

2002 AP ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

SECTION I—Part A

Time—16 minutes

Directions: Questions 1-30 are divided into sets of questions based on slides. In these sets, each of the questions or incomplete statements is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the corresponding oval on the answer sheet. The slide or slides for each set will appear on the screen for four minutes only.

This examination uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

Questions 1-7 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

- The sculpture is attributed to
 - Anthemius of Tralles and Isidorus of Miletus
 - Ergotimos and Kleitias of Athens
 - Praxiteles of Athens
 - Hagesandros, Polydoros, and Athanadoros of Rhodes
- Stylistically, the sculpture is an example of which of the following art historical periods?

(A) Etruscan	(C) Gothic
(B) Hellenistic	(D) Renaissance
- Which of the following narratives is illustrated by the sculpture?

(A) The punishment of Prometheus	(C) The death of a Trojan priest
(B) The twelve labors of Hercules	(D) The expulsion of snakes from Delphi
- The sculptor whose work was most influenced by the work shown was

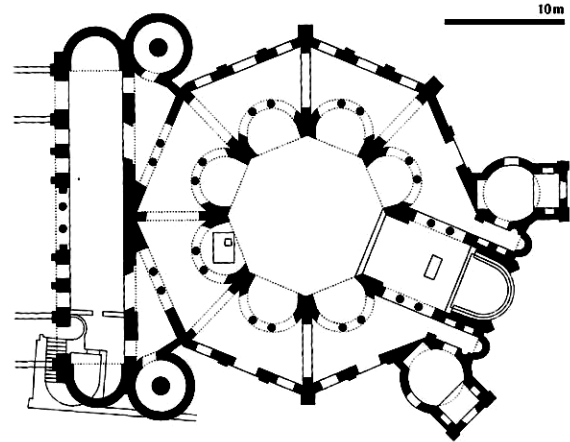
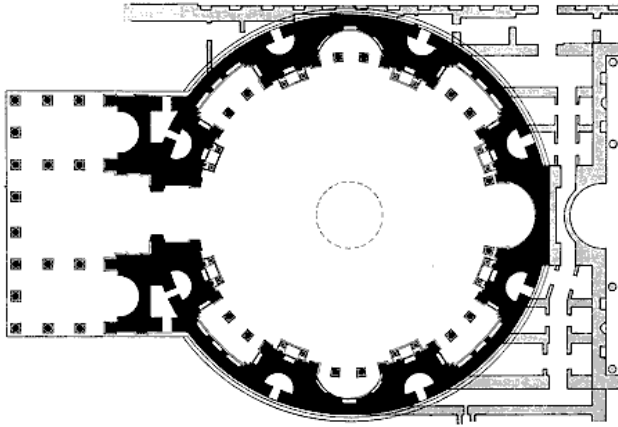
(A) Claus Sluter	(C) Michelangelo
(B) Ghiberti	(D) Donatello
- The process used to produce this sculpture is

(A) additive	(C) assemblage
(B) subtractive	(D) modeling
- The sculpture does all of the following EXCEPT
 - actively engage the surrounding space
 - exhibit classical repose
 - utilize negative space
 - express highly emotional content
- The emotionalism and drama of the sculpture is most similar to that of which later artistic style?

(A) Baroque	(C) Rococo
(B) Neoclassical	(D) Minimalism



Questions 8-15



Questions 8-15 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

The plan on the left is of the Pantheon. The plan on the right is of San Vitale.

8. Both San Vitale and the Pantheon have which of the following architectural features?

- (A) Pendentives
- (B) A dome
- (C) An oculus
- (D) An ambulatory

9. Both plans are best characterized as

- (A) axial
- (B) central
- (C) basilican
- (D) directional

10. Which of the following art historical periods did NOT influence San Vitale?

- (A) Roman
- (B) Byzantine
- (C) Early Christian
- (D) Romanesque

11. The plan of San Vitale differs from that of the Pantheon by the inclusion of a

- (A) crypt
- (B) narthex
- (C) transept
- (D) westwork

12. One factor contributing to the difference between these structures is the rise of

- (A) Islam
- (B) paganism
- (C) Christianity
- (D) Russian Orthodoxy

13. The plan of San Vitale is most similar to which of the following?

- (A) Sant' Apollinare in Classe
- (B) Old Saint Peter's
- (C) Hagia Sophia
- (D) The Basilica of Constantine

