



The *PRAXIS*® Study Companion

Art: Content and Analysis (5135)



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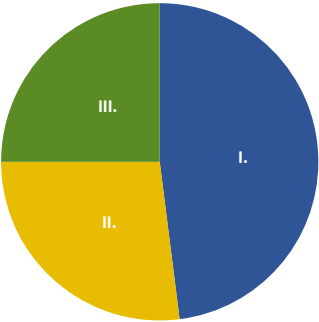
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Art: Content and Analysis (5135)

Test at a Glance

The *Praxis*® Art: Content and Analysis test is designed to measure knowledge and competencies that are important for safe and effective beginning practice as an art: content and analysis specialist.

Test Name	Art: Content and Analysis		
Test Code	5135		
Time	2 hours		
Number of Questions	85 selected-response questions (Part A); 3 constructed-response questions (Part B)		
Format	The test consists of a variety of selected-response questions, where you select one or more answer choices. You can review the possible question types in Understanding Question Types.		
Test Delivery	Computer Delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	Part A: Selected-response questions	85	75%
	I. Art Making	55	48%
	A. General	11	
	B. Media and Processes	44	
	II. Historical and Theoretical Foundations of Art	30	27%
	A. Materials and Processes in an Art Historical Context	5	

	B. The Western Tradition in Art History	12	
	C. Art Beyond the Western Tradition	6	
	D. Responding to Art	7	
	Part B: Constructed-response questions	3	25%
	III. Art Analysis	3	25%
	A. Historical and Theoretical Foundations of Art	1	
	B. Art Making	2	

About The 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. Test takers 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 selected-response questions.

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, test takers are asked to respond to a general topic by selecting, identifying, and analyzing a relevant art historical example from memory. Test takers 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 your own work or an example of student work. In analyzing the selected work, test takers will have to supply specific visual evidence from memory, as well as engage with relevant art historical and theoretical concepts.

For art making, test takers are asked to write about two (2) works of art that they have created in two different media. Before the test date, test takers will select four (4) works they feel comfortable writing about, photograph or scan each work to a digital JPG file (3 MB or smaller), upload the four (4) digital images online via My Praxis Account, and print a copy of each image (one image per page). During the uploading process, test takers will enter general information such as title, date of completion, media, and dimensions. Each image is given a system-generated ID number that will appear on each image printout. **The deadline to upload these images is no later than 3 days before test day. For example, the deadline to upload images for a Saturday appointment is Wednesday at 11:59 p.m. ET.** Test takers may change their images and edit the artwork information at any time before this deadline.

Each of the two art-making questions requires test takers to choose one of the four works to write about. The two digital image files that are chosen and used for the art-making responses will be associated with the relevant questions through the system-generated ID number. Therefore, **it is extremely important for test takers to bring the printouts of all four digital reproductions of their work to the testing site. The ID number appearing on the printouts is a critical part of the art-making responses.**

If the ID number is not entered correctly, THE ART- MAKING RESPONSE WILL NOT BE SCORED .

The system-generated ID number for the work you are writing about must be entered in the art image ID number (AI#) box and must match the number on your previously uploaded image files. For example, the first image you uploaded will have the image ID number AI#001#; you must enter the last number in that series (e.g., the number 1) in the AI# box in order to link the image to your response.

In addition, if a test taker responds to both art making questions with work in the same medium, the response for the second art making essay **will not be scored**.

Content Topics

This list details the topics that may be included on the test. All test questions cover one or more of these topics.

Note: The use of “e.g.” to start a list of examples implies that only a few examples are offered and the list is not exhaustive, whereas the use of “i.e.” to start a list of examples implies that the given list of examples is complete.

Discussion Questions

In this section, discussion questions provide examples of content that may be included in the questions you receive on testing day. They are open-ended questions or statements intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to classroom or real-world situations. We do **not** provide answers for the discussion questions but thinking about the answers will help improve your understanding of fundamental concepts and may help you answer a broad range of questions on the test. Most of the questions require you to combine several pieces of knowledge to formulate an integrated understanding and response. They are written to help you gain increased understanding and facility with the test’s subject matter. You may want to discuss these questions with a teacher or mentor.

