



Sample Test Questions

Visual Arts



SAMPLE TEST QUESTIONS

The sample test questions in this document are designed to give you an introduction to the nature of the questions included in the Washington Educator Skills Tests—Endorsements (WEST–E). They represent the various types of questions you may expect to see on an actual test in this test field; however, they are *not* designed to provide diagnostic information to help you identify specific areas of individual strength or weakness or to predict your performance on the test as a whole.

Work through the sample questions carefully before referring to the answer key that follows. The answer key provides the correct response for each question and lists the objective within the test framework to which each question is linked. When you are finished with the sample questions, you may wish to review the test objectives and descriptive statements provided in the test framework for this test field.

In addition to reading and answering the sample questions, you should also utilize the following preparation materials available on the WEST Web site:

- Read **WEST–E Test-Taking Strategies** to understand how test questions are designed to measure specific test objectives and to learn important test-taking strategies for the day of the test.
- Review the **Test Summary and Framework** for your test field to familiarize yourself with the structure and content of the test. This document contains general testing information as well as the percentage of the total test score derived from each content domain described in the test framework.

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SAMPLE MULTIPLE-CHOICE QUESTIONS

1. Use the reproduction below of *Sharecropper* (1968) by Elizabeth Catlett to answer the question that follows.



Which of the following techniques has the artist used in this work to give the subject a sense of monumentality?

- A. extreme foreshortening
- B. a low viewing point
- C. receding parallel lines
- D. two-point perspective

Catlett, Elizabeth. Sharecropper. Copyright © Estate of Elizabeth Catlett/Licensed by VAGA, New York, NY. Reprinted by permission of estate and Hampton University Museum, Hampton, Virginia.

2. Use the reproduction below of *Oiseaux Noire Sur Fond Bistre* (undated) by Georges Braque to answer the question that follows.



In this work, the artist's placement of dark shapes against a highly contrasting light background has the effect of:

- A. imparting a strong sense of texture to the composition.
 - B. giving the shapes a sense of three-dimensionality.
 - C. making the shapes appear to vibrate.
 - D. creating an interplay of positive and negative space.
3. Which of the following types of paper would be most effective to use when creating a traditional watercolor painting?
- A. glossy paper
 - B. newsprint paper
 - C. cold-pressed paper
 - D. construction paper
4. Which of the following would be the most appropriate *first* step in cleaning paintbrushes that have been used for oil painting?
- A. soaking the brushes in linseed oil
 - B. washing the brushes in warm, soapy water
 - C. rinsing the brushes in turpentine
 - D. permitting the brushes to air dry for several hours



5. A significant advantage of a single-lens reflex (SLR) camera over a viewfinder camera is that the SLR camera:
- A. presents the photographer with a brighter image of the photographic subject.
 - B. presents the photographic subject to the photographer right-side up rather than upside down.
 - C. is much lighter in weight and is therefore easier for the photographer to manipulate.
 - D. helps the photographer frame the photographic subject more accurately.
6. One important reason for potters to knead clay thoroughly before starting to form a pot is that the process of kneading:
- A. increases the plasticity of the clay.
 - B. lowers the firing temperature of the clay.
 - C. slows the drying of the clay.
 - D. reduces the amount of shrinkage of the clay.
7. Which of the following would be the most appropriate tool or substance for a computer artist to use to remove dust from a computer keyboard?
- A. distilled water
 - B. a spray solvent
 - C. compressed air
 - D. a wire brush

Use the reproduction below to answer the three questions that follow.



8. Which of the following sculptural processes was used in the creation of this work?
- A. carving
 - B. assembling
 - C. casting
 - D. modeling
9. Which of the following is the most likely reason that this winged bull has been depicted with a fifth leg?
- A. to reinforce the viewer's understanding that the bull is a fantastic, mythological creature
 - B. to heighten the viewer's sense that, when seen in profile, the bull appears to be standing in an infinite landscape
 - C. to allow the sculptor to demonstrate the technical ability to depict the bull's form from any angle and in any position
 - D. to permit the bull to be seen as striding when viewed directly from the side and as standing firmly when viewed from the front
10. The characteristics of this statue identify it as an artwork from which of the following ancient cultures or civilizations?
- A. Etruscan
 - B. Assyrian
 - C. Egyptian
 - D. Minoan

Use the reproduction below to answer the two questions that follow.