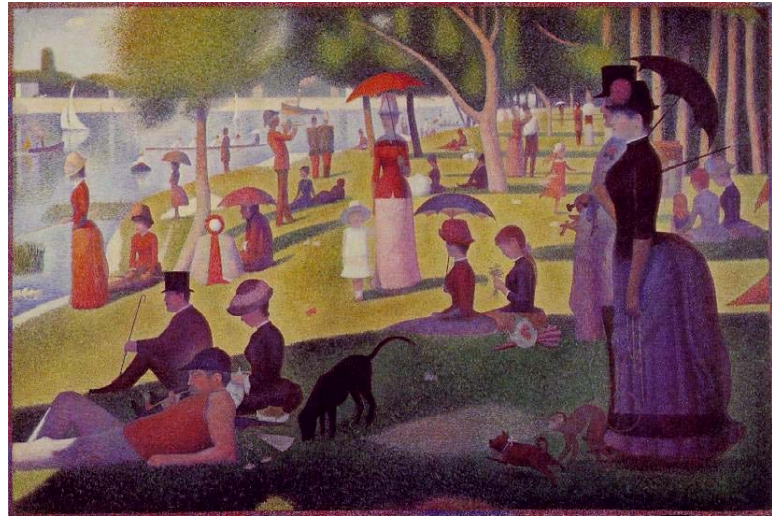
14. San Vitale is located in

- (A) Pisa
- (B) Rome
- (C) Ravenna
- (D) Constantinople

15. Both buildings are closely associated with a

- (A) Greek patriarch
- (B) Visigoth king
- (C) Catholic pope
- (D) Roman emperor

Questions 16-22



Questions 16-22 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

16. The artist of the painting on the left is primarily associated with
 - (A) Romanticism
 - (B) Neoclassicism
 - (C) Post-Impressionism
 - (D) Impressionism
17. The painting on the left is by
 - (A) Monet
 - (B) Degas
 - (C) Manet
 - (D) Renoir
18. The painting on the left is most concerned with
 - (A) atmospheric perspective
 - (B) transitory light effects
 - (C) pyramidal composition
 - (D) the abstraction of the human form
19. The painting on the right is by
 - (A) Cezanne
 - (B) Signac
 - (C) Seurat
 - (D) Renoir
20. The painting on the right is based on the color theories of
 - (A) Chevreul
 - (B) Daumier
 - (C) Botticelli
 - (D) Leonardo
21. Both paintings departed from earlier artistic conventions by depicting
 - (A) allegorical subjects
 - (B) bourgeois leisure activities
 - (C) subjects drawn from classical antiquity
 - (D) politically charged events
22. Both paintings were created around
 - (A) 1750
 - (B) 1820
 - (C) 1880
 - (D) 1920

Questions 23-30



Questions 23-30 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

23. The work on the right was painted by
 - (A) Perugino
 - (B) Masaccio
 - (C) Bellini
 - (D) Raphael
24. The figures in both paintings can be characterized as
 - (A) outlined and flat
 - (B) active and spontaneous
 - (C) writhing and elongated
 - (D) balanced and solid
25. A primary figure found in both works is
 - (A) Lorenzo de' Medici
 - (B) St. Peter
 - (C) Pope Julius
 - (D) the artist
26. The architecture most specifically referred to in the painting on the right is that of
 - (A) Rome
 - (B) Greece
 - (C) Persia
 - (D) France
27. Both works have all of the following EXCEPT
 - (A) chiaroscuro to create volume
 - (B) placement within a larger program or cycle of paintings
 - (C) the same painting medium
 - (D) multiple vanishing points
28. The painting on the left tells a story by
 - (A) concealing the narrative beneath hidden symbols
 - (B) using continuous narration
 - (C) combining classical and Biblical textual sources
 - (D) creating the scene as an otherworldly vision
29. The work on the right was painted to support the authority of
 - (A) the ruling elite of Florence
 - (B) a monastic order
 - (C) a militia company
 - (D) the popes
30. The work on the right is among the first works to
 - (A) respond to the concerns of the Counter-Reformation
 - (B) use tenebrism to heighten the dramatic expression
 - (C) mark Rome as an artistic center during the Renaissance
 - (D) be challenged by the Council of Trent for impropriety

