

AP[®] Art History

Practice Exam

The questions contained in this AP[®] Art History Practice Exam are written to the content specifications of AP Exams for this subject. Taking this practice exam should provide students with an idea of their general areas of strengths and weaknesses in preparing for the actual AP Exam. Because this AP Art History Practice Exam has never been administered as an operational AP Exam, statistical data are not available for calculating potential raw scores or conversions into AP grades.

This AP Art History Practice Exam is provided by the College Board for AP Exam preparation. Teachers are permitted to download the materials and make copies to use with their students in a classroom setting only. To maintain the security of this exam, teachers should collect all materials after their administration and keep them in a secure location. Teachers may not redistribute the files electronically for any reason.

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Insert Files

The insert files for this AP Art History Practice Exam must be downloaded from the same password-protected website used to obtain this AP Practice Exam PDF.

File Name

File Contents

arthist_mc_ques_1-36.pdf	Insert containing color images for Section I, Part A
arthist_frq_ques_3-7.pdf	Insert containing color images for Section II, Part B

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AP[®] Art History Practice Exam

Directions for Administration

Please note that these directions are a simplified version of the directions for administering an actual AP Art History Exam. For the complete directions for administering the current AP Art History Exam, see the AP Art History Course Home Page at <http://apcentral.collegeboard.com/arhistory>.

The AP Art History Exam is three hours in length and consists of a multiple-choice section and a free-response section.

- The 60-minute multiple-choice section contains 115 questions and accounts for 40 percent of the final score.
- The 120-minute free-response section contains 8 questions and accounts for 60 percent of the final score.

A 10-minute break should be provided after Section I is completed.

The actual AP Exam is administered in one session. Students will have the most realistic experience if a complete morning or afternoon is available to administer this practice exam. If a schedule does not permit one time period for the entire practice exam administration, it would be acceptable to administer Section I one day and Section II on a subsequent day.

Total scores on the multiple-choice section are based only on the number of questions answered correctly. No points are deducted for incorrect answers and no points are awarded for unanswered questions.

Important Exam Administration Reminders:

- The use of electronic devices is not permitted during the practice exam.
- It is suggested that the practice exam be completed using a pencil in Section I and a pen with black or dark blue ink in Section II to simulate an actual exam administration.
- Teachers will need to provide paper for the students to write their free-response answers. Teachers should provide directions to the students indicating how they wish the responses to be labeled so that the teacher will be able to associate the student's response with the question the student intended to answer.
- Remember that students are not allowed to remove any materials, including scratch work, from the testing site.

In an actual AP Art History Exam, parts of the exam are based on printed inserts containing color images.

- The inserts for these parts are provided as PDF files, which must be downloaded from the same password-protected website used to obtain this AP Practice Exam PDF.
- To provide students with an administration experience closest to that of an actual exam, these inserts should be printed out on a color printer and distributed to the students with the sections of the exam that they accompany. The inserts should not be circulated in advance.
- For the parts of the exam that are based on the inserts, please note that some of the questions are based on one image and some are based on a pair of images. When there are two images, the left image will be on an even-numbered page in the insert, and the right image will be on an odd-numbered page. If there is only one image, that image will be on an odd-numbered page. Advise students to make sure that the insert pages remain in the proper order so that they do not mix up the left and right images.

Timing Guide for Section I, Part A

Questions 1-36 are divided into five sets of questions based on color images shown in the Section I, Part A, insert. Each set is based on one or two color images. Students have twenty minutes to answer the questions in Part A. They are advised to spend four minutes on each set of questions, but they may proceed freely from one set to the next. Use the following table as a guide for announcing when each four-minute interval has elapsed. (The 9:00 a.m. starting time is provided only as an example.)

