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**New York City Department of Education
Comprehensive Art Examination**

Three Year Concentration for Regents Credit

Monday, June 18, 2007 – 1:15 p.m. to 4:15 p.m.

Last Name _____ First Name _____

ID/OSIS Number _____ Region _____

School _____

SECTION	MAXIMUM POINTS	SCORE	INITIALS A	INITIALS B
I. <u>Art Concepts:</u>				
A. Cultural and Historical Connections	15			
B. Design, Materials and Techniques	15			
II. <u>Essay: Analysis and Interpretation</u>	15			
III. <u>Performance Applications:</u>				
A. Two-Dimensional Applied Design	10			
B. Drawing from Observation	15			
IV. <u>Portfolio: Area of Specialization:</u>				
A. Presentation of Artwork *	20			
B. Reflective Essay *	10			
TOTAL	100			

* These sections were due prior to the examination

**New York City Comprehensive Art Examination
Three Year Concentration for Regents Credit**

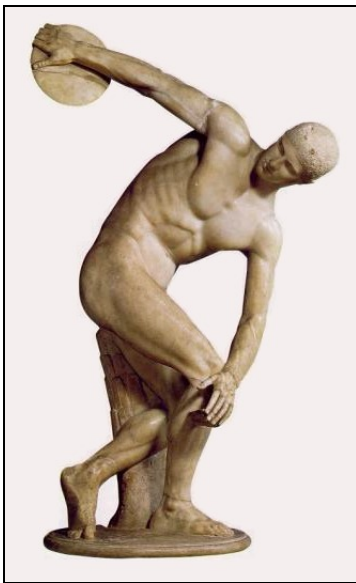
PART I – Art Concepts

Section A. Cultural and Historical Connections (15 Points)

Directions: Read each question and choose the best answer. Write the letter of your choice on the answer sheet provided on the last page of this booklet or on a Scantron sheet.

Answer all questions. Each question is worth ½ point.

Questions 1 and 2 are based on the artwork below:



Myron, *Diskobolos (The Discus Thrower)* ca. 450 B.C.

1. This sculpture can best be described as
 - a. nonrepresentational
 - b. idealized
 - c. realistic
 - d. exaggerated

2. The pose departs from earlier Greek depictions of the figure by its
 - a. dynamic action
 - b. starkness
 - c. central axis
 - d. rigidity

Questions 3 and 4 are based on the artwork below:



Roman villa near Pompeii, 50-40 B.C.
The Metropolitan Museum of Art

3. This early trompe l'oeil fresco
 - a. represents a myth
 - b. creates the illusion of depth
 - c. imitates nature
 - d. replicates atmospheric effects

4. The architectural elements were derived from
 - a. Mesopotamia
 - b. Egypt
 - c. Greece
 - d. Babylonia

Questions 5 and 6 are based on the artwork below:



The Cloisters, The Metropolitan Museum of Art

5. This monastery's covered walkway with open garden was designed for
 - a. public festivals
 - b. instruction
 - c. meditation
 - d. private celebrations

6. This complex is dedicated to the art of
 - a. Ancient Constantinople
 - b. Southeast Asia
 - c. Classical Rome
 - d. Medieval Europe

Questions 7 and 8 are based on the artwork below:

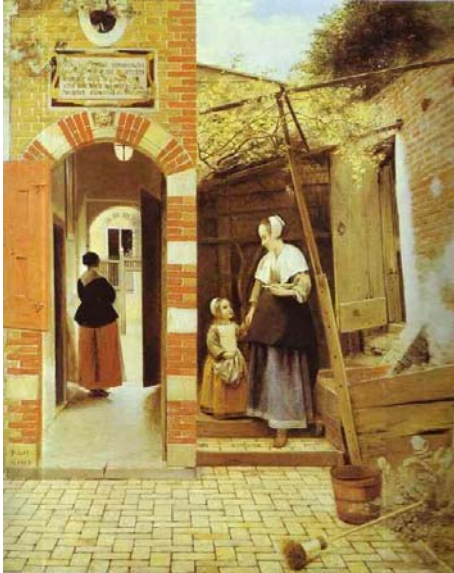


Alessandro Allori, *Cardinal de' Medici*, ca. 1589

7. Italian Renaissance portraits were commissioned primarily to
 - a. display wealth and power
 - b. depict a dwelling or locality
 - c. illustrate a trade or occupation
 - d. preserve family and tradition

