



Georgia Assessments for the Certification of Educators®



GACE® Study Companion

Art Education Assessment

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Table of Contents

About the Assessment	4
Content Specifications	5
Test I Subareas	6
Test I Objectives	6
Subarea I: Elements and Principles of Art	6
Subarea II: Media, Techniques, and Processes	6
Test II Subareas	9
Test II Objectives	9
Subarea I: Art in Context	9
Subarea II: Connections	10
Subarea III: Criticism and Reflection.....	11
Practice Questions	12
Answer Key and Rationales.....	31
Preparation Resources.....	42
Guide to Taking a GACE Computer-delivered Assessment.....	42
Reducing Test Anxiety	42
Study Tips: Preparing for a GACE Assessment	42
Journals	42
Other Resources.....	42
Online Resources.....	44

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

About the Assessment

Assessment Name	Art Education
Grade Level	P–12
Test Code	Test I: 109 Test II: 110 Combined Test I and Test II: 609
Testing Time	Test I: 2 hours Test II: 2 hours Combined Test I and Test II: 4 hours
Test Duration	Test I: 2.5 hours Test II: 2.5 hours Combined Test I and Test II: 5 hours
Test Format	Computer delivered
Number of Selected-response Questions	Test I: 80 Test II: 80 Combined Test I and Test II: 160
Question Format	The test consists of a variety of short-answer questions such as selected-response questions, where you select one answer choice or multiple answer choices (depending on what the question asks for), questions where you enter your answer in a text box, and other types of questions. You can review the possible question types in the <i>Guide to Taking a GACE Computer-delivered Test.</i>
Number of Constructed-response Questions	Test I: 0 Test II: 0 Combined Test I and Test II: 0

The GACE Art Education assessment is designed to measure the professional knowledge of prospective teachers of Art Education in the state of Georgia.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

This assessment includes two tests. You may take either test individually or the full assessment in a single session. The testing time is the amount of time you will have to answer the questions on the test. Test duration includes time for tutorials and directional screens that may be included in the test.

The questions in this assessment assess both basic knowledge across content areas and the ability to apply principles.

The total number of questions that are scored is typically smaller than the total number of questions on the test. Most tests that contain selected-response questions also include embedded pretest questions, which are not used in calculating your score. By including pretest questions in the assessment, ETS is able to analyze actual test-taker performance on proposed new questions and determine whether they should be included in future versions of the test.

Content Specifications

Each test in this assessment is organized into content **subareas**. Each subarea is further defined by a set of **objectives** and their **knowledge statements**.

- The objectives broadly define what an entry-level educator in this field in Georgia public schools should know and be able to do.
- The knowledge statements describe in greater detail the knowledge and skills eligible for testing.
- Some tests also include content material at the evidence level. This content serves as descriptors of what each knowledge statement encompasses.

The following is a breakdown of the subareas and objectives for the tests in this assessment.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Test I Subareas

Subarea	Approx. Percentage of Test
I. Elements and Principles of Art	46%
II. Media, Techniques, and Processes	54%

Test I Objectives

Subarea I: Elements and Principles of Art

Objective 1: Understands art elements and principles in two-dimensional (2-D) and three-dimensional (3-D) media and how they communicate meaning

The beginning Art Education teacher:

- A. Identifies how elements and principles of design communicate meaning in visual art
- B. Explains relationships of elements to principles
- C. Distinguishes uses of elements and principles in 2-D and 3-D art

Objective 2: Understands various methods of creating meaningful compositions

The beginning Art Education teacher:

- A. Defines and identifies historical compositional methods; e.g., golden mean, hierarchical organization, perspective
- B. Defines and identifies contemporary compositional methods; e.g., juxtaposition, appropriation, transformation

Subarea II: Media, Techniques, and Processes

Objective 1: Understands safety, environmental, and storage issues related to the use of art materials and processes

The beginning Art Education teacher:

- A. Identifies and categorizes dangerous materials and their effects
- B. Describes proper ventilation, storage, and disposal procedures based on the medium.
- C. Demonstrates understanding of safety procedures and precautions for using artists' materials and tools

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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- D. Demonstrates knowledge of health issues related to the use of materials and tools for art making; e.g., toxicity
 - E. Demonstrates knowledge of material safety data sheets (MSDS) sheets

Objective 2: Understands how to use a variety of drawing, painting, photography, and printmaking materials and processes

The beginning Art Education teacher:

- A. Identifies characteristics of materials
- B. Identifies similarities and differences among materials and connections between media and meaning
- C. Knows vocabulary related to drawing, painting, and printmaking materials and processes
- D. Describes drawing, painting, and printmaking processes, including mixed and multimedia works
- E. Identifies and solves technical and creative problems
- F. Compares materials and techniques and analyzes the compatibility of materials and techniques
- G. Recognizes or identifies processes as depicted in photographs

Objective 3: Understands how to use digital image processes

The beginning Art Education teacher:

- A. Demonstrates basic camera knowledge; e.g., camera parts, vocabulary
- B. Demonstrates knowledge of common editing and imaging software
- C. Demonstrates knowledge regarding the uploading, downloading, and storing of common file types (e.g., .jpg and .tif) and the transferring and printing of images
- D. Knows and understands the process of creating digital images

Objective 4: Understands how to use three-dimensional materials and processes

The beginning Art Education teacher:

- A. Identifies characteristics of materials
- B. Identifies similarities and differences among materials and connections between media and meaning
- C. Knows vocabulary related to 3-D materials and processes

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- D. Describes 3-D 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 as depicted in photographs

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Test II Subareas

Subarea	Approx. Percentage of Test
I. Art in Context	48%
II. Connections	22%
III. Criticism and Reflection	30%

Test II Objectives

Subarea I: Art in Context

Objective 1: Demonstrates a basic understanding of the history of Western art from antiquity through the 19th century

The beginning Art Education teacher:

- A. Identifies well-known works of art and architecture according to artist, title, style, materials, processes, and techniques
- B. Analyzes the content, purpose, and meaning of works of art and architecture within their historical period and/or social, political, religious, and cultural contexts
- C. Recognizes the impact of major innovations in tools and materials on the production of art
- D. Understands the influence of art historical periods or movements on later work
- E. Understands how dialogue and artistic exchange across cultures have shaped art
- F. Understands how creative thinking and creative processes foster or reflect artistic innovation and change

Objective 2: Demonstrates a basic understanding of the history of non-Western art

The beginning Art Education teacher:

- A. Identifies well-known works of art and architecture according to artist, title, style, materials, processes, and techniques
- B. Analyzes the content, purpose, and meaning of works of art and architecture within their historical period and/or social, political, religious, and cultural contexts
- C. Recognizes the impact of major innovations in tools and materials on the production of art

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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- D. Understands the influence of art historical periods or movements on later work
 - E. Understands how dialogue and artistic exchange across cultures have shaped art
 - F. Understands how creative thinking and creative processes foster or reflect artistic innovation and change

Objective 3: Demonstrates a basic understanding of the history of modern and contemporary art

The beginning Art Education teacher:

- A. Identifies well-known works of art and architecture according to artist, title, style, materials, processes, and techniques
- B. Analyzes the content, purpose, and meaning of works of art and architecture within their historical period and/or social, political, religious, and cultural contexts
- C. Recognizes the impact of major innovations in tools and materials on the production of art
- D. Understands the influence of art historical periods or movements on later work
- E. Understands how dialogue and artistic exchange across cultures have shaped art
- F. Understands how creative thinking and creative processes foster or reflect artistic innovation and change

Subarea II: Connections

Objective 1: Understands how other disciplines relate to the study and production of the visual arts

The beginning Art Education teacher:

- A. Describes and analyzes how innovation in materials, technologies, media, and processes have informed creative and analytical processes in the visual arts
- B. Describes and analyzes how creative and analytical processes in the visual arts relate to those in other disciplines
- C. Compares characteristics of the visual arts within a given region and/or stylistic period with contemporaneous developments, issues, and themes in the arts, sciences, and humanities
- D. Understands how the study of art relates to various art careers and the development of 21st century skills; e.g., critical thinking and problem solving, creativity and innovation, communication and collaboration

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Subarea III: Criticism and Reflection

Objective 1: Understands the major philosophies of art and aesthetics and their role in art criticism

The beginning Art Education teacher:

- A. Recognizes and distinguishes among the major theories of art and aesthetics
- B. Interprets and evaluates works of art based on theories of art and aesthetics (as opposed to personal opinion)
- C. Recognizes how meaning is created in art; e.g., through subject matter, symbols, iconography, formal elements, principles

Objective 2: Understands the individual and collaborative processes of art criticism and critique

The beginning Art Education teacher:

- A. Demonstrates knowledge of critical responses to well-known works and/or artistic movements
- B. Recognizes multiple viewpoints in examining a work of art; e.g., multiple viewpoints applied to the same work of art, visual or written analysis, changing analyses of works over time, “lenses” of interpretation
- C. Understands the way personal experience affects the interpretation of art; i.e., understanding that each person’s experiences will affect how that person sees art
- D. Identifies various forms of self-reflection and personal critique

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Practice Questions

The practice questions in this study companion are designed to familiarize you with the types of questions you may see on the assessment. While they illustrate some of the formats and types of questions you will see on the test, your performance on these sample questions should not be viewed as a predictor of your performance on the actual test. Fundamentally, the most important component in ensuring your success is familiarity with the content that is covered on the assessment.

To respond to a practice question, choose one of the answer options listed. Be sure to read the directions carefully to ensure that you know what is required for each question. You may find it helpful to time yourself to simulate actual testing conditions. A correct answer and a rationale for each sample test question are in the section following the practice questions.

Keep in mind that the test you take at an actual administration will have different questions, although the proportion of questions in each subarea will be approximately the same. You should not expect the percentage of questions you answer correctly in these practice questions to be exactly the same as when you take the test at an actual administration, since numerous factors affect a person's performance in any given testing situation.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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.

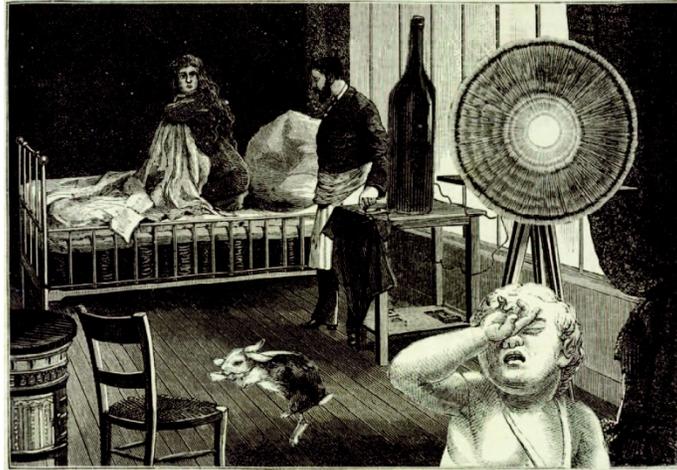
1. A triad on a color wheel can be described as
 - A. three analogous colors.
 - B. three colors equally spaced apart.
 - C. three colors of equal value.
 - D. a complementary set.

Answer and Rationale

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

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.