END OF PART A

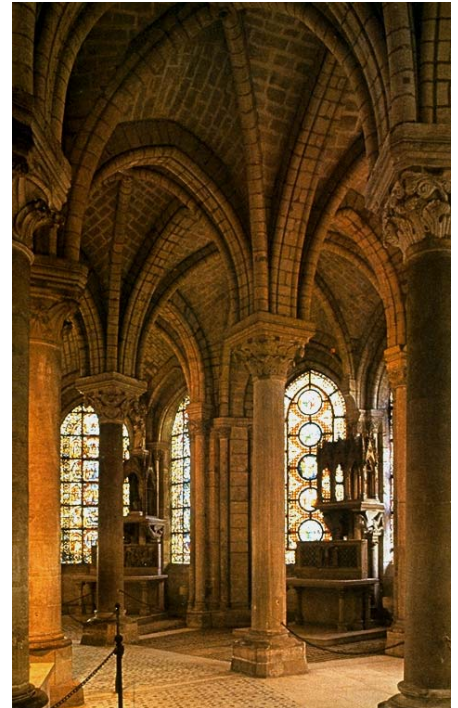
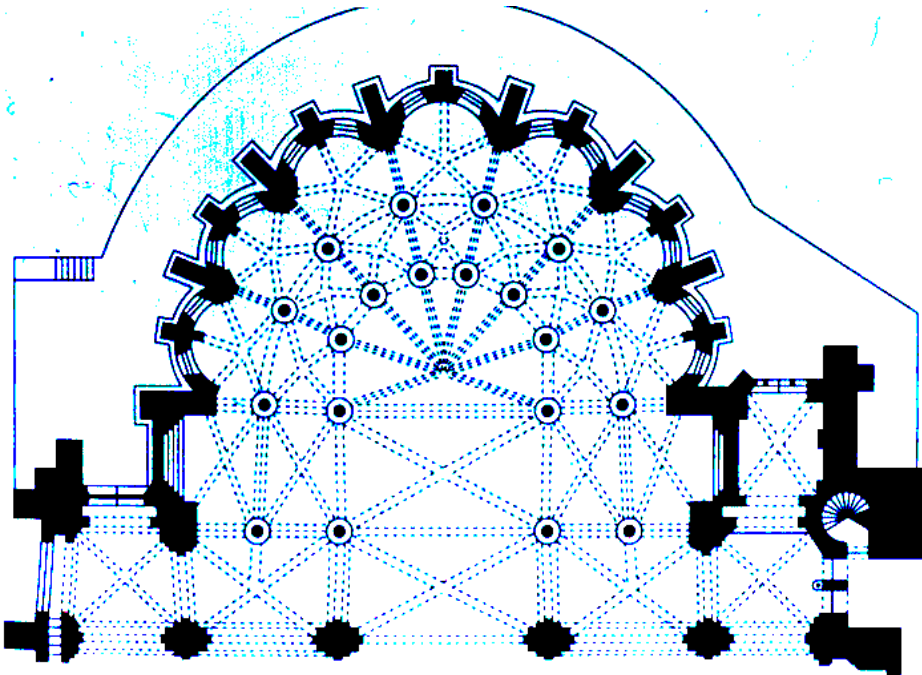
Answers -Section I, Part A 1-D, 2-B, 3-C, 4-C, 5-B, 6-B, 7-A, 8-B, 9-B, 10-D, 11-B, 12-C, 13-C, 14-C, 15-D, 16-D, 17-D, 18-B, 19-C, 20-A, 21-B, 22-C, 23-A, 24-D, 25-B, 26-A, 27-D, 28-B, 29-D, 30-C

2002 AP ART HISTORY FREE-RESPONSE QUESTIONS ~
SECTION II—Part A
Time—60 minutes
7 Questions

The questions in this part of the examination are based on slides. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. **YOU ARE TO ANSWER EACH QUESTION IN THE SPACE PROVIDED.**

Note: For those questions involving two slides, when you are not asked specifically to name the artists and/or titles of the works, you may refer to the work on the left as (L) and the work on the right as (R).