11. When analyzing this work, a critic using a *formalist* approach would focus primarily on which of the following?
- A. the work as the personal expression of an individual artist
 - B. the function or purpose served by the work
 - C. the work's place within a historical and cultural tradition
 - D. the elements of art and principles of design evident in the work
12. Which of the following religions has most strongly influenced the creation and popularity of this type of statue in India?
- A. Hinduism
 - B. Confucianism
 - C. Buddhism
 - D. Islam

13. Use the reproductions below of a Mayan sculpture of a ballplayer (ca. 700–900) and *Frenzy* (1910) by Ernst Barlach to answer the question that follows.



In both of these works, the use of a strong diagonal element imparts a sense of:

- A. impending action.
- B. staccato rhythm.
- C. airy insubstantiality.
- D. precarious balance.

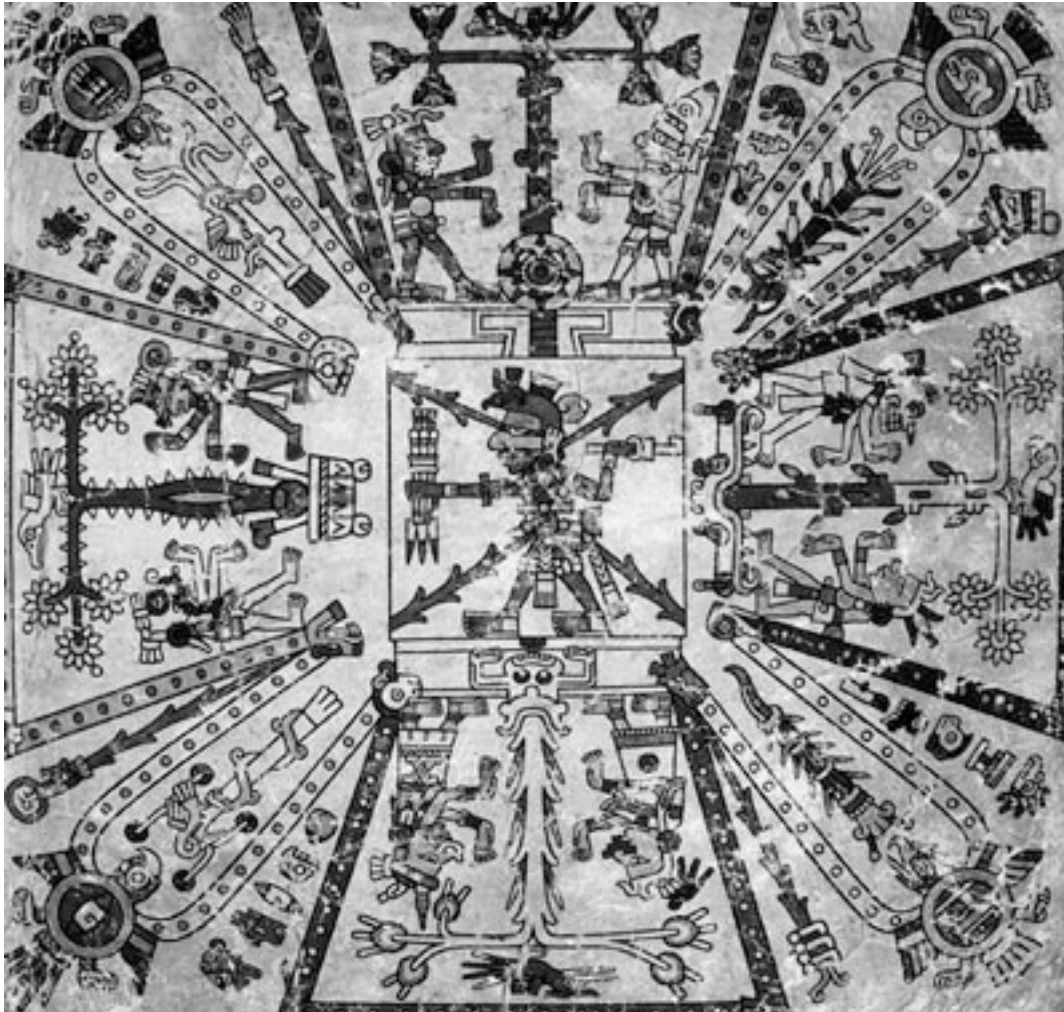
14. Use the reproduction below of the Virginia State Capitol (1785–1789) by Thomas Jefferson to answer the question that follows.