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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

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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4. Which of the following is a likely outcome when bold, heavy outlines around shapes are maintained in a composition?
- A. The shapes will be emphasized and appear voluminous
 - B. The shapes will appear flat
 - C. Deep space be will emphasized
 - D. Colors will appear more subtle

Answer and Rationale

5. In Western art, a traditional way to enhance a viewer's perception of space and distance in a landscape image is to
- A. make background colors cooler and lighter in value.
 - B. create bold contrasts between shapes in the background and shapes in the foreground.
 - C. use high-intensity warm colors in the background only.
 - D. use complementary colors in the background and in the foreground.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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6. If an art critic describes a work as notable for its sense of equilibrium, the critic is most likely referring to the artist's use of
- A. exaggerated proportion.
 - B. negative space.
 - C. dominance.
 - D. balance.

Answer and Rationale

7. The relationship between positive shapes and negative shapes generally corresponds to the relationship between
- A. tone and value.
 - B. line and form.
 - C. light and shadow.
 - D. figure and ground.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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8. 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

Answer and Rationale

9. Gesture drawings are generally characterized by an emphasis on
- A. outlines.
 - B. movement.
 - C. shading.
 - D. details.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

10. 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. multiple layers of translucent paint.

Answer and Rationale

11. Which of the following terms refers to the process of using thick applications of paint?

- A. Scumbling
- B. Alla prima
- C. Impasto
- D. Frottage

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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12. In printmaking, an artist will often make a proof print to
- A. create an additional print after the edition has been printed.
 - B. mark the midpoint when printing an edition.
 - C. check whether the image for a print needs more work.
 - D. create an additional copy of a print without adding ink.

Answer and Rationale

13. Which of the following is an accurate statement about a JPEG (or .jpg) compressed digital image?
- A. A JPEG format is used only for color photos.
 - B. A JPEG compression alters the proportions of the original image.
 - C. A JPEG compression sharpens the details of an image file.
 - D. A JPEG format compresses file size by selectively discarding data.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

14. 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

Answer and Rationale

15. Which of the following terms refers to pottery that has not been bisque fired?

- A. Raku
- B. Greenware
- C. Terracotta
- D. Stoneware

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

16. 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.

Answer and Rationale

17. 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

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

18. The pointillist paintings of Georges Seurat are most notable for containing which of the following characteristics?

- A. An expressionistic use of broad brushstrokes and tactile surface texture
- B. Lively figures created through the use of forceful lines
- C. Static figures and a sense of optical surface movement
- D. An emotional use of strident colors with a high degree of simplification

Answer and Rationale

19. Which of the following best describes genre painting?

- A. Art that focuses on the painting of religious stories
- B. Art that focuses on the painting of everyday subjects and individuals
- C. Art that focuses on depicting the wealthy classes
- D. Art that focuses on depicting the afterlife