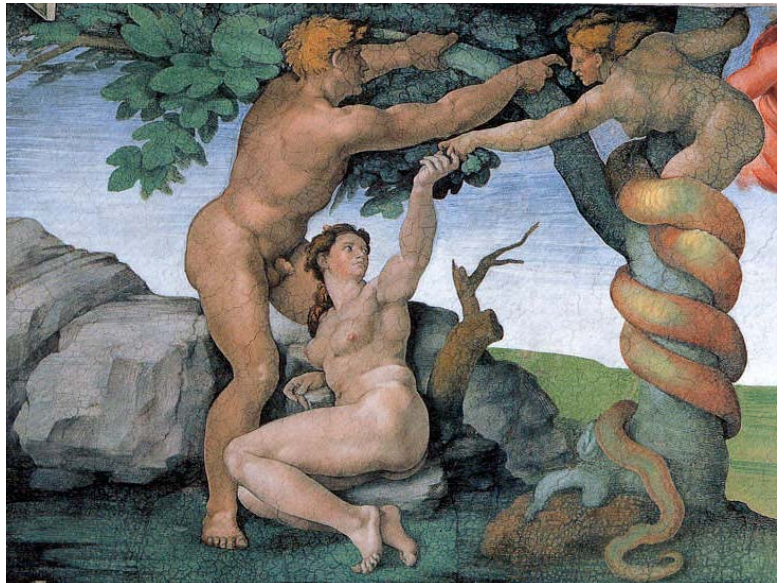
This examination uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.



1. The following passage was written by Abbot Suger (1081-1151).

Moreover, it was cunningly provided that...the old [church] should be equalized, by means of geometrical and arithmetical instruments, with the central nave of the new addition; and, likewise, that the dimensions of the old side aisles should be equalized with the dimensions of the new side aisles, except for that eloquent and praiseworthy extension, [in the form of] a circular string of chapels, by virtue of which the whole [church] would shine with the wonderful and uninterrupted light of most luminous windows, pervading the interior beauty.

The apse of the building Suger is describing is shown in this plan and interior view. What new architectural style does the building introduce? Referring to both the plan and the interior view, explain how the apse reflects Suger's description. (10 minutes)



2. These two works, painted in different regions of Europe, deal with the same subject matter. The work on the right was created in Italy. Identify the region in which the work on the left was created. How does each work reflect its respective regional traditions? (10 minutes)

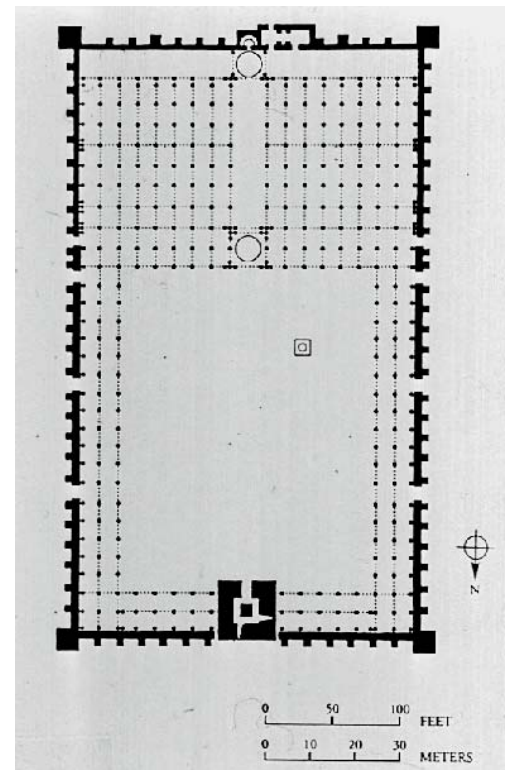
3. This is a portrait of the French queen Marie Antoinette.