8. Allori achieved a sense of realism through the use of
 - a. symbolic objects
 - b. cool colors
 - c. dramatic lighting
 - d. modeled forms

Questions 9, 10 & 11 are based on the artwork below:



Pieter de Hooch, *Courtyard of a House in Delft*, 1658

9. The golden age of Dutch painting introduced a school of painting known as

- a. Genre
- b. Rococo
- c. Pastoral
- d. Mannerism

10. The perception of space is created by using

- a. multiple sightlines
- b. one-point perspective
- c. soft edges
- d. high contrast

11. The artist depicts Dutch life by focusing on

- a. commercial themes
- b. seasonal motifs
- c. domestic relationships
- d. economic conditions

Questions 12 and 13 are based on the artwork below:



Jacques-Louis David, *Death of Marat*, 1793

12. In this painting David evokes an emotional response through the use of

- a. sfumato
- b. monochromatic color
- c. contrapposto
- d. dramatic lighting

13. This Neoclassic painting was a departure from the flamboyant style known as

- a. Byzantine
- b. Romanticism
- c. Baroque
- d. Gothic

Questions 14 and 15 are based on the artwork below:



Pierre Auguste Renoir, *Dance at Le Moulin de la Galette*, 1876

14. Visual energy in this painting is expressed through

- a. foreshortened figures
- b. dappled light
- c. strong silhouettes
- d. diffused forms

15. The Impressionists captured a “fleeting moment” using

- a. short brushstrokes
- b. academic rendering
- c. chiaroscuro
- d. glazing

Questions 16 and 17 are based on the artwork below:



Juan Gris, *Guitar and Flowers*, 1912

16. Cubism introduced

- a. textured surfaces
- b. bold hues
- c. multiple views
- d. contrasting values

17. Which new visual device was used by Gris?

- a. spatial vibration
- b. flattened planes
- c. solid masses
- d. analogous colors

Questions 18 and 19 are based on the artwork below:



René Magritte, *Les Valeurs Personnelles*, 1952

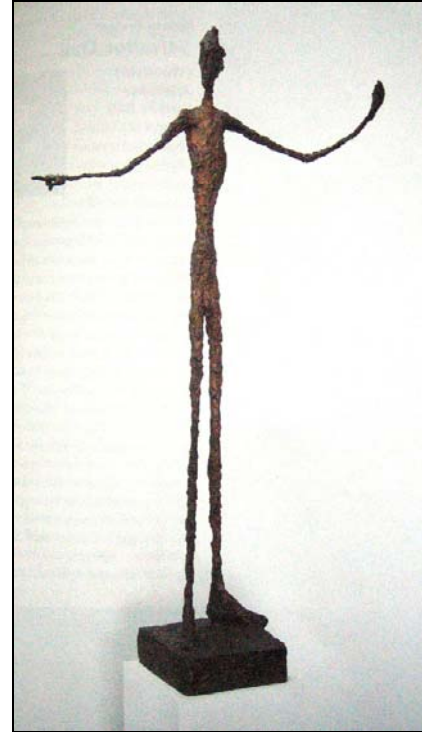
18. Magritte challenges viewers' expectations of

- a. value
- b. scale
- c. form
- d. contrast

19. Surrealism was inspired by

- a. politics
- b. technology
- c. dreams
- d. science

Questions 20 and 21 are based on the artwork below:



Alberto Giacometti, *Man Pointing*, 1947

20. Giacometti's figure suggests a sense of

- a. happiness
- b. dependency
- c. vigor
- d. alienation

21. Which medium was used to construct an armature for this sculpture?

- a. wire
- b. wood
- c. clay
- d. wax

Questions 22, 23 & 24 are based on the artwork below:



Kehinde Wiley
The Equestrian Portrait of the Duke of Lerma, 2005

22. The artist reinterprets historic equestrian portraits by
- incorporating religious symbols
 - referencing floral motifs
 - framing the image in gold
 - including contemporary attire
23. He creates an image of grandeur and power through his
- choice of viewpoint
 - emphasis on ceremonial objects
 - placement of horizon line
 - use of ornate patterns
24. As an urban artist, Wiley questions our perception of
- corporate advertising
 - spiritual beliefs
 - social status
 - competitive sports

Questions 25 and 26 are based on the artwork below:



Wu Chen, *Bamboo in the Wind*, circa 1350

25. By painting the bamboo over a background wash the artist highlights
- variety and pattern
 - balanced composition
 - contour line
 - value and contrast
26. The brushstrokes resemble calligraphy because they change from
- thin to thick
 - opaque to transparent
 - curved to straight
 - short to long

Questions 27 and 28 are based on the artwork below:



David Alfaro Siqueiros,
The People in Arms (detail), 1957–65

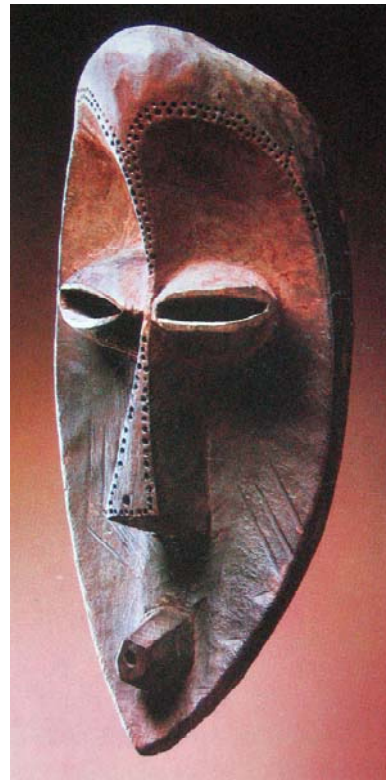
27. The artist's motivation may best be described as

- a. political
- b. romantic
- c. literary
- d. financial

28. Emotional intensity is created primarily by the

- a. expressions on the faces
- b. crowding of the figures
- c. replication of color
- d. similarity of clothing

Questions 29 and 30 are based on the artwork below:



Mask, Itumba Region, Zaire

29. African masks are primarily worn during

- a. clan gatherings
- b. military tributes
- c. athletic competitions
- d. tribal ceremonies

30. Which element of African masks influenced Picasso and Modigliani?

- a. natural proportion
- b. approximate evenness
- c. simplified shapes
- d. organic forms

End of Part I A

PART I – Art Concepts

Section B. Design, Materials and Techniques (15 Points)

Directions: Read each question and choose the best answer. Write the letter of your choice on the answer sheet provided on the last page of this booklet or on a Scantron sheet.

Answer all questions. Each question is worth ½ point.

Questions 31, 32 & 32 are based on the artwork below:



Poem in Your Pocket, 2007

31. This poster can best be described as

- a. shaded
- b. rendered
- c. graphic
- d. detailed

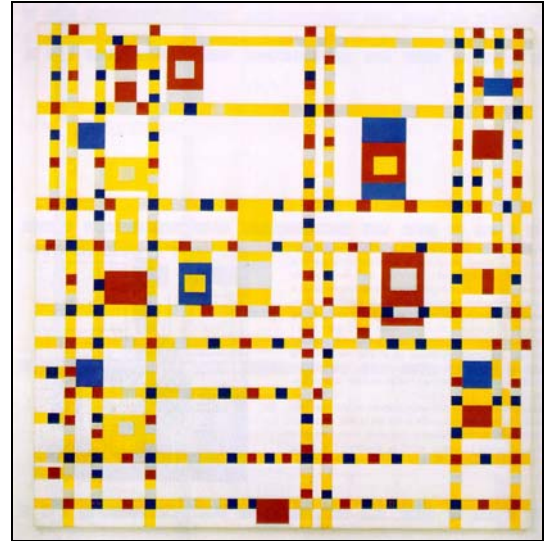
32. Balance in this design is

- a. formal
- b. asymmetrical
- c. symmetrical
- d. radial

33. The font was selected to attract

- a. students
- b. parents
- c. entrepreneurs
- d. tourists

Questions 33 and 34 are based on the artwork below:



Piet Mondrian, *Broadway Boogie Woogie*, 1942-43

34. Rhythm is created through

- a. variation of line
- b. balanced composition
- c. use of negative space
- d. repetition of shape

35. The color scheme in this painting is

- a. complementary
- b. secondary
- c. primary
- d. tertiary

Questions 36, 37 & 38 are based on the artwork below:



Vincent Van Gogh, *Pollarded Birches*, 1884

36. Crosshatching was used to develop

- a. hard edges
- b. tones
- c. delicate lines
- d. layers

37. Trees diminishing in size suggest

- a. similarity
- b. unity
- c. mood
- d. distance

38. The vertical elements create

- a. stability
- b. tranquility
- c. tension
- d. whimsy

Questions 39 and 40 are based on the artwork below:



Romare Bearden, *The Street*, 1964

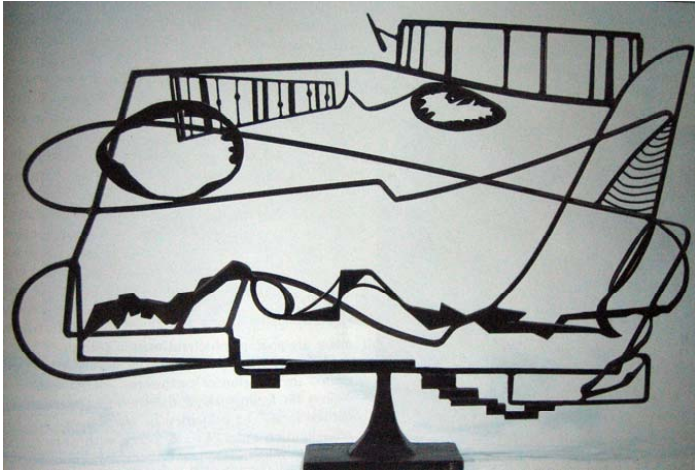
39. What component makes this collage most effective?

- a. cut paper
- b. geometric shapes
- c. monochromatic color
- d. photographic images

40. Bearden's artwork was greatly influenced by

- a. community life
- b. world events
- c. conceptual art
- d. literary symbolism

Questions 41 and 42 are based on the artwork below:



David Smith, *Hudson River Landscape*, 1951

41. Smith's sculpture was constructed by

- a. chiseling
- b. carving
- c. welding
- d. modeling

42. It demonstrates the artist's interest in

- a. etching
- b. drawing
- c. collage
- d. lithography

Questions 43, 44 & 45 are based on the artwork below:



Frank Stella, *Sacramento No. 6*, Acrylic, 1978

43. The advantage of using acrylic paint is that it

- a. defines edges
- b. repels moisture
- c. dries quickly
- d. masks underpainting

44. This medium can be thinned with

- a. turpentine
- b. water
- c. casein
- d. oil

45. Unpainted areas are most likely to reveal

- a. glue
- b. linen
- c. masonite
- d. gesso

Questions 46, 47 & 48 are based on the artwork below:



Käthe Kollwitz, *Self-Portrait*, 1933

46. The method used to draw the extended arm expresses

- a. spontaneity
- b. restraint
- c. fragility
- d. permanence

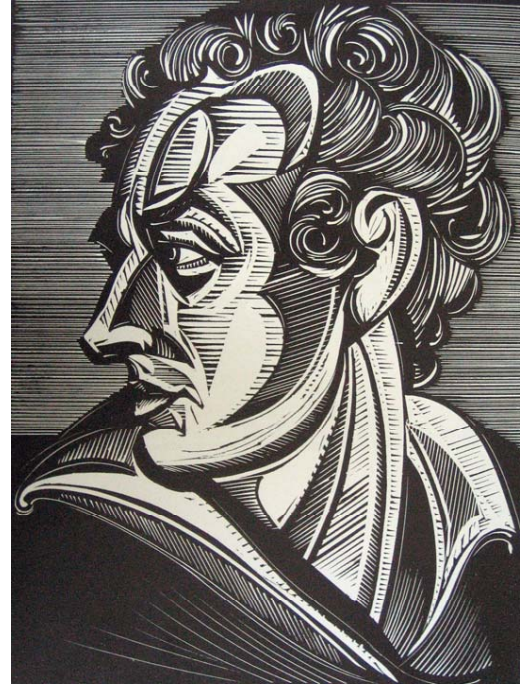
47. Spraying fixative on a charcoal drawing

- a. prevents smudging
- b. diminishes fading
- c. decreases contrast
- d. enhances highlights

48. The most appropriate paper for drawing with this medium is

- a. smooth
- b. coarse
- c. vellum
- d. tracing

Questions 49, 50 & 51 are based on the artwork below:



Stephen Alcorn, *Don Juan*, 1984

49. In this relief print, white areas are created by

- a. using a stencil
- b. applying white ink
- c. cutting into the plate
- d. masking with resist