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

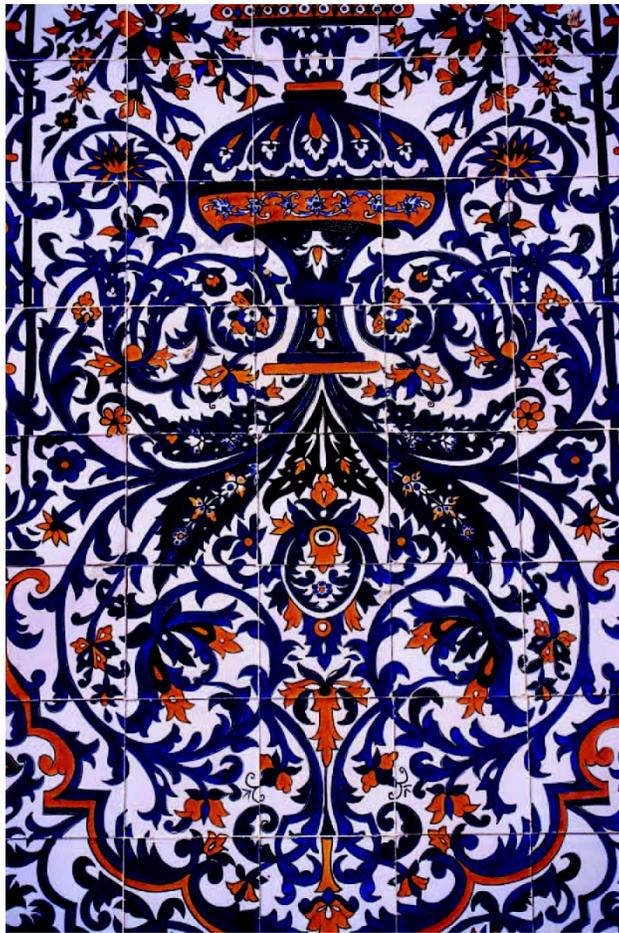


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20. The layout and design of the Temple of Heaven in Beijing, China, are intended mainly as a symbolic expression of the
- A. philosophical principles of feng shui.
 - B. metaphysical teachings of the Buddha.
 - C. connection between imperial and cosmic orders.
 - D. emperor's absolute power over earthly matters.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.



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21. The imagery in the work shown is a typical decorative motif of Islamic architectural mosaics known as
- A. calligraphy
 - B. an arabesque
 - C. a rosette
 - D. a paisley

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

22. The contemporary artist Cindy Sherman is best known for her work in which of the following media?

- A. Oil painting
- B. Videography
- C. Photography
- D. Installation

Answer and Rationale

23. 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

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

24. The intention of making traditional, saleable art objects was abandoned by

- A. Impressionists.
- B. Pop artists.
- C. Abstract Expressionists.
- D. Conceptual artists.

Answer and Rationale

25. The Renaissance concept that an artist should be a scholar as well as a craftsman is tied to a philosophical movement known as

- A. industrialism.
- B. utilitarianism.
- C. egalitarianism.
- D. humanism.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

26. After scientifically studying the sky, Leonardo da Vinci systematically developed which of the following techniques to create depth in landscape painting?

- A. One-point perspective
- B. Two-point perspective
- C. Aerial perspective
- D. Forced perspective

Answer and Rationale

27. In England, the Arts and Crafts movement grew out of the concern that

- A. mass education and the popular media were diminishing interest in the fine arts.
- B. more artists were needed to fulfill the demands of an international market.
- C. conservative academies of art were impeding artistic innovation.
- D. machine-made objects were replacing handmade objects.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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28. 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.

Answer and Rationale

29. In art, the term “stylization” refers to
- A. a style of painting that emphasizes a dramatic use of value.
 - B. an artist’s application of an exterior order or design to a visual image.
 - C. the use of biomorphic forms to describe fabricated objects.
 - D. the use of popular cultural symbols to convey a narrative.

Answer and Rationale

30. Which of the following artists sought to evoke viewers’ emotions through the representation of exotic places, political freedom, and violent struggle?
- A. Eugène Delacroix
 - B. Pierre-Auguste Renoir
 - C. Hans Holbein
 - D. Thomas Gainsborough

Answer and Rationale

Note: After clicking on a link, right click and select “Previous View” to go back to original text.



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31. In Michelangelo's sculpture, David's expression is best characterized as
- A. calm and brave.
 - B. youthful and idealized.
 - C. tense and watchful.
 - D. angry and intense.

Answer and Rationale

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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32. “I want to work with the land and not dominate it. I had an impulse to cut open the earth . . . an initial violence that in time would heal. The grass would grow back, but the cut would remain.” Which of the following identifies the artist and monument to which this quotation refers?
- A. Christo and Jeanne-Claude, Wrapped Reichstag, Berlin, Germany
 - B. Maya Lin, Vietnam Veterans Memorial, Washington, D.C.
 - C. Auguste Rodin, Burghers of Calais, Calais, France
 - D. Nancy Holt, Stone Enclosure: Rock Rings, Bellingham, Washington

Answer and Rationale

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Answer Key and Rationales

Question 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.