I. Art Making

A. General

The test taker:

1. Knows and understands how to create and critique personal artwork using at least two art processes and media
 - a. brings in reproductions that exhibit two different processes and that are certified as the test taker’s own work
 - b. describes/reflects on/analyzes/evaluates processes and techniques
 - c. describes/reflects on/analyzes/evaluates ideation, concepts, influences, strengths, and weaknesses within own work
 - d. describes/reflects on/analyzes/evaluates principles and elements of design
2. Knows and understands the elements of art and principles of visual organization (i.e., principles of design) as applied to two-dimensional and three-dimensional media
 - a. identifies elements and principles of design in visual stimuli
 - b. explains relationships of elements to principles
 - c. distinguishes uses of elements and principles in two-dimensional and three-dimensional art

3. Knows and understands various historical methods (e.g., golden mean, hierarchical organization, perspective) and contemporary approaches (juxtaposition, appropriation, transformation, etc.) to creating art
 - a. defines/identifies both historical and contemporary methods

Discussion Questions: General

- Consider why you chose particular media or processes for several of your works. In what ways were the media or processes successful?
 - What difficulties did they present?
 - Think about the ideas on which some of your art works are based. How is each idea communicated? How would you describe the ideas and your artistic process to others?
 - How did you structure the composition of one of your works? Why did you structure it that way?
 - How do the elements and principles interact in the work? How do they support the meaning of work?
 - Name the principles and elements used to organize 2-D and 3-D art.
 - Identify how rhythm is achieved in a particular work of art. What impact is created by the use of rhythm in the work?
 - How can the elements in a work of art be used to support the principles in a representational work and in an abstract work?
 - How do artistic concerns regarding the element of space differ in works that are two-dimensional and works that are three-dimensional?
- How have new technologies and time-based artworks changed the understanding of visual organization
 - Name three historical ways of organizing space on a 2-D picture plane. What are some of the ways in which many contemporary artists organize space differently?

B. Media and Processes

The test taker:

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

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

- f. compares materials and techniques, and analyzes the compatibility of materials and techniques
 - g. recognizes or identifies processes through reproductions
7. Knows and understands the physical aspects and effective ways of presenting art work for display purposes (e.g., cutting mats, display boards)
- a. identifies and describes methods of mounting and matting work in ways appropriate to the medium
 - b. identifies and describes methods of displaying three-dimensional work
 - c. describes appropriate ways of using
 - d. exhibition spaces

Discussion Questions: Media and Processes

- Name three art materials that are toxic.
- Which pigments used in paint, ink, or glaze have a greater level of toxicity and which have less?
- What is a safe way to dispose of oily rags?
- What type of precautions should be taken when using workable fixative on a regular basis?
- In what type of setting is it safest to perform a raku firing?
- What are the hazards of prolonged exposure to clay dust or plaster dust?
- How does vine charcoal differ from compressed charcoal?
- What are the advantages and disadvantages of using gouache?
- How does hot-press illustration board differ from cold-press illustration board? What kind of media work best on each?
- How is a burin used in printmaking? How is a brayer used?
- What are some general differences between the effects created by a particular drawing medium and those created by a particular painting medium?
- What are the major printmaking processes?
- If a drawing is too light in value, what other media might the artist experiment with?
- Why is canvas generally primed before an artist paints on it? In what cases might an artist choose not to prime canvas?
- In what ways do the effects achieved by using watercolor as a painting medium generally differ from those achieved by using oil paint?
- How do changes in the aperture setting affect photographs?
- What functions do filters have in Adobe Photoshop™?
- What is the difference between raster and vector formats in computer graphics?
- How many kilobytes are in a megabyte?
- How many megabytes are in a gigabyte?
- What is meant by ppi and dpi, and what information do they provide for projecting or printing a digital image?

- Why are installations classified with time-based media?
- How can wood be used to create an additive, subtractive, or assembled work?
- What are the differences among earthenware, stoneware, and porcelain? Why might an artist choose one of them over another?
- What is a maquette and, why is it useful to make one?
- What types of hand-building techniques can be used to create a ceramic vessel, and what are the advantages of each?
- What are the steps in creating a hollow cast bronze sculpture? What are the advantages of casting?
- How can a viewer distinguish by looking at a sculpture whether the process used was additive or subtractive?
- How do available workspace and tools affect decisions about what sculptural materials to use?
- What different kinds of materials can be used to make paper?
- In weaving, what is the difference between the warp and the weft?
- How is the shuttle used in weaving?
- How can the use of a mat or frame influence perception of a work of art?
- What are the advantages and disadvantages of dry mounting?
- What are the best ways of displaying 3D sculptures of various sizes and media?
- How can lighting be of benefit to the exhibition of artwork?