50. Which tool is used to incise the image?

- a. gouge
- b. file
- c. palette knife
- d. sharp needle

51. A plate used in this printmaking process could be made of

- a. zinc
- b. copper
- c. stone
- d. wood

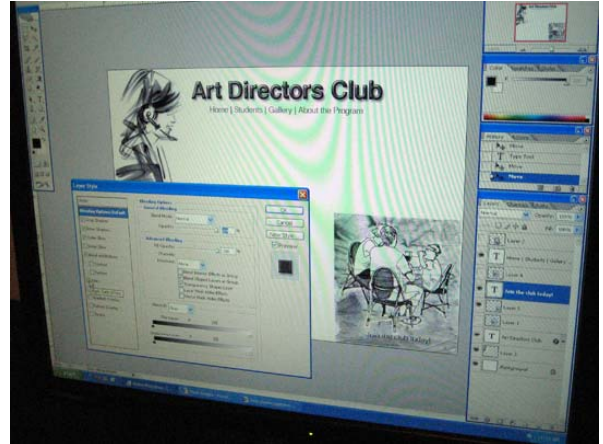
Questions 52 and 53 are based on the artwork below:



John Singer Sargent, *On the Zattere*, 1905

52. The transparent quality of watercolor necessitates layering paint from
- a. wet to dry
 - b. bright to dull
 - c. light to dark
 - d. opaque to transparent
53. The blurred areas of the buildings were created using the technique of
- a. wet in wet
 - b. flat wash
 - c. dry brush
 - d. blocking out

Questions 54, 55 & 56 are based on the artwork below:



Photoshop computer screen

54. A successful website is characterized by its
- a. dependency on text
 - b. integration of audio
 - c. colorful animation
 - d. ease of navigation
55. When transmitting a computer image over the internet the best format to use is
- a. RGB
 - b. JPEG
 - c. DPI
 - d. TIFF
56. When an image is enlarged on a computer screen which of the following becomes more evident?
- a. pixels
 - b. text
 - c. serifs
 - d. detail

Questions 57 and 58 are based on the artwork below:



Dorothea Lange, *Towards Los Angeles*, 1937

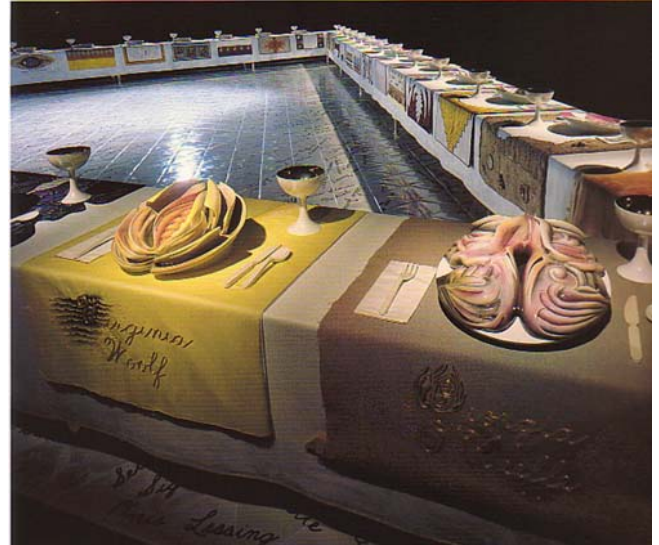
57. This photograph may best be described as

- a. uplifting
- b. commercial
- c. ironic
- d. formal

58. Its impact is emphasized by the

- a. cloud formations
- b. long shadow
- c. road surface
- d. converging lines

Questions 59 and 60 are based on the artwork below:



Judy Chicago, *The Dinner Party*, 1979

59. This artwork focuses attention on

- a. fashion
- b. racism
- c. feminism
- d. nutrition

60. It can best be described as a

- a. sculpture in the round
- b. mixed media installation
- c. high relief
- d. theatrical set

End of Part I B

PART II – Essay Analysis and Interpretation (15 Points)

*“Nothing in a portrait is a matter of indifference.
Gesture, grimace, clothing, decor...
all must combine to realize a character.”*

Charles Baudelaire

Artists use portraiture to express personal and public perceptions using elements of art, principles of design, and visual references to depict their subjects.

After studying the artworks on the opposite page, write a well organized essay of approximately 350 words discussing the

- artist as interpreter
- use of color, media and technique
- influence of other artists or art movements

In your essay refer to at least two of the given reproductions.