[Back to Question](#)

Question 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 a perspectival distortion of the form.

[Back to Question](#)

Question 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.

[Back to Question](#)

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Question 4: Option B is correct.

Such outlines generally do not indicate volume, as line in a contour drawing would. Each outlined area is likely to be perceived as a flattened shape.

[Back to Question](#)

Question 5: Option A is correct.

Using cooler and lighter colors in the background is an aspect of aerial perspective, a means of depicting the atmospheric haziness seen at distances which is caused by moisture, smoke, or other vapors in the air. This phenomenon makes colors appear lighter and cooler.

[Back to Question](#)

Question 6: Option D is correct.

A sense of equilibrium means that a three-dimensional work or the imagery in a two-dimensional work conveys a sense of stability. Whether the term is used literally or metaphorically, that sense relies on the artist's use of balance.

[Back to Question](#)

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Question 7: Option D is correct.

“Figure” in this context refers to any shape that is differentiated from its background, whether or not it represents a human figure. The figure or figures in a work of art are also referred to as positive space; the background of a figure or figures is referred to as negative space.

[Back to Question](#)

Question 8: Option B is correct.

Although it is preferable for all artists 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.

[Back to Question](#)

Question 9: 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.

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 10: 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.

[Back to Question](#)

Question 11: Option C is correct.

Although the other choices refer to various ways of working with two-dimensional images, only impasto refers to placing thick applications of paint onto a surface.

[Back to Question](#)

Question 12: Option C is correct.

Proof prints are used for evaluation during the development of a print. A proof print is used to see whether the image for the print needs revision or more work before the edition is printed. It also shows the artist whether the plate, block, or screen needs work so that the image will print as the artist intends.

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 13: Option D is correct.

A JPEG (or .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 detail or alter proportions.

[Back to Question](#)

Question 14: Option A is correct.

Different lighting conditions — for example, daylight, incandescent light, fluorescent light — tend to push the colors in a photograph toward a particular hue, so it is important to be able to adjust the camera to keep unwanted tints out of the photo. White balance refers to the way the camera compensates for variations in light to keep colors constant.

[Back to Question](#)

Question 15: 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.

[Back to Question](#)

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Question 16: Option D is correct.

Weaving on a loom involves stringing a series of threads along the loom lengthwise (the warp) and weaving other threads crosswise (the weft), in and out of the lengthwise threads.

[Back to Question](#)

Question 17: 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 foot.

[Back to Question](#)

Question 18: Option A is correct.

Georges Seurat’s *Sunday Afternoon on the Island of La Grande Jatte* typifies the dominant aesthetic of his major canvases. The flat, sharply defined figures are so stiff as to appear almost timeless, while the surface of the painting seems to shimmer because of the pointillist technique of using thousands of precisely placed, tiny colored dots.

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 19: Option B is correct.

“Genre painting” is an art historical term that specifically refers to painted depictions of everyday life that show ordinary people doing ordinary things. In this manner, genre painting differs from history paintings, which are paintings devoted to specific narratives frequently based on historical or religious texts or subject matter.

[Back to Question](#)

Question 20: 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.

[Back to Question](#)

Question 21: Option B is correct.

An arabesque is an intricate design of repeated lines, often in the form of plants whose leafy vines interlace. In Islamic motifs, these designs represent an infinite pattern that extends beyond the material world, symbolizing the limitless nature of creation and conveying a sense of spirituality.

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 22: Option C is correct.

Although she has experimented at times with videography, Cindy Sherman is best known for her series of conceptual portraits, such as *Untitled Film Stills* (1977–1980), *Centerfolds/Horizontal* (1981), and *History Portraits* (1989–1990). The medium in which she creates these works is photography.

[Back to Question](#)

Question 23: Option A is correct.

Bill Viola is an internationally recognized contemporary video artist, whose installations frequently incorporate the projection of images and videos.

[Back to Question](#)

Question 24: Option D is correct.