II. Historical and Theoretical Foundation of Art

A. Materials and Processes in an Art Historical Context

The test taker:

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

Discussion Questions: Materials and Processes in an Art Historical Context

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

B. The Western Tradition in Art History

The test taker:

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

Discussion Questions: The Western Tradition in Art

- When in the history of Western culture did European artists begin to create self-portraits and why?
- What does it mean to say that art is conceptual?
- Why were the Surrealists attracted to the idea of automatic drawing?

- How did the shift of patronage from the church to secular merchants in the Renaissance affect the creation of art?
- How did the First World War affect art in Europe?
- What are some of the reasons that artists in the early twentieth century began to create works without representational imagery?
- How did technological innovations that enabled the building of taller buildings (skyscrapers) in the late nineteenth century impact cities and urban life?

C. Art Beyond the Western Tradition

The test taker:

1. Knows and understands the general visual characteristics of art and architecture from Asia, Africa, the Americas, the South Pacific region
 - a. classifies works of art and architecture by regions/cultures
 - b. describes/analyzes works of art and architecture using compositional elements and principles of design
 - c. describes/analyzes the interrelationships between art from beyond the Western tradition and art from the Western tradition
 - d. identifies major works of art and architecture by title, style, and/or artist, as appropriate

2. Knows and understands the general content, context, and purposes of art from Asia, Africa, the Americas, the South Pacific region
 - a. explains the content and/or purpose (as appropriate) of frequently referenced works of art from various locations and cultures
 - b. identifies the general role of a work of art in its culture (e.g., celebration, ritual or ceremony, historical documentation)
 - c. explains how the context in which a work of art is created conveys information about various lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
 - d. acquires and evaluates information about art and artists from various sources

Discussion Questions: Art Beyond the Western Tradition

- Choose one African culture. What are the salient visual characteristics of that culture's art?
- What are some features of a Maya pyramid that distinguish it from an Egyptian pyramid?
- What visual characteristics distinguish a landscape painted in China or Japan from those painted in the European tradition?
- Identify at least one mosque and one Buddhist temple that you can recognize visually.
- What was the function of a pyramid in Maya life and culture?

- How can the design and use of art forms in at least one culture function as signifiers of social rank or family importance?
- In what ways is a statue of Buddha designed to suggest spiritual enlightenment?

D. Responding to Art

The test taker:

1. Knows and understands the major theories of art and aesthetics (e.g., formalism, expressionism, deconstructivism, and representationalism)
 - a. describes the major characteristics of various theories of art and aesthetics
 - b. distinguishes among the major theories of art and aesthetics
 - c. compares and contrasts the differences/ similarities among theories of art and aesthetics
 - d. interprets and evaluates works of art based on theories of art and aesthetics (as opposed to personal opinion)
 - e. knows and understands the relationship between art and critical response
 - f. demonstrates knowledge of critical reactions to well-known works and/or art movements
 - g. 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”)

- h. recognizes the way personal experience affects interpretation of art (understanding that each person’s experiences will affect how that person sees art)
- i. recognizes and discusses how meaning is created in art (e.g., through symbols, iconography, formal elements, and principles) lifestyles and belief systems (e.g., how Mesoamerican pyramids illuminate life and culture)
- j. acquires and evaluates information about art and artists from various sources

Discussion Questions: Responding to Art

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

E. Responding to Art

The test taker:

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

Art: Content and Analysis (5135) Sample Test Questions

Sample 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.

