzes the interrelationships between art from beyond the Western tradition and art from the Western tradition
 - Identifies major works of art and architecture by title, style, and/or artist, as appropriate

- Knows and understands the general content, context, and purposes of art from Asia, Africa, the Americas, the South Pacific region.
 - Explains the content and/or purpose (as appropriate) of frequently referenced works of art from various locations and cultures
 - Identifies the general role of a work of art in its culture (e.g., celebration, ritual or ceremony, historical documentation)
 - Explains how the context in which a work of art is created conveys information about various lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
 - Evaluates information about art and artists from various sources

D. Responding to Art

The candidate:

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

Sample Test Questions

The sample questions that follow illustrate the kinds of questions in the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions. (For the test, reproductions are in a printed Image Booklet. The reproductions are in color, larger, and of better quality than the images presented here. When a question is accompanied by an image, boxed directions above the question will alert you to look in the Image Booklet.)

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

Art Making



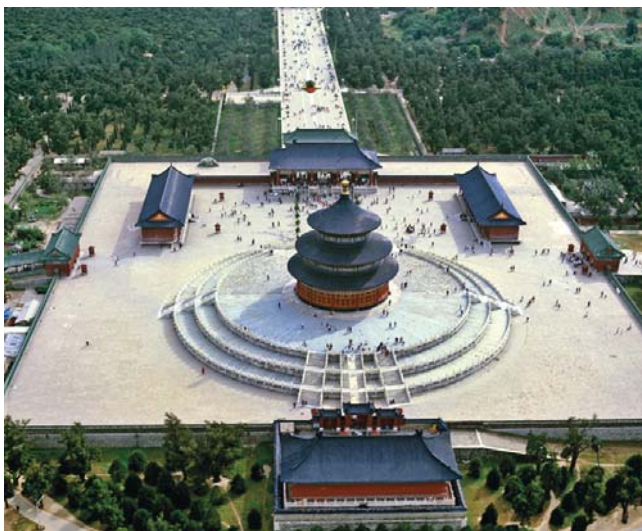
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- Which of the following terms refers to the use of distortion to create the illusion of an object extending into space?
 - Cantilevering
 - Contrapposto
 - Sfumato
 - Foreshortening
- A triad on a color wheel can be described as
 - three analogous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

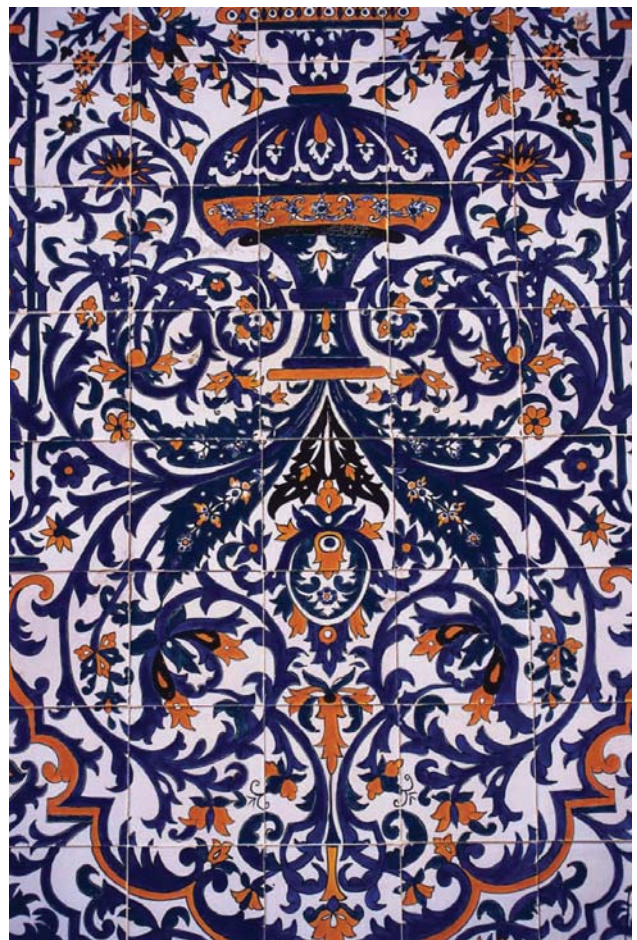
6. Which of the following is most characteristic of gesture drawing?
- (A) An outline
 - (B) Action and movement
 - (C) Gradual shading
 - (D) Carefully observed details
7. A hard-edge painting is most likely to be characterized by
- (A) an even, solid paint application
 - (B) blurry color mixed on the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

Historical and Theoretical Foundations of Art

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



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17. The layout and design of the Temple of Heaven in Beijing, China, are intended mainly as a symbolic expression of the
- (A) philosophical principles of feng shui
 - (B) metaphysical teachings of the Buddha
 - (C) connection between imperial and cosmic orders
 - (D) emperor's absolute power over earthly matters
18. The imagery in the work shown above is a typical decorative motif of Islamic architectural mosaics known as
- (A) calligraphy
 - (B) an arabesque
 - (C) a rosette
 - (D) a paisley



