



ARIZONA EDUCATOR PROFICIENCY ASSESSMENTS®



STUDY GUIDE

13 Art

**This AEPA test was replaced by a NES test.
Examinees may continue to find this study guide useful as they
prepare for the NES, as the previous AEPA test may have
covered objectives and content similar to the NES test.**

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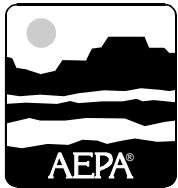


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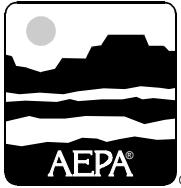
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PART 1: GENERAL INFORMATION ABOUT THE AEPA® AND TEST PREPARATION

Part 1 of this study guide is contained in a separate PDF file. Click the link below to view or print this section:

[General Information About the AEPA and Test Preparation](#)



PART 2: FIELD-SPECIFIC INFORMATION

Field 13: Art

INTRODUCTION

This section includes a list of the test objectives, practice questions, and an answer key for the selected-response questions.

Test objectives. As noted earlier, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level educator needs to practice effectively in Arizona schools. The list of test objectives for each test field is the *only* source of information about what a specific test will cover and therefore should be studied carefully.

Practice questions. The practice selected-response questions and practice performance assignments included in this section are designed to give you an introduction to the nature of the questions included in the AEPA tests. The practice questions represent the various types of questions you may expect to see on an actual test; however, they are *not* designed to provide diagnostic information to help you identify specific areas of individual strengths and weaknesses or to predict your performance on the test as a whole.

When you answer the practice questions, you may wish to use the sample answer sheet and sample Written Response Booklet provided in Part 1 to acquaint yourself with these materials. Use the answer key located after the practice questions to check your answers. Sample responses are provided immediately following each written performance assignment. The sample responses in this guide are for illustrative purposes only. Your written response should be your original work, written in your own words, and not copied or paraphrased from some other work.

To help you identify how the test objectives are measured, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice questions, you may wish to go back and review the entire list of test objectives and descriptive statements for your test field.

TEST OBJECTIVES

Field 13: Art

SUBAREAS:

Creating Art
Art in Context
Art as Inquiry

CREATING ART

0001 Understand the elements of art and principles of design and their use in works of art.

For example:

- recognizing elements of art (e.g., line, texture, color, shape, form, value, space) and principles of design (e.g., repetition, balance, emphasis, contrast, unity, variety)
- analyzing how these are used in particular artworks to organize composition, achieve effects, including multisensory effects, and communicate ideas

0002 Understand tools, materials, techniques, methods, processes, and technologies employed in the fine arts.

For example:

- uses of and advantages associated with tools, materials, techniques, methods, processes, and technologies employed in the fine arts (e.g., drawing, painting, printmaking, photography, sculpture, electronic media)
- effects, including multisensory effects, created by an artist's use of tools, materials, and techniques in the fine arts
- procedures for maintaining tools and materials and for using them safely

0003 Understand tools, materials, techniques, methods, processes, and technologies employed in communication and design arts.

For example:

- uses of and advantages associated with tools, materials, techniques, methods, processes, and technologies employed in communication and design arts (e.g., electronic media, graphic design, clothing design, product design)
- effects, including multisensory effects, created by an artist's use of tools, materials, and techniques in communication and design arts
- procedures for maintaining tools and materials and for using them safely

0004 Understand tools, materials, techniques, methods, processes, and technologies employed in architecture and environmental arts.

For example:

- uses of and advantages associated with tools, materials, techniques, methods, processes, and technologies employed in architecture and environmental arts (e.g., urban design, interior design, landscape design, installation art, earthworks, site work)
- effects, including multisensory effects, created by an artist's use of tools, materials, and techniques in architecture and environmental arts
- procedures for maintaining tools and materials and for using them safely

0005 Understand tools, materials, techniques, methods, processes, and technologies employed in folk arts and crafts.

For example:

- uses of and advantages associated with tools, materials, techniques, methods, processes, and technologies employed in folk arts and crafts (e.g., weaving, quilting, pottery, jewelry making)
- effects, including multisensory effects, created by an artist's use of tools, materials, and techniques in folk arts and crafts
- procedures for maintaining tools and materials and for using them safely

0006 Understand the value of regular practice of and reflection on creation of artworks in a variety of media.

For example:

- knowledge of the steps involved in various approaches to visual arts problems (e.g., defining the problem, developing ideas, elaborating on and refining ideas, articulating the idea with art media, reflecting on and revising the work)
- the use of visual art to solve personal, social, environmental, industrial, technical, and commercial problems
- the value of the maintenance of a portfolio of works to document progression of knowledge and skills and the public exhibition of artworks to illustrate personal growth as an artist
- issues related to the appropriation of ideas from a variety of sources

0007 Understand art as a form of communication.

For example:

- recognition of art as a medium for individual and collaborative expression
- ways in which works of art communicate meanings or achieve intended purposes (e.g., political, personal, spiritual, commercial)
- relationships between an artist's thoughts and experiences and the development of a given artwork
- interpretation of subjects, themes, symbols, and intended meanings in artworks
- implications of various artistic choices
- ways in which expressive features and organizational principles result in particular responses to artworks

ART IN CONTEXT**0008 Understand the connections among art, history, and culture.**

For example:

- the role of the visual arts in reflecting, recording, and shaping history and culture
- universal themes expressed in art
- analysis of the treatment of similar themes by artists from different heritages and historical periods
- social, religious, political, economic, and technological factors influencing art
- characteristics of artworlds and their place in culture
- meanings, purposes, and issues of visual culture

0009 Understand analysis and interpretation of works in the visual arts.

For example:

- comparison of viewers', critics', historians', aestheticians', and artists' analysis and interpretation of works of visual art
- ways in which context affects the investigation and interpretation of meanings and purposes in artworks
- ways in which the difference in quality between an original and a reproduction affects the viewer's interpretation of an artwork
- ways in which the presentation and display of artworks affect their interpretation
- ways in which interpretations of individual artworks change as cultures evolve
- analysis of contemporary art issues and their influences on one's own work and on that of others

0010 Understand career choices available in the visual arts.

For example:

- various types of artists, the nature of their work, and reasons why they create art
- identification of careers in the visual arts (e.g., critic, art historian, curator, archeologist, conservator, children's book illustrator, sculptor, graphic designer, painter, art teacher, photojournalist, architect, film animator)

0011 Understand artworks from North America from ancient times through the twentieth century.

For example:

- major periods and characteristics of North American art
- tools, materials, and techniques selected by artists in North America and ways in which these selections are influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from North America
- analysis of ways in which art from North America reflects varied factors and aesthetic values

0012 Understand artworks from Central and South America from ancient times through the twentieth century.

For example:

- major periods and characteristics of Central and South American art
- tools, materials, and techniques selected by artists in Central and South America and ways in which these selections are influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from Central and South America
- analysis of ways in which art from Central and South America reflects varied factors and aesthetic values

0013 Understand artworks from Europe from ancient times through the Middle Ages.

For example:

- major periods and characteristics of European art through the Middle Ages
- tools, materials, and techniques selected by artists in Europe from ancient times through the Middle Ages and ways in which these selections were influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from Europe
- analysis of ways in which art from Europe reflects varied factors and aesthetic values

0014 Understand artworks from Europe from the Renaissance through the twentieth century.

For example:

- major periods and characteristics of European art from the Renaissance through the twentieth century
- tools, materials, and techniques selected by artists in Europe from the Renaissance through the twentieth century and ways in which these selections were influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from Europe
- analysis of ways in which art from Europe reflects varied factors and aesthetic values

0015 Understand artworks from Africa and the Middle East from ancient times through the twentieth century.

For example:

- major periods and characteristics of Middle Eastern, North African, and sub-Saharan art
- tools, materials, and techniques selected by artists in Africa and the Middle East and ways in which these selections were influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from Africa and the Middle East
- analysis of ways in which art from Africa and the Middle East reflects varied factors and aesthetic values

0016 Understand artworks from Asia and Oceania from ancient times through the twentieth century.

For example:

- major periods and characteristics of Asian and Oceanian art
- tools, materials, and techniques selected by artists in Asia and Oceania and ways in which these selections were influenced by geographical, social, cultural, or artworld factors
- subjects, themes, and symbols represented in works of art from Asia and Oceania
- analysis of ways in which art from Asia and Oceania reflects varied factors and aesthetic values

ART AS INQUIRY**0017 Analyze the characteristics and merits of various works of visual art.**

For example:

- criteria for evaluating the strengths and weaknesses of a work or a progression of works
- criteria for judging the effectiveness of an artist's use of elements, principles, subject matter, symbols, and/or theme in a composition to support the meaning and/or purpose of an artwork
- ways in which an artist's use of tools and techniques affects an artwork's meaning, purpose, and/or value
- multiple aesthetic theories (e.g., expressivism, formalism, imitationalism) used to evaluate the quality of artworks
- techniques for detecting refined and subtle discriminations in the analysis of works of art
- the process of analysis of individual and collaborative works by emerging artists

