

Art: Content and Analysis (0135)

Test at a Glance

Test Name	Art: Content and Analysis		
Test Code	0135		
Time	2 hours		
Number of Questions	85 multiple-choice questions (Part A) and 3 constructed-response questions (Part B)		
Format	Multiple-choice and Constructed-response questions		
Weighting	Multiple-choice: 75% of the total score; Constructed-response questions: 25% of the total score		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	Part A: Multiple-choice questions	85	75%
	I. Art Making	55	48%
	A. General	11	
	B. Media and Processes	44	
	II. Historical and Theoretical Foundations of Art	30	27%
	A. Materials and Processes in an Art Historical Context	5	
	B. The Western Tradition in Art History	12	
	C. Art Beyond the Western Tradition	6	
	D. Responding to Art	7	
	Part B: Constructed-response questions	3	25%
	III. Art Analysis	3	25%
	A. Historical and Theoretical Foundations of Art	1	
B. Art Making	2		

About This Test

Art: Content and Analysis 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.

In Part A, images are included with some of the multiple-choice questions. For the actual test, the images are printed in color in a separate Image Booklet.

In Part B, the three constructed-response questions are divided between one 15-minute question testing historical and theoretical foundations of art and two 10-minute essay questions testing art making.

For historical and theoretical foundations of art, candidates are asked to respond to a general topic by selecting, identifying, and analyzing a relevant art historical example from memory. Candidates may select a work of art from any culture and any art historical period, but the work must be verifiable. It must appear either in a textbook or online. It may not be an example of student work. In analyzing the selected work, candidates will have to supply specific visual evidence from memory, as well as engage with relevant art historical and theoretical concepts.

For art making, candidates are asked to write about work that they have created in two different media. Candidates must bring to the testing site four reproductions of their work (for example, prints from digital files) in at least two different media. Each of the two art-making questions requires candidates to write about the work shown in one of the reproductions. The two that are used will be stapled into the response book with the relevant question and will be submitted with the test. If a candidate responds to both art making questions with work in the same medium, the response for the second art making essay will not be scored.

Topics Covered

The topics covered in each category are described below.

I. Art Making

A. General

The candidate:

- Knows and understands how to create and critique personal artwork using at least two art processes and media.
 - Brings in reproductions that exhibit two different processes and that are certified as the candidate's own work
 - Describes/reflects on/analyzes/evaluates processes and techniques
 - Describes/reflects on/analyzes/evaluates ideation, concepts, influences, strengths and weaknesses within own work
 - Describes/reflects on/analyzes/evaluates principles and elements of design
- Knows and understands the elements of art and principles of visual organization (i.e., principles of design) as applied to two-dimensional and three-dimensional media.
 - Identifies elements and principles of design in visual stimuli
 - Explains relationships of elements to principles
 - Distinguishes uses of elements and principles in two-dimensional and three-dimensional art
- Knows and understands various historical methods (e.g., golden mean, hierarchical organization, perspective) and contemporary approaches (juxtaposition, appropriation, transformation, etc.) to creating art.
 - Defines/identifies both historical and contemporary methods

B. Media and Processes

The candidate:

