

## Art: Content Knowledge (0133)

### Test at a Glance

Test Name	Art: Content Knowledge		
Test Code	0133		
Time	2 hours		
Number of Questions	120		
Pacing and Special Tip	After 30 minutes you should have completed approximately 30 questions. After 60 minutes you should have completed approximately 60 questions.		
Format	Multiple-choice questions		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Traditions in Art, Architecture, Design, and the Making of Artifacts II. Art Criticism and Aesthetics III. The Making of Art	43 30 47	36% 25% 39%

## About This Test

The Art: Content Knowledge test is intended primarily for individuals completing teacher training programs who plan to become art teachers.

The multiple-choice test questions focus on those concepts that are considered central to the subject matter of art. The test measures knowledge of the traditions in art, architecture, design, and the making of artifacts; art criticism and aesthetics; and the making of art. The test may contain some questions that will not count toward your score.

Illustrations may be included with some of the questions. For the actual test, the majority of these illustrations are printed in color.

Test takers have typically completed a bachelor's degree program in art or art education.

## Topics Covered

Representative descriptions of topics covered in each category are provided below.

### I. Traditions in Art, Architecture, Design, and the Making of Artifacts

- Demonstrate knowledge of the vocabulary and concepts used in discussing specific elements and dimensions of artworks/artifacts, including architecture, created during various periods, styles, or movements
- Recognize artworks, artifacts, and architecture as representative of a widely known Western artist, style, period, or movement by identifying characteristic features or elements
- Recognize artworks, artifacts, and architecture as representative of cultures other than Western cultures by identifying characteristic features or elements
- Identify and demonstrate knowledge of widely known artists, artworks, artifacts, or architecture
- Identify and demonstrate knowledge of features characteristic of, or originating in, widely known styles, periods, or movements
- Demonstrate knowledge of vocabulary and concepts used in discussing art forms and techniques of artmaking that are associated with or produced in response to a particular cultural context
- Demonstrate knowledge of the impact on artists, artworks, and artifacts of cultural and other factors, including economic and political influences, technological developments, and the natural environment
- Demonstrate knowledge of the relationship between society and those who make art/artifacts
- Demonstrate knowledge of stylistic and thematic influences and/or relationships of artists, architects, designers, traditions, and movements on one another

### II. Art Criticism and Aesthetics

- Demonstrate knowledge of vocabulary and concepts used in discussing the making of art/artifacts
- Demonstrate knowledge of vocabulary and concepts used in discussion of traditional art elements and principles of design (e.g., color, line, shape, unity, and balance) and the vocabulary and concepts used to discuss the strategies and techniques of contemporary art (e.g., juxtaposition, transformation, tension)
- Demonstrate understanding of the relationship

between form and content in art

- Demonstrate ability to interpret given artworks, including recognition of narrative content, imagery, symbolism, and emotional impact
- Demonstrate ability to identify features, techniques, themes, etc., that link or distinguish two or more artworks or artifacts
- Demonstrate knowledge of basic vocabulary, principles, and approaches to art criticism, aesthetics, and art history
- Demonstrate ability to apply basic principles of art criticism in describing, analyzing, interpreting, and evaluating artworks and artifacts
- Demonstrate ability to read, interpret, and evaluate art criticism as applied to given artworks and artifacts

### III. The Making of Art

- Identify materials and equipment used in artmaking, with reference to the following: two-dimensional art, three-dimensional art
- Recognize the general steps, stages, techniques, and conceptual concerns associated with artmaking, with reference to the following: two-dimensional art, three-dimensional art, and design
- Demonstrate knowledge of safety issues related to art making, with reference to the following: two-dimensional art, three-dimensional art

## Sample Test Questions

The sample questions that follow illustrate the kinds of questions in the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions. (Reproductions in the test books are larger, in color, and of better quality.)

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

1. Which of the following artists' work is characterized by stylization of figures into strong, flat patterns, use of vivid color and sharp contrasts, and exploration of historical and social themes?
  - (A) Mark Rothko
  - (B) Helen Frankenthaler
  - (C) Georgia O'Keeffe
  - (D) Jacob Lawrence
2. The development of the arch, the vault, and the dome in classical Roman architecture allowed Roman architecture to differ from ancient Greek architecture because these architectural features made it possible to construct
  - (A) large interior spaces that were unobstructed by interior supports
  - (B) vast areas of walls to accommodate murals
  - (C) public monuments that required less expensive materials
  - (D) public monuments that required a relatively small labor force



Head of Nefertiti. New Kingdom, c.1360 B.C. Carved and painted limestone. 19" high. Staatliche Museen. Berlin, Germany. Photo credit: Vanni/Art Resource

3. The portrait bust shown above differs from most other ancient Egyptian sculpture in which of the following ways?
  - (A) It places more emphasis on symbolism.
  - (B) It places more emphasis on formal composition.
  - (C) It is more naturalistic.
  - (D) It is more geometric.
4. Scholars believe that which of the following Dutch artists may have used a camera obscura or other optical device as an aid in creating his paintings?
  - (A) Jan Vermeer
  - (B) Rembrandt van Rijn
  - (C) Frans Hals
  - (D) Jacob van Ruisdael