0018 Understand the variety of perspectives with which individuals approach works of visual art.

For example:

- the distinction between aesthetic perception and general perception
- comparison of multiple perspectives concerning the use of organizational principles and functions within works of visual art
- the distinctions between art preferences, art judgments, and values about artworks
- reasons why people value art (e.g., sentimental, financial, religious, political, historical) and the criteria used to determine whether art is valuable
- comparison of the characteristics of artworks valued by various heritage groups
- ways in which an individual's background informs his or her responses to works of visual art

0019 Understand relationships between the visual arts and other art forms.

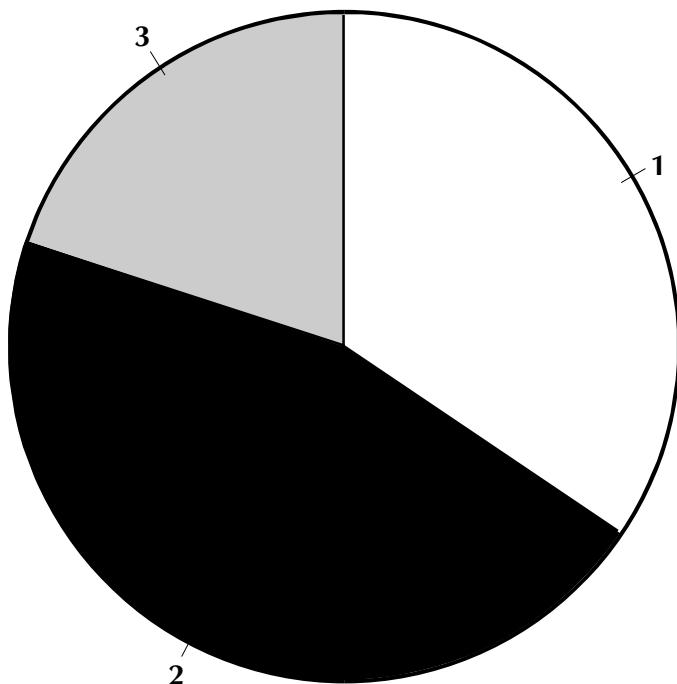
For example:

- comparing materials, technologies, techniques, and processes of the visual arts with those of other arts disciplines (e.g., dance, music, theater)
- interpretation of subjects, themes, symbols, and intended meanings in works in the arts
- ways in which art forms may be combined to express ideas or themes
- analyzing how developments in the arts have paralleled and influenced one another throughout history

0020 Understand relationships between the visual arts and other disciplines in the curriculum.

For example:

- ways in which content and concepts in the visual arts and other disciplines are interrelated
- comparisons of similarities and differences in treatments of subjects, themes, symbols, and intended meanings in works of visual art and works in other disciplines
- strategies for using visual art to enhance understandings in other disciplines
- how technological and scientific advances in the visual arts and other disciplines influence the creation of artworks
- the role of the visual arts and artists in business, industry, technology, and the community
- the roles of artworks and art in everyday life

DISTRIBUTION OF SELECTED-RESPONSE ITEMS ON THE TEST FORM

**Approximate Percentage
of Selected-Response
Items on Test Form**

Subarea

<input type="checkbox"/>	1. Creating Art	35%
<input type="checkbox"/>	2. Art in Context	45%
<input type="checkbox"/>	3. Art as Inquiry	20%

PRACTICE QUESTIONS

Field 13: Art

1. Use the reproduction below of *Blue Interior Morning* by Romare Bearden to answer the question that follows.



Which of the following contributes most strongly to the sense of balance in this collage?

- A. the asymmetrical placement of forms
- B. the establishment of a dominant, central figure
- C. the use of subtly distorted proportions
- D. the rich and varied texture of the medium

Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY. Reproduction of this image, including downloading, is prohibited without written authorization from VAGA, 350 Fifth Avenue, Suite 2020, New York, NY 10118. Tel.: 212-736-6666; Fax: 212-736-6767, e-mail: info@vagarights.com.

2. Which of the following painting techniques is most likely to result in an image that appears to vibrate?

- A. using a monochromatic palette
- B. placing areas of complementary colors next to one another
- C. creating large areas of gray tints
- D. applying an analogous color scheme to the design

3. The process of converting an original graphic design to a pattern of dots to create the perception of gradations of color value and intensity is called:

- A. serigraphy.
- B. orthochromatic formatting.
- C. photocomposition.
- D. half-tone image formatting.