- Knows and understands safety, environmental, and storage issues related to the use of art materials (e.g., clay dust, lead pigments, safety-label information) and art processes (e.g., cutting, etching, spraying).
 - Identifies dangerous materials and their effects
 - Categorizes dangerous materials and their effects
 - Describes proper ventilation, storage, and disposal procedures based on the medium
 - Demonstrates knowledge of MSDS sheets
 - Demonstrates understanding of safety procedures and precautions for using artist's materials and tools
 - Demonstrates knowledge of health issues related to the use of artists' materials and tools (e.g., toxicity)
- Knows and understands how to use a variety of drawing, painting, and printmaking materials and processes.
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to drawing, painting, and printmaking materials and processes
 - Describes drawing, painting, and printmaking processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands how to use digital photography and image processes.
 - Demonstrates basic camera knowledge (camera parts, vocabulary)
 - Demonstrates knowledge of common editing and imaging software (e.g., cropping, basic manipulation, resizing)
 - Demonstrates knowledge of uploading, downloading, storing common file types such as .jpg and .tif, transferring and printing images
 - Knows and understands the process of creating digital images
- Knows and understands materials, tools and processes for videography, filmmaking, and installations.
 - Identifies/describes materials, tools, and processes for videography, filmmaking and installations
- Knows and understands how to use sculptural materials and processes.
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to sculptural materials and processes
 - Describes sculptural processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands how to use a variety of fiber art materials and processes (e.g., weaving, basketry, paper making, jewelry making, processes based on sewing).
 - Identifies characteristics of materials
 - Identifies similarities and differences among materials
 - Knows vocabulary related to fiber materials and processes
 - Describes fiber processes
 - Solves problems and evaluates possible solutions
 - Compares materials and techniques, and analyzes the compatibility of materials and techniques
 - Recognizes or identifies processes through reproductions
- Knows and understands the physical aspects and effective ways of presenting art work for display purposes (e.g., cutting mattes, display boards).
 - Identifies and describes methods of mounting and matting work in ways appropriate to the medium
 - Identifies and describes methods of displaying three-dimensional work
 - Describes appropriate ways of using exhibition spaces

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The candidate:

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

B. The Western Tradition in Art History

The candidate:

- Recognizes stylistic traits of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art.
 - Identifies the styles of works of art and architecture
 - Categorizes art and architecture according to style and/or period
 - Identifies major works of art and architecture by title, style, and/or artist, as appropriate
 - Analyzes/explains the influence of art historical periods or schools on later work
 - Analyzes compositional elements and principles of design in works of art and architecture
 - Recognizes the impact of major artistic and technological innovations (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints) on the stylistic traits of art
- Knows and understands the content, context, and/or purpose of art and architecture from each of the following time periods: Prehistory; Egypt and the Ancient Near East; Ancient Greece and Rome; Early Christian, Byzantine and Medieval periods; the Renaissance; the Baroque; 18th through 20th centuries in Europe and North America; contemporary art.
 - Explains the purposes of works of art from various time periods
 - Decodes/analyzes the narrative or intended content of a work of art
 - Analyzes/explains the interrelationships between art and social factors, cultural context, and events
 - Explains the impact of major artistic and technological innovations on the content, context, and purposes of art (e.g., linear perspective, the invention of the camera, the invention of oil and acrylic paints)
 - Acquires and evaluates information about art and artists from various sources

C. Art Beyond the Western Tradition

The candidate:

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

D. Responding to Art

The candidate:

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

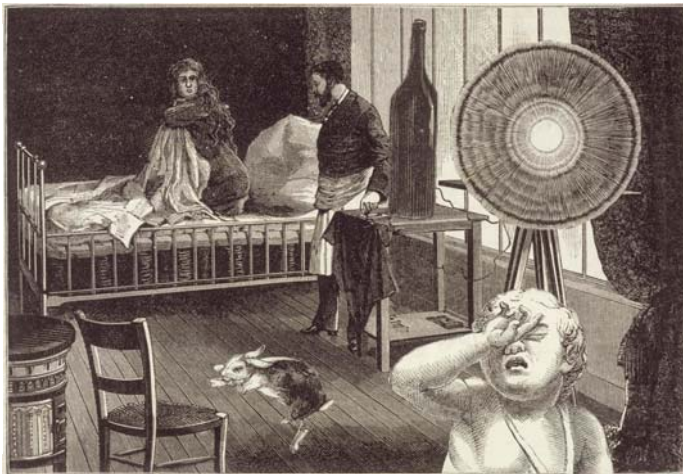
Sample Test Questions

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

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

Art Making

1. A triad on a color wheel can be described as
 - (A) three analogous colors
 - (B) three colors equally spaced apart
 - (C) three colors of equal value
 - (D) a complementary set



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2. In the work shown above, Max Ernst anticipated and manipulated which of the following postmodern design principles as a means of conveying a sense of the irrational and the illogical?
 - (A) Gazing
 - (B) Hybridity
 - (C) Appropriation
 - (D) Juxtaposition

