

PEARSON REVEL TEST 1 PRACTICE EXAM (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. How does directional force differ from emphasis and subordination in a work of art?**
 - A. They rely on value contrasts
 - B. Directional forces create a path around the work of art
 - C. They draw the eye directly toward the center
 - D. They emphasize color harmony
- 2. Daniel Chester French requested spotlights above the Lincoln Memorial sculpture of Abraham Lincoln to**
 - A. increase visibility at night
 - B. minimize glare on visitors
 - C. change the sculpture's expressive impact
 - D. reduce maintenance costs
- 3. Which statement about outsider art is supported by the material?**
 - A. Outsider art is always created by trained professionals.
 - B. The artist worked independently of any tradition or style.
 - C. Outsider art is strictly a digital medium.
 - D. Outsider art follows a famous school of thought.
- 4. What is the null hypothesis for a t-test comparing two means?**
 - A. The means are equal (no difference) between the two groups
 - B. The means are different between the groups
 - C. The variances are equal
 - D. The samples come from the same population
- 5. Why does Carrie Mae Weems think men and women worldwide will empathize with The Kitchen Table series and a story anchored around a black woman?**
 - A. It documents historical events
 - B. Men and women worldwide can see themselves in it and relate to relationship problems
 - C. It focuses solely on Black women's experiences
 - D. It uses abstract forms

- 6. Which visual medium allows the impression of time to be compressed, expanded, run backward, and rewound?**
- A. sculpture
 - B. film
 - C. photography
 - D. digital painting
- 7. In economics, define marginal cost.**
- A. The total fixed cost of production.
 - B. The average cost per unit of output.
 - C. The cost saved by reducing output by one unit.
 - D. The additional cost of producing one more unit of output.
- 8. What characterizes a quasi-experimental design?**
- A. Fully randomized
 - B. Only qualitative
 - C. Lacks full random assignment
 - D. Has no control group
- 9. In paintings such as Composition VI, Kandinsky likened the emotional impact of colors and lines to**
- A. Music
 - B. Sculpture
 - C. Dance
 - D. Poetry
- 10. What is one way that an artist can imply mass in a two-dimensional figure?**
- A. Make it large enough to occupy most of the picture plane.
 - B. Use light color contrasts.
 - C. Add many fine details.
 - D. Create complex patterns.

Answers

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1. B
2. C
3. B
4. A
5. B
6. B
7. D
8. C
9. A
10. A

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Explanations

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1. How does directional force differ from emphasis and subordination in a work of art?

- A. They rely on value contrasts
- B. Directional forces create a path around the work of art**
- C. They draw the eye directly toward the center
- D. They emphasize color harmony

Directional forces in a work of art act like arrows guiding the viewer's gaze through the composition. They create a path that moves around and through shapes, lines, and edges, producing a sense of motion and unity as you take in the whole piece. Emphasis, by contrast, pulls attention to a single area, making that spot the focal point, while subordination reduces prominence in other areas so they support the main focus. So directional forces differ because they shape the sequence of viewing across the entire artwork rather than concentrating attention in one spot or muting other parts. You might see a curved line or a repeating motif that leads your eye around the scene, helping you experience the whole composition rather than just looking at one center point. While value contrasts or color harmony can influence emphasis or unity, directional forces specifically describe how the eye is steered through the artwork.

2. Daniel Chester French requested spotlights above the Lincoln Memorial sculpture of Abraham Lincoln to

- A. increase visibility at night
- B. minimize glare on visitors
- C. change the sculpture's expressive impact**
- D. reduce maintenance costs

Lighting a sculpture shapes how viewers perceive its emotion and character. By placing spotlights above the Lincoln statue, the designer could control how light and shadow fall across Lincoln's features. The resulting contrasts emphasize details of the brow, eyes, and mouth in a way that deepens the sense of solemnity, dignity, and introspection the sculpture conveys. That change in perceived mood—how viewers interpret Lincoln's expression and presence—is what makes the lighting intend to alter the sculpture's expressive impact. The other ideas—simply making the statue more visible at night, reducing glare for visitors, or cutting maintenance costs—don't capture this artistic purpose, which is to influence how the statue communicates emotion and meaning through light.

3. Which statement about outsider art is supported by the material?

- A. Outsider art is always created by trained professionals.
- B. The artist worked independently of any tradition or style.**
- C. Outsider art is strictly a digital medium.
- D. Outsider art follows a famous school of thought.

Outsider art refers to work created outside the boundaries of official art culture, often by self-taught artists who operate outside established traditions and schools. The statement that the artist worked independently of any tradition or style best matches this idea, because outsider art is defined by a personal, unfiltered approach that isn't bound by conventional styles or the canon of recognized movements. It highlights independence from formal training and the mainstream art world. The other options don't fit because outsider art isn't limited to trained professionals, nor confined to a single medium like digital, and it doesn't follow a famous school of thought; in fact, it often emerges precisely by stepping away from such classifications.

4. What is the null hypothesis for a t-test comparing two means?

- A. The means are equal (no difference) between the two groups
- B. The means are different between the groups
- C. The variances are equal
- D. The samples come from the same population

In a t-test that compares two means, the null hypothesis is that there is no difference between the population means. In symbols, it states $\mu_1 = \mu_2$, meaning any observed difference in sample means is due to random sampling variability rather than a real difference in the populations. The test assesses whether the observed gap is larger than would be expected by chance. If the data show a statistically significant difference, you'd reject the null in favor of an alternative that the means differ (two-sided: $\mu_1 \neq \mu_2$; one-sided: $\mu_1 > \mu_2$ or $\mu_1 < \mu_2$). The other statements aren't the null itself: equality of variances is an assumption for a version of the test, not the null; and "samples from the same population" is a broader idea, while the precise null focuses specifically on equality of the population means.

