

TExES | Texas Examinations of Educator Standards

Preparation Manual



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Chapter 1

Introduction to the Art EC-12 Test and Suggestions for Using this Test Preparation Manual



OVERVIEW

The State Board for Educator Certification (SBEC) has approved Texas educator standards that delineate what the beginning educator should know and be able to do. These standards, which are based on the state-required curriculum for students—the Texas Essential Knowledge and Skills (TEKS)—form the basis for the Texas Examinations of Educator Standards® (TExES®) program. This initiative, directed by the Texas Education Agency (TEA), will affect all areas of Texas education—from the more than 100 approved Texas educator preparation programs to the more than 7,000 Texas school campuses. This standards-based system reflects the TEA’s commitment to help align Texas education from kindergarten through college. The TEA’s role in this K–16 initiative will ensure that newly certified Texas educators have the essential knowledge and skills to teach the TEKS to the state’s public school students.

This manual is designed to help examinees prepare for the TExES test in this field. Its purpose is to familiarize examinees with the competencies to be tested, test question formats, and pertinent study resources. Educator preparation program staff may also find this information useful as they help examinees prepare for careers as Texas educators.

KEY FEATURES OF THE MANUAL

- *List of competencies that will be tested*
- *Strategies for answering multiple-choice questions*
- *Sample test questions and answer key*

If you have any questions after reading this preparation manual or you would like additional information about the TExES tests or the educator standards, please visit the SBEC Web site at **www.sbec.state.tx.us**.

USING THE TEST FRAMEWORK

The Texas Examination of Educator Standards (TExES) test measures the content knowledge required of an entry-level educator in this field in Texas public schools. This manual is designed to guide your preparation by helping you become familiar with the material to be covered on the test, identify areas where you feel you may be weak and by helping you to design a study plan to increase your knowledge in those areas.

When preparing for this test, you should focus on the competencies and descriptive statements, which delineate the content that is eligible for testing. A portion of the content is represented in the sample questions that are included in this manual. These test questions represent only a sampling of questions. Thus, your test preparation should focus on the competencies and descriptive statements and not simply on the sample questions.

ORGANIZATION OF THE TEXES TEST FRAMEWORK

The test framework is based on the educator standards for this field.

The content covered by this test is organized into broad areas of content called domains. Each domain covers one or more of the educator standards for this field. Within each domain, the content is further defined by a set of competencies. Each competency is composed of two major parts:

1. the competency statement, which broadly defines what an entry-level educator in this field in Texas public schools should know and be able to do, and
2. the descriptive statements, which describe in greater detail the knowledge and skills eligible for testing.

The educator standards being assessed within each domain are listed for reference at the beginning of the test framework, which begins on page 10. These are then followed by a complete set of the framework's competencies and descriptive statements.

An example of a competency and its accompanying descriptive statements is provided below.

SAMPLE COMPETENCY AND DESCRIPTIVE STATEMENTS

Art EC-12

COMPETENCY:

THE TEACHER DEMONSTRATES KNOWLEDGE OF THE ELEMENTS AND PRINCIPLES OF ART AND ANALYZES THEIR USE IN WORKS OF VISUAL ART.

DESCRIPTIVE STATEMENTS:

The beginning teacher:

- Demonstrates basic knowledge of the meaning of and terminology for the elements of art (e.g., color, texture, shape, form, line, space, value) and the relationships among elements of art.
- Demonstrates basic knowledge of the meaning of and terminology for the principles of art (e.g., emphasis, contrast, pattern, rhythm, balance, proportion, unity) and the relationships among principles of art.
- Recognizes how the elements and principles of art are used in the creation of works of art in various media.
- Analyzes art elements and principles and their relationships to each other and within the environment.
- Demonstrates knowledge of the principles of composition and design as applied to works of art in various media.

STUDYING FOR THE TExES TEST

The following steps may be helpful in preparing for the TExES test.

1. Identify the information the test will cover by reading through the test competencies (see Chapter 3). Within each domain of this TExES test, each competency will receive approximately equal coverage.
2. Read each competency with its descriptive statements in order to get a more specific idea of the knowledge you will be required to demonstrate on the test. You may wish to use this review of the competencies to set priorities for your study time.
3. Review the “Preparation Resources” section of this manual for possible resources to consult. Also, compile key materials from your preparation coursework that are aligned with the competencies.
4. Study this manual for approaches to taking the TExES test.
5. When using resources, concentrate on the key ideas and important concepts that are discussed in the competencies and descriptive statements.
6. Use the study plan document (Appendix A of this guide) to help you plan your study.

NOTE: This preparation manual is the only TExES test study material endorsed by the Texas Education Agency (TEA) for this field. Other preparation materials may not accurately reflect the content of the test or the policies and procedures of the TExES program.

Chapter 2

Background Information on the TExES Testing Program



THE TExES TESTS FOR TEXAS TEACHERS

As required by the Texas Education Code §21.048, successful performance on educator certification examinations is required for the issuance of a Texas educator certificate. Each TExES test is a criterion-referenced examination designed to measure the knowledge and skills delineated in the corresponding TExES test framework. Each test framework is based on standards that were developed by Texas educators and other education stakeholders.

Each TExES test is designed to measure the requisite knowledge and skills that an entry-level educator in this field in Texas public schools must possess. The tests include both individual, or stand-alone, test questions and questions that are arranged in clustered sets based on real-world situations faced by educators.

DEVELOPMENT OF THE NEW TExES TESTS

Committees of Texas educators and interested citizens guide the development of the new TExES tests by participating in each stage of the test development process. These working committees comprise Texas educators from public and charter schools, faculty from educator preparation programs, education service center staff, representatives from professional educator organizations, content experts, and members of the business community. The committees are balanced in terms of position, affiliation, years of experience, ethnicity, gender, and geographical location. The committee membership is rotated during the development process so that numerous Texas stakeholders may be actively involved. The steps in the process to develop the TExES tests are described below.