3. Which of the following is the most reasonable action to take for an artist whose work requires the use of a specific hazardous product?
 - (A) Finding a nontoxic product to use and adapting the art-making process as necessary
 - (B) Reading the product's label and proceeding according to the label directions
 - (C) Making sure no children are present when using the product
 - (D) Checking with a qualified toxicologist before using the material
4. In storing printmaking supplies, it is important to store which of the following materials separately from the others?
 - (A) Acetic acid
 - (B) Rosin powder
 - (C) Nitric acid
 - (D) Solvents
5. Which of the following is most characteristic of gesture drawing?
 - (A) An outline
 - (B) Action and movement
 - (C) Gradual shading
 - (D) Carefully observed details
6. 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
7. Which of the following statements accurately describes a JPEG compressed digital photograph?
 - (A) The JPEG format is used only for color photos.
 - (B) A JPEG compression alters the proportions of the original image.
 - (C) A JPEG compression sharpens the details in an image.
 - (D) The JPEG format compresses file size by selectively discarding data.

8. 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
9. Which of the following terms refers to pottery that has NOT been bisque fired?
- (A) Raku
 - (B) Greenware
 - (C) Terracotta
 - (D) Stoneware
10. 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
11. 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

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



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13. The layout and design of the Temple of Heaven in Beijing, China (above), 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
14. In Michelangelo's sculpture, above, David's expression is best characterized as
- (A) calm and brave
 - (B) youthful and idealized
 - (C) tense and watchful
 - (D) angry and intense
15. 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

16. 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
17. The aesthetic philosophy that claims that the value of a work of art is determined by museums and galleries is known as
- (A) capitalism
 - (B) conceptualism
 - (C) structuralism
 - (D) institutionalism

Answers

1. 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.
2. Juxtaposition refers to the use of unrelated images, materials, etc., to create a new image. Although the term has become standard in recent years, Surrealists such as Max Ernst sometimes used much the same process. In *L'Immaculée Conception manquée*, Ernst included images that have no apparent connection to each other, such as the rabbit, the weeping statue and the figures, to create a sense of connections outside the scope of reason. D is the correct answer.
3. 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.
4. 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.
5. 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.
6. "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.
7. 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.
8. 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.
9. 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.
10. 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.
11. 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.
12. "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.
13. 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.
14. 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.
15. 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.

16. 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*s (1981), and *History Portraits* (1989–1990). The medium in which she creates these works is photography. C is the correct answer.

17. 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.

III. Constructed-Response Questions

For Historical and Theoretical Foundations of Art, readers will assign scores based on the following scoring guide:

HISTORICAL AND THEORETICAL FOUNDATIONS OF ART GENERAL SCORING GUIDE

NOTES

The scoring guide that follows provides a general outline of characteristics at each score point. It is neither expected nor likely that one response will show evidence of all of the characteristics of a particular score point. The score assigned is the score that best captures the response as a whole.

In general, the difference between a descriptive and an analytical response is reflected by the difference between the score points of 0–1 and 2–3.

The highest score a response can receive if the candidate does not clearly identify an appropriate artwork is a 1.

Suggested time for this question is 15 minutes.

3

HIGH DEGREE OF COMPETENCE

In a response at this level, the candidate generally:

- Selects and clearly identifies an appropriate example.
- Shows clear insight into the issues and/or concepts presented in the question by using specific visual evidence obtained from memory to analyze the work selected.
- Provides clear, logical, and accurate support for general statements, without significant digression or factual errors.
- Uses art historical and/or theoretical terminology accurately, as appropriate.

2

COMPETENCE

In a response at this level, the candidate generally:

- Selects and identifies an appropriate example clearly enough for the example to be verified.
- Shows basic insight into the issues and/or concepts presented in the question by providing a reasonable analysis of the work selected, although the link between the visual evidence and the topic of the question may be somewhat general or tenuous.

- Provides logical support for general statements, but the discussion may lack specificity, digress slightly, and/or include minor factual errors.
- Uses art historical and/or theoretical terminology with general accuracy, as appropriate.