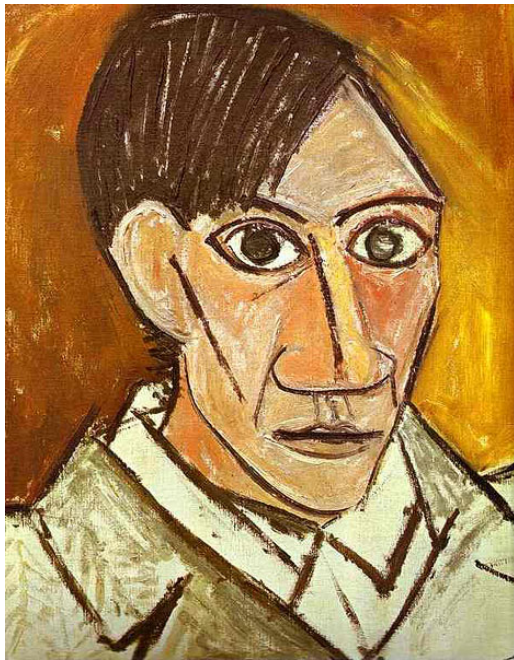
Write your response in the Essay Answer Booklet.



Annie Liebovitz
Nicole Kidman, 2003
Photograph



Jacob Lawrence
Self-Portrait, 1977
Gouache on paper



Pablo Picasso
Self-Portrait, 1907
Oil on canvas



Andy Warhol
Marilyn Monroe (Marilyn), 1967
Screenprint

End of Part II

PART III – Performance Applications

A. Two-Dimensional Applied Design (10 Points)

Design a poster for a school event based on one of the following:

- Spring Jazz Festival
- Three One-Act Plays
- An Evening of Dance

Directions:

- use a color medium such as color pencils or markers
- include the selected title and your school name
- work on 9” x 12” drawing paper

Your design will be judged on:

- originality of concept
- integration of text and composition
- awareness of intended audience

End of Part III A

PART III – Performance Applications

B. Drawing from Observation (15 Points)

Draw a section of the room that includes at least three objects.

Directions:

- use a black and white medium such as pencil or conte crayon
- work on 9” x12” drawing paper

Your drawing will be judged on your ability to:

- create the illusion of depth
- render form
- organize a unified composition

End of Part III B

PART IV – Portfolio: Area of Specialization

A. Presentation of Artwork * (20 Points)

B. Reflective Essay * (10 Points)

* These sections were due prior to the examination

-END OF EXAMINATION-

PLANNING and NOTES

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Last Name _____ First Name _____

School Name _____ ID/OSIS Number _____

Answer Sheet (detach at side perforation) – Multiple choice questions are worth 1/2 point each.

Part IA
Cultural and Historical Connections (15 Points)
Answer **ALL** questions

- | | |
|-----------|-----------|
| 1. _____ | 16. _____ |
| 2. _____ | 17. _____ |
| 3. _____ | 18. _____ |
| 4. _____ | 19. _____ |
| 5. _____ | 20. _____ |
| 6. _____ | 21. _____ |
| 7. _____ | 22. _____ |
| 8. _____ | 23. _____ |
| 9. _____ | 24. _____ |
| 10. _____ | 25. _____ |
| 11. _____ | 26. _____ |
| 12. _____ | 27. _____ |
| 13. _____ | 28. _____ |
| 14. _____ | 29. _____ |
| 15. _____ | 30. _____ |

Part IA Score _____

Part IB
Design, Materials, and Techniques (15 Points)
Answer **ALL** questions

- | | |
|-----------|-----------|
| 31. _____ | 46. _____ |
| 32. _____ | 47. _____ |
| 33. _____ | 48. _____ |
| 34. _____ | 49. _____ |
| 35. _____ | 50. _____ |
| 36. _____ | 51. _____ |
| 37. _____ | 52. _____ |
| 38. _____ | 53. _____ |
| 39. _____ | 54. _____ |
| 40. _____ | 55. _____ |
| 41. _____ | 56. _____ |
| 42. _____ | 57. _____ |
| 43. _____ | 58. _____ |
| 44. _____ | 59. _____ |
| 45. _____ | 60. _____ |

Part IB Score _____

I do hereby affirm that I had no unlawful knowledge of the questions or answers prior to the start of the examination and that I have neither given nor received assistance in answering any of the questions during the examination.

Student Signature