

The Praxis® Study Companion

Art: Content Knowledge

5134



Welcome to *The Praxis*® Study Companion

Prepare to Show What You Know

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

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

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

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

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

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

Your teaching career begins with preparation. Good luck!

Know What to Expect

Which tests should I take?

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

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

How are the *Praxis* tests given?

Praxis tests are given on computer. Other formats are available for test takers approved for accommodations (see page 36).

What should I expect when taking the test on computer?

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

Where and when are the *Praxis* tests offered?

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

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

Table of Contents

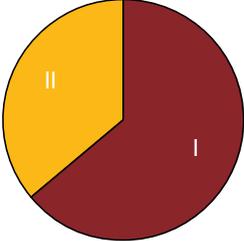
The Praxis® Study Companion guides you through the steps to success

1. Learn About Your Test	5
<i>Learn about the specific test you will be taking</i>	
2. Familiarize Yourself with Test Questions	9
<i>Become comfortable with the types of questions you'll find on the Praxis tests</i>	
3. Practice with Sample Test Questions	13
<i>Answer practice questions and find explanations for correct answers</i>	
4. Determine Your Strategy for Success	20
<i>Set clear goals and deadlines so your test preparation is focused and efficient</i>	
5. Develop Your Study Plan	23
<i>Develop a personalized study plan and schedule</i>	
6. Review Study Topics	27
<i>Detailed study topics with questions for discussion</i>	
7. Review Smart Tips for Success	34
<i>Follow test-taking tips developed by experts</i>	
8. Check on Testing Accommodations	36
<i>See if you qualify for accommodations that may make it easier to take the Praxis test</i>	
9. Do Your Best on Test Day	37
<i>Get ready for test day so you will be calm and confident</i>	
10. Understand Your Scores	39
<i>Understand how tests are scored and how to interpret your test scores</i>	
Appendix: Other Questions You May Have	41

1. Learn About Your Test

Learn about the specific test you will be taking

Art: Content Knowledge (5134)

Test at a Glance			
Test Name	Art: Content Knowledge		
Test Code	5134		
Time	2 hours		
Number of Questions	120		
Format	Selected-response questions		
Test Delivery	Computer delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Art Making A. General B. Media and Processes II. Historical and Theoretical Foundations of Art A. Materials and Processes in an Art Historical Context B. The Western Tradition in Art History C. Art Beyond the Western Tradition D. Responding to Art	76 15 61 44 6–7 17–18 9 11	64% 13% 51% 36% 5% 15% 7% 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 on the screen with some of the questions.

The test may contain some questions that will not count toward your score.

Test Specifications

Test specifications in this chapter describe the knowledge and skills measured by the test. Study topics to help you prepare to answer test questions can be found in “6. Review Study Topics” on page 27.

I. Art Making

A. General

The candidate:

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

B. Media and Processes

The candidate:

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

2. Knows and understands how to use a variety of drawing, painting, and printmaking materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to drawing, painting, and printmaking materials and processes
 - d. describes drawing, painting, and printmaking processes
 - e. solves problems and evaluates possible solutions
 - f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
3. Knows and understands how to use digital photography and image processes
 - a. demonstrates basic camera knowledge (camera parts, vocabulary)
 - b. demonstrates knowledge of common editing and imaging software (e.g., cropping, basic manipulation, resizing)
 - c. demonstrates knowledge of uploading, downloading, storing common file types such as .jpg and .tif, transferring, and printing images
 - d. knows and understands the process of creating digital images
4. Knows and understands materials, tools, and processes for videography, filmmaking, and installations
 - a. identifies/describes materials, tools, and processes for videography, filmmaking, and installations
5. Knows and understands how to use sculptural materials and processes
 - a. identifies characteristics of materials
 - b. identifies similarities and differences among materials
 - c. knows vocabulary related to sculptural materials and processes

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

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The candidate:

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

B. The Western Tradition in Art History

The candidate:

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

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

C. Art Beyond the Western Tradition

The candidate:

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

- c. explains how the context in which a work of art is created conveys information about various lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
- d. evaluates information about art and artists from various sources

D. Responding to Art

The candidate:

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

2. Familiarize Yourself with Test Questions

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

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

Understanding Computer-Delivered Questions

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

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

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

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

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

Understanding Selected-Response Questions

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

Which of the following is a flavor made from beans?

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

How would you answer this question?

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

Try following these steps to select the correct answer.

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

Try a more challenging example

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

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

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

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

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

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

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

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

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

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

How to approach unfamiliar formats

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

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

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

Understanding Constructed-Response Questions

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

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

Take a look at a few sample essay topics:

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

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

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

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

For tests that have constructed-response questions, more detailed information can be found on page 11.

3. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

Sample Test Questions

This test is available on computer. To illustrate what the computer-delivered test looks like, the following sample question shows an actual screen used in a computer-delivered test. For the purposes of this guide, sample questions are provided as they would appear in a paper-delivered test.