5. Why does Carrie Mae Weems think men and women worldwide will empathize with The Kitchen Table series and a story anchored around a black woman?

- A. It documents historical events
- B. Men and women worldwide can see themselves in it and relate to relationship problems
- C. It focuses solely on Black women's experiences
- D. It uses abstract forms

The main idea this question targets is how a narrative centered on a Black woman can feel relatable to both men and women around the world. Weems achieves this by grounding the work in everyday, human experiences—relationships, family dynamics, love, conflict, and communication—set around a kitchen table, a familiar space where honest conversations happen. Because these themes are universal, viewers from diverse backgrounds can see parts of their own lives reflected in the stories, regardless of race or gender. The focus isn't just on a single identity but on shared human experiences within intimate relationships, which fosters broad empathy. That universality is what makes this the best answer. If the work were about historical events, or claimed to center only on Black women's experiences without connecting to broader relationship themes, or relied on abstract forms that avoid concrete, relatable situations, it would be harder for a wide audience to connect. The kitchen-table storytelling and the exploration of common relationship problems explain why people worldwide can empathize with the series.

6. Which visual medium allows the impression of time to be compressed, expanded, run backward, and rewound?

- A. sculpture
- B. film**
- C. photography
- D. digital painting

Manipulating time through moving images is what makes film special. Film presents a rapid sequence of frames, and the way those frames are paced, cut, and edited lets you shape how time feels on screen. By adjusting the duration of each shot and using techniques like slow motion, fast motion, and time-lapse, you compress or expand the apparent duration of events. Editing can even reverse footage or replay moments, so actions can be observed again or in a different temporal order. This temporal control is baked into the medium since the viewing experience unfolds over time. Static media like sculpture or photography captures a single moment and doesn't inherently alter the flow of time as part of the viewing experience. Digital painting, while it can depict motion or be used in animation, is still primarily a visual representation and doesn't inherently convey time in the same continuous, manipulable way that film does.

7. In economics, define marginal cost.

- A. The total fixed cost of production.
- B. The average cost per unit of output.
- C. The cost saved by reducing output by one unit.
- D. The additional cost of producing one more unit of output.**

Marginal cost is the additional cost of producing one more unit of output. It focuses on how much extra resources—like materials and labor—are needed to add another unit, holding everything else steady. You can think of it as the change in total cost when quantity rises by one unit ($\Delta TC/\Delta Q$), or, in continuous terms, the derivative dTC/dQ . This matters because firms compare marginal cost to marginal revenue to decide whether to expand production, and marginal cost can rise with output due to diminishing returns. The other options don't fit because total fixed cost doesn't change with output, so it's not the cost of an extra unit; average cost per unit spreads total cost over all units produced, not the cost of the next unit; and the phrase "cost saved by reducing output by one unit" describes the savings from cutting production, which is not the definition of marginal cost (marginal cost is about adding, not saving).

8. What characterizes a quasi-experimental design?

- A. Fully randomized
- B. Only qualitative
- C. Lacks full random assignment**
- D. Has no control group

Quasi-experimental designs evaluate an intervention without assigning participants to groups using randomization. Because the allocation isn't random, the groups being compared may already differ in ways that affect the outcome, introducing potential confounds. Researchers still try to infer causal effects by using strategies like matching, pretest–posttest measurements, or exploiting natural cutoffs (regression discontinuity) to balance groups as much as possible, but full random assignment isn't achieved. That lack of randomization is the defining feature that sets quasi-experimental designs apart from true experiments, where random assignment ensures group equivalence at the start. So, the best description is that these designs lack full random assignment. The other statements don't fit as universally: fully randomized describes true experiments, not quasi-experiments; quasi-experiments can be quantitative or mixed and aren't restricted to qualitative data; and having no control group isn't required—some quasi-experiments include a comparison group, even if it wasn't formed at random.

9. In paintings such as Composition VI, Kandinsky likened the emotional impact of colors and lines to

- A. Music**
- B. Sculpture
- C. Dance
- D. Poetry

Kandinsky argued that color and line can evoke feelings in the viewer just as music does. In Composition VI, the dynamic combination of bold colors, diagonal and curving lines, and rhythmic balance creates a mood and movement that reads like a visual melody. He treated color as having tonal quality and line as carrying rhythm, so the painting can be experienced emotionally in a way similar to listening to a musical piece. This idea—that abstract art can express inner states through harmonious and orchestrated visual elements—is why music is the best match. The other forms—sculpture about physical mass, dance about bodily movement, poetry about words—don't convey that same nonverbal, auditory-like resonance Kandinsky sought to achieve in painting.

10. What is one way that an artist can imply mass in a two-dimensional figure?

- A. Make it large enough to occupy most of the picture plane.**
- B. Use light color contrasts.
- C. Add many fine details.
- D. Create complex patterns.

In two-dimensional art, visual mass is about how heavy or substantial a form feels on a flat surface. A straightforward way to imply that mass is to make the figure large enough to take up most of the picture plane. When a form dominates the space, it reads as heavier and more substantial, because it presses against the edges of the composition and commands attention. This use of scale signals to the viewer that the form has weight, even though it's still a flat image. Other techniques can shape how we perceive surfaces or emphasis, but they don't convey bulk as directly. Light color contrasts can suggest volume and highlights, but they don't inherently communicate the form's weight. Adding fine details or creating complex patterns can enrich texture or rhythm, yet they don't automatically imply mass. So the most effective approach for implying mass in a flat image is to render the shape large enough to occupy a dominant portion of the space.

Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://pearsonrevel1.examzify.com>

We wish you the very best on your exam journey. You've got this!

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