

**Florida Teacher Certification Examinations
Test Information Guide
for
Art K–12**



FLORIDA DEPARTMENT OF EDUCATION
www.fdoe.org

Third Edition

Effective October 1, 2017

Updated June 30, 2017

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Test and Test Information Guide Development

Teacher Certification Testing

Since 1980, Florida teacher certification candidates have been required to pass the Florida Teacher Certification Examinations (FTCE), which consisted of tests in reading, writing, mathematics, and professional knowledge. The 1986 Florida Legislature modified the testing program by also requiring teacher candidates to pass a test in the subject area in which they wish to be certified. In addition, the Legislature substituted the Florida College-Level Academic Skills Test (CLAST) for the reading, writing, and mathematics portions of the FTCE. The 2000 Florida Legislature replaced the CLAST with the General Knowledge Test, effective July 1, 2002.

The subject area knowledge tested on the Art K–12 examination was identified and validated by committees of content specialists from within the state of Florida. Committee members included public school teachers, district supervisors, and college faculty with expertise in this field. Committee members were selected on the basis of recommendations by district superintendents, public school principals, deans of education, experts in the field, and other organizations. In developing the test, the committees used an extensive literature review, interviews with selected public school teachers, a large-scale survey of teachers, pilot tests, and their own professional judgment.

Role of the Test Information Guide

The purpose of this test information guide is to assist examinees in preparing for the subject area test in Art K–12 and identifying areas in need of further study. The guide was designed to familiarize prospective test takers with various aspects of the examination, including the content that is covered and the way it is represented. The guide should enable candidates to direct their study and to focus on relevant material for review. An annotated bibliography of related subject matter materials is available at the end of the test information guide to provide further guidance in identifying additional areas in need of study.

This test information guide is intended primarily for use by certification candidates, who may be students in a college or university teacher-preparation program, teachers with provisional certification, teachers seeking certification in an additional subject area, or persons making a career change to public school teaching. Candidates may have studied and worked in Florida or may be from out of state.

College or university faculty may also use the guide to prepare students for certification, and in-service trainers may find the guide useful for helping previously certified teachers prepare for recertification or multiple certification.

This test information guide is not intended as an all-inclusive source of subject area knowledge, nor is it a substitute for college course work in the subject area. The sample questions are representative of the content of the actual test; however, they are not actual test questions from an actual test form. Instead, the guide is intended to help candidates prepare for the subject area test by presenting an overview of the content and format of the examination.



Preparation for the Test

The following outline may help you prepare for the examination. Adapt these suggestions to suit your own study habits and the time you have available for review.

Overview

- **Look over the organization of the test information guide.**

Section 1 discusses the development of the test and test information guide.

Section 2 (this section) outlines test preparation steps.

Section 3 offers strategies for taking the test.

Section 4 presents information about the content and structure of the test.

Section 5 lists question formats and includes sample test questions.

Section 6 provides an annotated bibliography of general references you may find useful in your review.

Section 7 identifies a source of further information.

Self-Assessment

- **Decide which content areas you should review.**

Section 4 includes the competencies and skills used to develop this subject area test and the approximate proportion of test questions from each competency area.

Review

- **Study according to your needs.**

Review all of the competencies and concentrate on areas with which you are least familiar.

Practice

- **Acquaint yourself with the format of the examination.**

Section 5 describes types of questions you may find on the examination.

- **Answer sample test questions.**

Section 5 gives you an opportunity to test yourself with sample test questions and provides an answer key and information regarding the competency to which each question is linked.

Final preparation

- **Review test-taking advice.**

Section 3 includes suggestions for improving your performance on the examination.

- **Refer to field-specific references.**

Section 6 includes an annotated bibliography listing general references keyed to the competencies and skills used to develop this subject area test.



Test-Taking Advice

- **Go into the examination prepared, alert, and well rested.**
- **Complete your travel arrangements prior to the examination date. Plan to arrive early so that you can locate the parking facilities and examination room without rushing.**
- **Dress comfortably and bring a sweater or jacket in case the room is too cool for your comfort.**
- **Take the following with you to the test site:**
 - Admission ticket
 - Proper identification as described in "Identification Policy"
- **There are many strategies for taking a test and different techniques for dealing with different types of questions. Nevertheless, you may find the following general suggestions useful.**
 - Read each question and all the response options carefully before selecting your answer. Pay attention to all of the details.
 - Go through the entire test once and answer all the questions you are reasonably certain about. Then go back and work through the questions that require more thought.
 - When you are not certain of the correct answer, eliminate as many options as you can and choose the response that seems best. It is to your advantage to answer all the questions on the test, even if you are uncertain about some of your choices.
 - After completing the examination, go back and check every question. Verify that you have answered all of the questions and that your responses are correctly entered.