This building takes its form most directly from which of the following architectural models of the past?

- A. the Renaissance palazzo
- B. the French château
- C. the Gothic cathedral
- D. the Roman temple

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



The form and content of this work are most characteristic of the traditional art of which of the following cultures of the Americas?

- A. Inuit
- B. Pueblo
- C. Aztec
- D. Olmec

16. Use the reproduction below of the Great Mosque of Córdoba to answer the question that follows.



A characteristic of this architecture that locates it within the Islamic tradition is its:

- A. pure functionality.
- B. elegant eclecticism.
- C. austere restraint.
- D. mathematical clarity.



17. Which of the following is a major art form, traditionally created by women, that is produced throughout Polynesia?
- A. woven baskets
 - B. painted barkcloth
 - C. cast-metal jewelry
 - D. decorative beadwork
18. In Europe in the immediate aftermath of World War II, which of the following was a major theme in both the theatre arts (e.g., the theater of the absurd) and the visual arts (e.g., the figurative sculptures of Alberto Giacometti)?
- A. the purposelessness and uncertainty of human existence
 - B. the sustaining power of traditional values
 - C. the infinite human capacity for self-reinvention
 - D. the nobility of the search for enlightenment
19. The process of batik is most directly based on which of the following scientific phenomena?
- A. the bending of light as it passes from air to water
 - B. the force of gravity
 - C. the mutual repulsion of unlike substances
 - D. the property of inertia
20. Which of the following professionals working in an art museum is responsible for tracing the history of the ownership of works of art?
- A. director of development
 - B. curatorial assistant
 - C. public relations officer
 - D. provenance researcher



ANSWER KEY

Question Number	Correct Response	Test Objective
1	B	0001
2	D	0001
3	C	0002
4	C	0002
5	D	0003
6	A	0005
7	C	0006
8	A	0004
9	D	0007
10	B	0012
11	D	0008
12	A	0014
13	A	0009
14	D	0010
15	C	0011
16	B	0012
17	B	0013
18	A	0015
19	C	0016
20	D	0017

ACKNOWLEDGMENTS

Page

- 2** Catlett, Elizabeth. *Sharecropper*. Copyright © Estate of Elizabeth Catlett/Licensed by VAGA, New York, NY. Reprinted by permission of estate and Hampton University Museum, Hampton, Virginia.
- 3** Braque, Georges. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris. Illustration from 'The Order of Birds', a book printed for Braque's 80th Birthday, 1962 (aquatint), Braque, Georges (1882-1963) / Private Collection / The Stapleton Collection / The Bridgeman Art Library.
- 5** Relief panels. 883-859 B.C. Mesopotamia, Nimrud (ancient Kalhu). Alabaster (gypsum) (Mosul marble), 123.5 x 26.5 x 122 in. (313.69 x 67.31 x 309.88 cm). Gift of John D. Rockefeller Jr., 1932 (32.143.1). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.
- 6** Unknown artist. *Nataraja, Shiva as the King of Dance*. South India, Chola period, 11th century. Bronze; 111.5 x 101.65 cm. Copyright © The Cleveland Museum of Art. Purchase from the J. H. Wade Fund 1930.331. Reprinted with permission.
- 7** Unknown artist. Image of "Ballplayer" copyright © El Instituto Nacional de Antropología e Historia, Mexico. Used with permission.
- 7** Ernst Barlach, German (1870–1938). *Frenzy*, 1910. Bronze, 21 1/2 x 28 x 10 inches (54.6 x 71.1 x 25.4 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Friends of Art, F65-18. Photograph: E. G. Schempf.
- 8** Unknown photographer. Photograph of the Virginia State Capitol. Courtesy of The Library of Virginia.
- 9** Unknown Artist. Page from the Codex Fejervary-Mayer. It shows the fire god at the center of the universe being fed the blood sacrifice which emanates from the head, hand, leg and ribs of the god Texcatlipoca. Surrounded by the four directions. Creation myth. Mixtec Style, beaten deer skin and limewash. Liverpool Museum, Liverpool, Great Britain. Photo Credit : Werner Forman / Art Resource, NY.
- 10** Vanni. Photograph of Interior of the Mosque-Mihrab. Copyright © Vanni / Art Resource, NY.