Suggested Starting Time	Questions	Interval	Announcement to Students	Number of Images Accompanying the Question
9:00	1-8	4 minutes	Turn to Questions 1-8 in Section I of the exam and to the images for Questions 1-8 on pages 2 and 3 of your insert. You may now begin with the first set of questions.	2
9:04	9-15	4 minutes	Four minutes have passed and you are advised to go on to Questions 9-15. The images are on pages 4 and 5 of your insert.	2
9:08	16-22	4 minutes	Four minutes have passed and you are advised to go on to Questions 16-22. The images are on pages 6 and 7 of your insert.	2
9:12	23-29	4 minutes	Four minutes have passed and you are advised to go on to Questions 23-29. The images are on pages 8 and 9 of your insert.	2
9:16	30-36	4 minutes	Four minutes have passed and you are advised to go on to Questions 30-36. The images are on pages 10 and 11 of your insert.	2
9:20			Stop working. Do not go on to Part B until I tell you to do so. I will now collect the inserts.	

Collect the color inserts and then instruct the students to go on to Section I, Part B. Students have 40 minutes to complete Part B.

A 10-minute break should be provided after Section I is completed.

Timing Guide for Section II, Part A

Students have one hour to answer the two questions in Section II, Part A. There are no images accompanying Section II, Part A. Students are advised to spend 30 minutes on each question in Part A, but they may proceed freely from Question 1 to Question 2. Use the following table as a guide for announcing when each 30-minute interval has elapsed. Students should not go on to Part B or open the Part B insert until they are told to do so. (The 10:00 a.m. starting time is provided only as an example.)

Suggested Starting Time	Question	Interval	Announcement to Students
10:00	1	30 minutes	Turn to Question 1 in Section II of the exam and begin.
10:30	2	30 minutes	You are advised to go on to Question 2.
11:00			Stop working.

Timing Guide for Section II, Part B

The questions in this part are based on color images and/or text. The corresponding color images are shown in the Section II, Part B, insert. Each question is timed separately, as indicated by the length of time noted after each question, but students may proceed freely from one question to another throughout this part. Use the following table as a guide for announcing when each suggested interval has elapsed. (The 11:00 a.m. starting time is provided only as an example.)

Suggested Starting Time	Question	Interval	Announcement to Students	Number of Images Accompanying the Question
11:00	3	10 minutes	Turn to Question 3 in your exam and to the image on page 3 of your insert and begin.	1
11:10	4	10 minutes	Ten minutes have passed and you are advised to go on to Question 4 and to the images on pages 4 and 5 of your insert.	2
11:20	5	10 minutes	Ten minutes have passed and you are advised to go on to Question 5 and to the image on page 7 of your insert.	1
11:30	6	10 minutes	Ten minutes have passed and you are advised to go on to Question 6 and to the image on page 9 of your insert.	1
11:40	7	10 minutes	Ten minutes have passed and you are advised to go on to Question 7 and to the image on page 11 of your insert.	1
11:50	8	10 minutes	Ten minutes have passed and you are advised to go on to Question 8. There are no images provided for Question 8.	0
12:00			Stop working.	

Section I

Multiple-Choice Questions

The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

ART HISTORY
SECTION I—Part A
Time—20 minutes
36 Questions

Directions: Questions 1-36 are divided into sets of questions based on color images shown in the Section I insert. Each set is based on one or two color images. In the 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 fill in the corresponding box on the student answer sheet.

You will have twenty minutes to answer the questions in Part A, and you are advised to spend four minutes on each set of questions. The proctor will announce when each four-minute interval has elapsed, but you may proceed freely from one set to the next.

Note: This exam 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 1-8 refer to the corresponding color images shown in the insert.

1. The complex shown is located at the site of
 - (A) Nineveh
 - (B) Persepolis
 - (C) Babylon
 - (D) Mycenae
2. The scale and imagery of the complex assert the authority of
 - (A) Persia
 - (B) New Kingdom Egypt
 - (C) Greek city-states
 - (D) Babylon
3. The overall structure shown in the image on the right served as
 - (A) an audience hall
 - (B) a temple
 - (C) an open market
 - (D) a cemetery
4. The image on the right shows a staircase leading to the
 - (A) acropolis
 - (B) necropolis
 - (C) apadana
 - (D) altar
5. In the image on the right, reliefs of animal combat on the staircase symbolize
 - (A) civil war
 - (B) astronomical constellations
 - (C) the gods of the city
 - (D) the power of the ruler
6. In the image on the left, the relief shows
 - (A) a priest worshipping a god
 - (B) part of a military procession
 - (C) a ruler receiving tribute
 - (D) the funeral of a ruler
7. In the image on the left, the modeling of the figures on the relief reveals the influence of
 - (A) Old Kingdom tomb painting
 - (B) Archaic Greek sculpture
 - (C) Etruscan bronze sculpture
 - (D) Minoan palace painting
8. The reliefs visible in both images were originally
 - (A) covered in mosaic
 - (B) whitewashed
 - (C) inlaid with bronze
 - (D) polychromed

GO ON TO THE NEXT PAGE.