The Conceptual Art movement expanded the fundamental definition of what qualifies as art. Conceptual artists, as a rule, reject traditional notions of what constitutes a work of art. Concepts and ideas are valued over standard visual art conventions. A major component of this artistic viewpoint is the lack of concern with the creation of physical objects that can be sold in the art marketplace. Conceptual art need not be limited by its marketability since, as artist Sol LeWitt said, “Ideas alone can be works of art.”

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 25: Option D is correct.

The Renaissance witnessed the rise of the philosophical movement of humanism, in which the study of subjects devoted to human interests and secular concerns took on new prominence. During this period artists sought to redefine themselves not as mere craftsmen, but rather as broadly educated humanists, whose work required extensive knowledge of secular subjects including poetry, history, and mathematics.

[Back to Question](#)

Question 26: Option C is correct.

Leonardo da Vinci intensely studied the natural world. His scientific observation of atmospheric conditions resulted in his investigation of the optical phenomenon of atmospheric perspective. He noticed that distant objects take on a lighter, bluish cast as one looks closer to the horizon. Consequently, he systematically developed a painting technique, which he called in his notebooks “the perspective of disappearance” or “aerial perspective.” The effect can be plainly seen in the background of his *Mona Lisa*.

[Back to Question](#)

Question 27: Option D is correct.

The Arts and Crafts movement was in many ways a reaction against the industrial production of consumer goods. The movement’s leaders, John Ruskin and William Morris, both held highly romanticized views of the Middle Ages and of medieval craftspeople and believed machine production degraded both workers and consumers. During this period, those associated with the movement formed guilds and craft societies that promoted handmade goods with the aim of providing dignity and pride for both artisan and consumer.

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Question 28: 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.

[Back to Question](#)

Question 29: Option B is correct.

Stylization uses established forms and conventions to create visual effects that conform to a particular style. Most characteristic of ornamentation, stylization techniques may include simplification of line, form, and the relationships of color and space.

[Back to Question](#)

Question 30: Option A is correct.

Like many painters of the first half of the 19th century, Eugène Delacroix explored themes associated with the artistic movement of Romanticism. During this period artists turned away from the Enlightenment values of reason and order and embraced the representation of subjects in which violent, terrifying, and unfamiliar themes figured prominently. One of the most prominent painters of the period, Delacroix painted works that evoked viewers' emotions by focusing on exotic places, political freedom, and violent struggle.

[Back to Question](#)

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Question 31: 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 watchful gaze one of tense studied concentration as he prepares for Goliath’s challenge.

[Back to Question](#)

Question 32: Option B is correct.

Maya Lin was only 21 years old and still an undergraduate when she won a public competition to design a memorial for the service members who lost their lives in the Vietnam War. The understated memorial she created is comprised of a wedge cut into the surface of the land, edged with two walls of reflective black granite. These walls, etched with the names of the nearly 60,000 fallen soldiers, appear to slowly descend into the earth, meeting at an obtuse angle nearly 10 feet below ground level. Symbolically, the cut-out wedge shape of the Vietnam Veterans Memorial represented to Lin “an initial violence that in time would heal.”

[Back to Question](#)

Note: After clicking on a link, right click and select “Previous View” to go back to original text.

Preparation Resources

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

Guide to Taking a GACE Computer-delivered Assessment

This guide explains how to navigate through a GACE assessment and how to answer different types of test questions. This free download is available in the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare.

Reducing Test Anxiety

This guide provides practical help for people who suffer from test anxiety. Designed specifically for GACE test takers, but useful to anyone who has to take tests, this guide reviews the major causes of test anxiety and offers practical advice for how to counter each one. Download this guide for free from the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare.

Study Tips: Preparing for a GACE Assessment

This document contains useful information on preparing for selected-response and constructed-response tests. The instruction, tips, and suggestions can help you become a better-prepared test taker. See the Test Preparation Resources section of the GACE website at www.gace.ets.org/prepare for this free download.

