TExES

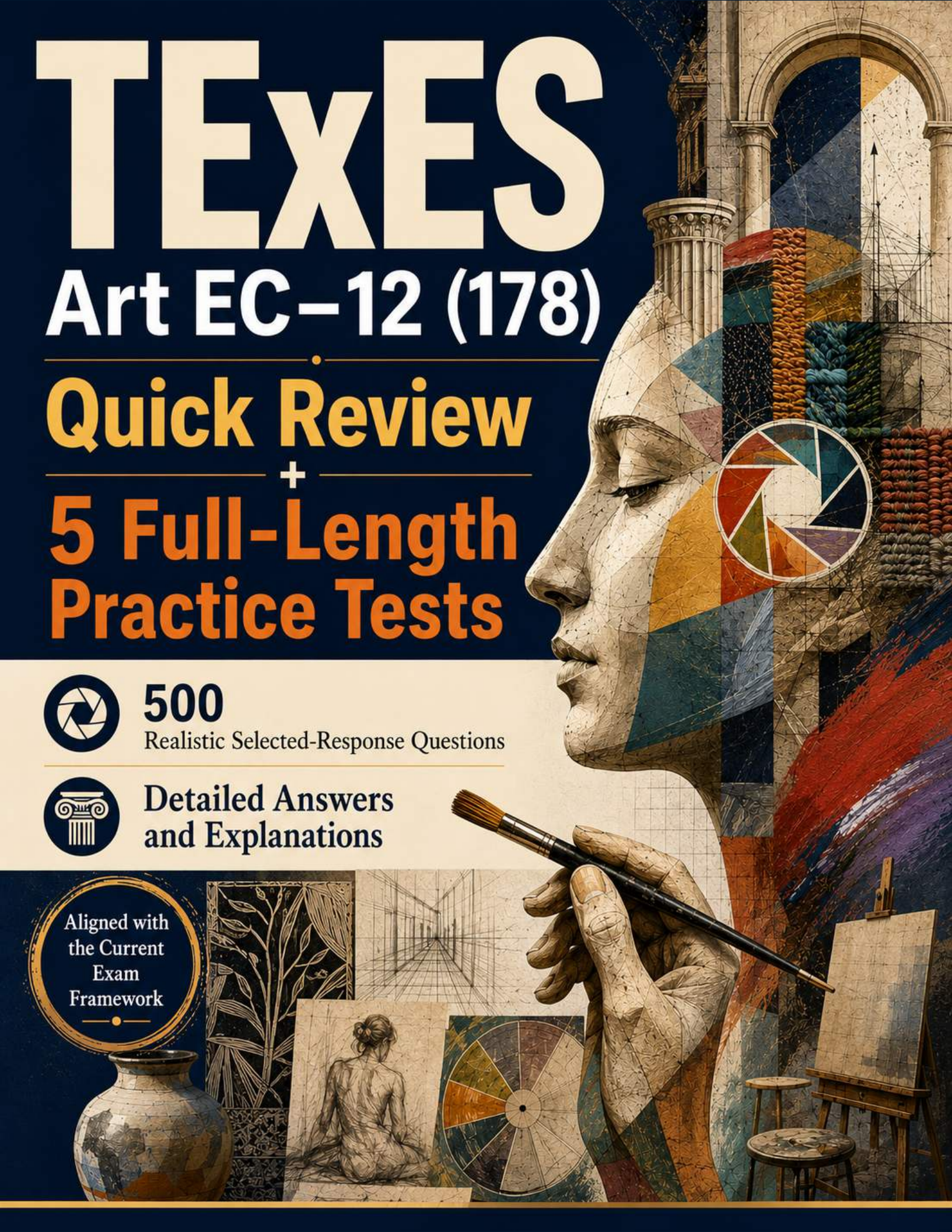
Art EC–12 (178)

Quick Review + 5 Full-Length Practice Tests

500
Realistic Selected-Response Questions

Detailed Answers and Explanations

Aligned with the Current Exam Framework



5 Full-Length TExES Art EC-12 Practice Tests

A Complete Guide to Prepare for the Texas Art EC-12 Exam



Your Path to the Texas Art Classroom

Massi Hagh

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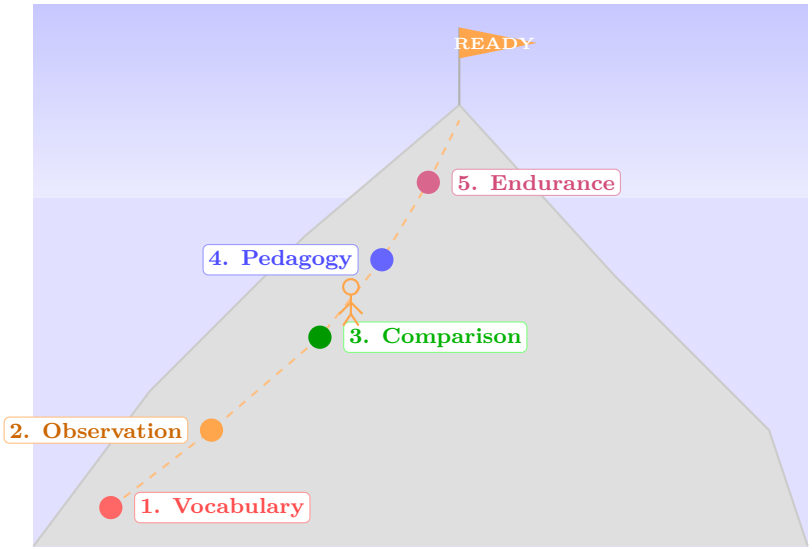
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The part nobody talks about