Questions 9-15 refer to the corresponding color images shown in the insert.

9. The sculpture on the left was made in which period?
- (A) Hellenistic Greek
 - (B) Republican Roman
 - (C) Imperial Roman
 - (D) Early Christian
10. The sculpture on the left deliberately evokes which earlier work?
- (A) Polykleitos' *Doryphoros*
 - (B) Donatello's *David*
 - (C) Myron's *Diskobolos*
 - (D) Praxiteles' *Hermes and the Infant Dionysus*
11. A function of both sculptures was to
- (A) honor a bishop
 - (B) portray a ruler
 - (C) memorialize a patrician
 - (D) serve as a funerary monument
12. Which of the following best describes the sculpture on the left?
- (A) It is more realistic than idealized.
 - (B) It communicates only through allegory.
 - (C) It encourages meditation and introspection.
 - (D) It conveys a strong message about power and authority.
13. Both images were probably originally intended for
- (A) public display
 - (B) private veneration
 - (C) placement in tombs
 - (D) use as ornamentation
14. The sculpture on the right recalls work from which period?
- (A) Archaic Greek
 - (B) Classical Greek
 - (C) Hellenistic Greek
 - (D) Etruscan
15. The visual characteristics of the sculpture on the right reflect
- (A) a glorified interpretation of history
 - (B) the origins of Christian sculpture
 - (C) the persistence of Augustan ideals
 - (D) the growing political unrest of its era

GO ON TO THE NEXT PAGE.

Questions 16-22 refer to the corresponding color images shown in the insert.

16. The walls of the chapel on the left were painted by
(A) Giotto
(B) Duccio
(C) Masaccio
(D) Michelangelo
17. The walls of the chapel on the left depict events from the life of
(A) St. James
(B) St. Peter
(C) St. Matthew
(D) St. John
18. The frescoes of the chapel on the left were commissioned by a
(A) wealthy Florentine family
(B) Venetian nobleman
(C) Renaissance Pope
(D) German prince
19. The fresco shown on the right was painted by
(A) Michelangelo
(B) Leonardo da Vinci
(C) Raphael
(D) Titian
20. The purpose of the fresco on the right was to
(A) represent the glory of the Emperor
(B) serve as an altarpiece in religious services
(C) synthesize Christian and Classical culture
(D) portray a specific historical narrative
21. The fresco on the right decorates which of the following?
(A) St. Peter's Basilica
(B) Stanza della Segnatura
(C) The Basilica of St. John the Lateran
(D) The Medici palace
22. Both artists were interested in the study and depiction of
(A) perspective and spatial recession of forms
(B) dramatic directed lighting effects
(C) emotional attitudes expressed through color gradations
(D) shallow modeling with the emphasis on outline

GO ON TO THE NEXT PAGE.

Questions 23-29 refer to the corresponding color images shown in the insert.

23. The building on the right was designed by
- (A) Adolf Loos
 - (B) Frank Lloyd Wright
 - (C) Le Corbusier
 - (D) Gerrit Rietveld
24. Both structures were built as
- (A) private residences
 - (B) design schools
 - (C) art museums
 - (D) artists' studios
25. The style of the structure on the left is known as
- (A) International Style
 - (B) Prairie Style
 - (C) De Stijl
 - (D) Bauhaus
26. As the building on the left suggests, the architect was influenced by
- (A) Japanese architecture
 - (B) Art Deco design
 - (C) Italian Futurism
 - (D) Russian Constructivism
27. Both of the structures are notable for their
- (A) organic lines
 - (B) vaulted ceilings
 - (C) open plans
 - (D) axial symmetry
28. In addition to the structures, both of the architects also designed
- (A) formal gardens
 - (B) custom furniture
 - (C) scenic murals
 - (D) carriage houses
29. The architect on the right was most directly influenced by the work of
- (A) Piet Mondrian
 - (B) Kazimir Malevich
 - (C) Josef Albers
 - (D) Wassily Kandinsky

GO ON TO THE NEXT PAGE.