1. **Develop Standards.** Committees are established to recommend what the beginning educator should know and be able to do. Using the Texas Essential Knowledge and Skills (TEKS) as the focal point, draft standards are prepared to define the knowledge and skills required of the beginning educator.
2. **Review Standards.** Committees review and revise the draft standards. The revised draft standards are then placed on the State Board for Educator Certification (SBEC) Web site for public review and comment. These comments are used to prepare a final draft of the standards that will be presented to the SBEC Board for discussion, the State Board of Education (SBOE) for review and comment, and the SBEC Board for approval. Standards not based specifically on the TEKS, such as those for librarians and counselors, are proposed as rule by the SBEC Board; sent to the SBOE for its 90-day review; and, if not rejected by the SBOE, adopted by the SBEC Board.
3. **Develop Test Frameworks.** Committees review and revise draft test frameworks that are based on the standards. These frameworks outline the specific competencies to be measured on the new TExES tests. The TExES competencies represent the critical components of the standards that can be measured with either a paper-and-pencil-based or a computer-based examination, as appropriate. Draft frameworks are not finalized until after the standards are approved and the job analysis/content validation survey (see #4) is complete.

4. **Conduct Job Analysis/Content Validation Surveys.** A representative sample of Texas educators who practice in or prepare individuals for each of the fields for which an educator certificate has been proposed are surveyed to determine the relative job importance of each competency outlined in the test framework for that content area. Frameworks are revised as needed following an analysis of the survey responses.
5. **Develop and Review New Test Questions.** The test contractor develops draft questions that are designed to measure the competencies described in the test framework. Committees review the newly developed test questions that have been written to reflect the competencies in the new test frameworks. Committee members scrutinize the draft questions for appropriateness of content and difficulty; clarity; match to the competencies; and potential ethnic, gender, and regional bias.
6. **Conduct Pilot Test of New Test Questions.** All of the newly developed test questions that have been deemed acceptable by the question review committees are then administered to an appropriate sample of candidates for certification.
7. **Review Pilot Test Data.** Pilot test results are reviewed to ensure that the test questions are valid, reliable, and free from bias.
8. **Administer TExES Tests.** New TExES tests are constructed to reflect the competencies, and the tests are administered to candidates for certification.
9. **Set Passing Standard.** A Standard Setting Committee convenes to review performance data from the initial administration of each new TExES test and to recommend a final passing standard for that test. The SBEC Board considers this recommendation as it establishes a passing score on the test.

TAKING THE TExES TEST AND RECEIVING SCORES

Please refer to the current TExES *Registration Bulletin* or the TExES Web site at www.texas.ets.org for information on test dates, sites, fees, registration procedures, and policies.

Your official score report will be mailed to you on the score reporting date indicated in the *Registration Bulletin*. The report will indicate whether you have passed the test and will include:

- a total test scaled score. Scaled scores are reported to allow for the comparison of scores on the same content-area test taken on different test administration dates. The total scaled score is not the percentage of questions answered correctly and is not determined by averaging the number of questions answered correctly in each domain.
 - For all TExES tests, the score scale is 100–300 with a scaled score of 240 as the minimum passing score. This score represents the minimum level of competency required to be an entry-level educator in this field in Texas public schools.
- your performance in the major content domains of the test and in the specific content competencies of the test.
 - This information may be useful in identifying strengths and weaknesses in your content preparation and can be used for further study or for preparing to retake the test.
- information to help you understand the score scale and interpret your results.

You will not receive a score report if you are absent or choose to cancel your score.

Additionally, unofficial scores are provided online to give you a preliminary, unofficial notification of your passing status. Unofficial scores will be available online on the score report dates listed in the *Registration Bulletin*. For more information about unofficial scores online or to access unofficial scores online go to www.texas.ets.org.

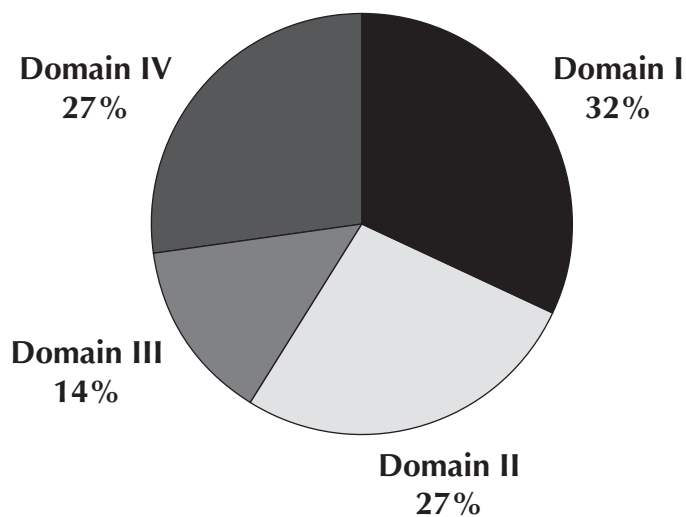
EDUCATOR STANDARDS

Complete, approved educator standards are posted on the SBEC Web site at www.sbec.state.tx.us.

Chapter 3

Study Topics



TEST FRAMEWORK FOR FIELD 178: ART EC—12**THE DOMAINS**

- **Domain I: Creating Works of Art**
Standards Assessed: I and II
- **Domain II: Art, Culture, and History**
Standards Assessed: I, II, III, and IV
- **Domain III: Aesthetic Knowledge and Analysis of Art**
Standards Assessed: I, II, III, and IV
- **Domain IV: Art Education**
Standards Assessed: I, II, III, IV, and V

TOTAL TEST BREAKDOWN

- 90 Multiple-Choice Questions (*80 Scorable Questions)

THE STANDARDS**ART STANDARD I:**

The art teacher understands how ideas for creating art are developed and organized from the perception of self, others, and natural and human-made environments.

ART STANDARD II:

The art teacher understands the skills and techniques needed for personal and creative expression through the creation of original works of art in a wide variety of media and helps students develop those skills and techniques.

ART STANDARD III:

The art teacher understands and promotes students' appreciation of art histories and diverse cultures.

ART STANDARD IV:

The art teacher understands and conveys the skills necessary for analyzing, interpreting, and evaluating works of art and is able to help students make informed judgments about personal artworks and those of others.

ART STANDARD V:

The art teacher understands how children develop cognitively and artistically and knows how to implement effective, age-appropriate art instruction and assessment.

DOMAIN I—CREATING WORKS OF ART**COMPETENCY 001**

THE TEACHER DEMONSTRATES KNOWLEDGE OF THE ELEMENTS AND PRINCIPLES OF ART AND ANALYZES THEIR USE IN WORKS OF VISUAL ART.

The beginning teacher:

- Demonstrates basic knowledge of the meaning of and terminology for the elements of art (e.g., color, texture, shape, form, line, space, value) and the relationships among elements of art.
- Demonstrates basic knowledge of the meaning of and terminology for the principles of art (e.g., emphasis, contrast, pattern, rhythm, balance, proportion, unity) and the relationships among principles of art.
- Recognizes how the elements and principles of art are used in the creation of works of art in various media.
- Analyzes art elements and principles and their relationships to each other and within the environment.
- Demonstrates knowledge of the principles of composition and design as applied to works of art in various media.