1

LIMITED COMPETENCE

In a response at this level, the candidate generally:

- Selects and identifies an appropriate example, but the identification may be difficult to decipher or mostly implied, even if the artist is clearly identified.
- Demonstrates limited or incomplete understanding of the issues and/or concepts presented in the question; for example, by discussing the artwork only in very general or abstract terms.
- Provides scant, somewhat illogical, and/or factually inaccurate support for general statements in a discussion that may be primarily descriptive, superficial and/or digressive.
- Uses art historical and/or theoretical terminology inaccurately or inappropriately, or uses very little terminology, even if it is needed to make the response coherent.

OR

- Selects and identifies an **inappropriate** example, but otherwise the response has merit.

0

LITTLE TO NO COMPETENCE

In a response at this level, the candidate generally:

- Fails to select an appropriate example or may not provide enough information for the example to be identified with any degree of accuracy, even if the artist is clearly identified.
- Demonstrates insufficient understanding of the issues and/or concepts presented in the question; for example, by failing to connect the topic of the question to the work selected in any meaningful way.
- Provides little or no support for general statements, and the support that is provided may be entirely descriptive, superficial, digressive, and/or factually inaccurate.
- Provides a response that is too short for the degree of understanding to be ascertained.
- Addresses a question other than that asked.
- Fails to use art historical and/or theoretical terminology with any degree of accuracy, or fails to use such terminology at all, even if it is needed to make the response coherent.

History/Theory Sample Question and Responses

(Suggested time—15 minutes)

Directions: Read the question carefully and choose an appropriate example for your response. Identify your example as fully as possible. For this question, you may not use your own work or any other student work as an example. You may discuss artwork from any time period, but the example you select must be verifiable; it must appear either in a textbook or online. Be sure to address specific visual features of the example you select in your response.

In many cultures, artists have used portraiture, including self-portraiture, to explore aspects of identity. These aspects often include social or cultural issues such as race, gender, religion, class, and politics.

Select and clearly identify one such work in any medium. The work must be a portrait of a person or persons; the medium can be either two- or three-dimensional. Using specific visual evidence, analyze how the portrait addresses at least one social and/or cultural issue in relation to identity.

Sample Response That Received a Score of 3

The contemporary artist Shepard Fairey created a number of portraits of Barack Obama during his presidential campaign, especially the emblematic portrait “HOPE.” The text on the work of art addresses an important aspect of Obama’s political identity. Obama was running for the position of president under the motto “hope.” He believed in changing America.

A more latent message related to identity has to do with race. Obama was the first African American to be so successful in a presidential campaign, causing many artists to emphasize the color of his skin and celebrate his unique race and what an accomplishment it would be for Obama to be the first African-American president. Fairey, however, did not color Obama’s skin brown. His stenciled, linear portrait of

a flat, graphic quality was filled in with red, white, and blue: the colors that have come to symbolize the United States of America. The message that Fairey was conveying was that race and ethnicity were not the central characteristics of Obama’s identity. Instead, his allegiance to the United States and his patriotism defined who he was.

The graphic style that I described may also have conveyed an even more subtle message. If Obama was “flat” (just like his blocky, unmodeled portrait), then he was dependable, without any hidden agendas or facets to his identity that were not clear and public. Visually, Fairey’s portrait “HOPE” tells voters that what you see is what you get.

Commentary on Response That Received a Score of 3

The response includes a clear, logical, and insightful rendering of how a portrait can convey both political and racial identity by using a clearly identified and appropriate example, Shepard Fairey’s poster *HOPE*. For these reasons, a score of 3, indicating “High Degree of Competence,” is merited.

Specifically, there is a rich abundance of visual evidence in the analysis of *HOPE*. The candidate remarks that Fairey emphasized Obama’s political identity by “not color[ing] Obama’s skin brown. His stenciled, linear portrait of a flat, graphic quality was filled with red, white, and blue: the colors that have come to symbolize the United States of America.” Another comment deals directly with race: “race and ethnicity were not the central characteristics of Obama’s identity.” Further support is provided in the analytical statement, “If Obama was ‘flat’ (just like his blocky, unmodeled portrait) then he was dependable . . . Visually, Fairey’s portrait ‘HOPE’ tells voters that what you see is what you get.”

In summary, a response with a high degree of competence includes analysis that is clear, logical, and insightful. It goes beyond mere description and general statements to produce a compelling analysis of the chosen work, directly answering the issues raised by the question.