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Competencies and Skills and Test Blueprint

The table on the following pages lists the competencies and skills used as the basis for the Art K–12 examination. These competencies and skills represent the knowledge that teams of teachers, subject area specialists, and district-level educators have determined to be important for beginning teachers. This table can serve as a checklist for assessing your familiarity with each of the areas covered by the test. The competencies and skills should help you organize your review. The test blueprint indicates the approximate percentage of test questions that will cover each specific competency on the exam.

Competencies are broad areas of content knowledge.

Skills identify specific behaviors that demonstrate the competencies.

Percentages indicate the approximate proportion of test questions that represent the competencies on the test.

The following excerpt illustrates the components of the table.

*Approximate percentage of total test questions
(test blueprint)*

<i>Competency</i>	Competency/Skill	Approx. %
	1 Knowledge of the processes of two-dimensional art	15%
	1 Identify and demonstrate knowledge of materials, tools, processes, and visual characteristics of two-dimensional art (e.g., drawing, painting, printmaking).	
	2 Demonstrate understanding of the elements of art, principles of design, and the selection of media for visual effect.	
<i>Skills 1–3</i>	3 Apply knowledge of hazardous substances, safety procedures, and proper use and care of equipment.	

Table of Competencies, Skills, and Approximate Percentages of Questions

Competency/Skill	Approx. %
1 Knowledge of the processes of two-dimensional art	15%
<ol style="list-style-type: none"> 1 Identify and demonstrate knowledge of materials, tools, processes, and visual characteristics of two-dimensional art (e.g., drawing, painting, printmaking). 2 Demonstrate understanding of the elements of art, principles of design, and the selection of media for visual effect. 3 Apply knowledge of hazardous substances, safety procedures, and proper use and care of equipment. 	
2 Knowledge of the processes of three-dimensional art	15%
<ol style="list-style-type: none"> 1 Identify and demonstrate knowledge of materials, tools, processes, and visual characteristics of three-dimensional art (e.g., sculpture, ceramics, mixed media, fibers). 2 Demonstrate understanding of the elements of art, principles of design, and the selection of media for visual effect. 3 Apply knowledge of hazardous substances, safety procedures, and proper use and care of equipment. 	
3 Knowledge of the processes of digital arts	15%
<ol style="list-style-type: none"> 1 Identify and demonstrate knowledge of materials, equipment, tools, processes, and visual characteristics of digital arts (e.g., graphic design, photography, computer technology). 2 Demonstrate understanding of the elements of art, principles of design, and the selection of media for visual effect. 3 Apply knowledge of safety procedures and proper use and care of equipment. 	
4 Knowledge of art history and culture	15%
<ol style="list-style-type: none"> 1 Identify major artists and their works. 2 Analyze art styles, genres, movements, and periods. 3 Demonstrate knowledge of social, cultural, environmental, and historical influences. 4 Analyze and compare the role of art in cultures throughout the world. 	

Competency/Skill	Approx. %
5 Knowledge of art criticism processes	15%
<ol style="list-style-type: none"> 1 Identify sources of inspiration to create art. 2 Analyze the elements of art and principles of design to critique art. 3 Apply the critical process of describing, analyzing, interpreting, and evaluating art. 4 Apply aesthetic theories to the interpretation of art. 	
6 Knowledge of art education and pedagogy	15%
<ol style="list-style-type: none"> 1 Analyze the social, historical, and philosophical foundations of art education. 2 Apply theories of child development to curriculum and instruction. 3 Apply equity, fairness, and diversity to the learning environment. 4 Apply effective delivery and facilitation techniques of art instruction. 5 Apply ethical standards regarding copyright, plagiarism, and appropriation. 6 Apply appropriate methods of assessment and evaluation. 	
7 Knowledge of present-day connections and applications of art	10%
<ol style="list-style-type: none"> 1 Analyze connections between art and other disciplines. 2 Analyze career opportunities in art. 3 Identify and analyze real-world applications of art. 	

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Test Format and Sample Questions

The Art K–12 subject area test consists of approximately 110 multiple-choice questions. You will have two and one-half hours to complete the test.

Each question will contain four response options, and you will indicate your answer by selecting **A**, **B**, **C**, or **D**.

The table below presents types of questions on the examination and refers you to a sample question of each type.

