



Michigan
TEST FOR TEACHER CERTIFICATION
STUDY GUIDE

095 Visual Arts Education



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PART 1: General Information About the MTTC Program and Test Preparation

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

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

PART 2: Test Objectives and Sample Test Questions

INTRODUCTION

This section includes a list of the test objectives, immediately followed by sample test questions and an answer key for the field covered by this study guide.

Test Objectives

As noted, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level teacher needs in order to teach effectively in a Michigan classroom. Each field's list of test objectives represents the **only** source of information about what a specific test will cover and, therefore, should be studied carefully.

The test objectives are organized into groups known as "subareas." These subareas define the major content areas of the test. You will find a list of subareas at the beginning of the test objective list. The percentages shown in the list of subareas indicate the approximate weighting of the subareas on the test.

Sample Multiple-Choice Test Questions

The sample multiple-choice test questions included in this section are designed to give the test-taker an introduction to the nature of the test questions included on the MTTC test for each field. The sample test questions represent the various types of test 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 predict your performance on the test as a whole. Use the answer key that follows the sample test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the sample test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

TEST OBJECTIVES

Subarea	Approximate Percentage of Questions on Test
Creating Visual Art	33%
Aesthetic Knowledge and Critical Analysis of Art	25%
Art in Historical and Cultural Context	25%
Art Education	17%

CREATING VISUAL ART

Understand tools, materials, processes, and techniques used in drawing, painting, graphic design, and other two-dimensional media.

Includes demonstrating knowledge of the characteristics and uses of tools and materials used in drawing, painting, graphic design, and other two-dimensional media; demonstrating knowledge of the characteristics and uses of techniques and methods used in drawing, painting, graphic design, and other two-dimensional media; analyzing how the selection of particular drawing, painting, graphic design, and other two-dimensional media can influence creative decisions; and recognizing procedures for the maintenance and safe use and disposal of drawing, painting, graphic design, and other two-dimensional media tools, materials, and technologies.

Understand tools, materials, processes, and techniques used in the two-dimensional media of printmaking and photography.

Includes demonstrating knowledge of the characteristics and uses of tools and materials used in printmaking and traditional and digital photography; demonstrating knowledge of the characteristics and uses of techniques and methods used in printmaking and traditional and digital photography; analyzing how the selection of particular printmaking and photography media can influence creative decisions; and recognizing procedures for the maintenance and safe use and disposal of printmaking and photography tools, materials, and technologies.

Understand tools, materials, processes, and techniques used in the three-dimensional media of sculpture, product design, environmental art, and installation art.

Includes demonstrating knowledge of the characteristics and uses of tools and materials used in sculpture, product design, environmental art, and installation art; demonstrating knowledge of the characteristics and uses of techniques and methods used in sculpture, product design, environmental art, and installation art; analyzing how the selection of particular sculpture, product design, environmental art, and installation art media can influence creative decisions; and recognizing procedures for the maintenance and safe use and disposal of sculpture, product design, environmental art, and installation art tools, materials, and technologies.

Understand tools, materials, processes, and techniques used in ceramics, fibers, and metalwork.

Includes demonstrating knowledge of the characteristics and uses of tools and materials used in ceramics, fibers, and metalwork; demonstrating knowledge of the characteristics and uses of techniques and methods used in ceramics, fibers, and metalwork; analyzing how the selection of particular ceramics, fibers, and metalwork media can influence creative decisions; and recognizing procedures for the maintenance and safe use and disposal of ceramics, fibers, and metalwork tools, materials, and technologies.

Understand tools, materials, processes, and techniques used in contemporary and emerging visual art forms (e.g., performance art, electronic imaging, videography, film).

Includes demonstrating knowledge of the characteristics and uses of tools and materials used in contemporary and emerging visual art forms; demonstrating knowledge of the characteristics and uses of techniques and methods used in contemporary and emerging visual art forms; analyzing how the selection of particular media for contemporary and emerging visual art forms can influence creative decisions; and recognizing procedures for the maintenance and safe use and disposal of tools, materials, and technologies used in contemporary and emerging visual art forms.