Journals

Visual Arts Research, University of Illinois Press

Studies in Art Education, National Art Education Association

Art Education: The Journal of the National Art Education Association, National Art Education Association

Collage: a publication of the Georgia Art Education Association, Georgia Art Education Association

Other Resources

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

Darty, L. 2004. *The Art of Enameling: Techniques, Projects, Inspiration*. Asheville, N.C.: LarkBooks.

Enstice, W., and M. Peters. 2003. *Drawing: Space, Form, and Expression*, Third Edition. Upper Saddle River, N.J.: Prentice Hall.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

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- Stokstad, M. 2004. *Art History*, Revised Second Edition (w/ CD-ROM). Upper Saddle River, N.J.: Prentice Hall.
- Vebell, V. 2005. *Exploring the Basics of Drawing*. Clifton Park, N.Y.: OnWord Press.
- Von Neumann, R. 1982. *The Design and Creation of Jewelry*. Iola, Wis.: Krause Publications.
- Watkins, J., and P. Wandless. 2006. *Alternative Kilns & Firing Techniques: Raku · Saggar · Pit · Barrel*. Asheville, N.C.: Lark Books.
- Wells, L. (Ed.) 2004. *Photography: A Critical Introduction*. New York, N.Y.: Routledge.
- Williams, A. 1995. *Sculpture: Technique, Form, Content*. Worcester, Mass.: Davis Publications.

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

Willmore, B. 2006. *Adobe Photoshop CS2 Studio Techniques*. Berkeley, Calif.: Adobe Press.
Worth, L. 1982. *Painting in Watercolors*. New York, N.Y.: Taplinger Publishing Company.

Online Resources

For Subtest I, the following elements and principles tutorials by Lucy Lamp for Sophia.org are excellent and user friendly.

Lucy Lamp — www.sophia.org/users/lucy-lamp

Below are Individual links to lessons from the link above.

General

Composition in Art — www.sophia.org/tutorials/composition-in-art

Inspiration in the Visual Art: Where Do Artists Get Their Ideas —
www.sophia.org/tutorials/inspiration-in-visual-art-where-do-artists-get-the

Elements of Art

Elements of Art: Color — www.sophia.org/tutorials/elements-of-art-color

Elements of Art: Line — www.sophia.org/tutorials/elements-of-art-line

Elements of Art: Shape — www.sophia.org/tutorials/elements-of-art-shape

Elements of Art: Texture — www.sophia.org/tutorials/elements-of-art-texture

Elements of Art: Light — www.sophia.org/tutorials/elements-of-art-light

Elements of Art: Movement and Time —
www.sophia.org/tutorials/elements-of-art-movement-and-time

Elements of Art: Art Space — www.sophia.org/tutorials/elements-of-art-space

Elements of Art: Volume, Mass, and Three Dimensionality —
www.sophia.org/tutorials/elements-of-art-volume-mass-and-three-dimensional

Principles of Design

Design in Art: Directional Force — www.sophia.org/tutorials/design-in-art-directional-force

Design in Art: Emphasis, Variety and Unity —
www.sophia.org/tutorials/design-in-art-emphasis-variety-and-unity

Design in Art: Scale and Proportion —
www.sophia.org/tutorials/design-in-art-scale-and-proportion

Design in Art: Repetition, Pattern and Rhythm —
www.sophia.org/tutorials/design-in-art-repetition-pattern-and-rhythm

Note: After clicking on a link, right click and select "Previous View" to go back to original text.

For Subtest II (and some materials and processes for Subtest I)

Khan Academy®: AP® Art History — www.khanacademy.org/humanities/ap-art-history

Tate Gallery: Art Terms — www.tate.org.uk/art/art-terms

The Art Story — www.theartstory.org

Note: After clicking on a link, right click and select “Previous View” to go back to original text.