Welcome to The Praxis™ Study Companion

Prepare to Show What You Know

You have gained 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 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 tests
- Specific information on the Praxis test you are taking
- A template study plan
- 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!
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1. Know What to Expect

Familiarize yourself with the Praxis tests so you know what to expect

Which test 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 I® and Praxis II® tests are given in both computer and paper formats. Note: Not all Praxis II tests are offered in both formats.

Should I take the computer- or paper-delivered test?
You should take the test in whichever format you are most comfortable. Some test takers prefer taking a paper-and-pencil test, while others are more comfortable on a computer. Please note that not all tests are available in both formats.

If I’m taking more than one Praxis test, do I have to take them all in the same format?
No. You can take each test in the format in which you are most comfortable.

Is there a difference between the subject matter covered on the computer-delivered test and the paper-delivered test?
No. The computer-delivered test and paper-delivered test cover the same content.

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 some universities, high schools, Prometric® Testing Centers, and other locations throughout the world.

Testing schedules depend on whether you are taking computer-delivered tests or paper-delivered tests. See the Praxis Web site for more detailed test registration information at www.ets.org/praxis/register.
2. Familiarize Yourself with Test Questions

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

The Praxis tests include two types of questions — **multiple-choice** (for which you select your answers from a list of choices) and **constructed-response** (for which you write a response of your own). 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 Multiple-Choice Questions**

Many multiple-choice 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 one of 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 multiple-choice 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 multiple-choice 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, marking 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 multiple-choice formats are developed from time to time to find new ways of assessing knowledge. If you see a format you are not familiar with, read the directions carefully. Then read and approach the question the way you would any other question, asking yourself what you are supposed to be looking for and what details are given in the question that will help you find the answer.

Here is an example of a format you might not have encountered before:

Directions: The following question asks you to analyze teacher goals and actions intended to lead to the achievement of the goal. Decide whether the action is likely or unlikely to lead to the achievement of the goal.
GOAL: To increase the participation of low-achieving middle school students in whole-class discussions.

ACTION: Instead of asking for volunteers, the teacher randomly calls on students to discuss homework assignments.

(A) Likely, because students who feel anxiety about being called on will be more at ease and will pay more attention to class discussions

(B) Likely, because low-achieving students often hesitate to volunteer and random questioning will increase responses from those students

(C) Unlikely, because students in the middle school grades prefer to have a choice in responding to discussions

(D) Unlikely, because students’ positive feelings toward the teacher will decrease

To answer this question correctly you must read the directions, which explain how the paragraph marked “GOAL,” the paragraph marked “ACTION,” and the answer choices fit together. The answer is (B) because it is the only action that is both “likely” to be successful and “likely” to be the right reason. To answer this question, first decide whether the action was likely to achieve the desired goal. Then select the reason. This two-part selection process brings you to your answer.

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 providing in-depth explanations on particular topics. Essay and problem solving 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.”

A problem-solving question might ask you to solve a mathematics problem such as the one below and show how you arrived at your solution:

a) In how many different ways can 700 be expressed as the product of two positive integers? Show how you arrived at your answer.

b) Among all pairs of positive integers whose product is 700, which pair has the maximum greatest common divisor? Explain how you arrived at your answer.
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 circle each of the details of the question in your test book or take notes on scratch paper so that you don’t miss any of them. 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 in “4. Learn About Your Test” on page 11.
3. 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 more than one state 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 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.

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
- Your Recognition of Excellence (ROE) Award status, if applicable (found at www.ets.org/praxis/scores/understand/roe)

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

On many of the Praxis tests, questions are grouped into content categories. 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. Updated tests cover the same content as the previous tests. However, scores might be reported on a different scale, so requirements may vary between the new and previous versions. All scores for previous, discontinued tests are valid and reportable for 10 years.

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
4. Learn About Your Test

Learn about the specific test you will be taking

Art: Content and Analysis (0135/5135)

Test at a Glance

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<thead>
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<th>Test Name</th>
<th>Art: Content and Analysis</th>
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<td></td>
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<td>constructed-response questions (Part B)</td>
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<td>85 multiple-choice questions (Part A); 3</td>
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<td>constructed-response questions (Part B)</td>
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<td>Format</td>
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<td>constructed-response questions</td>
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<td>Weighting</td>
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<td>Test Delivery</td>
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<tr>
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<td>II. Historical and</td>
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<td>A. Materials and</td>
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<td>Processes in an Art</td>
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<td>Historical Context</td>
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<td>B. The Western Tradition</td>
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<td>in Art History</td>
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<td>C. Art Beyond the</td>
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<td>Western Tradition</td>
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<td>D. Responding to Art</td>
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<td>response questions</td>
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<td>III. Art Analysis</td>
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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 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 (e.g., 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/analytics works of art and architecture using compositional elements and principles of design
  - describes/analytics 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)
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- 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)
5. 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 in “4. Learn About Your Test” on page 11 section, 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 college library have a good introductory college-level textbook in this area?
- Does your local library have a high school-level textbook?