COMPETENCY 002

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN DRAWING.

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in drawing.
- Demonstrates basic knowledge of drawing techniques used to produce high-quality artworks.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in drawing.
- Recognizes how critical and creative thinking are applied to the creation of drawings.

COMPETENCY 003

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN PAINTING.

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in painting.
- Demonstrates basic knowledge of painting techniques used to produce high-quality artworks.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in painting.
- Recognizes how critical and creative thinking are applied to the creation of paintings.

COMPETENCY 004

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN SCULPTURE AND CERAMICS.

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in sculpture and ceramics.
- Demonstrates basic knowledge of sculpture and ceramic techniques used to produce high-quality artworks.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in sculpture and ceramics.
- Recognizes how critical and creative thinking are applied to the creation of works of art in sculpture and ceramics.

COMPETENCY 005

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN FIBERART AND JEWELRY.

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in fiberart and jewelry.
- Demonstrates basic knowledge of fiberart and jewelry techniques used to produce high-quality artworks.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in fiberart and jewelry.
- Recognizes how critical and creative thinking are applied to the creation of works of art in fiberart and jewelry.

COMPETENCY 006

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN PRINTMAKING AND PHOTOGRAPHY.

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in printmaking and photography.
- Demonstrates basic knowledge of printmaking and photography techniques used to produce high-quality artworks.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in printmaking and photography.
- Recognizes how critical and creative thinking are applied to the creation of works of art in printmaking and photography.

COMPETENCY 007

THE TEACHER UNDERSTANDS THE TOOLS, MATERIALS, PROCESSES, AND TECHNIQUES USED IN ELECTRONIC AND OTHER CONTEMPORARY ART FORMS (E.G., PERFORMANCE ART, VIDEOGRAPHY).

The beginning teacher:

- Recognizes the characteristics, qualities, and uses of various media used in electronic and other contemporary art forms.
- Demonstrates basic knowledge of techniques used to produce high-quality artworks in electronic and other contemporary art forms.
- Demonstrates knowledge of the safe and appropriate uses of art materials and equipment used in electronic and other contemporary art forms.
- Recognizes how critical and creative thinking are applied to the creation of works of art in electronic and other contemporary art forms.

DOMAIN II—ART, CULTURE, AND HISTORY

COMPETENCY 008

THE TEACHER UNDERSTANDS HOW THE VISUAL ARTS SHAPE AND REFLECT HISTORY, SOCIETY, AND CULTURE.

The beginning teacher:

- Recognizes, compares, and contrasts the reasons why different cultures create and use art.
- Demonstrates knowledge of the various roles of art (e.g., storytelling, documentation, personal expression, decoration, utility, inspiration, social change) in different cultures.
- Understands the value of art to individuals and to society.
- Demonstrates knowledge of the ways in which ideas (e.g., personal, social, political) are expressed through works of art in various media.
- Analyzes the effects that external conditions (e.g., political, environmental, economic, cultural) may have on a society's art.
- Analyzes the influence of contemporary cultures on artworks.
- Recognizes art's power to influence individuals and society.
- Demonstrates knowledge of the relationships between technology and art.

COMPETENCY 009

THE TEACHER RECOGNIZES AND ANALYZES SIMILARITIES AND DIFFERENCES AMONG ARTWORKS FROM VARIOUS CULTURES FROM ANCIENT TIMES THROUGH THE PRESENT.

The beginning teacher:

- Compares and contrasts works of art from various cultures and historical periods in terms of theme, style, technique, medium, function, and intent.
- Analyzes how the elements and principles of art are used to convey perceptions in the art of different cultures.
- Identifies visual symbols in artworks, environments, and life experiences.
- Recognizes and describes universal themes in art and how their expression reflects different perceptions of and experiences in the world.

COMPETENCY 010

THE TEACHER RECOGNIZES AND ANALYZES DISTINGUISHING CHARACTERISTICS OF WORKS OF ART FROM AFRICA, ASIA, AND THE MIDDLE EAST FROM ANCIENT TIMES THROUGH THE PRESENT.

The beginning teacher:

- Recognizes and describes the main idea in works of art from Africa, Asia, and the Middle East from various periods.
- Analyzes how artists in Africa, Asia, and the Middle East use art elements and principles to create art and convey meaning.
- Analyzes the cultural contexts of artworks and ways in which history, traditions, and societal issues are reflected in artworks from Africa, Asia, and the Middle East.
- Demonstrates knowledge of how ideas have been expressed using different media in the art of Africa, Asia, and the Middle East.
- Analyzes how visual qualities in works of art from Africa, Asia, and the Middle East express the meaning of images and symbols.
- Recognizes historical and contemporary trends and movements in the art of Africa, Asia, and the Middle East.

COMPETENCY 011

THE TEACHER RECOGNIZES AND ANALYZES DISTINGUISHING CHARACTERISTICS OF WORKS OF ART FROM AUSTRALIA, OCEANIA, CENTRAL AMERICA, AND SOUTH AMERICA FROM ANCIENT TIMES THROUGH THE PRESENT.

The beginning teacher:

- Recognizes and describes the main idea in works of art from Australia, Oceania, Central America, and South America from various periods.
- Analyzes how artists in Australia, Oceania, Central America, and South America use art elements and principles to create art and convey meaning.
- Analyzes the cultural contexts of artworks and ways in which history, traditions, and societal issues are reflected in artworks from Australia, Oceania, Central America, and South America.
- Demonstrates knowledge of how ideas have been expressed using different media in the art of Australia, Oceania, Central America, and South America.
- Analyzes how visual qualities in works of art from Australia, Oceania, Central America, and South America express the meaning of images and symbols.
- Recognizes historical and contemporary trends and movements in the art of Australia, Oceania, Central America, and South America.

COMPETENCY 012

THE TEACHER RECOGNIZES AND ANALYZES DISTINGUISHING CHARACTERISTICS OF WORKS OF ART FROM EUROPE FROM ANCIENT TIMES THROUGH THE PRESENT.

