



California Subject Examinations for Teachers®

TEST GUIDE

ART

General Examination Information

Copyright © 2004 by National Evaluation Systems, Inc. (NES®)

"California Subject Examinations for Teachers," "CSET," and the "CSET" logo are registered trademarks of the California Commission on Teacher Credentialing and National Evaluation Systems, Inc. (NES®).

"NES®" and its logo are registered trademarks of National Evaluation Systems, Inc.™

CS-TG-ARTXGI-01

Test Structure for CSET: Art

CSET: Art consists of two separate subtests, each composed of both multiple-choice and constructed-response questions. Each subtest is scored separately.

The structure of the examination is shown in the table below.

CSET: Art			
Subtest	Domains	Number of Multiple-Choice Questions	Number of Constructed-Response Questions
I	Aesthetic Valuing	20	1 extended
	Historical and Cultural Context of the Visual Arts	15	1 short (focused)
	Artistic Perception	15	1 short (focused) 1 short (focused) [drawing]
	Subtest Total	50	3 short (focused) 1 extended
II	Creative Expression	30	1 extended [portfolio-based—concentration] 1 short (focused) [portfolio-based—breadth] 1 short (focused) [drawing]
	Connections, Relationships, and Applications	10	1 short (focused)
	History and Theories of Learning in Art	10	none
	Subtest Total	50	3 short (focused) 1 extended

Annotated List of Resources for CSET: Art

This list identifies some resources that may help candidates prepare to take CSET: Art. While not a substitute for coursework or other types of teacher preparation, these resources may enhance a candidate's knowledge of the content covered on the examination. The references listed are not intended to represent a comprehensive listing of all potential resources. Candidates are not expected to read all of the materials listed below, and passage of the examination will not require familiarity with these specific resources. When available, a brief summary is provided for the reference cited. Resources are organized alphabetically and by content domain in subtest order.

Aesthetic Valuing

Anderson, Richard L. (1990). *Calliope's Sister: A Comparative Study of Philosophies of Art*. Englewood Cliffs, NJ: Prentice Hall.

This text addresses various art philosophies and the intricacies of each.

Barrett, Terry. (2000). *Criticizing Art: Understanding the Contemporary* (2nd edition). Mountain View, CA: Mayfield Publishing Company.

Designed as a supplementary text, this book helps students of art and art history better understand contemporary art by engaging them in the study of criticism and the practice of critically considering contemporary forms of art.

Battin, Margaret P.; Fisher, John; Moore, Ronald; and Silvers, Anita. (1989). *Puzzles About Art: An Aesthetics Casebook*. New York, NY: St. Martin's Press Inc.

This text covers aesthetic "puzzles," or questions, about the content and scope of art.

Brommer, Gerald. (1996). *Discovering Art History*. Worcester, MA: Davis Publications.

This art history text investigates the world and the world of the artist as well as trends and influences in the world of art. It also makes connections to the performing arts.

Broudy, H. S. (1987). *The Role of Imagery in Learning*. Los Angeles, CA: The Getty Center for Education in the Arts.

This text advocates the need for a program of disciplinary arts education as a part of general education in grades K–12. Includes a specific chapter on aesthetic scanning.

Cromer, J. L. (1990). *History, Theory, and Practice of Art Criticism in Art Education*. Reston, VA: National Art Education Association.

This text covers the history of aesthetics and art criticism from early Greek civilization to today, including instructional units on art criticism, history, and production.

Feldman, E. B. (1987). *Varieties of Visual Experience* (3rd edition). New York, NY: Harry Abrams, Inc., Publishers.

Introduces Feldman's four-step approach to critical analysis of artworks.

Fichner-Rathus, L. (1989). *Understanding Art* (2nd edition). Englewood Cliffs, NJ: Prentice-Hall, Inc.

This introduction to art appreciation is a comprehensive and balanced art history survey and has been widely adopted by educators.

Knobler, Nathan. (1967). *The Visual Dialogue*. New York, NY: Holt, Rinehart and Winston.

An excellent resource for understanding artistic perception, creative expression, visual literacy, and aesthetics.

Lankford, L. E. (1992). *Aesthetics: issues and inquiry*. Reston, Virginia: National Art Education Association.

Lankford presents a straightforward approach to the philosophy and aesthetics of art with strong applicable knowledge.