Sample Response That Received a Score of 2

Sam Taylor-Wood is a contemporary, London-based artist whose work consists of photography and film. In her recent series *Self Portrait Suspended* (2004), Taylor-Wood seeks to address issues relevant to women, such as body image, identity, and women's roles in society. Of particular importance is Sam Taylor-Wood's battle against breast cancer.

In this photographic series, Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air. These photographs emphasize the femininity of the artist's body. The physical impossibility of these poses entices the viewer to ask questions as to how and why the woman dangles in mid-air.

To quickly sum up my interpretations, I would propose that Taylor-Wood seeks in this series to (1) express her feelings dealing with breast cancer (a significant female issue); (2) contradict the traditional, often misogynistic male view upon women; and (3) explore her own self-image and identity.

Commentary on Response That Received a Score of 2

The response merits a score of 2, indicating "Competence," because it shows basic insight into how portraiture can address issues related to identity; in this case, gender. The artist Sam Taylor-Wood is clearly identified and so is an appropriate example of her work, the photographic series *Self Portrait Suspended*. Visual evidence is referenced generally in the statement, "Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air." There is ample evidence throughout the response that the candidate understands the concepts presented in the question and is attempting a thoughtful analysis of Taylor-Wood's series of self-portraits.

That said, the analysis lacks specificity. Although the candidate gestures toward what *Self Portrait Suspended* might be saying about "issues relevant to women, such as body image, identity, and women's roles in society," these statements are not supported with specific visual evidence drawn from the photographs. The student does not address how Taylor-Wood "express[es] her feelings dealing with breast cancer" in the series *Self Portrait Suspended*. Because this issue is not addressed, the link between the visual evidence and the topic of the question is somewhat general and tenuous. It may be that in choosing a series, rather than a single work, the candidate was unable to provide the kind of specific visual detail needed to support a deeper analysis of what *Self Portrait Suspended* tells us about Sam Taylor-Wood.

Sample Response That Received a Score of 1

Rembrandt was well known for his beautiful paintings. His own self portraits show his progress as an artist in his own life and give commentary on how he even viewed himself. Near the end of his life he painted his last self portrait of himself as an old man. This painting gives insight (when compared with his earlier ones) as to his own feelings about himself and his social class as an artist.

Rembrandt's earlier self portraits display his rise to fame. He painted himself as an arrogant young professional. He glorified himself in fancy clothes and smug looks. This clearly illustrates the high social class enjoyed by artists at this time. As an artist, Rembrandt was a proud member of upper-class society.

His painting of himself as an old man shows something immensely different. His tattered clothes, humble look and dull colors show Rembrandt's humility. He no longer enjoys a high social status. This is because he is no longer an important artist.

Comments on Sample Response That Received a Score of 1

“Limited Competence” is an appropriate designation for the response, as it provides scant, somewhat illogical and factually inaccurate support for general statements about Rembrandt's self portraits. From an artistic standpoint, Rembrandt is an excellent choice for an essay about how portraiture can be used to explore aspects of identity, but the example cited, “his last self portrait,” is difficult to identify and mostly implied. Moreover, the visual evidence provided is either minimal—“He glorified himself in fancy clothes and smug looks”—or questionable—“His tattered clothes, humble look and dull colors show Rembrandt's humility.”

Limited competence is also demonstrated by an incomplete understanding of the issues and concepts presented in the question. The candidate does refer to social class, but the evidence provided is either dubious or inaccurate. Indeed, most of the supporting statements are factually incorrect, as it is not true that “Rembrandt was a proud member of upper-class society” nor that his portraits changed with time “because he [was] no longer an important artist.” As such, the response demonstrates only limited understanding of how portraiture might address issues related to identity, such as social class.

For Art Making, readers will assign scores based on the following scoring guide:

ART MAKING GENERAL SCORING GUIDE

NOTES

The scoring guide that follows provides a general outline of characteristics at each score point. It is neither expected nor likely that one response will show evidence of all of the characteristics of a particular score point. The score assigned is the score that best captures the response as a whole.