Understand methods of visual arts presentation.

Includes understanding the elements of an art portfolio (e.g., content, organization, presentation); recognizing traditional and contemporary methods of exhibition and presentation (e.g., galleries, art festivals, museums, art reproductions, slides, print materials, electronic media); and identifying roles and responsibilities of individuals involved in exhibiting visual art.

Demonstrate knowledge of how organizational structures are used in creating visual art.

Includes understanding the historical elements of art and principles of design, as well as emerging compositional strategies and constructs.

Understand artistic processes involved in creating works of art.

Includes demonstrating an understanding of ideation, sketching, elaboration, experimentation, practice, and problem solving.

AESTHETIC KNOWLEDGE AND CRITICAL ANALYSIS OF ART**Understand the visual arts as a form of communication.**

Includes recognizing the expressive features of a given work of art; comparing the effectiveness of selected media, techniques, and organizational structures for conveying meaning; analyzing ways in which expressive features and organizational structures result in particular responses to art; and identifying a variety of sources for developing ideas, images, themes, and symbols to use in creating visual art.

Understand the role of visual arts in society and the community.

Includes recognizing different purposes of visual art (e.g., commercial, personal, communal, functional, political); demonstrating knowledge of the roles of artist and viewer; comparing individual responses to a given work of art; and demonstrating knowledge of resources and opportunities for participation in visual arts in the community (e.g., exhibitions, libraries, art festivals, museums, galleries).

Understand the effects of culture and gender on visual art.

Includes identifying common themes expressed in visual art of different cultures; comparing the characteristics of visual art by artists of different genders and from different cultures; recognizing the influence of culture and gender upon the viewer and creator of art; demonstrating an understanding of the roles of visual art and artists in various cultures; analyzing how the art and artists of one culture influence the art and artists of other cultures; and demonstrating an understanding of how gender has been portrayed by both female and male artists in a variety of cultures.

Understand the basic components of media literacy.

Includes recognizing ways that the visual arts are used in mass media (e.g., newspaper photography, television commercials, Internet Web sites); demonstrating an understanding of critical-viewing skills (e.g., detecting persuasive intent, discriminating between nonfictional and fictional formats); and demonstrating an understanding of audiences for mass media (e.g., consumers, different age groups).

Demonstrate knowledge of major traditional and contemporary styles, periods, and theories of art and design.

Includes recognizing major traditional and contemporary styles, periods (e.g., realism, abstract expressionism, postmodernism), and theories (e.g., realism, formalism, expressionism, institutionalism) of art and design; demonstrating an understanding of the influence of various styles, periods, and theories of art and design on the creation of art; comparing major styles, periods, and theories of art and design; and analyzing a given work of art in the context of styles, periods, and theories.

Understand the basic principles of analysis, interpretation, and evaluation of works in visual art.

Includes demonstrating an understanding of organizational structures and their connections to works of visual art; recognizing the functions of art and design (e.g., individual expression, expression of cultural values); recognizing and applying the basic principles of art criticism; comparing different critical reviews of a given work of art; and analyzing interpretive evaluations of art and design.

ART IN HISTORICAL AND CULTURAL CONTEXT**Understand works of art from Africa from ancient times through the present.**

Includes recognizing distinguishing characteristics of art from various African cultures; describing the cultural and historical contexts of art from Africa; analyzing how cultural values are expressed in art from Africa; and demonstrating an understanding of how art from Africa influences and is influenced by other cultures.

Understand works of art from Asia and Oceania from ancient times through the present.

Includes recognizing distinguishing characteristics of art from various Asian (e.g., Middle East, China) and Oceanian (e.g., New Zealand, Indonesia) cultures; describing the cultural and historical contexts of art from Asia and Oceania; analyzing how cultural values are expressed in art from Asia and Oceania; and demonstrating an understanding of how art from Asia and Oceania influences and is influenced by other cultures.

Understand works of art from Europe from ancient times through the present.