Ocvirk, O. G., et al. (1998). *Art Fundamentals: Theory and Practice* (9th edition). New York, NY: McGraw-Hill Higher Education.

A good, though conservative, overview of the visual arts.

Historical and Cultural Context of the Visual Arts

Anderson, Richard L. (1990). *Calliope's Sister: A Comparative Study of Philosophies of Art*. Englewood Cliffs, NJ: Prentice Hall.

This text addresses various art philosophies and the intricacies of each.

Brommer, Gerald. (1996). *Discovering Art History*. Worcester, MA: Davis Publications.

This art history text investigates the world and the world of the artist as well as trends and influences in the world of art. It also makes connections to the performing arts.

Chapman, Laura. (1978). *Approaches to Art in Education*. New York, NY: Harcourt Brace Jovanovich.

An excellent resource for understanding artistic perception, the role of art in society, children's artistic development, and perspectives on art education.

Cromer, J. L. (1990). *History, Theory, and Practice of Art Criticism in Art Education*. Reston, VA: National Art Education Association.

This text covers the history of aesthetics and art criticism from early Greek civilization to today, including instructional units on art criticism, history, and production.

Fitzpatrick, V. L. (1992). *Art History: A Contextual Inquiry Course*. Reston, VA: National Art Education Association.

Fitzpatrick presents a student-inquiry course on art history, including chapters on historical inquiry, instruction of art history, current practices, and recommendations. The book includes sample lessons for students of all grade levels.

Ocvirk, O. G., et al. (1998). *Art Fundamentals: Theory and Practice* (9th edition). New York, NY: McGraw-Hill Higher Education.

A good, though conservative, overview of the visual arts.

Strickland, Carol. (1992). *The Annotated Mona Lisa*. Kansas City, MO: John Boswell Management, Inc.

This is a crash course in art history from prehistoric to post-modern. It is often used in high school studio art A.P. classes.

Zurmuehlen, M. (1990). *Studio Art: Praxis, Symbol, Presence*. Reston, VA: National Art Education Association.

This book documents three adventures in art education—those of first-graders, fifth graders, and young high schoolers.

Artistic Perception

Chapman, Laura. (1978). *Approaches to Art in Education*. New York, NY: Harcourt Brace Jovanovich.

An excellent resource for understanding artistic perception, the role of art in society, children's artistic development, and perspectives on art education.

Feldman, E. B. (1987). *Varieties of Visual Experience* (3rd edition). New York, NY: Harry Abrams, Inc., Publishers.

Introduces Feldman's four-step approach to critical analysis of artworks.

Gatto, Joseph A.; Porter, Albert; and Selleck, Jack. (2000). *Exploring Visual Design: The Elements & Principles*. Worcester, MA: Davis Publications, Inc.

Provides a guide to the elements of art and principles of design and how they come together to make art.

Knobler, Nathan. (1967). *The Visual Dialogue*. New York, NY: Holt, Rinehart and Winston.

An excellent resource for understanding artistic perception, creative expression, visual literacy, and aesthetics.

Lauer, David A. (2000). *Design Basics*. Orlando, FL: Harcourt Brace.

This book includes thorough discussion of elements of art and principles of design. Introduces color theory, schemes, and symbolism. Concepts are illustrated with multiple examples from 2-D and 3-D artwork as well as photographs of design projects.

Ocvirk, O. G., et al. (1998). *Art Fundamentals: Theory and Practice* (9th edition). New York, NY: McGraw-Hill Higher Education.

A good, though conservative, overview of the visual arts.

Creative Expression

Feldman, E. B. (1987). *Varieties of Visual Experience* (3rd edition). New York, NY: Harry Abrams, Inc., Publishers.

Introduces Feldman's four-step approach to critical analysis of artworks.

Hurwitz, Al, and Day, Michael. (1970). *Children and Their Art: Methods for the Elementary School*. New York, NY: Harcourt Brace College Publishers.

This is a great book to use in a pre-service teacher education program. It has a wide range of information on issues art teachers encounter every day.

Knobler, Nathan. (1967). *The Visual Dialogue*. New York, NY: Holt, Rinehart and Winston.

An excellent resource for understanding artistic perception, creative expression, visual literacy, and aesthetics.