The beginning teacher:

- Recognizes and describes the main idea in works of art from Europe from various periods.
- Analyzes how artists in Europe use art elements and principles to create art and convey meaning.
- Analyzes the cultural contexts of artworks and ways in which history, traditions, and societal issues are reflected in artworks from Europe.
- Demonstrates knowledge of how ideas have been expressed using different media in the art of Europe.
- Analyzes how visual qualities in works of art from Europe express the meaning of images and symbols.
- Recognizes historical and contemporary trends and movements in the art of Europe.

COMPETENCY 013

THE TEACHER RECOGNIZES AND ANALYZES DISTINGUISHING CHARACTERISTICS OF WORKS OF ART FROM NORTH AMERICA FROM ANCIENT TIMES THROUGH THE PRESENT.

The beginning teacher:

- Recognizes and describes the main idea in works of art from North America from various periods.
- Analyzes how artists in North America use art elements and principles to create art and convey meaning.
- Analyzes the cultural contexts of artworks and ways in which history, traditions, and societal issues are reflected in artworks from North America.
- Demonstrates knowledge of how ideas have been expressed using different media in the art of North America.
- Analyzes how visual qualities in works of art from North America express the meaning of images and symbols.
- Recognizes historical and contemporary trends and movements in the art of North America.

DOMAIN III—AESTHETIC KNOWLEDGE AND ANALYSIS OF ART**COMPETENCY 014**

THE TEACHER UNDERSTANDS THE SKILLS AND KNOWLEDGE THAT CONTRIBUTE TO VISUAL PERCEPTION.

The beginning teacher:

- Demonstrates basic knowledge of how perception is developed through observation, prior knowledge, beliefs, cognitive processes, and multisensory experiences.
- Recognizes how the use of the senses helps gather information from the environment.
- Analyzes and compares visual characteristics of natural and human-made subjects.
- Analyzes how critical thinking and creative problem solving are applied in perceiving artworks.
- Demonstrates familiarity with the proper use of terminology for art elements and principles in exploring artistic perception.

COMPETENCY 015

THE TEACHER UNDERSTANDS THE SKILLS AND KNOWLEDGE THAT CONTRIBUTE TO VISUAL LITERACY.

The beginning teacher:

- Demonstrates basic knowledge of the skills and knowledge needed to develop visual literacy (e.g., knowledge of art elements and principles, of art of different eras and cultures, and of diverse purposes and uses of art).
- Understands how to use experience, observation, memory, imagination, art of other cultures and periods, and perception of natural and human-made environments as sources for ideas for original works of art in various media.
- Recognizes how visual literacy (e.g., knowledge of art elements and principles, of art of different eras and cultures, and of diverse purposes and uses of art) contributes to the creation of original works of art in various media.

COMPETENCY 016

THE TEACHER UNDERSTANDS THE BASIC PRINCIPLES OF ANALYSIS, INTERPRETATION, AND CRITIQUE OF WORKS OF ART FROM VARIOUS ERAS AND CULTURES.

The beginning teacher:

- Understands the principles of analysis, interpretation, and critique of artworks and the factors involved in forming conclusions about formal properties, historical and cultural context, intent, and meaning in both representational and abstract artworks.
- Recognizes and describes major models of art criticism.

- Demonstrates familiarity with various theories used in analyzing and evaluating works of art.
- Knows how to make subtle discriminations in analyzing visual relationships and content in works of art.
- Recognizes and describes the difference between "copy art" and original art.
- Demonstrates knowledge of multiple models for critiquing one's own artworks and the artworks of others.
- Demonstrates knowledge of a variety of multisensory, verbal, and written modes for responding to art.

DOMAIN IV—ART EDUCATION

COMPETENCY 017

THE TEACHER UNDERSTANDS THE SELECTION AND USE OF CURRICULA AND INSTRUCTIONAL STRATEGIES FOR ART EDUCATION.

The beginning teacher:

- Recognizes and describes various curriculum models for art education.
- Knows how to use district curricula and the Texas Essential Knowledge and Skills (TEKS) to plan instruction in art and how to implement and evaluate curricula and instruction in art.
- Recognizes and describes stages of children's intellectual, social, emotional, and physical development and how these apply to learning in art.
- Knows how to develop and use instructional strategies to address the strengths and needs of each child, including children with special needs.
- Analyzes and describes the connections among the visual arts.
- Analyzes and describes relationships of the visual arts to the other arts, other disciplines, and to other aspects of human endeavor.

COMPETENCY 018

THE TEACHER UNDERSTANDS LESSONS AND ACTIVITIES THAT DEVELOP THE THINKING SKILLS STUDENTS NEED TO CREATE, EVALUATE, AND APPRECIATE ARTWORKS.

The beginning teacher:

- Demonstrates knowledge of lessons and activities that develop students' visual literacy.
- Demonstrates knowledge of lessons and activities that assist students in learning to deepen and expand their ability to perceive and reflect on the environment.
- Demonstrates knowledge of lessons and activities that encourage students to explore, express, and reflect upon their perceptions and life experiences for use in the creation of artworks.

- Demonstrates knowledge of lessons and activities that encourage students to solve problems and create multiple solutions in art.
- Knows how to assist students in developing an appreciation for the value and roles of art in U.S. society.
- Knows how to assist students in developing the age-appropriate skills necessary for developing an appreciation for art of the past and present and of cultures different from their own.
- Demonstrates familiarity with ways to assist students in identifying and describing their criteria for understanding the meaning or main idea in artworks.
- Demonstrates familiarity with ways to assist students in developing the skills necessary to evaluate and make informed judgments about their own and others' artworks.
- Demonstrates familiarity with ways to assist students in developing the skills necessary to interpret and evaluate artistic decisions in the artwork of others and to justify their decisions in their own artwork.

COMPETENCY 019

THE TEACHER UNDERSTANDS LESSONS AND ACTIVITIES THAT DEVELOP THE PRO-
DUCTIVE SKILLS STUDENTS NEED TO CREATE ARTWORKS.

The beginning teacher:

- Demonstrates knowledge of lessons and activities for instructing students in techniques used for creating art.
- Demonstrates knowledge of strategies for providing examples of the range of expression available through various art media.
- Demonstrates knowledge of how to help students use various resources in ways that are relevant to students' ideas, experiences, knowledge, and feelings.
- Demonstrates knowledge of lessons and activities for developing students' ability to explain how they are creating works of art in various media for personal expression.
- Recognizes effective strategies for describing, modeling, and providing examples of design in creating objects for everyday life using various media.
- Knows how to manage the use of art materials, equipment, art processes, and studio space.
- Knows how to instruct students in the safe use of art materials and equipment.