Includes recognizing distinguishing characteristics of art (e.g., applied art, traditional art, studio art) from various European cultures; describing the cultural and historical contexts of art from Europe; analyzing how cultural values are expressed in art from Europe; and demonstrating an understanding of how art from Europe influences and is influenced by other cultures.

Understand visual art from North America from ancient times through European contact.

Includes recognizing distinguishing characteristics of art from various cultures indigenous to North America (i.e., what is now known as Canada, the Caribbean, Central America, Mexico, and the United States) from ancient times through European contact; describing the cultural and historical contexts of art from North America from ancient times through European contact; analyzing how cultural values are expressed in art from North America from ancient times through European contact; and demonstrating an understanding of how art from North America from ancient times through European contact influenced and was influenced by other cultures.

Understand visual art from North America from European contact through the present.

Includes recognizing distinguishing characteristics of art (e.g., applied art, traditional art, studio art) from various North American (i.e., Canada, the Caribbean, Central America, Mexico, and the United States) cultures from European contact through the present; describing the cultural and historical contexts of art from North America from European contact through the present; analyzing how cultural values are expressed in art from North America from European contact through the present; and demonstrating an understanding of how art from North America from European contact through the present influences and is influenced by other cultures.

Understand works of art from South America from ancient times through the present.

Includes recognizing distinguishing characteristics of art from various South American cultures; describing the cultural and historical contexts of art from South America; analyzing how cultural values are expressed in art from South America; and demonstrating an understanding of how art from South America influences and is influenced by other cultures.

ART EDUCATION**Understand the foundations of art education.**

Includes demonstrating knowledge of the history of art education and identifying rationales for and theories, concepts, and purposes of art education.

Understand artistic development in students.

Includes identifying major theorists and theories of artistic development; demonstrating knowledge of methods for assessing artistic development; and recognizing how students' art reflects their development, history, culture, and experiences.

Understand the selection and use of curricula, strategies, and materials for art education.

Includes recognizing strategies for the selection of learner-appropriate tools, materials, and methods for all students, including students in special populations; identifying effective uses of traditional and contemporary technology in art education; recognizing methods for increasing student awareness of art-related careers; demonstrating knowledge of assessment in art education; and demonstrating awareness of facilities, safety, and emergency-management concerns in the art education classroom.

Understand the relationship between visual art education and the general curriculum.

Includes demonstrating knowledge of the benefits to students of art education; recognizing the relationships among the arts (i.e., visual art, dance, music, theater); demonstrating knowledge of strategies for integrating art education into the general curriculum; recognizing methods of advocating for art education in the school and community; and identifying effective methods for collaborating with other educators to promote art education.

SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

1. Which of the following is an important rule for art classroom safety?
 - A. Stand paintbrushes in containers with bristles pointed upright.
 - B. Refrain from eating while working with all materials.
 - C. Replace caps on all tubes tightly.
 - D. Store paints and solvents in separate areas.
2. In black and white photography, dodging is most often used during the printing process to:
 - A. darken an area by adding exposure.
 - B. deepen an area by using toner fluid.
 - C. lighten an area by reducing exposure.
 - D. brighten an area by using reducer fluid.
3. In the creation of silver jewelry, the technique of embossing, or repoussé, is a process in which:
 - A. a piece of silver is worked from the back to create a design in relief on the front.
 - B. thin strips of silver are applied to the surface of a piece of silver, and enamel is applied between the strips.
 - C. the front of a piece of silver is hammered to create a design on the surface.
 - D. molten silver is poured into a mold, replacing a thin layer of wax and taking the shape of the mold.

4. Which of the following is a significant characteristic of contemporary performance art works?
 - A. The works are refined over time through repetition.
 - B. The performances are usually achieved with the elaborate use of props and costumes.
 - C. The works are presented to live audiences in real time.
 - D. The performers are usually separated from the audience by physical or spatial barriers.
5. The tradition of exhibiting art of indigenous cultures in museums has been criticized by some curators and critics as inappropriate primarily because this practice:
 - A. prevents the viewer from experiencing the works' tactile qualities.
 - B. effectively assigns equal value to every work of art within and across exhibitions.
 - C. tends to exaggerate the importance of natural irregularities and technical flaws in the works.
 - D. presents the works in isolation from the contexts for which they were created.