4. In ceramics, a bat is commonly used for which of the following purposes?

- A. as an implement for pounding clay to remove air bubbles
- B. as a tool for incising decorative lines in a clay surface
- C. as a utensil for mixing liquid slip to an even consistency
- D. as a base for supporting a clay pot that is being thrown on a wheel

5. A large department store chain has proposed to open a new store down the road from the middle school. The middle school art teacher would like the students to gain an understanding of the effect the store is likely to have on the aesthetics of the town. This can best be achieved by:

- A. having students design an advertisement for area newspapers encouraging people to voice their opinions about the new store.
- B. asking members of the town council to meet with students to review the store's proposed design.
- C. having students create sketches of the store and surrounding area that explore a variety of environmental design solutions.
- D. planning a field trip to other department stores and having students sketch the buildings as architectural renderings.

6. Art students working on architectural renderings can best be encouraged to approach the renderings as a form of visual expression by:

- A. creating renderings that display consistent use of vanishing points.
- B. researching diverse design solutions and experimenting with various media.
- C. working quickly to create accurate and realistic renderings.
- D. using perspective as it is used in surrealistic art to create realistic renderings.

7. Which of the following uses of art to communicate meaning was most typical of fifteenth-century Flemish painters?

- A. Classical treatments of portraiture were used to suggest the heroic qualities of historical figures.
- B. Chiaroscuro effects were used to make highly personal and emotional artistic statements.
- C. Everyday objects were endowed with symbolic content to convey spiritual meaning.
- D. Realistic themes were depicted in an objective and unromanticized manner to make strong political statements.

8. The orthodox Muslim ban on worship of idols had which of the following effects on traditional Islamic art?

- A. Recognizable natural forms were never used as subject matter.
- B. No artworks of any kind were made to be used inside mosques.
- C. Human images were never found in religious contexts.
- D. Only the most important prophets were allowed to be represented pictorially.

9. Shortly after its completion in 1541 in the Vatican's Sistine Chapel, Michelangelo's fresco, *Last Judgment*, was criticized as being indecent because it contained dozens of nude figures. In modern times, however, the work is considered one of the greatest of Western art and is viewed by hundreds of visitors each day. This is an example of:

- A. how societies tend to value older works more than newer works.
- B. how the choice of subject matter can affect how a work is perceived.
- C. how the influence of religion on artists has changed over time.
- D. how cultural changes can affect interpretations of artworks.

10. An individual who has excellent drawing skills, enjoys working independently, and would like to work on a freelance basis would be best suited to which of the following visual arts careers?

- A. theatrical set designer
- B. children's book illustrator
- C. layout designer
- D. art appraiser

11. The characteristics of Navajo sand painting are strongly reflective of its function within the Navajo culture as:

- an integral element in some traditional Navajo rituals.
- an idiosyncratic form of individual expression.
- a permanent record of important events in Navajo history.
- a means of creating an aesthetically pleasing environment.

12. Sculpture in Central American art of the eighteenth and nineteenth centuries focused primarily on:

- representations of revered warriors.
- depictions of gods and deities.
- scenes of historical events.
- figures of the Madonna and Christ.

13. The purpose of imperial Roman relief sculpture was generally to:

- provide religious instruction.
- illustrate classical myths.
- commemorate rulers and events.
- portray acts of good citizenship.

14. The use of abstraction in twentieth-century art originated in the work of which of the following major European artists?

- Marcel Duchamp
- Pablo Picasso
- Paul Cezanne
- Piet Mondrian

15. The Masai people of the Kenyan and Tanzanian regions of Africa use which of the following art forms to symbolize traditional cultural values?

- carved wooden masks
- beaded jewelry
- cast brass figures
- appliquéd cloth

16. In general, woodcarving of the Oceanic cultures reflects a pronounced aesthetic appreciation for:

- strongly naturalistic realism.
- stark, unornamented three-dimensional form.
- highly decorative surface pattern.
- spontaneous, impressionistic artistic effects.

17. Use the reproduction below of a lithograph by Edvard Munch to answer the question that follows.



Which of the following statements best describes the way in which the artist has used technique to aid expression in this lithograph?

- A. Undulating line patterns help create a soft contrast to the starkness of the figures.
- B. The use of heavy black lines in the background creates a feeling of permanence.
- C. Differing densities of line provide a sense of depth that makes the landscape seem vast and spacious.
- D. The nervous quality of the background lines reinforces the sense of tension in the figures.