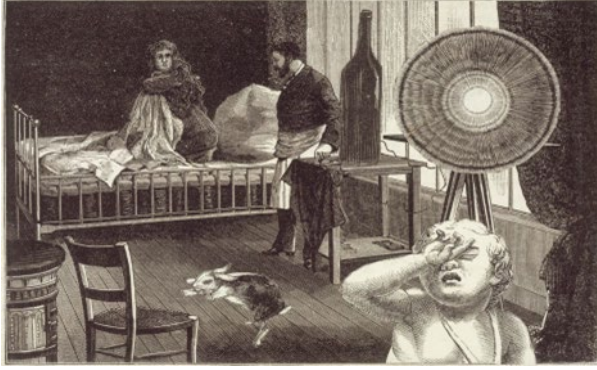
For the test, images appear as small thumbnail versions above or to the left of the question(s) they refer to. To expand an image thumbnail, click on the plus sign in the lower-right corner. While the image is expanded, you will see a plus sign and a minus sign that allow you to zoom in and out. To close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

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

Art Making

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



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3. 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

4. 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

5. 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

6. Which of the following is most characteristic of gesture drawing?
- (A) An outline
 - (B) Action and movement
 - (C) Gradual shading
 - (D) Carefully observed details
7. A hard-edge painting is most likely to be characterized by
- (A) an even, solid paint application
 - (B) blurry color mixed on the painting's surface
 - (C) scratchy brush marks clearly separated
 - (D) translucent multiple layers of paint
8. Which of the following 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.
9. Which of the following digital camera settings can be used to keep colors accurate under a variety of light conditions?
- (A) White balance
 - (B) Aperture
 - (C) ISO speed
 - (D) Shutter speed

10. 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
11. Which of the following terms refers to pottery that has NOT been bisque fired?
- (A) Raku
 - (B) Greenware
 - (C) Terracotta
 - (D) Stoneware
12. 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
13. 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

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



© View Stock / Almay

15. 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



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16. 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
17. 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



© Michele Burgess / Corbis

18. The imagery in the work shown above is a typical decorative motif of Islamic architectural mosaics known as
- (A) calligraphy
 - (B) an arabesque
 - (C) a rosette
 - (D) a paisley
19. Which of the following artists is an English landscape painter who created a poetic sense of changing atmospheric effects by using tiny applications of local color?
- (A) John Constable
 - (B) William Morris
 - (C) William Hogarth
 - (D) Joshua Reynolds

20. Which of the following figures is a contemporary installation artist who uses image projection and videos?
- (A) Bill Viola
 - (B) Betye Saar
 - (C) Damien Hirst
 - (D) Rachel Whiteread
21. The aesthetic philosophy that claims that the value of a work of art is determined by museums and galleries is known as
- (A) capitalism
 - (B) conceptualism
 - (C) structuralism
 - (D) Institutionalism

Answers

1. Option (B) is correct. 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.
2. Option (D) is correct. Foreshortening is the representation of any object on a two-dimensional surface in such a way that the object appears to advance or recede. This is accomplished by representing the perspectival “distortion” of the form.
3. Option (D) is correct. 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.
4. Option (B) is correct. 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.
5. Option (C) is correct. Nitric acid is an oxidizing agent that can react with any of the other supplies to cause an explosion or fire.
6. Option (B) is correct. 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.
7. Option (A) is correct. “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.
8. Option (D) is correct. 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.

10. Option (C) is correct. 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.
11. Option (B) is correct. 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.
12. Option (D) is correct. 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.
13. Option (A) is correct. 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.
14. Option (D) is correct. “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.
15. Option (C) is correct. 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.
16. Option (C) is correct. 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.

17. Option (B) is correct. 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.
18. Option (B) is correct. An arabesque is an intricate design of repeated lines, often in the form of plants whose leafy vines interlace. In Islam, these designs constitute an infinite pattern that extends beyond the material world, symbolizing the limitless nature of creation and conveying a sense of spirituality.
19. Option (A) is correct. Perhaps the best known English landscape painter of his era, John Constable used delicate brushstrokes to convey a sense of changing weather in works such as *The Haywain*. Constable's use of natural color, stippled with white, is one of the most innovative aspects of his paintings; it was central to his ability to demonstrate shifting atmosphere and changing seasons.
20. Option (A) is correct. Bill Viola is an internationally recognized contemporary video artist, whose installations frequently incorporate the projection of images and videos.
21. Option (D) is correct. 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.

Constructed-Response Questions Suggested time—35 minutes for 3 Questions

Directions: For the first question, read the information presented and then respond completely to all parts of the task.