COMPETENCY 020

THE TEACHER UNDERSTANDS READING AND STUDY STRATEGIES THAT CONTRIBUTE TO LEARNING IN THE VISUAL ARTS.

The beginning teacher:

- Knows strategies that students with diverse strengths and needs can use to determine word meaning in content-related texts, develop content-area vocabulary, and facilitate comprehension before, during, and after reading content-related texts.
- Recognizes and describes a variety of instructional strategies to ensure all students' reading comprehension of content-related texts, including helping students link the content of texts to their lives and connect related ideas across different texts.
- Knows how to teach students to locate, retrieve, and retain content-related information from a range of texts and technologies.
- Knows how to teach students to locate the meanings and pronunciations of unfamiliar content-related words using appropriate sources, such as dictionaries, thesauruses, and glossaries.
- Demonstrates familiarity with the uses of instructional and communication technologies to enhance learning.

COMPETENCY 02I

THE TEACHER UNDERSTANDS THE BASIC PRINCIPLES AND APPROACHES FOR ASSESSMENT IN ART EDUCATION.

The beginning teacher:

- Demonstrates knowledge of methods and purposes of various kinds of assessment in art (e.g., formative, summative, performance).
- Knows how to use assessment to monitor and encourage the growth of students' thinking in art (including use of metacognitive skills) and to assess the skills and abilities of individual students in using the techniques of art and to plan instruction accordingly.
- Demonstrates familiarity with various models that may be used to develop a portfolio of student work.
- Demonstrates familiarity with ways to develop and use assessment tools, including rubrics.
- Recognizes and describes appropriate evaluative criteria in relation to students' portfolios, individual artworks, and works in progress.

COMPETENCY 022

THE TEACHER UNDERSTANDS CAREER CHOICES, AVOCATIONS, AND PROFESSIONAL DEVELOPMENT AVAILABLE IN THE VISUAL ARTS.

The beginning teacher:

- Knows the skills and training needed to pursue various careers in art.
- Identifies vocational and avocational opportunities in art and the use of art skills in various jobs.
- Knows how to help students understand and contribute to arts in their local community.
- Demonstrates knowledge of professional development opportunities in art and how to maintain familiarity with current research on teaching in art.
- Knows how to communicate effectively with administrators and other staff, parents/guardians, and the community about the art program.

Chapter 4

Succeeding on Multiple-Choice Questions



APPROACHES TO ANSWERING MULTIPLE-CHOICE QUESTIONS

The purpose of this section is to describe multiple-choice question formats that you will see on the TExES test in this field and to suggest possible ways to approach thinking about and answering the multiple-choice questions. However, these approaches are not intended to replace familiar test-taking strategies with which you are already comfortable and that work for you.

The Art EC–12 test is designed to include 80 scorable multiple-choice questions and approximately 10 nonscorable questions. Your final scaled score will be based only on scorable questions. The nonscorable multiple-choice questions are pilot tested by including them in the test in order to collect information about how these questions will perform under actual testing conditions. Nonscorable test questions are not considered in calculating your score, and they are not identified on the test.

All multiple-choice questions on this test are designed to assess your knowledge of the content described in the test framework. The multiple-choice questions assess your ability to recall factual information and to think critically about the information, analyze it, consider it carefully, compare it with other knowledge you have, or make a judgment about it.

When you are ready to respond to a multiple-choice question, you must choose one of four answer choices labeled A, B, C, and D. Then you must mark your choice on a separate answer sheet.

QUESTION FORMATS

You may see the following two types of multiple-choice questions on the test.

- Single questions with no stimulus material
- Questions with stimulus material

You may have one or more questions related to a single stimulus. When you have at least two questions related to a single stimulus, the group of questions is called a cluster.

On the following pages, you will find descriptions of these commonly used question formats, along with suggested approaches for responding to each type of question. In the actual testing situation, you may mark the test questions and/or write in the margins of your test booklet, **but your final responses must be indicated on the answer sheet provided.**

SINGLE QUESTIONS WITH NO STIMULUS MATERIAL

In the single question format, a problem is presented as a direct question or an incomplete statement, and four answer choices appear below the problem. The following question is an example of this type. It tests knowledge of Art EC–12 competency 009: The teacher recognizes and analyzes similarities and differences among artworks from various cultures from ancient times through the present.

EXAMPLE I

The tradition of court portraiture in many cultures (for example, imperial Rome, Mughal India, ancient China) relates most directly to a ruler's desire to represent his or her

- A. power and legacy.
- B. physical beauty.
- C. moral purity.
- D. intelligence and education.

SUGGESTED APPROACH

Read the question carefully and critically. Think about what it is asking and the situation it is describing. Eliminate any obviously wrong answers, select the correct answer choice, and mark it on your answer sheet.

The question addresses the purpose of court portraiture in many cultures throughout history. Look at the answer choices and consider which of them best describes the purpose of court portraiture shared by many cultures.

Answer choice A suggests that the tradition of court portraiture relates most directly to a ruler's desire to represent his or her power and legacy. History documents many cases of this desire. For example, in imperial Rome, rulers often commissioned portraits to celebrate themselves and their achievements. During the Mughal period in India, rulers commissioned highly naturalistic portraits of themselves and their courts, preserving their memory for posterity. In these and other examples, court portraiture was used as a display of the ruler's power and legacy. Therefore, answer choice A is the best response to this question.

Answer choice B suggests that court portraiture relates most directly to a ruler's desire to represent his or her physical beauty. This was rarely the intention of rulers in the commissioning of court portraiture. In fact, many court portraits present an idealized image of the ruler. These idealized images were used to communicate the ruler's strength, vitality, and in some cultures, divine power. Therefore, answer choice B may be eliminated.

Answer choice C suggests that court portraiture relates most directly to a ruler's desire to represent his or her moral purity. While this has been a common purpose of art throughout history and across cultures, especially in classical Greek sculpture, it is infrequently the purpose of court portraiture. When moral purity is addressed in court portraiture, the ruler is typically portrayed as having moral superiority, usually as a result of his or her divine power. Therefore, answer choice C may be eliminated.

Answer choice D suggests that court portraiture relates most directly to a ruler's desire to represent his or her intelligence and education. Rulers have often used court portraiture to display personal attributes, either to humanize their images or to make themselves appear exceptionally powerful. In these portraits, however, the image rarely alludes to a ruler's intelligence or education. Since court

portraiture is typically created to reinforce power rather than to gain power, the inclusion of such information is generally superfluous. Therefore, answer choice D may be eliminated.