Simpson, Judith W.; Delaney, Jean M.; and Carroll, Karen Lee. (1997). *Creating Meaning Through Art: Teacher as Choice Maker*. Upper Saddle River, NJ: Prentice Hall.

Introduces teachers to the power of art as a vehicle for creating meaning. Each chapter focuses on a different aspect of art education, including the cultivation of artistic behaviors and the encouragement of visual storytelling.

Connections, Relationships, and Applications

Anderson, Richard L. (1990). *Calliope's Sister: A Comparative Study of Philosophies of Art*. Englewood Cliffs, NJ: Prentice Hall.

This text addresses various art philosophies and the intricacies of each.

Brommer, Gerald. (1996). *Discovering Art History*. Worcester, MA: Davis Publications.

This art history text investigates the world and the world of the artist as well as trends and influences in the world of art. It also makes connections to the performing arts.

Feldman, E. B. (1987). *Varieties of Visual Experience* (3rd edition). New York, NY: Harry Abrams, Inc., Publishers.

Introduces Feldman's four-step approach to critical analysis of artworks.

Fichner-Rathus, L. (1989). *Understanding Art* (2nd edition). Englewood Cliffs, NJ: Prentice-Hall, Inc.

This introduction to art appreciation is a comprehensive and balanced art history survey and has been widely adopted by educators.

Knobler, Nathan. (1967). *The Visual Dialogue*. New York, NY: Holt, Rinehart and Winston.

An excellent resource for understanding artistic perception, creative expression, visual literacy, and aesthetics.

Koster, Joan Bouza. (2000). *Bringing Art into the Elementary Classroom*. Belmont, CA: Wadsworth Publishing Co.

This book addresses the language of art, teaching art, and producing art. Topics covered include philosophy and goals, connections and themes, and the assessment of art. It emphasizes the integration of the arts into elementary classrooms.

History and Theories of Learning in Art

Bates, James. (2000). *Becoming an Art Teacher*. Belmont, CA: Wadsworth/Thomson Learning.

Chapters One and Two are especially useful. They provide a history of art education and stages of artistic development covered in the introductory chapters of this book.

Chalmers, F. Graeme. (1996). *Celebrating Pluralism—Art Education and Cultural Diversity*. Los Angeles, CA: The Getty Education Institute for the Arts.

This text presents a discussion of theory and support for multicultural art education.

Chapman, Laura. (1978). *Approaches to Art in Education*. New York, NY: Harcourt Brace Jovanovich.

An excellent resource for understanding artistic perception, the role of art in society, children's artistic development, and perspectives on art education.

Delacruz, E. M. (1997). *Design for Inquiry: Instructional Theory, Research and Practice in Art Education*. Reston, VA: National Art Education Association.

Delacruz takes instructional theory as well as current research in teacher effectiveness and creates a curriculum for teaching art. Includes a look at art education from the perspectives of both the teacher and the student.

Eisher, Elliot. (2002). *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press.

Explores the arts as a means for developing complex aspects of the mind. Many examples of student artwork illustrate the stages of art development and visual representation.

Hurwitz, Al, and Day, Michael. (1970). *Children and Their Art: Methods for the Elementary School*. New York, NY: Harcourt Brace College Publishers.

This is a great book to use in a pre-service teacher education program. It has a wide range of information on issues art teachers encounter every day.

Koster, Joan Bouza. (2000). *Bringing Art into the Elementary Classroom*. Belmont, CA: Wadsworth Publishing Co.

This book addresses the language of art, teaching art, and producing art. Topics covered include philosophy and goals, connections and themes, and the assessment of art. It emphasizes the integration of the arts into elementary classrooms.

Other Resources of Interest

Dunn, P. C. (1995). *Creating Curriculum in Art*. Reston, VA: National Art Education Association.

Harlan, C. (1986). *Vision and Invention: An Introduction to Art Fundamentals* (2nd edition). Englewood Cliffs, NJ: Prentice-Hall, Inc.

Hobbs, J., and Salome, R. (1991). *The Visual Experience*. Worcester, MA: Davis Publications, Inc.

Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten Through Grade Twelve. (2001). Sacramento, CA: California Department of Education.

Updated and approved in 2001, the standards cover the disciplines of dance, music, theatre, and the visual arts. Standards are provided for each grade level, prekindergarten through grade twelve.