In general, the difference between a descriptive and an analytical response is reflected by the difference between the score points of 0–1 and 2–3.

If both Art Making questions are answered with reference to two works in the same medium, the second response will not be scored.

Suggested time for each Art Making question is 10 minutes.

3

HIGH DEGREE OF COMPETENCE

In a response at this level, the candidate generally:

- Shows clear understanding of the issues and/or concepts raised by the question in relation to the work selected.
- Analyzes the work in a manner that demonstrates coherent thought and understanding.
- Provides convincing and logical support for general statements with no significant digression.
- Uses art vocabulary accurately, as appropriate.

2

COMPETENCE

In a response at this level, the candidate generally:

- Shows basic understanding of the issues and/or concepts raised by the question in relation to the work selected.
- Analyzes the work in relation to the question, but the discussion may be somewhat simplistic or digressive.
- Provides some logical details or examples.
- Uses art vocabulary with general accuracy, as appropriate.

1

LIMITED COMPETENCE

In a response at this level, the candidate generally:

- Shows limited understanding of the issues and/or concepts raised by the question in relation to the work selected.
- Makes observations about the work selected that may include some illogical comments.
- Does not support general statements in a clear and/or logical fashion.
- May digress considerably from the intent of the question.
- May omit some aspect of the question.
- Uses art vocabulary inaccurately or inappropriately, or uses very little art vocabulary, even if it is needed to make the response coherent.

0

LITTLE TO NO COMPETENCE

In a response at this level, the candidate generally:

- Shows little or no understanding of the issues and/or concepts raised by the question in relation to the work selected.
- Provides few, if any, logical observations of the work selected.
- Provides unclear and/or illogical support, or no support at all, for general statements.
- Provides a response that is too short for the degree of understanding to be ascertained.
- Addresses a question other than that asked.
- Fails to use art vocabulary with any degree of accuracy, or fails to use art vocabulary at all, even if it is needed to make the response coherent.

Art Making Sample Question and Responses

(Suggested time—10 minutes)

Directions: For each of these two questions, you are to discuss **ONE** of the four reproductions of your work that you have brought with you. **You must discuss a different work in each question. The work discussed must be in a different medium for each question.** For instance, if you have brought two reproductions of sculptures and two reproductions of paintings, you must answer one question in reference to one of the sculptures and one question in reference to one of the paintings. If both works are in the same medium, the response to the last question will not be scored.

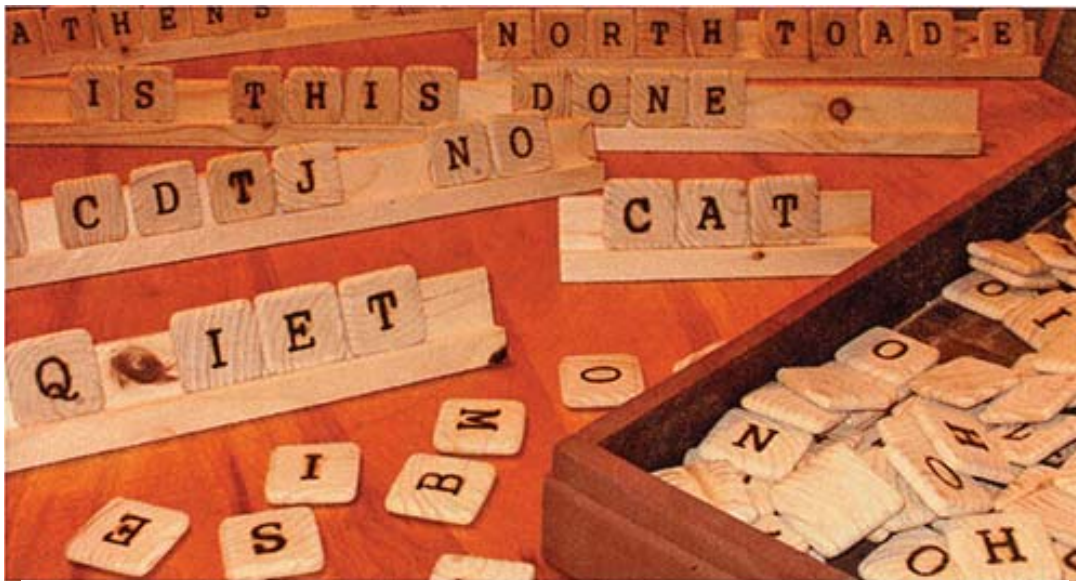
When you turn in the test materials at the end of the testing period, staple the reproduction of each work you discussed to the page indicated in the response book.