Of the four answer choices offered, a ruler's desire to represent his or her power and legacy is the most common purpose of traditional court portraiture. **Therefore, the correct response is answer choice A.**

EXAMPLE 2

The following question tests knowledge of Art EC–12 competency 019: *The teacher understands lessons and activities that develop the productive skills students need to create artworks.*

As you consider questions set in educational contexts, try to use that teacher's point of view to respond to the questions. Be sure to consider the questions in terms of only the information provided—not in terms of specific situations or individuals you may have encountered.

Which of the following would be the most effective instructional strategy for developing high school students' ability to explain their motivations and goals in making specific artworks?

- A. Asking periodically for student volunteers to describe how their work expresses personal meaning
- B. Having students write a paper for each finished work to explain the rationale behind the work
- C. Beginning every class by calling on students randomly to discuss their progress and intentions
- D. Instituting regular critique sessions during which all students answer questions about their work

SUGGESTED APPROACH

The question asks you to select the most effective instructional strategy for developing high school students' ability to explain their motivations and goals in making specific artworks. Look at the answer choices and consider which of them describes the most effective strategy for developing students' abilities in this area.

Answer choice A suggests periodically asking students to volunteer to describe how their work expresses personal meaning. Use of this strategy would limit participation to only those students who are willing to volunteer, excluding less willing students who would consequently never develop this expressive ability. In addition, students' descriptions of how their work expresses personal meaning will not necessarily include explanations of their motivations and goals in making their works. Therefore, answer choice A may be eliminated.

Answer choice B suggests having students write a paper for each finished work explaining the rationale behind each work. Writing a paper about a specific work would be a good answer choice for students who already have the skills involved in explaining their motivations and goals, as they would be familiar with the questions they should address when explaining the rationale behind

their work. However, for students who have yet to develop these skills, this would be a difficult assignment to complete effectively. Therefore, answer choice B may be eliminated.

Answer choice C suggests beginning every class by calling on students randomly to discuss their progress and intentions. A discussion of one's progress and intentions during the creation of a specific work can be a valuable way for students to learn to evaluate their work on an ongoing basis. However, this activity does not directly address the need for students to develop the ability to explain their motivations and goals. In addition, this activity would not necessarily include all students; many may miss the opportunity to participate on a regular basis. Therefore, answer choice C may be eliminated.

Answer choice D suggests instituting regular critique sessions during which all students answer questions about their work. Through answering questions from others about their works, students will be encouraged to look at their works objectively and to consider whether they have succeeded in communicating their motivations and goals for the specific artwork. This activity would also encourage the development of students' ability to communicate their motivations and goals. In addition, the inclusion of all students ensures that they will all have the opportunity to practice this skill on a regular basis. Therefore, answer choice D is the best response to this question.

Of the four answer choices offered, instituting regular critique sessions during which all students answer questions about their work would be the most effective strategy for developing high school students' ability to explain their motivations and goals in making specific artworks. **Therefore, the correct response is answer choice D.**

QUESTION(S) WITH STIMULUS MATERIAL

Some questions are preceded by stimulus material that relates to the question or questions. Some types of stimulus material included on the test are reproductions of artworks, reading passages, or a combination of these types. In such cases, you will generally be asked to analyze the stimulus material, identify important characteristics of the stimulus material, or draw conclusions based on the stimulus material. In the actual test, reproductions of artworks are contained in a separate insert, referred to as the Book of Reproductions. Boxed text above the relevant questions will alert you to look there for the artwork. **For the actual test, the reproductions of artworks are in color.**

One or more questions may be related to a single stimulus. You can use several different approaches to answer these types of questions. Some commonly used approaches are listed below.

Strategy 1 Examine or skim the stimulus material to understand its visual characteristics, its purpose, its arrangement, and/or its content. Then read the question and refer again to the stimulus material to verify the correct answer.

Strategy 2 Read the question before considering the stimulus material. The content of the question will help you identify the purpose of the stimulus material and locate the visual characteristics or the information you need to respond to the question.

Strategy 3 Use a combination of both strategies; apply the “examine or read the stimulus first” strategy with simpler, shorter, or more familiar stimuli and the “read the question first” strategy with more complex, longer, or less familiar stimuli. You can experiment with the sample questions in this manual and then use the strategy with which you are most comfortable when you take the actual test.

Whether you examine or read the stimulus before or after you read the question, you should examine or read it carefully and critically. You may want to note its important points to help you respond to the question.

EXAMPLE 3

First examine the stimulus (a reproduction of a painting by Jackson Pollock).

To answer the following question, please refer to the image of *She-Wolf* (1943) by Jackson Pollock as it is presented below.



Jackson Pollock said of this painting, “*She-Wolf* came into existence because I had to paint it. Any attempt on my part to say something about it, to attempt explanation of the inexplicable, could only destroy it.” This quote indicates that Pollock relied on which of the following in the creation of his artwork?

- A. His artistic influences
- B. His recognizable iconography
- C. His intuitive unconscious
- D. His use of a new medium

EXAMPLE 3

SUGGESTED APPROACH

Now you are prepared to address the question associated with this stimulus. The following question tests knowledge of Art EC–12, competency 014: *The teacher understands the skills and knowledge that contribute to visual perception.*

In this question, the stimulus is a reproduction of a painting. Carefully examine the painting. The question asks you to read and understand a statement that the artist made about the process of creating the painting; you are then asked to put together the image and the quotation in order to make a judgment about how Pollock worked. Look at the answer choices and consider which of them most accurately states a source that Pollock relied on as a painter.

Answer choice A states that artistic influences were a primary source on which Pollock relied in creating *She-Wolf*. The phrase “artistic influences” is generally understood to mean factors within the art world or aspects of life outside of the art world that affect the choices an artist makes. The quotation from Pollock does not refer to such factors either directly or indirectly. The image contains no clear visual references to outside influences. Therefore, choice A is incorrect.

Answer choice B, which states that Pollock relied on representational imagery in the creation of the painting, is not directly contradicted by the quotation. It would be possible (if somewhat unlikely) to imagine a representational painter making a statement similar to Pollock’s. However, the image itself rules out this answer choice because of the high degree of abstraction in the painting. Therefore, choice B is incorrect.