Study guides are available for purchase for many Praxis tests at www.ets.org/praxis/testprep. Each guide provides a combination of test preparation and practice, including 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 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.
Step 5: Determine Your Strategy for Success

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 in “3. Understand Your Scores” on page 9.

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 21 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 19 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 11 to select topics, and then select practice questions, beginning on page 25.

• Prepare your presentation for the group. When it’s your to turn 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 the practice test together. The idea of the 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. Score one another’s answer sheets. 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.
6. 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 Praxis I® Pre-Professional Skills Test: 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 "Topics Covered" information beginning on page 11 to help complete it.

Use this worksheet to:
1. Define Content Areas: List the most important content areas for your test as defined in the Topics Covered section.
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.

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<th>Praxis I® Pre-Professional Skills Test: Reading</th>
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<td>Test Date:</td>
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<th>Content covered</th>
<th>Description of content</th>
<th>How well do I know the content? (scale 1–5)</th>
<th>What resources do I have/need for the content?</th>
<th>Where can I find the resources I need?</th>
<th>Dates I will study the content</th>
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<tr>
<td>Literal Comprehension</td>
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<td></td>
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<tr>
<td>Main Ideas</td>
<td>Identify summaries or paraphrases of main idea or primary purpose of reading selection</td>
<td>2</td>
<td>Middle school English text book</td>
<td>College library, middle school teacher</td>
<td>9/15/12</td>
<td>9/15/12</td>
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<tr>
<td>Supporting Ideas</td>
<td>Identify summaries or paraphrases of supporting ideas and specific details in reading selection</td>
<td>2</td>
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<td>College library, middle school teacher</td>
<td>9/17/12</td>
<td>9/17/12</td>
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<tr>
<td>Organization</td>
<td>Identify how reading selection is organized in terms of cause/effect and compare/contrast</td>
<td>3</td>
<td>Middle and high school English text book</td>
<td>College library, middle and high school teachers</td>
<td>9/20/12</td>
<td>9/21/12</td>
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<tr>
<td>Organization</td>
<td>Identify key transition words/phrases in reading selection and how used</td>
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<td>Middle and high school English text book</td>
<td>College library, middle and high school teachers</td>
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<tr>
<td>Vocabulary in Context</td>
<td>Identify meanings of words as used in context of reading selection</td>
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<td>College library, middle and high school teachers</td>
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(continued on next page)
## Step 6: Develop Your Study Plan

### Content covered

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<th>Description of content</th>
<th>How well do I know the content? (scale 1–5)</th>
<th>What resources do I have/need for the content?</th>
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# My Study Plan

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in the Learn about Your Test and Topics Covered sections.
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: ____________________________

## Praxis Test Code: __________

## Test Date: __________

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</tbody>
</table>
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?
Yes. You can go through the questions from beginning to end, as many test takers do, or you can create your own path. Perhaps you will want to answer questions in your strongest area of knowledge first and then move from your strengths to your weaker areas. On computer-delivered tests, you can use the “Skip” function to skip a question and come back to it later. There is no right or wrong way. Use the approach that works best for you.

Are there trick questions on the test?
No. There are no hidden meanings or trick wording. 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 multiple-choice tests follow patterns. Another myth is that there will never be more than two questions with the same lettered answer following each other. Neither myth is true. Select the answer you think is correct based on your knowledge of the subject.

Can I write in the test booklet or, for a computer-delivered test, on the scratch paper I am given?
Yes. You can work out problems right on the pages of the booklet or scratch paper, make notes to yourself, mark questions you want to review later or write anything at all. Your test booklet or 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 mark your answers on the answer sheet or enter them on the computer.

Smart Tips for Taking the Test

1. **For a paper-delivered test, put your answers in the right bubbles.** It seems obvious, but be sure that you fill in the answer bubble that corresponds to the question you are answering. A significant number of test takers fill in a bubble without checking to see that the number matches the question they are answering.

2. **Skip the questions you find extremely difficult.** Rather than trying to answer these on your first pass through the test, leave them blank and mark them in your test booklet. 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.

3. **Keep track of the time.** Bring a watch to the test, just in case the clock in the test room is difficult for you to see. Keep the watch as simple as possible—alarms and other functions may distract others or may violate test security. If the test center supervisor suspects there could be an issue with your watch, they will ask you to remove it, so simpler is better! You will probably have plenty of time to answer all of the questions, but if you find yourself becoming bogged down in one section, you might decide to move on and come back to that section later.