18. Which of the following is an example of a formalist art judgment about an artwork?

- A. This work is inappropriate for display in this exhibit.
- B. The use of line in this work creates depth of space.
- C. This work does not appeal to me.
- D. This work expresses an important message.

19. In performance art, the artist performs in an environment created by combining such art forms as music, photography, film, video, and found or constructed objects to actively explore the:

- A. media choices available to fine artists.
- B. boundaries among art, artist, and audience.
- C. role of artists in nonwestern cultures.
- D. conflict between artists and art critics.

20. Which of the following ways of integrating visual art with language arts would best help tenth-grade students appreciate particular characteristics of different means of communication?

- A. having students compare different newspaper layouts to analyze the factors that influence the effectiveness of a particular design
- B. assigning students to write a story based on an artist's life and work
- C. having students compare photojournalistic coverage of a news event with written accounts of the same event
- D. assigning each student a particular artwork about which to write a critical review

Below are the directions for the Art performance assignment.

DIRECTIONS FOR THE PERFORMANCE ASSIGNMENT

This section of the test consists of a performance assignment. **The assignment can be found on the next page.** You are asked to prepare a written response of approximately 2–3 pages on the assigned topic. You should use your time to plan, write, review, and edit your response for the assignment.

Read the assignment carefully before you begin to work. Think about how you will organize your response. You may use any blank space in this test booklet to make notes, write an outline, or otherwise prepare your response. **However, your score will be based solely on the version of your response written in Written Response Booklet B.**

As a whole, your response must demonstrate an understanding of the knowledge and skills of the field. In your response to the assignment, you are expected to demonstrate the depth of your understanding of the content area through your ability to apply your knowledge and skills rather than merely to recite factual information.

Your response will be evaluated based on the following criteria.

- **PURPOSE:** the extent to which the response achieves the purpose of the assignment
- **SUBJECT MATTER KNOWLEDGE:** accuracy and appropriateness in the application of subject matter knowledge
- **SUPPORT:** quality and relevance of supporting details
- **RATIONALE:** soundness of argument and degree of understanding of the subject matter

The performance assignment is intended to assess subject knowledge content and skills, not writing ability. However, your response must be communicated clearly enough to permit scorers to make a valid evaluation of your response according to the criteria listed above. Your response should be written for an audience of educators in this field. The final version of your response should conform to the conventions of edited American English. This should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topic. Please write legibly. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your response.

Below is the scoring scale for the Art performance assignment.

SUBJECT TESTS—PERFORMANCE ASSIGNMENT SCORING SCALE

Score Point	Score Point Description
4	<p>The "4" response reflects a thorough knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is fully achieved. • There is a substantial, accurate, and appropriate application of subject matter knowledge. • The supporting evidence is sound; there are high-quality, relevant examples. • The response reflects an ably reasoned, comprehensive understanding of the topic.
3	<p>The "3" response reflects an adequate knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is largely achieved. • There is a generally accurate and appropriate application of subject matter knowledge. • The supporting evidence is adequate; there are some acceptable, relevant examples. • The response reflects an adequately reasoned understanding of the topic.
2	<p>The "2" response reflects a limited knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is partially achieved. • There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge. • The supporting evidence is limited; there are few relevant examples. • The response reflects a limited, poorly reasoned understanding of the topic.
1	<p>The "1" response reflects a weak knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is not achieved. • There is little or no appropriate or accurate application of subject matter knowledge. • The supporting evidence, if present, is weak; there are few or no relevant examples. • The response reflects little or no reasoning about or understanding of the topic.
U	<p>The response is unrelated to the assigned topic, illegible, primarily in a language other than English, not of sufficient length to score, or merely a repetition of the assignment.</p>
B	<p>There is no response to the assignment.</p>

Practice Performance Assignment

21. Use the reproduction below of *Drying Clothes*, a woodblock print by Suzuki Harunobu, to complete the exercise that follows.



Using your knowledge of art, write an essay in which you:

- briefly describe the techniques used to create a woodblock print such as the one shown above;
- discuss the principles of composition or design that the artist utilizes in this work; and
- discuss how these principles of composition or design contribute to the overall effect of the work.