Identify the idea behind this work and the process or technique that you used to create it. How did the process or technique help you to express the idea?
(10 minutes)

(Candidates are asked to fill out the following information in the response book for each Art Making constructed-response question:

- Title of work
- Dimensions of work
- Medium or media
- Other relevant physical characteristics (if any)

Sample Response That Received a Score of 3



Title of work: *Speak Up*

Dimensions of work. Height: box approx. 8" Width: 24"

Depth: 1 1/2"

Medium or media: Wood

Other relevant physical characteristics (if any): None

For me, one of the most interesting things about sculptures is their ability to be interactive. This piece was about taking art and letting the audience use it to say what they want to. Typically art expresses what the artist wants to say visually and I wanted to give viewers the opportunity to express themselves and interact with art to become part of it. With the interaction, I knew people would be picking up the squares of wood and handling them. This meant that as well as being visually appealing I wanted the pieces to be pleasing to the touch. For this reason I decided to sand all of the 200 letters to make them smooth to the touch and round the edges. Someone might need to rummage through the letters to find what they wanted and I did not want sharp edges to discourage them or cause them to write something else or nothing at all.

My inspiration for the design of the pieces was Scrabble® so to mirror the precise look of the letter and the dark against the light I burned the letters into the wood.

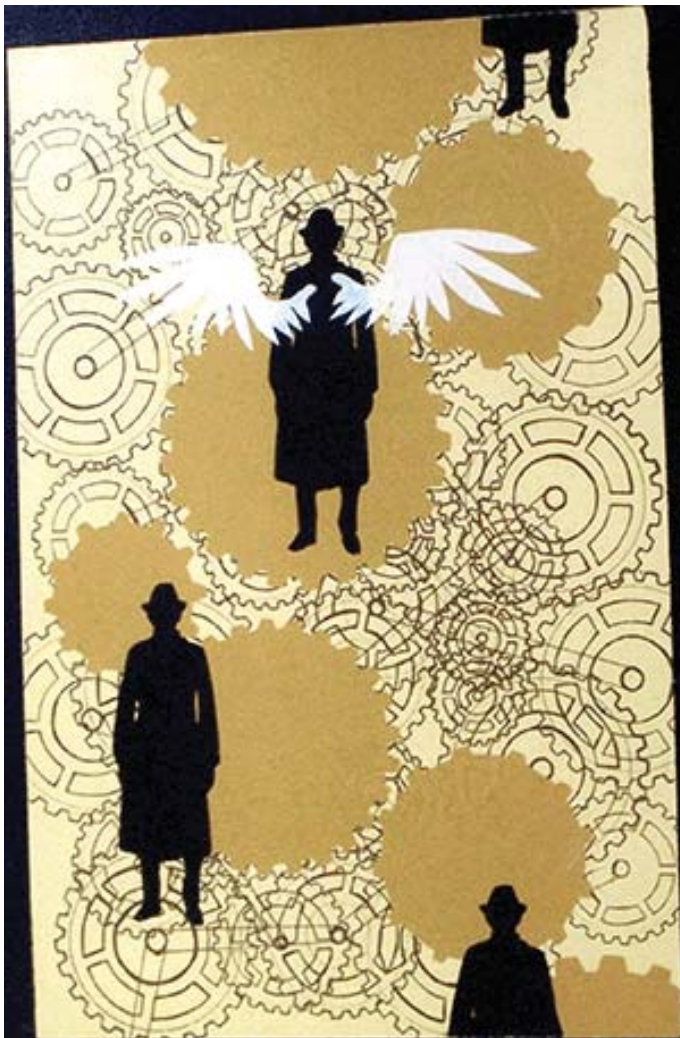
Commentary on Response That Received a Score of 3

In this response, the candidate demonstrates a “High Degree of Competence”; therefore, the response merits a score of 3.