The screenshot shows a test interface with a light blue header. On the left is the ETS PRAXIS logo. In the center, it says "Question 1 of 94". On the right, there are five buttons: "Review" (with a magnifying glass icon), "Mark" (with a square icon), "Help" (with a question mark icon), "Back" (with a left arrow icon), and "Next" (with a right arrow icon). Below these buttons is a "Show Time" button. The main content area contains a question and four radio button options. At the bottom, there is a grey instruction box.

ETS PRAXIS

Question 1 of 94

Show Time

While planning units for science instruction, a teacher includes weekly quizzes, a project, and end of chapter tests. Which of the following best describes the primary purpose for including such activities while planning instruction?

- To determine students' prior knowledge
- To monitor students' progress
- To forecast students' success rate in state tests
- To compare student achievement with that of previous classes

Answer the question above by clicking on the correct response.

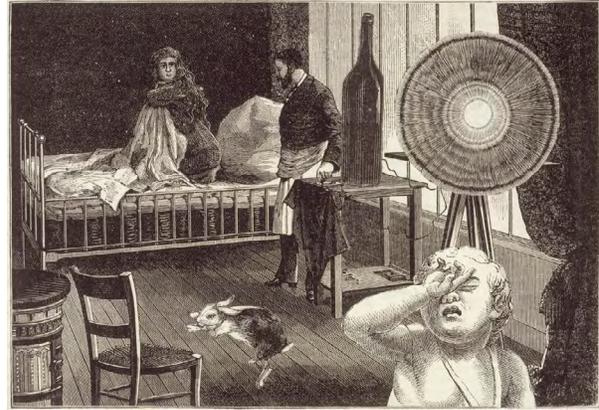
The sample questions that follow illustrate the kinds of questions in the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions.

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

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

Art Making

- 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



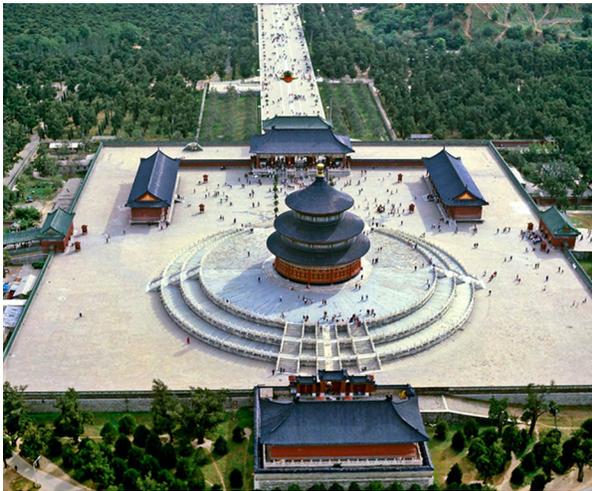
© CNAC / MNAM / Dist. Réunion des Musées Nationaux / Art Resource, NY

- 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 by rearranging data.
 - (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"

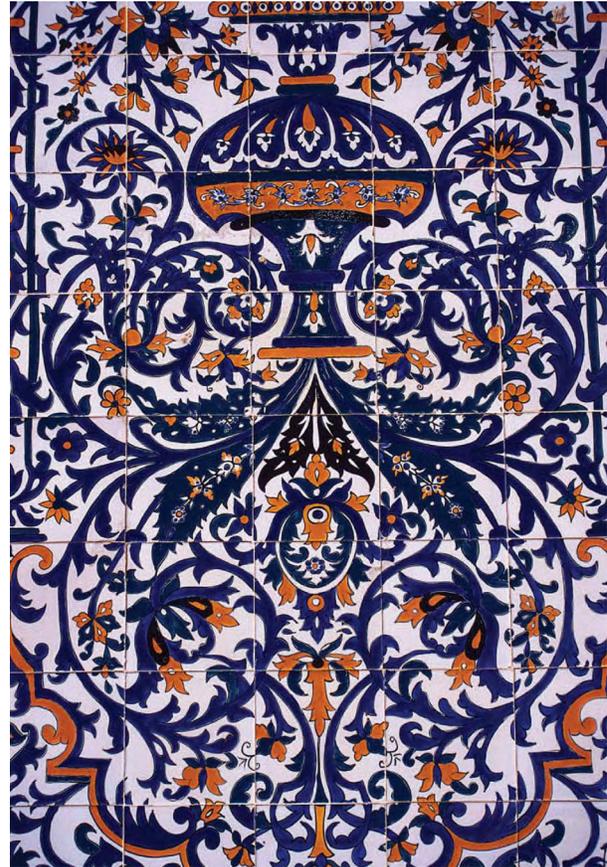
Historical and Theoretical Foundations of Art

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



© View Stock / Alamy

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



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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 to Sample Questions

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 connection 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.

4. Determine Your Strategy for Success

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

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

1) Learn what the test covers.

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

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

2) Assess how well you know the content.