- Do not spend too much time on any one question. Each of these questions contributes equally to determining your score for this part of the test; the three questions combined count for approximately one-quarter of the total test score.
- Be sure to read each question completely before planning your response to it. **ANSWER EVERY PART OF THE QUESTION COMPLETELY.**
- These questions are not primarily a test of your writing ability but rather of your understanding of the subject area. Your responses should be written as clearly as possible, but it is understood that your responses will be less polished than if they had been developed at home, edited, and carefully presented.
- Take some time to organize your thinking before you write. You may use the scratch paper provided for making notes. These notes will not be counted toward your score. No credit will be given for any responses marked on scratch paper. All scratch paper must be turned in to the administrator at the end of the testing session.

The scoring of each response will be based on your ability to

- choose appropriate works of art and analyze them;
- demonstrate understanding of the subject matter relevant to the question; and
- answer all parts of the question

Constructed-Response Questions

Part B

Three constructed-response questions
Suggested time: 35 minutes

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 test taker's ability to answer the question. Test takers 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 test taker 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 question, you are to discuss **ONE** of the four reproductions of your work that you have uploaded digitally and brought with you. You must discuss a different work in each question. The work discussed must be in a different medium for each question. If both works are in the same medium, the response to the second question will not be scored.

The system-generated ID number for the work you are writing about must be entered as the first line of each art-making response and must have the EXACT format shown on the prints of your image files. For example, the first image you uploaded will have the ID number AI#001#. You must use the exact ID number on the printout in order to link the image to your response. Do NOT embed the ID in the text of your response, and do not write anything else on the first line other than the ID number.

Read both questions before deciding which of your works you will discuss in each.

You will be required to turn in your reproduction of each work at the end of this test.

For each question, read the information presented and then respond completely to all parts of the task.

- Do not spend too much time on any one question. Each question contributes equally to determining your score for this part of the test; the three questions combined count for approximately one-quarter of the total test score.
- Be sure to read each question completely before planning your response to it. ANSWER EVERY PART OF THE QUESTION COMPLETELY.
- These questions are not primarily a test of your writing ability but rather of your understanding of the subject area. Your responses will be less polished than if they had been developed at home, edited, and carefully presented.

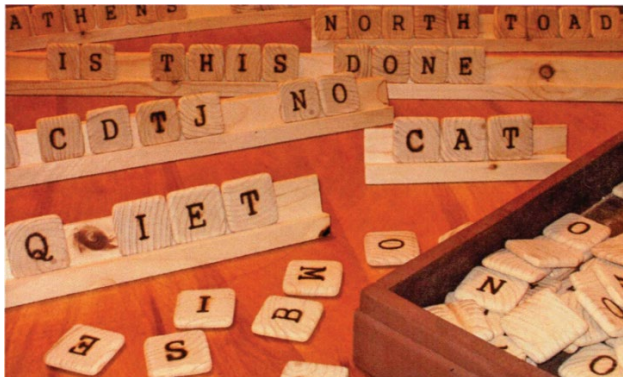
- Take some time to organize your thinking before you write. You may use the scratch paper provided for making notes. These notes will not be counted toward your score. No credit will be given for any responses marked on scratch paper. All scratch paper must be turned in to the administrator at the end of the testing session.

The scoring of each response will be based on your ability to

- choose appropriate works of art and analyze them;
- demonstrate understanding of the subject matter relevant to the question; and
- answer all parts of the question

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 this idea? (10 minutes)

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

AI#002#

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 test taker 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
AI#004#

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.

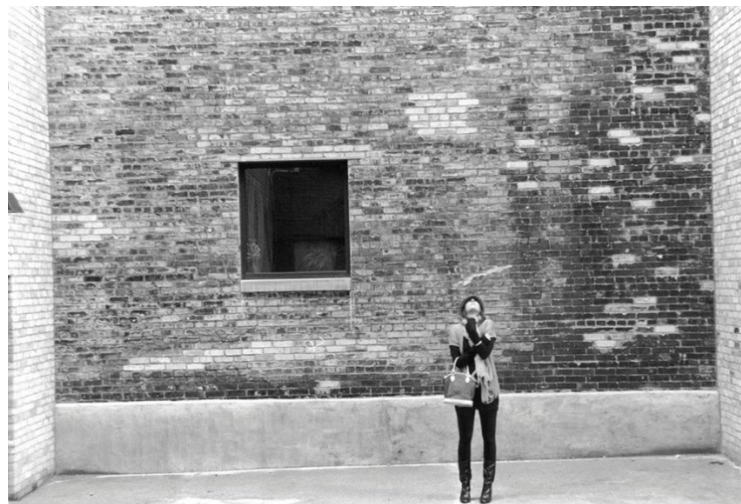
Commentary on Response That Received a Score of 2

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

AI#004#

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.