Type of Question	Sample Question
Direct Question Choose the response option that best answers the question.	Question 1, page 10
Sentence completion Select the response option that best completes the sentence.	Question 26, page 22

Sample Questions

The following questions represent both the form and content of questions on the examination. These questions will acquaint you with the general format of the examination; however, these sample questions do not cover all of the competencies and skills that are tested and will only approximate the degree of examination difficulty.

An answer key follows at the end of the sample questions. The answer key includes information regarding the competency to which each question is linked.

DIRECTIONS: Read each question and select the best response.

1. Fixative would most likely be used to preserve artworks made with which of the following media?
 - A. oil pastel
 - B. soft pastel
 - C. acrylic paint
 - D. watercolor paint

2. Use the image below to answer the question that follows.



Which of the following terms best characterizes the way the composition is balanced?

- A. radial
- B. vertical
- C. symmetrical
- D. asymmetrical

Credit: Claude Monet, French, 1840-1926, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877, Oil on canvas, 23 1/2 x 31 1/2 in. (59.6 x 80.2 cm), Mr. and Mrs. Martin A. Ryerson Collection, 1933.1158, The Art Institute of Chicago.

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3. Primarily which of the following printmaking tools is most likely to present a safety concern if not handled properly?
- A. burin
 - B. screen
 - C. barren
 - D. brayer
4. Which of the following tools is traditionally used in the weaving process?
- A. rasp
 - B. barren
 - C. shuttle
 - D. mandrel

5. Use the image below to answer the question that follows.



Colors used in the earthenware sculpture are best described with which of the following terms?

- A. complementary
- B. primary
- C. warm
- D. cool

Credit: Unknown artist. *Funerary sculpture of a Horse, Middle Tang dynasty*, about 700-800, China. Los Angeles County Museum of Art, Gift of Hedwig Worch.

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6. Which of the following measures should be taken to ensure safety when cutting a narrow piece of wood on a table saw in the process of making a sculpture or mixed media artwork?
- A. using a push stick
 - B. standing aside the wood
 - C. wearing heavy-duty construction gloves
 - D. raising the blade to its maximum height
7. Dodging and burning is used in digital image editing and traditional darkroom editing to adjust primarily which of the following aspects of the image?
- A. hue
 - B. value
 - C. shape
 - D. sharpness
8. Primarily which of the following types of lighting contributes to the dramatic effects of silhouettes in photographs?
- A. spotlighting
 - B. sidelighting
 - C. backlighting
 - D. downlighting
9. Which of the following steps is most important to conduct regularly in order to maintain a properly functioning computer?
- A. minimizing the monitor's brightness when not in use
 - B. performing routine software and operating system updates
 - C. spraying compressed air under and around the keys on the keyboard
 - D. storing files on an external hard drive rather than the computer hard drive

10. Use the image below to answer the question that follows.



Which artist created this painting?

- A. Henri Matisse
- B. Berthe Morisot
- C. Käthe Kollwitz
- D. Vasily Kandinsky

Credit: Vasily Kandinsky. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris. *Striped (Rayé)*, November 1934. Oil with sand on canvas. 31 7/8 x 39 3/8 inches (81 x 100 cm). Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection. 46.1022.

11. Use the image below to answer the question that follows.



The multimedia work made of wood, paper, pushpins, acrylic, chalk, and pencil was most likely influenced by which of the following styles or movements?

- A. futurism
- B. surrealism
- C. modernism
- D. impressionism

Credit: Caro, Anthony. *Punch and Judy*, 1981. Pencil, chalk, acrylic, push pins, Tycore, and paper in wood box. overall: 34 1/2 x 21 x 8 1/2" (87.63 x 53.34 x 21.59 cm.). Gift of Seymour H. Knox, Jr., 1983. Albright-Knox Art Gallery, Buffalo, NY, USA. Albright-Knox Art Gallery / Art Resource, NY. Copyright to Barford Sculptures Ltd.

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12. Andy Warhol's *Campbell's Soup Cans* paintings were most likely a response to primarily which of the following cultural factors?
- A. the influence of psychoanalysis
 - B. the commercialism of modern life
 - C. the political upheaval of the 1960s
 - D. the increase in health consciousness
13. Mayan pyramids served primarily which of the following purposes?
- A. disseminating propaganda
 - B. memorializing the dead
 - C. depicting everyday life
 - D. educating the people
14. Käthe Kollwitz' work was inspired primarily by which of the following concepts or topics?
- A. popular culture
 - B. aesthetic beauty
 - C. human suffering
 - D. environmentalism

15. Use the image below to answer the question that follows.



Which of the following statements most effectively and accurately analyzes the principles of design used in the photograph?