The idea behind the work is clearly identified: “This piece was about taking art and letting the audience use it to say what they want to. . . . I wanted to give viewers the opportunity to express themselves and interact with art to become part of it.” The process is also clearly expressed: “I decided to sand all of the 200 letters to make them smooth to the touch and round the edges.” Further elaboration is provided: “I burned the letters into the wood” to mimic the look, as well as the feel, of Scrabble tiles, which people are accustomed to holding and manipulating. Though the technical discussion of process is relatively general, the process is convincingly and logically connected to the idea behind the work: “as well as being visually appealing I wanted the pieces to be pleasing to the touch My inspiration for the design of the pieces was Scrabble.” All statements about process link directly with the stated idea of drawing in viewers to interact with the work.

As a whole, the response is focused squarely on the question asked and on the work shown. Discussion of the work shows clear, articulate thinking about making art.

Sample Response That Received a Score of 2



Title of work: *Tic Toc Work*

Dimensions of work. Height: 19" Width 12.5"

Medium or media: Photomechanical screen print

Other relevant physical characteristics (if any): Cotton base paper

In my screen print piece "Tic Toc Work" I had to make a decision before starting on which screen print method I wanted to use. Because this piece was going to have a lot of layers and fine details, the best approach was to use photomechanical screen printing. I could duplicate an image with fine detail and also layer it later using the same screen exposure. I next had to choose my colors. When picking out a color combination for this image I knew I wanted it to

represent coffee and business "gold" so I started off with a brown cotton paper base and then mixed colors that were darker than my base. In some of my colors I mixed transparent paint so some images will show through others. This is to depict a more dream like feel, it's not all there, and I also show the amount of work that went into this piece. With these two aspects in place, I was able to make fine detail cogs and a translucent dreamlike image drowned in coffee and business tones.

Commentary on Response That Received a Score of 2

The response merits a score of 2, indicating "Competence," because it demonstrates basic understanding of the question.

The response begins with the selection and elaboration of the process—"photomechanical screenprinting"—and goes on to explain technical decisions that followed. These decisions included color choices and the use of both transparent and, by implication, opaque inks. The discussion of technique is clear and generally informative. By contrast, the concept has to be pieced together from two different statements: "I knew I wanted it to represent coffee and business 'gold'" and "This is to depict a more dream like feel." These two concept statements do not have an obvious connection to each other, which weakens the overall coherence of the response. Nor are the links between idea and process absolutely clear.

As a whole, the response provides considerable information about the process and analyzes the work in relation to the question, thereby showing basic understanding.

Sample Response That Received a Score of 1



Title of work: Untitled
Dimensions of work. Height: 8" Width: 10"
Medium or media: Photography
Other relevant physical characteristics (if any): black & white

In this work it was important for me to create a balance in the work. The girl is offset in the work, but is balanced because of the window.

I also wanted to keep the viewer interested in the work. I felt by having the girl looking up, that will keep you guessing as to what she is looking up at or why is this girl standing next to this building that looks abandoned. The message that it conveys is once again left for the viewer to detect.

The technique for this image is shot middle of frame. If I were to shoot this image in any other direction it would have not given the same results.

Commentary on Sample Response That Received a Score of 1

This response demonstrates "Limited Competence" and therefore merits a score of 1. The stated ideas are to "create a balance" and "to keep the viewer interested in the work."

Yet the response does not specify the kind of balance nor does it provide a reason for composing the image with the balance that the image shows. Holding a viewer's interest is an extremely general idea.

The statement that the intended message is "once again left for the viewer to detect" suggests that perhaps one idea behind the work was to create a mysterious image. The description of the figure looking up and her placement in front of the building appear to support that suggestion, but the connection between the idea and the work is somewhat thin.

The declaration "The technique for this image is shot middle of frame" is the only reference to technique or process in the response, and even this could be considered as composition rather than actual process. No real explanation is included of how the process or technique might have helped to express the ideas that are either stated or implied.

As a whole, the response does not provide logical support for general statements. In addition, the lack of discussion about photographic technique or process means that the question is never fully addressed.



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