4. **Read all of the possible answers before selecting one.** Then reread the question to be sure the answer you have selected really answers 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.

5. **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.

6. **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 similar-looking (but in fact very different) 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](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.

7. **Use your energy to take the test, not to get angry at it.** Getting angry at the test 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. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

Sample Test Questions

The sample questions that follow illustrate the kinds of questions on 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

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 by rearranging data.
   (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

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 19th-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
Step 8: Practice with Sample Test Questions

Answers to Sample Questions

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 19th 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/Horizontals* (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.
**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 choice of example is critical to the candidate's ability to answer the question. Candidates who select weak or inappropriate examples are at a disadvantage in that their examples will not provide the materials needed to produce relevant analysis.

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.

**Score of 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

**Score of 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

**Score of 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; e.g., 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

**Score of 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 certainty, even if the artist is clearly identified
- Demonstrates insufficient understanding of the issues and/or concepts presented in the question; e.g., 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.

**Score of 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

**Score of 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

**Score of 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

**Score of 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.
9. 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 cannot take the paper-based test on Saturday?

Monday is the alternate paper-delivered test day for test takers who can't test on Saturday due to:

• religious convictions
• duties as a member of the United States armed forces

Online registration is not available for Monday test takers. You must complete a registration form and provide a photocopy of your military orders or a letter from your cleric. You’ll find details at www.ets.org/praxis/register/accommodations/monday_testing.

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 Brailler
• Braille slate and stylus
• Printed copy of spoken directions
• Oral interpreter
• Audio test
• Braille test
• Large print test book (14 pt.)
• 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/praxis/register/disabilities.

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

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

You followed your study plan. You are 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 and bring food with you to eat during break to keep your energy level up
- bring an acceptable and valid photo identification with you
- bring a supply of well-sharpened No. 2 pencils (at least 3) and a blue or black pen for the essay or constructed-response tests
- be prepared to stand in line to check in or to wait while other test takers check in
- select a seat away from doors, aisles, and other high-traffic areas

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 necessary 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
- scrap paper
- any electronic, photographic, recording, or listening devices

Note: All cell phones, smart phones (e.g., BlackBerry®, devices, iPhones®, etc.), PDAs, 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 items?

☐ 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!
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 pedagogical skills and knowledge that beginning teachers need. The tests do not measure an individual’s disposition toward teaching or potential for success. 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.

What are the Praxis I tests?
The Praxis I tests measure basic skills in reading, writing, and mathematics. All these tests include multiple-choice questions and the Writing test also includes an essay question. Praxis I tests are designed to evaluate whether you have the academic skills needed to prepare for a career in education.

What are the Praxis II tests?
Praxis II Subject Assessments measure knowledge of specific subjects that K–12 educators teach, as well as general and subject-specific teaching skills and knowledge. Ranging from Agriculture to World Languages, there are more than 130 Praxis II tests, which contain multiple-choice or constructed-response questions, or a combination of both.

What is the difference between Praxis multiple-choice and constructed-response tests?
Multiple-choice tests measure a broad range of knowledge across your content area. Constructed-response tests measure your ability to provide in-depth explanations of a few essential topics in a given subject area. Content-specific Praxis II pedagogy tests, most of which are constructed-response, measure your understanding of how to teach certain fundamental concepts in a subject area.

The tests do not measure your actual teaching ability, however. Teaching combines many complex skills that are typically measured in other ways, including classroom observation, videotaped practice, or portfolios not included in the Praxis test.

Who takes the tests and why?
Some colleges and universities use the Praxis I tests to evaluate individuals for entry into teacher education programs. The assessments are generally taken early in your college career. Many states also require Praxis I scores as part of their teacher licensing process.

Individuals entering the teaching profession take the Praxis II tests as part of the teacher licensing and certification process required by many states. In addition, some professional associations and organizations require 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 it assesses the entire body of knowledge for the field you are entering, 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 multiple-choice 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 existing test specifications and to evaluate test forms for alignment with the specifications.

How long will it take to receive my scores?

Scores for computer-delivered tests are available faster than scores for paper-delivered tests. Scores for most computer-delivered multiple-choice tests are reported on the 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 scores for computer-delivered tests are reported to you and your designated score recipients approximately two to three weeks after the test date. Scores for paper-delivered tests will be available within four weeks after the test date. See the test dates and deadlines calendar at [www.ets.org/praxis/register/centers_dates](http://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 their *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 in to your *Praxis* account at [www.ets.org/praxis](http://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.
Your teaching career is worth preparing for, so start today!
Let the *Praxis* Study Companion guide you.