Answer choice C states that Pollock relied on intuition and the unconscious in the creation of the painting. The quotation begins by saying, “*She-Wolf* came into existence because I had to paint it.” If the irresistible impulse to make the work had had an external source, it seems likely that Pollock would have been able to identify the source of the need to create the work. The following statement, however, “Any attempt on my part to say something about it . . . could only destroy it” reinforces the idea that there is no external source; rather, the motivation was intuitive, or unconscious. The quotation as a whole can be interpreted as a rejection of an analytical approach to the painting. Finally, the kinds of marks in the painting and the approach to the imagery support this interpretation. Therefore, choice C is the best response to this question.

Answer choice D states that Pollock was referring to the use of a new medium in the quotation. Pollock did develop a new way of using oil paint, and this work can be seen as a step in the process of moving toward action painting. However, neither the media used for this work (oil paint, gouache, and plaster) nor the oil paint that Pollock typically used in his later paintings is a new medium. In addition, the statement about the impulse for the painting and Pollock’s hesitancy to analyze the impulse has no logical connection to his choice of medium. Therefore, choice D is incorrect.

Of the four answer choices offered, “Intuitive unconscious” is most likely the factor that Pollock was alluding to. **Therefore, the correct response is choice C.**

Chapter 5

Multiple-Choice Practice Questions



SAMPLE QUESTIONS

This section presents some sample test questions for you to review as part of your preparation for the test. To demonstrate how each competency may be assessed, each sample question is accompanied by the competency number that it measures. While studying, you may wish to read the competency before and after you consider each sample question. Please note that the competency numbers will not appear on the actual test form.

An answer key follows the sample questions. The answer key lists the question number and correct answer for each sample test question. Please note that the answer key also lists the competency assessed by each question and that the sample questions are not necessarily presented in competency order.

The sample questions are included to illustrate the formats and types of questions you will see on the test; however, your performance on the sample questions should not be viewed as a predictor of your performance on the actual test.

ART EC—12

COMPETENCY 001

1. Which of the following elements of art describes the quality conveyed by the surface of an object?
A. Shape
B. Form
C. Texture
D. Space

COMPETENCY 002

2. A drawing done with which of the following media would most probably need to be finished with a fixative?
A. Charcoal
B. 5H pencil
C. Pen and ink
D. Conté crayon

COMPETENCY 003

3. Which of the following painting techniques would likely be most effective for communicating a sense of spontaneous, explosive energy?
A. Using delicate, blended strokes
B. Using gentle, curving strokes
C. Using quick, broad strokes
D. Using deliberate, measured strokes

COMPETENCY 004

4. Which of the following media allows a sculptor to explore most easily the subtle nuances of an artistic gesture?
A. Metal
B. Wood
C. Clay
D. Stone

COMPETENCY 005

5. Fumes from which of the following jewelry-making materials pose the greatest threat to an artist's long-term health?
A. Solder
B. Brass
C. Silver
D. Copper

COMPETENCY 006

6. An artist who wishes to use a printmaking medium to create a work that minimizes the noticeable effect of his or her hand would probably select which of the following media?
A. Serigraph
B. Monoprint
C. Woodcut
D. Etching

MULTIPLE-CHOICE PRACTICE QUESTIONS

COMPETENCY 007

7. In the initial stages of planning a work of performance art, the most important consideration is determining the
- A. need for costumes and props.
 - B. artist's relationship to the audience.
 - C. lighting and audiovisual requirements.
 - D. elevation of the performance site.

COMPETENCY 008

8. In everyday life in medieval Europe, stained glass windows were an important form of the visual arts because they served the purpose of
- A. educating those who could not read about religious subjects.
 - B. documenting changing court fashions and personalities.
 - C. offering pleasant distractions during long church services.
 - D. offering an inexpensive alternative to clear glass windows.

COMPETENCY 010

9. To answer the following question, please refer to the image *Buddha* from central Tibet (fifteenth century) as it is reproduced below.



The textures and forms used to depict the subject of this sculpture convey which of the following impressions?

- A. Restless energy
- B. Intimidating power
- C. Youthful exuberance
- D. Tranquil perfection

COMPETENCY 011

10. Which of the following best explains the historical context of Incan textiles?
- A. Incas abandoned the creation of textiles as an art form in favor of durable projects such as roads, buildings, and bridges.
 - B. Incas considered textiles of little value and used them solely for functional purposes.
 - C. Incas learned weaving from the Spanish, with whom they developed a successful textile trade.
 - D. Incas used clothing patterns to indicate social standing and ethnic identity in a multicultural society.

COMPETENCY 014

11. To answer the following question, please refer to the image of *A Street in New York* (1926) by Georgia O'Keeffe as it is reproduced below.

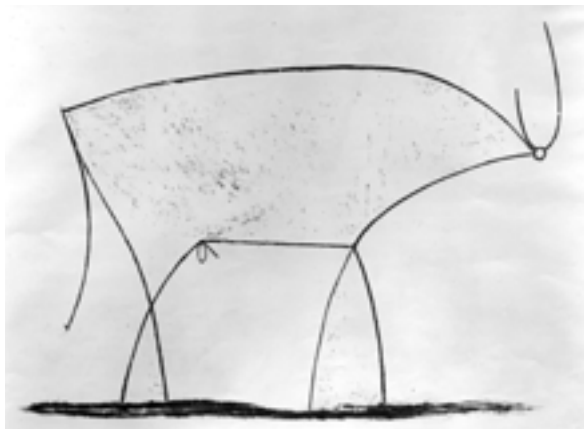


Which of the following visual cues in this painting is most important in creating the illusion of pictorial depth?

- A. The hard lines on both sides of the image
- B. The small lamppost at lower center
- C. The symmetrical composition
- D. The strong contrast between light and dark

COMPETENCY 015

12. To answer the following question, please refer to the image of *The Bull XI* (January 17, 1946) by Pablo Picasso below to answer the question that follows.



The figure in this drawing is recognizable to viewers as a bull because the artist cues viewers by using which of the following compositional devices?

- A. Simple lines and flat forms
- B. Clear distinctions between positive and negative space
- C. Realistic proportional relationships
- D. Familiar elements of the animal's shape

COMPETENCY 016

13. Which of the following models used in analyzing artworks emphasizes the means by which an artwork reflects historical and material aspects of its culture of origin?
- A. Formalist
 - B. Freudian
 - C. Feminist
 - D. Marxist

COMPETENCY 017

14. According to the Texas Essential Knowledge and Skills (TEKS), sixth-grade students are expected to demonstrate technical skills effectively in several two-dimensional, three-dimensional, and electronic media. In light of this requirement, a teacher planning art instruction for sixth-grade students should design lessons that
- A. allow students to select media with which they are most comfortable.
 - B. work systematically, transferring skills from one medium to another.
 - C. focus on developing skills only in those media the students find most challenging.
 - D. excite students by mixing media and techniques randomly.