6. Use the reproduction below of *Drapery for a Standing Man, Represented Frontally* by Lorenzo di Credi to answer the question that follows.



Which of the following contributes most to the sense of volume in this drawing?

- A. direction of line
- B. gradations in value
- C. quality of edge
- D. contrast in shapes

7. In which of the following situations would it be most beneficial to have sketchbooks filled with frequent or daily entries?

- A. beginning a new work of art and needing visual ideas with which to begin
- B. teaching a course on drawing and instructing students on work methods
- C. applying for gallery representation and working to gain the favor of the director
- D. exhibiting current work in a show and accompanying it with past images

8. Use the reproduction below of a frieze from twelfth-century India to answer the question that follows.



Which of the following features in this frieze is used to express the feeling of rhythm and movement?

- A. flattening of space with attention to detail
- B. repetition of form with an undulating line
- C. asymmetrical balance with emphasis on the axis
- D. narrow value range with an enclosing border

9. To have one's art work shown in a juried exhibit, an artist must typically:

- A. have previously received awards for or official public recognition of his or her work.
- B. have had his or her work accepted into the exhibit as the result of a formal judging process.
- C. have served as a juror for an exhibit in which his or her own works were not included.
- D. have created a body of work specifically designed to be included in the exhibit.

10. Use the reproduction of *The Bath* by Mary Cassatt below to answer the question that follows.



The composition of this American painting most strongly reflects the influence of the art of:

- A. Japan.
- B. Islam.
- C. India.
- D. Eastern Europe.

11. "Kitsch" is the term for a type of art that is generally produced by mass media for commercial purposes. Which of the following is a common criticism of kitsch?

- A. Art created for commercial purposes cannot be considered a valid representation of a culture's values.
- B. Audiences tend to misunderstand the cultural references incorporated into works of kitsch.
- C. Works of kitsch tend to address subjects in trivial ways and fail to challenge the viewer.
- D. The artists who create kitsch are untrained in the classical techniques and traditions of art.

12. Read the excerpt below from an *ARTnews*, March 2002, review of a Frank Stella exhibit to answer the question that follows.

In a short blurb headed "Frankly Awful," Peter Scheldahl of the *New Yorker* dismissed Stella's recent show of painted reliefs at Paul Kasmin Gallery as "shriekingly ugly congeries of tortured aluminum" that "could wake the dead and make them want to be dead again."

The *New York Times*'s Roberta Smith came to Stella's defense, praising his "relentless, maybe desperate ambition," and called the show at Kasmin "really good." But her overall view was cautious: "His work is unruly, unpredictable, his place in history out of focus, even up for grabs. . . ."

Stella offered an unruffled Freudian spin on the heated responses to his work. "This clearly doesn't have much to do with me," he said, when reached by *ARTnews*. "It all has to do with the viewer."

Which of the following is a principle of art criticism exemplified by this excerpt?

- A. Passionate but disparate responses from art critics reduce the artist's standing in the art community.
- B. Gender plays a significant role in one's response to art and influences an art critic's final analysis of a work.
- C. The only art criticism that has validity and can be trusted is that which stands the test of time.
- D. While art critics possess a wide base of knowledge, they are also subjective in their reactions to particular works.

13. The Zulu people of South Africa commonly use which form to symbolize traditional cultural values?

- A. carved wooden masks
- B. beaded jewelry
- C. cast brass figures
- D. appliquéd cloth

14. French Rococco was a stylistic response to the Baroque that is primarily characterized by the use of:

- A. repeated patterns, broken color, and blurred edges.
- B. dense colors, geometric lines, and classical form.
- C. bright colors, soft light, and curved lines.
- D. somber tones, hard edges, and limited palette.