Identify the art historical period in which the work was painted. Discuss ways in which this image employs the conventions of royal portraiture and ways in which it diverges from those conventions. (10 minutes)



Answers -Section I, Part A I-D, 2-B, 3-C, 4-C, S-B, 6-B, 7-A, 8-B, 9-B, 10-D, II-B, 12-C, 13-C, 14-C, I5-D, 16-D, 17-D, 18-B, 19-C, 20-A, 21-B, 22-C, 23-A, 24-D, 2S-B, 26-A, 27-D, 28-B, 29-D, 30-C

4. The slides show a mosque and its plan.



In what ways does this mosque accommodate the religious requirements of Islam? (5 minutes)

5. The American artist Jacob Lawrence painted the two works shown.



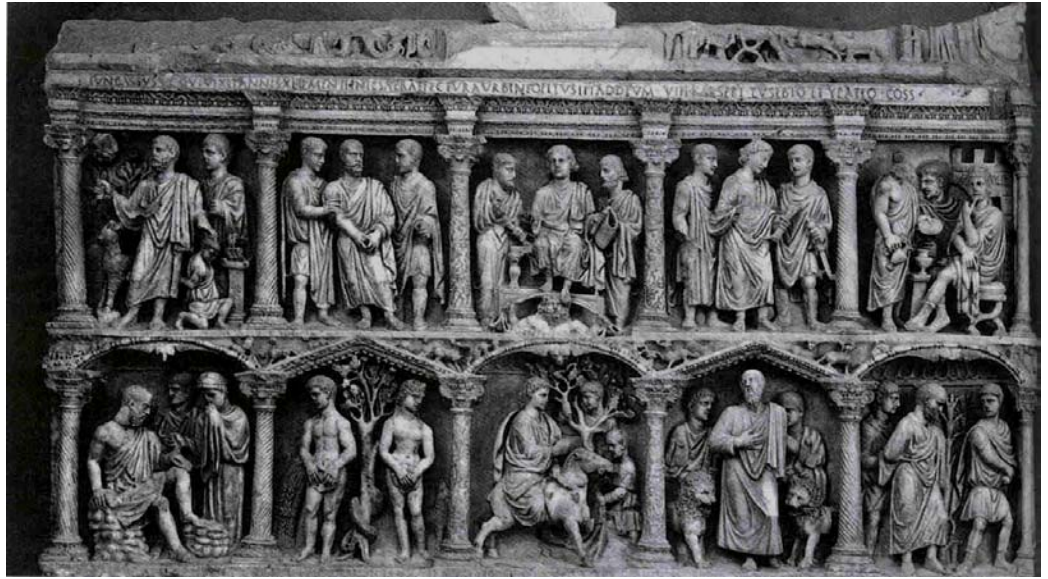
Discuss the historical and social themes in his work. How does the artist use formal elements to construct narrative? (10 minutes)

6. The city of Calais commissioned this sculpture to memorialize an event from the city's past.

Identify the sculptor. Discuss ways in which the sculptor's conception, which was not acceptable to city officials, broke with traditional notions of heroic sculpture. (10 minutes)



7. The work shown is the Sarcophagus of Junius Bassus. Which architectural and figural elements tie the work to the classical past? (5 minutes)



END OF PART A SECTION II

SECTION II-Part B Time-60 minutes 2 Questions

Directions: You have 60 minutes to answer the two questions in this part. You may wish to spend a few minutes organizing or outlining your response in the blank space provided above each question. Notes in the blank space will not be graded. Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

8. Many cultures use architecture to express or reinforce power and authority.

Choose two works of architecture from different cultures, identifying each work as fully as possible. At least one work must come from beyond the European tradition. Discuss how each work conveys power and authority. (30 minutes)

9. Works of art often combine images with text.

Choose and fully identify two specific works made after 500 C.E. that combine images with text. The works must come from different art historical periods. **Note:** Do not choose works with text consisting only of names, labels, or artists' signatures.

Discuss the relationship between text and image in the two works you have chosen. (30 minutes)