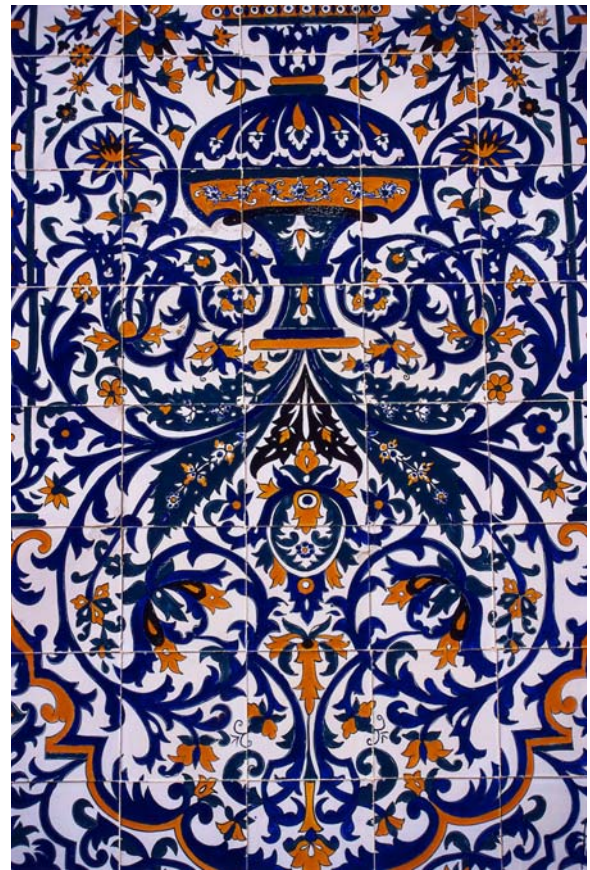
5. The Impressionist painter Mary Cassatt was most influenced by which of the following types of Japanese art?
- (A) Meticulously crafted hand scrolls
  - (B) Widely distributed woodblock prints
  - (C) Elaborate lacquer boxes and screens
  - (D) Ink landscapes painted on silk

7. Which of the following terms refers to the use of distortion to create the illusion of an object extending into space?
- (A) Cantilevering
  - (B) Contrapposto
  - (C) Sfumato
  - (D) Foreshortening



Zuni jar. Probably 19th century. Clay with kaolin slip. By permission from Clara L. Tanner, Southwest Indian Craft Arts. The University of Arizona Press, copyright 1968.

6. Which of the following statements most accurately describes the surface treatment of the work shown above?
- (A) The decorations are a combination of incised lines and shapes in low relief.
  - (B) The plant and animal motifs are drawn to echo the swelling and tapering of the jar's form.
  - (C) The balance and harmony are reminiscent of classical Greek ceramic decorations.
  - (D) The plant and animal motifs are stylized images within a design of other, more abstract forms.



8. The imagery in the work shown above is a typical decorative motif of Islamic architectural mosaics known as
- (A) rosettes
  - (B) paisley
  - (C) calligraphy
  - (D) arabesque

9. 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
10. Which of the following is most characteristic of gesture drawing?
- (A) An outline
  - (B) Action and movement
  - (C) Gradual shading
  - (D) Carefully observed details
11. Which of the following printmaking processes is based on the principle of the incompatibility of oil and water?
- (A) Silkscreen printing
  - (B) Woodblock printing
  - (C) Lithography
  - (D) Engraving
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 terms refers to the process of using thick applications of paint?
- (A) Scumbling
  - (B) Alla prima
  - (C) Impasto
  - (D) Frottage
14. In storing printmaking supplies, it is most important to store which of the following separately from the other materials?
- (A) Acetic acid
  - (B) Rosin powder
  - (C) Nitric acid
  - (D) Solvents

## Answers

1. Jacob Lawrence's paintings use flattened figural shapes and brightly contrasting colors to depict scenes related to the experience of African Americans during the nineteenth and twentieth centuries. D is the correct answer.
2. The ancient Greeks used post-and-lintel construction (vertical posts supporting horizontal beams). This type of structure could not span as great a distance as could an arched, vaulted, or domed structure. Thus, a large interior space built by the ancient Greeks would have required interior posts as supports, whereas a large interior space utilizing arched structures could have used fewer or no such supports. A is the correct answer.
3. The bust of Nefertiti is generally recognized or referred to as an example of a more naturalistic treatment in which the traditional immobility is unfrozen; the plastic shapes seem more pliable, relaxed, and antigeometric; and an attempt at psychological portrayal is apparent. C is the correct answer.
4. Since the nineteenth century, experts have speculated that Jan Vermeer used a camera obscura to create the almost photographic detail and unusual perspective present in paintings such as *View of Delft* and *Officer and a Laughing Girl*. Indeed, some of the lighting effects appear to have been accessible only by using a lens, particularly one that created the accidental effect of slightly unfocused images. A is the correct answer.
5. Mary Cassatt was fascinated by Japanese woodblock prints, imitating them most notably in the series of ten domestic still lifes that she executed in drypoint and aquatint in 1890. In this series, Cassatt mimicked the linear quality and dramatic cropping of *ukiyo-e* as well as the subject matter of women engaged in intimate activities such as bathing, caring for children, and writing letters. B is the correct answer.
6. The cow on the right and the flower shape on the left of the vessel, as represented in the photograph, are both recognizable images, although they are not photographic or highly naturalistic. The other design elements that are visible on the surface of the jar are considerably more abstract. D is the correct answer.
7. 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.
8. 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. D is the correct answer.
9. 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.
10. 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.
11. Lithography is a printing process that creates prints when a greasy crayon is used to draw an image or design on a lithographic stone which is then wetted with water and inked with a roller. The oily printing ink adheres only to the greasy drawing, thereby producing a print that results from the incompatibility of water and oil. The other printing processes may employ either oil-based or water-based inks, but the printing process does not rely on the incompatibility of water and oil. 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. 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.
14. 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.



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