15. Which of the following is an art form that is indigenous to North America?

- A. hand-blown glass
- B. photography
- C. sand painting
- D. lost-wax sculpture

16. Use the reproduction below of *Zapatistas* by José Clemente Orozco to answer the question that follows.



This work is representative of Mexican muralists' interests in expressing:

- A. cultural affirmation.
- B. social criticism.
- C. self-exploration.
- D. religious sentiment.

17. A distinguishing characteristic of the architecture of the Imperial Inca culture in Peru is the use of:

- A. wood as a construction material.
- B. ornamentation on structures' surfaces.
- C. conformity to the landscape.
- D. dry-masonry construction techniques.

18. Recent innovations in the way art education is presented to elementary and secondary students are based on which of the following rationales?

- A. Learning experiences in the arts foster students' cognitive development in unique and essential ways.
- B. Opportunities to explore and master art techniques help students develop the self-discipline necessary for success.
- C. Learning to express ideas through visual art enhances students' communication skills in general.
- D. Developing the ability to create art enables students to make their everyday environments aesthetically pleasing.

19. Young children do not generally try to name the first scribbles they produce because they typically:

- A. view their art work as abstract and meaningless.
- B. lack the vocabulary to describe what they have drawn.
- C. draw mainly to explore visual-motor experiences.
- D. are not yet familiar with the custom of naming artworks.

20. Hands-on application of basic color theory is one objective of the first-grade art curriculum. The best medium for achieving this objective with this age group would be:

- A. colored paper.
- B. tempera paint.
- C. oil pastels.
- D. conte crayons.

ANSWER KEY FOR THE SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

Item Number	Correct Response	Objective
1.	B	Understand tools, materials, processes, and techniques used in drawing, painting, graphic design, and other two-dimensional media.
2.	C	Understand tools, materials, processes, and techniques used in the two-dimensional media of printmaking and photography.
3.	A	Understand tools, materials, processes, and techniques used in ceramics, fibers, and metalwork.
4.	C	Understand tools, materials, processes, and techniques used in contemporary and emerging visual art forms (e.g., performance art, electronic imaging, videography, film).
5.	D	Understand methods of visual arts presentation.
6.	B	Demonstrate knowledge of how organizational structures are used in creating visual art.
7.	A	Understand artistic processes involved in creating works of art.
8.	B	Understand the visual arts as a form of communication.
9.	B	Understand the role of visual arts in society and the community.
10.	A	Understand the effects of culture and gender on visual art.
11.	C	Understand the basic components of media literacy.
12.	D	Understand the basic principles of analysis, interpretation, and evaluation of works in visual art.
13.	B	Understand works of art from Africa from ancient times through the present.
14.	C	Understand works of art from Europe from ancient times through the present.
15.	C	Understand visual art from North America from ancient times through European contact.
16.	B	Understand visual art from North America from European contact through the present.
17.	D	Understand works of art from South America from ancient times through the present.
18.	A	Understand the foundations of art education.
19.	C	Understand artistic development in students.
20.	B	Understand the selection and use of curricula, strategies, and materials for art education.

ACKNOWLEDGMENTS

**Sample
Question**

6. Lorenzo de Credi (1458–1537) Draperie: Saint Barthelemy. Louvre, Paris, France. Photo Credit: Erich Lessing/ Art Resource, NY.
8. Lower register of a pediment: Nine dancing apsaras. End of 12th – beginning of 13th CE. Angkorian epoch, Bayon style. Musee des Arts Asiatiques-Guimet, Paris, France. Copyright © Reunion des Musees Nationaux/ Art Resource, NY.
10. Mary Cassatt, American, 1844–1926, The Child's Bath, 1893, oil on canvas, 39 1/2 x 26 in., Robert A. Waller fund, 1910.2, reproduction, The Art Institute of Chicago. Reprinted with permission.
12. Landi, Ann. "Stella!" As appears in ARTtalk. March 2002. Vol. 101, No. 3. New York: ARTnews. Ann Landi is a contributing editor of ARTnews.
16. © Clemente V. Orozco. Reprinted with permission.