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

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

3) Collect study materials.

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

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

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

4) Plan and organize your time.

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

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

5) Practice explaining the key concepts.

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

6) Understand how questions will be scored.

Scoring information can be found on page 39.

7) Develop a study plan.

A study plan provides a road map to prepare for the *Praxis* tests. It can help you understand what skills and knowledge are covered on the test and where to focus your attention. Use the study plan template on page 25 to organize your efforts.

And most important—get started!

Would a Study Group Work for You?

Using this guide as part of a study group

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

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

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

- **Plan the group's study program.** Parts of the study plan template, beginning on page 25, can help to structure your group's study program. By filling out the first five columns and sharing the worksheets, everyone will learn more about your group's mix of abilities and about the resources, such as textbooks, that members can share with the group. In the sixth column ("Dates I will study the content"), you can create an overall schedule for your group's study program.
- **Plan individual group sessions.** At the end of each session, the group should decide what specific topics will be covered at the next meeting and who will present each topic. Use the topic headings and subheadings in the Test at a Glance table on page 5 to select topics, and then select practice questions, beginning on page 13.
- **Prepare your presentation for the group.** When it's your turn to present, prepare something that is more than a lecture. Write two or three original questions to pose to the group. Practicing writing actual questions can help you better understand the topics covered on the test as well as the types of questions you will encounter on the test. It will also give other members of the group extra practice at answering questions.

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

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

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

5. Develop Your Study Plan

Develop a personalized study plan and schedule

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

Use this worksheet to:

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

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

Test Date: 9/15/15

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

(continued on next page)

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

My Study Plan

Use this worksheet to:

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

Praxis Test Name (Test Code): _____

Test Date: _____

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

(continued on next page)

6. Review Study Topics

Detailed study topics with questions for discussion

Using the Study Topics That Follow

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

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

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

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

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

Discussion Areas

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

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

Study Topics

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

I. Art Making

A. General

The candidate:

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

Discussion areas

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

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

B. Media and Processes

The candidate:

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

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

Discussion areas

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

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

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The candidate:

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

Discussion areas

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

B. The Western Tradition in Art History

The candidate:

1. Recognizes stylistic traits of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine, and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; and contemporary art
 - a. identifies the styles of works of art and architecture
 - b. categorizes art and architecture according to style and/or period
 - c. identifies major works of art and architecture by title, style, and/or artist, as appropriate
 - d. analyzes/explains the influence of art historical periods or schools on later work

- e. analyzes compositional elements and principles of design in works of art and architecture
- f. recognizes the impact of major artistic and technological innovations (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints) on the stylistic traits of art

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

Discussion areas

- When in the history of Western culture did European artists begin to create self-portraits and why?
- What does it mean to say that art is conceptual?
- Why were the Surrealists attracted to the idea of automatic drawing?
- How did the shift of patronage from the church to secular merchants in the Renaissance affect the creation of art?
- How did the First World War affect art in Europe?
- What are some of the reasons that artists in the early twentieth century began to create works without representational imagery?

- How did technological innovations that enabled the building of taller buildings (skyscrapers) in the late nineteenth century impact cities and urban life?

C. Art Beyond the Western Tradition

The candidate:

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

Discussion areas

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

D. Responding to Art

The candidate:

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

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

Discussion areas

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

7. Review Smart Tips for Success

Follow test-taking tips developed by experts

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

Should I Guess?

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

Can I answer the questions in any order?

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

Are there trick questions on the test?

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

Are there answer patterns on the test?

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

Can I write on the scratch paper I am given?

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

Smart Tips for Taking the Test

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

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

8. Check on Testing Accommodations

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

What if English is not my primary language?

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

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

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

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

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

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

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

9. Do Your Best on Test Day

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

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

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

On the day of the test, you should:

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

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

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

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

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

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

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

Test centers assume no responsibility for your personal items.

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

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

Are You Ready?

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

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

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

10. Understand Your Scores

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

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

What are the score requirements for my state?

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

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

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

How do I know whether I passed the test?

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

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

What your *Praxis* scores mean

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

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

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

Put your scores in perspective

Your score report indicates:

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

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

Content category scores and score interpretation

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

Score scale changes

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

These resources may also help you interpret your scores:

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

Appendix: Other Questions You May Have

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

What do the *Praxis* tests measure?

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

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

Who takes the tests and why?

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

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

Do all states require these tests?

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

What is licensure/certification?

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

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

Why does my state require *The Praxis Series* tests?

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

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

How were the tests developed?

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

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

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

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

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

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

How long will it take to receive my scores?

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

Can I access my scores on the Web?

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

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

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

*ETS Standards for Quality and Fairness (2003, Princeton, NJ) are consistent with the “Standards for Educational and Psychological Testing,” industry standards issued jointly by the American Educational Research Association, the American Psychological Association, and the National Council on Measurement in Education (1999, Washington, DC).

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



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that meet your specific needs, visit:

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