Sample Performance Assignment Response: Score Point 4

Woodblock printing is an ancient art form that has been used in many cultures throughout the world, including China and Japan. Basically, to make a woodblock print, an artist would carve a design into a block of wood, ink would be applied to the carved surface of the block, then the inked surface would be pressed on a sheet of paper, leaving an image behind. The artist carves away those parts of the block surface that he or she does not want to print, leaving behind the lines or positive areas that he or she wants to include in the image. In color printing, a different block must be cut for each color. The artist then prints each block (each with different colored ink), one after the other, to produce the final image. The artist can ensure that the image from each block falls in the right place on the paper by using "registration marks" to guide where the blocks should be positioned when printing.

The most strongly apparent principle of design in this particular work is the use of an unseen diagonal line from the upper right-hand corner of the image to the lower-left hand corner. The artist directs the viewer's eye toward the focal point of the work through the creation of a diagonal line from the fabric hanging in the upper right-hand corner of the image, to the woman's head, to the child's head, and finally, to the bird in the lower left-hand corner. The viewer's eye is further drawn down this diagonal by the direction the woman's and child's heads are facing and the directions in which their arms are outstretched. In addition, this diagonal effect is reinforced by the curve of the tree branches in the background.

Augmenting the artist's use of diagonals is his use of texture and pattern. The lack of detail in the top and right margins of this image ensure that the viewer's attention will not be distracted into areas of the work that are not primary to its effect. The upper half of the woman's garment is textured and layered, and the rendering of the pattern at her waist-both checked and folded-is particularly arresting. The lower part of her garment, however, is not detailed, since the artist does not wish to lead the viewers' eye in that direction. The child's garment is detailed and eye-catching, with the bold pattern of the circles in the robe contrasting effectively with the white spaces to the left of and below the child. The eye then completes the path on which it is led by these textures and patterns, hitting upon the bird the child is chasing, which is emphasized by having been surrounded by white space.

In other words, the use of diagonals, texture, and pattern draw the viewer's eye away from the task for which the print is named (drying clothes), to the child's pursuit of the bird. This serves to make the viewer feel almost a part of the moment. We become distracted by the chase as much as the woman and child have.

The artist conveys a sense of sudden movement in the gestures of the woman, child, and bird. It is clear that the activity in this image is not a normal part of the clothes-drying routine. The artist pushes aside the everyday things (the things in less detail in the image) for just a moment while attention is turned to something fun and fleeting. In doing so, the artist has captured a sweet moment of playfulness that would be over in the next moment, if we could stay and watch.

Acknowledgments

Practice Question

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17. Munch, Edvard. © 2013 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), NY. *Angst (Anxiety)* from *Album des Peintres Graveur*. 1896. Lithograph; composition: 16 5/16 x 15 3/8"; sheet 22 1/2 x 16 15/16". Publisher: Ambroise Vollard, Paris. Printer: Auguste Clot, Paris. Edition: 100. Abby Aldrich Rockefeller Fund, 1940. (1656.1940). The Museum of Modern Art, New York, NY, U.S.A. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.
21. Harunobu, Suzuki. (Japanese). *Drying Clothes*, 1767-'68. Philadelphia Museum of Art: Samuel S. White, 3rd and Vera White Collection. Reprinted with permission.

ANSWER KEY

Field 13: Art

Question Number	Correct Response	Objective
1.	A	Understand the elements of art and principles of design and their use in works of art.
2.	B	Understand tools, materials, techniques, methods, processes, and technologies employed in the fine arts.
3.	D	Understand tools, materials, techniques, methods, processes, and technologies employed in communication and design arts.
4.	D	Understand tools, materials, techniques, methods, processes, and technologies employed in folk arts and crafts.
5.	C	Understand the value of regular practice of and reflection on creation of artworks in a variety of media.
6.	B	Understand the value of regular practice of and reflection on creation of artworks in a variety of media.
7.	C	Understand art as a form of communication.
8.	C	Understand the connections among art, history, and culture.
9.	D	Understand analysis and interpretation of works in the visual arts.
10.	B	Understand career choices available in the visual arts.
11.	A	Understand artworks from North America from ancient times through the twentieth century.
12.	D	Understand artworks from Central and South America from ancient times through the twentieth century.
13.	C	Understand artworks from Europe from ancient times through the Middle Ages.
14.	C	Understand artworks from Europe from the Renaissance through the twentieth century.
15.	B	Understand artworks from Africa and the Middle East from ancient times through the twentieth century.
16.	C	Understand artworks from Asia and Oceania from ancient times through the twentieth century.
17.	D	Analyze the characteristics and merits of various works of visual art.
18.	B	Analyze the characteristics and merits of various works of visual art.
19.	B	Understand relationships between the visual arts and other art forms.
20.	C	Understand relationships between the visual arts and other disciplines in the curriculum.