What separates candidates who improve from candidates who stall



One small change in how you talk to yourself

When you miss an art question, the sentence in your head matters more than you think.

Try not to say: "I'm terrible at art history."

Try instead: "I missed the clue in that one – I can learn to see it faster."

That shift matters. The first sentence turns a miss into identity. The second turns it into a skill problem. Skill problems can be fixed. Identity labels just make review feel heavier than it needs to.

A lot of candidates assume improvement means cramming more facts. Sometimes it does. But more often improvement comes from tightening the habits underneath the facts: naming terms accurately, looking longer before guessing, comparing choices instead of reacting to the first familiar

word, and answering classroom questions from a teacher's perspective rather than a student's preference.

Five habits worth practicing

1. **Say the term precisely.** "Dark and light contrast" is close; "value contrast" is better. "Looks three-dimensional" is close; "form" is better. Precision gives you leverage on this exam.

2. **Compare artworks out loud.** When a question shows two works or asks you to compare cultures, force yourself to name medium, purpose, style, symbol, and context before choosing. Comparison is a skill, not a mood.

3. **Answer pedagogy questions like a teacher.** The best answer is rarely the flashiest activity. It is the move that is clear, safe, age-appropriate, aligned to the goal, and supportive of student thinking.

4. **Keep an error log by domain.** If you missed a question because you mixed up tint and shade, write that. If you missed it because you ignored the age level in a lesson-plan question, write that. Vague review creates vague improvement.

5. **Trust the repetition.** By the end of test 5 you will have worked through 500 questions. That is not casual exposure. That is real preparation. Let the volume of practice steady you when test-day nerves show up.

Five-minute habit drill

Choose one missed question. In one sentence each, write: **(1)** the tested domain, **(2)** the decisive visual or wording clue, **(3)** the precise art term, **(4)** why the strongest distractor fails, and **(5)** what you will notice faster next time. This converts a miss into a repeatable decision skill.

Test Day Tips and Common Mistakes

A short checklist for the week before, the morning of, and during the exam

The week before

- Take at least **one full-length timed test** or two long blocks back-to-back so the 100-question pace feels normal.
- Review misses by **domain and clue**, not just by page number.
- Refresh the high-frequency vocabulary: elements, principles, media, process, critique, TEKS-aligned instruction.
- Revisit the official domain weights so you know where most of your points come from.
- Protect sleep. Cramming late hurts more than it helps.

The morning of

- Eat a real breakfast and hydrate. You are sitting for a long exam.
- Arrive early with your photo ID and your test confirmation information.
- Expect the CAT tutorial and check-in process to take time before testing begins.
- You do not need a calculator for this exam. Follow testing-center directions for any note board or scratch material provided on site.
- Before the first question, take three slow breaths and settle your pace.

During the exam

- **Name the domain first.** Studio, history, critique, or pedagogy?
- On image questions, identify the strongest visual clue before reading the options.
- On classroom questions, choose the move that is safe, clear, age-appropriate, and aligned to the learning goal.
- Check your pace around question 25, 50, and 75.
- Mark hard questions, move on, and come back later with a cooler head.
- If two options remain, return to the exact task word and choose the option most directly supported by the evidence.

If anxiety hits

- Pause. Breathe in for 4, out for 6.
- Plant both feet on the floor and refocus on the single question in front of you.
- Tell yourself: *evidence first.* Then find the clue you can actually defend.
- Let the previous question go. It cannot earn you points anymore.
- Remember that the goal is a passing performance, not perfection.
- If your mind blanks, identify whether the stem asks for a fact, an interpretation, or a teacher action; solve that smaller task first.
- Release your jaw and shoulders, then reread only the task sentence before returning to the choices.

12. COMPETENCY 010 – AFRICA

Ancient Egypt: composite figure, registers, hierarchical scale, idealized permanence; tomb/temple function; papyrus, relief, monumental stone. **Nok:** terracotta heads/figures. **Ife:** highly naturalistic royal portrait heads. **Benin:** brass plaques/heads associated with court history and authority. **Akan/Asante:** kente colors/patterns communicate social values; goldweights encode proverbs.