- A. The human figure is the focal point of the composition, rendering all other details secondary to the ominous suggestion.
- B. The photograph is so full of side stories that rhythm is hard to come by, as if the artist had something against repetition and theme.
- C. The image is unbalanced, compositionally, which results in a piece that shuns unity even as it has a consistent, pleasant backyard message.
- D. The viewer's eye is drawn to contrast—the child's bicycle next to the much larger car and a seemingly mundane suburban scene lit up by serious flames.

Credit: Eggleston, William (b. 1939) © Eggleston Artistic Trust. Courtesy Cheim & Read, New York. Memphis, c. 1972. Dye transfer print, printed July 13, 1981, 12 9/16 x 19 1/8" (32 x 48.9 cm). Purchased as the gift of the John E. Galvin Charitable Trust on behalf of the Crouse Family. (301.1987).

16. Use the image below to answer the question that follows.



Which of the following statements about the painting most exemplifies the description stage of the critical process?

- A. The purpose is to convey a sense of stunning beauty and maybe even awe. The focus is so soft, though, that the work veers toward haziness, which tends to undermine both visual interest and the message.
- B. What at first glance appears to be a fairly straightforward theme—the tranquility and transcendence of nature—is complicated by the appearance of what may be storm clouds encroaching from the left.
- C. Several figures—cows and people—occupy the foreground of the landscape. Hues are soft through the middle ground and especially in the background mountains and sky. Visual weight on the left and right of the painting help balance it.
- D. The viewer's eye is drawn to the cluster of people on the left side of the composition and then naturally follows the gaze of the standing figure to the mountains beyond. In this sense, the viewer is the standing figure, absorbed by the magnificence of setting.

Credit: Durand, Asher Brown (1796-1886). *Dover Plain, Dutchess County, New York*. 1848. Oil on canvas, 42 1/2 x 60 1/2 in. (107.9 x 153.7 cm). Location: Smithsonian American Art Museum, Washington, DC, U. Photo Credit: Smithsonian American Art Museum, Washington, DC / Art Resource, NY.

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17. Which of the following aesthetic theories focuses on the elements of art and principles of design in artworks?
- A. formalism
 - B. expressionism
 - C. imitationalism
 - D. instrumentalism
18. Which researcher claimed that there are two major stages of human and artistic development—presymbolic and symbolic?
- A. Jean Piaget
 - B. Alfred Binet
 - C. Betty Edwards
 - D. Howard Gardner
19. Primarily which of the following theorists or art educators proposed that from birth to age 2 children experience the world through their senses and are extremely egocentric?
- A. Jean Piaget
 - B. Howard Gardner
 - C. Viktor Lowenfeld
 - D. Brent and Marjorie Wilson
20. Which of the following accommodations would be most effective and appropriate for a visually impaired inclusion student in a 5th-grade art class?
- A. breaking activities into shorter tasks
 - B. allowing the student to work independently
 - C. assigning projects that use highly tactile materials
 - D. designating a peer to help the student complete projects

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21. Which of the following strategies is most likely to contribute to a student's progress in drawing over a period of time?
- A. allowing the student to use an eraser
 - B. asking the student to develop a drawing portfolio
 - C. requiring the student to research drawing techniques
 - D. encouraging the student to draw variations of the same subject
22. Which of the following resources that could be used to enhance learning via an art teacher's class blog is generally considered public domain?
- A. Internet articles from an online magazine
 - B. electronic reproductions of iconic artworks
 - C. scanned pages from an art history textbook
 - D. original written work published before 1923
23. Anecdotal observation is an example of which of the following types of assessment?
- A. formative
 - B. summative
 - C. norm referenced
 - D. criterion referenced
24. Understanding of which of the following principles of design is most likely to enhance learning in mathematics and art?
- A. unity
 - B. contrast
 - C. movement
 - D. proportion

25. Mastery of skills such as drawing, design, and digital imagery is most necessary to prepare students for which of the following careers?

- A. video editor
- B. jewelry maker
- C. museum curator
- D. package designer

26. In addition to broadening students' understanding of art, a field trip to an art museum can benefit students by deepening their understanding of

- A. a range of real-world applications of art.
- B. connections between art and other disciplines.
- C. the careers and occupations available to artists.
- D. experiences and perspectives other than their own.