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19. In Michelangelo's sculpture, David's expression is best characterized as
- (A) calm and brave
 - (B) youthful and idealized
 - (C) tense and watchful
 - (D) angry and intense
20. Which of the following artists is an English landscape painter who created a poetic sense of changing atmospheric effects by using tiny applications of local color?
- (A) John Constable
 - (B) William Morris
 - (C) William Hogarth
 - (D) Joshua Reynolds
21. The nineteenth-century photographic process used to create a daguerreotype was notable for its
- (A) quick exposure time
 - (B) ability to capture sharp detail
 - (C) capacity to be reproduced multiple times
 - (D) use of paper negatives
22. The Pointillist paintings of Georges Seurat are most notable for containing which of the following characteristics?
- (A) An expressionistic use of broad brushstrokes and tactile surface texture
 - (B) Lively figures created through the use of forceful lines
 - (C) Static figures and a sense of optical surface movement
 - (D) An emotional use of strident colors with a high degree of simplification
23. The contemporary artist Cindy Sherman is best known for her work in which of the following media?
- (A) Oil painting
 - (B) Videography
 - (C) Photography
 - (D) Installation
24. The aesthetic philosophy that claims that the value of a work of art is determined by museums and galleries is known as
- (A) capitalism
 - (B) conceptualism
 - (C) structuralism
 - (D) institutionalism

Answers

1. Foreshortening is the representation of any object on a two-dimensional surface in such a way that the object appears to advance or recede. This is accomplished by representing the perspectival “distortion” of the form. D is the correct answer.

2. A triad on a color wheel refers to any three equally spaced colors. The most common triads are the primary colors (red, blue, yellow) and the secondary colors (purple, green, orange). However, any three hues that are equidistant from each other constitute a triad. B is the correct answer.

3. Juxtaposition refers to the use of unrelated images, materials, etc., to create a new image. Although the term has become standard in recent years, Surrealists such as Max Ernst sometimes used much the same process. In *L’Immaculée Conception manquée*, Ernst included images that have no apparent connection to each other, such as the rabbit, the weeping statue and the figures, to create a sense of connections outside the scope of reason. D is the correct answer.

4. Although it is preferable for artists of all ages to avoid toxic materials, there are times when a working artist may have to use a toxic material for a specific purpose. In such cases, the most reasonable course of action is for the artist to read all directions and cautions carefully and take the necessary precautions. B is the correct answer.

5. Nitric acid is an oxidizing agent that can react with any of the other supplies to cause an explosion or fire. C is the correct answer.

6. Gesture drawing refers to quick, expressive representation, usually of figures, which is intended to convey the essential movement of the figure. Action and movement are the essence of gesture drawing. B is the correct answer.

7. “Hard-edge” is a term used to refer to paintings such as those of Frank Stella and Ellsworth Kelly in which each area of paint is sharply defined and applied in a smooth way, without visible brushstrokes or other signs of gesture. A is the correct answer.

8. Although the other choices refer to various ways of working with two-dimensional images, only impasto refers to thick applications of paint to a surface. C is the correct answer.

9. JPEG (widely known as .jpg) compression of a digital file is a process through which a file can be made smaller and, therefore, easier to store and transfer. The compression is executed by selectively removing data from the image file. It can be used for black-and-white as well as color files. JPEG compression does not sharpen details or alter proportions. D is the correct answer.

10. Different lighting conditions—for example, daylight, incandescent light, fluorescent light—tend to push the colors in a photograph toward a particular hue, so it is important to be able to adjust the camera to keep unwanted tints out of the photo. White balance refers to the way the camera compensates for variations in light to keep colors constant. A is the correct answer.

11. Performance art differs from painting, sculpture, or even some other forms of experimental media in that it emphasizes art as a participatory event that happens at a particular place and a particular time. It is usually avant-garde or conceptual in scope. Although not all works of performance art include every element listed here, the only kind of art that could incorporate all of them is performance art. C is the correct answer.

12. Bisque firing refers to preliminary firing that is done to harden the piece prior to glazing and glaze firing. Greenware is a term referring to any pottery that has not been bisque fired. B is the correct answer.

13. This question asks for the tool that a wood sculptor would not use. Rasps, gouges, and lathes are all used in working with wood. An extruder is used with malleable materials, such as clay. D is the correct answer.

14. Weaving on a loom involves stringing a series of threads along the loom lengthwise (warp) and weaving other threads crosswise (weft), in and out of the lengthwise threads. D is the correct answer.

15. Although some of the other choices might provide a bit of protection for fragile sculptures, a glass-paneled case that allows viewers to see fragile items but not touch them is the best solution for secure display. A is the correct answer.

16. “Kouroi” is the term used for Archaic Greek statues of standing male youths. Made primarily from marble, but sometimes from limestone, wood, bronze, or terracotta, these life-size Greek statues imitate Egyptian prototypes in that each is posed stiffly, facing directly forward, with clenched fists and an advancing left foot. D is the correct answer.

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

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

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

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

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

22. Georges Seurat’s *Sunday Afternoon on the Island of La Grande Jatte* typifies the dominant aesthetic of his major canvases. The flat, sharply defined figures are so stiff as to appear almost timeless, while the very surface of the painting seems to shimmer because of the Pointillist technique of using thousands of precisely placed, tiny colored dots. C is the correct answer.

23. Although she has experimented at times with videography, Cindy Sherman is best known for her series of conceptual portraits, such as *Untitled Film Stills* (1977–1980), *Centerfolds/Horizontal* (1981), and *History Portraits* (1989–1990). The medium in which she creates these works is photography. C is the correct answer.

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



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