Understanding Question Types

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

Understanding Selected-Response and Numeric-Entry Questions

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

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

- Selecting more than one choice from a list of choices.
- Typing in a numeric-entry box. When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one entry box to enter a response. Numeric-entry questions typically appear on mathematics-related tests.
- Selecting parts of a graphic. In some questions, you will select your answers by selecting a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- Selecting sentences. In questions with reading passages, you may be asked to choose your answers by selecting a sentence (or sentences) within the reading passage.
- Dragging and dropping answer choices into targets on the screen. You may be asked to select answers from a list of choices and to drag your answers to the appropriate location in a table, paragraph of text or graphic.
- Selecting answer choices from a drop-down menu. You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question you will get clear instructions.

Understanding Constructed-Response Questions

Some tests include constructed-response questions, which require you to demonstrate your knowledge in a subject area by writing your own response to topics. Essays and short-answer questions are types of constructed-response questions.

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

Review a few sample essay topics:

- *Brown v. Board of Education of Topeka*

“We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other ‘tangible’ factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does.”

 - A. What legal doctrine or principle, established in *Plessy v. Ferguson* (1896), did the Supreme Court reverse when it issued the 1954 ruling quoted above?
 - B. What was the rationale given by the justices for their 1954 ruling?
- *In his self-analysis, Mr. Payton says that the better-performing students say small-group work is boring and that they learn more working alone or only with students like themselves. Assume that Mr. Payton wants to continue using cooperative learning groups because he believes they have value for all students.*
 - Describe **TWO** strategies he could use to address the concerns of the students who have complained.
 - Explain how each strategy suggested could provide an opportunity to improve the functioning of cooperative learning groups. Base your response on principles of effective instructional strategies.
- *“Minimum-wage jobs are a ticket to nowhere. They are boring and repetitive and teach employees little or nothing of value. Minimum-wage employers take advantage of people because they need a job.”*
 - Discuss the extent to which you agree or disagree with this opinion. Support your views with specific reasons and examples from your own experience, observations, or reading.

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. **Take notes on scratch paper** so that you don't miss any details. Then you'll be sure to have all the information you need to answer the question.

Reread your response. Check that you have written what you thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.

General Assistance For The Test

Praxis® Interactive Practice Test

This full-length *Praxis*® practice test lets you practice answering one set of authentic test questions in an environment that simulates the computer-delivered test.

- Timed just like the real test
- Correct answers with detailed explanations
- Practice test results for each content category

ETS provides a free interactive practice test with each test registration. You can learn more [here](#).

Doing Your Best

Strategy and Success Tips

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Learn from the experts. Get practical tips to help you navigate your *Praxis* test and make the best use of your time. Learn more at [Strategy and Tips for Taking a Praxis Test](#).

Develop Your Study Plan

Planning your study time is important to help ensure that you review all content areas covered on the test. View a sample plan and learn how to create your own. Learn more at [Develop a Study Plan](#).

Helpful Links

[Ready to Register](#) – How to register and the information you need to know to do so.

[Disability Accommodations](#) – Testing accommodations are available for test takers who meet ETS requirements.

[PLNE Accommodations \(ESL\)](#) – If English is not your primary language, you may be eligible for extended testing time.

[What To Expect on Test Day](#) – Knowing what to expect on test day can make you feel more at ease.

[Getting Your Scores](#) – Find out where and when you will receive your test scores.

[State Requirements](#) – Learn which tests your state requires you to take.

[Other Praxis Tests](#) – Learn about other *Praxis* tests and how to prepare for them.

To search for the *Praxis* test prep resources
that meet your specific needs, visit:

www.ets.org/praxis/testprep

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