Answer Key

Question Number	Correct Response	Competency
1.	B	01
2.	D	01
3.	A	01
4.	C	02
5.	C	02
6.	A	02
7.	B	03
8.	C	03
9.	B	03
10.	D	04
11.	C	04
12.	B	04
13.	B	04
14.	C	05
15.	D	05
16.	C	05
17.	A	05
18.	D	06
19.	A	06
20.	C	06
21.	B	06
22.	D	06
23.	A	06
24.	D	07
25.	D	07
26.	D	07



Annotated Bibliography

The annotated bibliography in this section includes basic references that you may find useful in preparing for the exam. Each resource is linked to the competencies and skills found in Section 4 of this guide.

This bibliography is representative of the most important and most comprehensive texts pertaining to the competencies and skills for Art K–12. The Florida Department of Education does not endorse these references as the only appropriate sources for review; many comparable texts currently used in teacher preparation programs also cover the competencies and skills that are tested on the exam.

1. Anderson, T., & Milbrandt, M. K. (2004). *Art for life: Authentic instruction in art* (1st ed.). New York, NY: McGraw-Hill.
Focuses on helping preservice and practicing art teachers to become effective art teachers. Useful for review of competency 6.
2. Brommer, G., & Gatto, J. (1999). *Careers in art: An illustrated guide* (2nd ed.). Worcester, MA: Davis Publications.
Describes art and design career opportunities. Useful for review of competency 7.
3. Chavarria, J. (1994). *The big book of ceramics*. New York, NY: Watson-Guption Publications.
Introductory text about ceramics, including materials, equipment, techniques, and the history of ceramics. Useful for review of competency 2.
4. Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
Focuses on how modes of thinking are developed through the study of art and artmaking, and explores different approaches to teaching the arts. Useful for review of competency 6.
5. Feldman, E. B. (1994). *Practical art criticism*. Upper Saddle River, NJ: Pearson.
A guide to art criticism, including critical schools, the critical process, problems of interpretation, and issues in criticism. Useful for review of competency 5.
6. Fick, B., & Grabowski, B. (2015). *Printmaking: A complete guide to materials & processes* (2nd ed.). London: Laurence King Publishing.
A guide to printmaking techniques and materials. Useful for review of competency 1.
7. Goldberg, M. (2011). *Arts integration: Teaching subject matter through the arts in multicultural settings* (4th ed.). New York, NY: Pearson.
A guide to integrating the arts throughout subject area curriculum, including strategies and learning exercises. Useful for review of competency 7.

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8. Hobbs, J., Salome, R., & Vieth, K. (2004). *The visual experience* (3rd ed.). Worcester, MA: Davis Publications.
An introductory survey text covering elements of art and principles of design, art media, careers in art, and art history. Useful for review of competencies 1-5, and 7.
 9. Jennings, S. (2005). *The new artist's manual: The complete guide to painting and drawing materials and techniques*. San Francisco, CA: Chronicle Books.
An illustrated guide to painting and drawing materials, tools, and techniques. Useful for review of competency 1.
 10. Kleiner, F. (2016). *Gardner's art through the ages: A global history* (15th ed.). Boston, MA: Cengage Learning.
A college-level survey of art history. Useful for review of competency 4.
 11. London, B., & Stone, L. (2009). *A short course in photography: An introduction to photographic technique* (7th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.
An introductory text about photography, including tools, techniques, and processes. Useful for review of competency 3.
 12. Lowenfeld, V., & Britain, W. L. (1987). *Creative and mental growth* (8th ed.). Upper Saddle River, NJ: Prentice Hall.
Focuses on how cognitive development of children relates to their creative and artistic expression. Useful for review of competency 6.
 13. Ragans, R. (2005). *Glencoe arttalk: Alternative methods and materials in drawing, painting, printmaking, graphic design, and photography* (4th ed.). New York, NY: McGraw-Hill Education.
An introductory survey text covering art criticism and aesthetic judgment, elements of art and principles of design, art media, and art history. Useful for review of competencies 1-5.
 14. Spandorfer, M., et al. (1993). *Making art safely*. New York, NY: Van Nostrand Reinhold.
A guide to safe art-making practices in drawing, painting, printmaking, graphic design, and photography. Useful for review of competencies 1 and 3.
 15. Williams, A. (2005). *Beginning sculpture*. Worcester, MA: Davis Publications.
A guide to sculpture tools, techniques, materials, and processes. Useful for review of competency 2.



Additional Information

Please visit the following website to review FTCE registration details and to find additional FTCE information, including test locations and passing scores.

<http://www.fldoe.org/accountability/assessments/postsecondary-assessment/ftce/>