COMPETENCY 018

15. A first-grade teacher takes her students on a walk outdoors during which they observe and discuss the area surrounding their school. This instructional activity is most likely to benefit students by encouraging them to
- A. create earth art.
 - B. perceive and reflect on their environment.
 - C. use found objects to make art.
 - D. approach art problems from an original point of view.

COMPETENCY 021

16. Which of the following methods would be most appropriate for assessing the artistic development of preschool children?
- A. Periodically giving the children an art problem to solve, specifying the medium to be used, and providing a set of criteria the final product should meet
 - B. Maintaining a folder for each child to which works are added each week and then examining the works in chronological order, noting changes that occur
 - C. Periodically holding individual, open-ended interviews with each child in which the child is asked to discuss what he or she likes about various types of art activities
 - D. Creating a checklist of criteria that constitute a successful work of art and then using that checklist as a guide to discuss each child's work with him or her

COMPETENCY 022

17. For artists interested in exhibiting their work for the first time, which of the following community art resources would be the most likely venue?
- A. A commercial gallery
 - B. A university gallery
 - C. A city museum
 - D. A local arts festival

ACKNOWLEDGMENTS

QUESTION

Sample

Question With

Stimulus

Material

Pollock, Jackson (1912-1256), *The She-Wolf* (1943) © Artist Rights Society (ARS), New York. Photo © The Museum of Modern Art, Licensed by SCALA, Art Resource, New York. Purchased. (Page 28)

9. *Buddha* (bronze gilt), Thai School, (15th c.). © American Museum of Natural History, New York, USA. Photo © Boltin Picture Library, The Bridgeman Art Library Nationality. copyright status: Thai / out of copyright. (Page 34)
11. O’Keeffe, Georgia. *A Street in New York* (1926). © 2006 The Georgia O’Keeffe Foundation/Artists Rights Society (ARS), New York. Reprinted with permission. (Page 35)
12. Picasso, Pablo. *The Bull XI* (January 17, 1946). © 2005 Board of Trustees, National Gallery of Art, Washington. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Reprinted with permission. (Page 36)

ANSWER KEY

Item Number	Correct Answer	Competency
1	C	001
2	A	002
3	C	003
4	C	004
5	A	005
6	A	006
7	B	007
8	A	008
9	D	010
10	D	011
11	B	014
12	D	015
13	D	016
14	B	017
15	B	018
16	B	021
17	D	022

Chapter 6

Are You Ready? – Last Minute Tips



CHECKLIST

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

- ✓ Do you know the testing requirements for your teaching field?
- ✓ Have you followed the test registration procedures?
- ✓ Have you reviewed the test center Identification Requirements in the *Registration Bulletin* or on the Web at www.texas.ets.org?
- ✓ Do you know the test frameworks that will be covered in each of the tests you plan to take? Have you used the study plan sheet at the end of this booklet to identify what content you already know well and what content you will need to focus on in your studying?
- ✓ Have you reviewed any textbooks, class notes, and course readings that relate to the frameworks 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 test directions and the types of questions for your test?
- ✓ Are you familiar with the recommended test-taking strategies and tips?
- ✓ Have you practiced by working through the sample test questions at a pace similar to that of an actual test?
- ✓ If constructed-response questions are part of your test, do you understand the scoring criteria for these questions?
- ✓ If you are repeating a test, have you analyzed your previous score report to determine areas where additional study and test preparation could be useful?

THE DAY OF THE TEST

You should have ended your review a day or two before the actual test date. Many clichés you may have heard about the day of the test are true. You should:

- ✓ Be well rested
- ✓ Take photo identification with you (ID Requirements are listed in the *Registration Bulletin* and at www.texas.ets.org)
- ✓ Take a supply of well-sharpened No. 2 pencils (at least 3)
- ✓ Eat before you take the test
- ✓ Be prepared to stand in line to check in or to wait while other test takers are being checked in

You can't control the testing situation, but you can control yourself. Stay calm. The supervisors are well trained and make every effort to provide uniform testing conditions, but don't let it bother you if a test doesn't start exactly on time. You will have the necessary amount of time once it does start. Using the *Reducing Test Anxiety* booklet in the days before you test may be helpful in mentally and emotionally preparing yourself to test. It is available free at www.texas.ets.org.

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

Appendix A

Study Plan Sheet



STUDY PLAN SHEET

STUDY PLAN						
Content covered on test	How well do I know the content?	What material do I have for studying this content?	What material do I need for studying this content?	Where can I find the materials I need?	Dates planned for study of content	Date completed

Appendix B

Preparation Resources



PREPARATION RESOURCES

The resources listed below may help you prepare for the TExES test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

JOURNALS

Art Journal, College Art Association

ARTLIES: The Texas Contemporary Art Journal, ArtLies

Journal of Art Education, National Art Education Association

Trends: The Journal of the Texas Art Education Association, Texas Art Education Association

OTHER SOURCES

Adams, L. 2001. *Art Across Time, Volume II, w/ Art CD-ROM*. New York, NY: McGraw-Hill.

Darty, L. 2004. *The Art of Enameling: Techniques, Projects, Inspiration*. Asheville, NC: Lark Books.

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- Wells, L., ed. 2004. *Photography: A Critical Introduction*. New York, NY: Routledge.
- Williams, A. 1995. *Sculpture: Technique, Form, Content*. Worcester, MA: Davis Publications.
- Willmore, B. 2006. *Adobe Photoshop CS2 Studio Techniques*. Berkeley, CA: Adobe Press.
- Worth, L. 1982. *Painting in Watercolors*. New York, NY: Taplinger Publishing Company.

ONLINE RESOURCES

- Artwork: *The Kax Herberger Center for Children & the Arts*, <http://artwork.asu.edu>
- Art-Talk, www.art-talk.net/texas.htm
- Center for Educator Development in Fine Arts, www.cedfa.org
- College Art Association, www.collegeart.org
- North Texas Institute for Educators on the Visual Arts, www.art.unt.edu/ntieva
- Texas Coalition for Quality Arts Education, www.txarts.net/tcqa
- Texas Commission on the Arts: TCAnet, www.arts.state.tx.us
- The Texas Education Network: The Halls of Academia, www.tenet.edu/halls/finearts.html