High-yield ideas: many masks and figures function through performance, ritual, initiation, healing, ancestry, or political authority, not as isolated museum objects. Kongo *nkisi* figures activate spiritual power; Yoruba forms often connect beauty, character, and sacred/social roles. Islamic West African architecture uses local materials (e.g., adobe in the Great Mosque of Djenné). Identify region, medium, function, and context before naming a culture.

13. COMPETENCY 010 – ASIA AND THE MIDDLE EAST

Mesopotamia/Persia: ziggurat, votive figure, narrative relief, cylinder seal; palace imagery supports rulers.
Islamic traditions: calligraphy, geometry, arabesque, tile, carpet, manuscript, mosque architecture; figural imagery varies by place and setting, so "no figures" is an overgeneralization.
South Asia: Buddhist stupa and mudra; Hindu temple/iconography; Gupta ideal; Mughal miniature blends Persian and South Asian court traditions.

China: calligraphy/ink share brush discipline; handscroll is viewed over time; shan shui landscape often uses shifting viewpoint, atmospheric space, and expressive brushwork; porcelain and jade signal technical/cultural value.
Japan: Zen ink, screen/scroll formats, ukiyo-e woodblock prints, flat pattern/cropping, tea aesthetics, and wabi-sabi. Ukiyo-e influenced European Japonisme. Across Asia, use iconography, material, architecture, patronage, and religious/philosophical context as evidence.

14. COMPETENCY 011 – AUSTRALIA, OCEANIA, CENTRAL AND SOUTH AMERICA

Aboriginal Australian traditions: Country, ancestral narratives, place, and community knowledge; dotting is one technique, not a definition of all Aboriginal art. **Oceania:** Maori carving/tā moko, Polynesian tapa, navigation-related forms, Easter Island moai, and ceremonial objects often connect genealogy, status, spirituality, and community performance.

Mesoamerica: Olmec colossal heads; Maya stelae, glyphs, architecture, and court ritual; Mexica/Aztec monumental stone and codices. **Andes:** Nazca lines/textiles, Moche portrait vessels, Inka precision dry-stone masonry and textiles. Materials carry meaning: featherwork, jade, gold, fiber, ceramic, and stone. Colonial encounters produced syncretic forms; contemporary artists continue and transform these traditions.

15. COMPETENCY 012 – EUROPE: ANCIENT THROUGH RENAISSANCE

Prehistoric: cave imagery, portable figures, megaliths. **Greek:** Archaic rigidity/smile → Classical ideal/contrapposto → Hellenistic drama; orders, ideal proportion, black-/red-figure pottery. **Roman:** veristic portrait, propaganda, concrete arch/vault/dome, mural/mosaic.

Byzantine: frontal sacred figures, gold mosaics/icons, spiritual hierarchy.

Romanesque: round arch, thick wall, barrel vault, portal sculpture. **Gothic:** pointed arch, rib vault, flying buttress, stained glass, verticality.

Italian Renaissance: humanism, classical revival, linear perspective, anatomy; Leonardo (sfumato), Michelangelo, Raphael. **Northern Renaissance:** oil glazing, surface detail, symbolism; van Eyck, Dürer. Mannerism favors artificiality, elongated form, and unstable space.

16. COMPETENCY 012 – EUROPE: BAROQUE THROUGH MODERNISM

Baroque: drama, movement, diagonals, theatrical light; Caravaggio's tenebrism. **Rococo:** intimate, ornate, pastel, aristocratic leisure. **Neoclassicism:** civic virtue, order, classical clarity. **Romanticism:** emotion, imagination, nature/sublime. **Realism:** contemporary labor/everyday life. **Impressionism:** modern life, optical light, broken color. **Post-Impressionist paths:** Cézanne structure, Van Gogh expression, Gauguin symbolism, Seurat optical mixture. **Modern clues:** Fauvism – nonnatural color; Expressionism – emotional distortion; Cubism – fractured/multiple viewpoints; Futurism – speed; Dada – anti-art/chance; Surrealism – dream/unconscious; Constructivism/Bauhaus – design, industry, geometry. Match visual evidence before artist names.

17. COMPETENCY 013 – NORTH AMERICA

Indigenous traditions: analyze specific nations/regions and functions–Pueblo ceramics, Diné (Navajo) weaving, Northwest Coast formline/carving, Plains beadwork/ledger art, Mississippian earthworks–without treating them as one style. **Colonial/19th century:** portraiture and craft traditions; Hudson River landscape/national identity; photography/documentation; Realism and trompe l'oeil. **20th–21st century:** Harlem Renaissance; Regionalism; Mexican muralism's U.S. influence; Abstract Expressionism (Pollock, Rothko); Pop (Warhol); Minimalism; Conceptual, feminist, performance, installation, identity, and social-practice art. Faith Ringgold's story quilts unite image, text, and fiber. Texas clues include the Rothko Chapel in Houston and Donald Judd's site-specific work in Marfa. Consider Indigenous, African American, Latinx/Chicanx, immigrant, and regional perspectives.