Questions 30-36 refer to the corresponding color images shown in the insert.

30. The work on the left was painted by
(A) Géricault
(B) Gainsborough
(C) Michelangelo
(D) Tintoretto
31. The figures for the work on the left were developed after the artist did which of the following?
(A) Looked at government photographs
(B) Consulted contemporary sketchbooks
(C) Made studies of cadavers
(D) Studied Rodin models
32. The artist of the work on the right was from
(A) Italy
(B) France
(C) Great Britain
(D) the United States
33. Both works are from which century?
(A) Sixteenth
(B) Seventeenth
(C) Eighteenth
(D) Nineteenth
34. Both works were intended to do all of the following EXCEPT
(A) illustrate scenes from the *Odyssey*
(B) respond to contemporary events
(C) contrast the human figure with a hostile natural environment
(D) make a social and political statement
35. Both of these works are best described as
(A) Realist
(B) Romantic
(C) Neoclassical
(D) Surrealist
36. The composition of the work on the left most closely recalls painting from which of the following periods?
(A) High Renaissance
(B) Rococo
(C) Baroque
(D) Romanesque

END OF PART A

**IF YOU FINISH BEFORE TIME IS CALLED,
YOU MAY CHECK YOUR WORK ON PART A.
DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO.**

ART HISTORY
SECTION I—Part B
Time— 40 minutes
79 Questions

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and fill in the corresponding box on the student answer sheet.



Réunion des Musées Nationaux / Art Resource, NY

37. The work shown above was intended to function as a
- (A) commemoration of a military victory
 - (B) burial plaque
 - (C) votive offering
 - (D) record of a code of law

GO ON TO THE NEXT PAGE.

Questions 38-39 refer to the following image.



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38. The architect of the building is

- (A) Gian Lorenzo Bernini
- (B) Louis Sullivan
- (C) Andrea Palladio
- (D) Thomas Jefferson

39. The building is an example of which of the following styles?

- (A) Neoclassical
- (B) International
- (C) Postmodern
- (D) Renaissance

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40. An important early-sixteenth-century patron of the arts was
- (A) Pope Urban VIII
 - (B) Pope Julius II
 - (C) Savonarola
 - (D) Lorenzo de' Medici (the Magnificent)
41. All of the following are true about the Bayeux Tapestry EXCEPT:
- (A) It was created for a Viking burial.
 - (B) It contains explanatory Latin text.
 - (C) It is a narrative of historic events.
 - (D) It is a wool embroidery on linen.
42. Which of the following was invented in the nineteenth century?
- (A) Etching
 - (B) Acrylic
 - (C) Silkscreen
 - (D) Photography
43. Goya's artistic career took all of the following forms EXCEPT
- (A) court painter
 - (B) self-employed artist
 - (C) portrait photographer
 - (D) printmaker
44. Which of the following is true of Bernini's *David* ?
- (A) It closely resembles Michelangelo's *David*.
 - (B) It emphasizes symmetry and balance.
 - (C) It is typically Baroque in its use of drama and motion.
 - (D) It was copied from a Hellenistic bronze original.
45. The Column of Trajan contains a winding band of reliefs that depict
- (A) Trajan's military campaigns
 - (B) the genealogy of Trajan's family
 - (C) parables from the New Testament
 - (D) the history of the founding of Rome
46. Byzantine centrally planned structures often contained
- (A) ribbed groin vaults
 - (B) a rose window
 - (C) bar tracery
 - (D) a dome

47. Which of the following artists can best be described as embracing a naturalistic approach to portraiture?
- (A) Élisabeth Vigée-Lebrun
 - (B) Joseph Mallord William Turner
 - (C) Henri Matisse
 - (D) Vincent van Gogh
48. The period in the history of European painting often characterized as lighthearted and frivolous is known as
- (A) Expressionism
 - (B) Baroque
 - (C) Surrealism
 - (D) Rococo
49. The artist who constructed paintings by using tiny strokes of color and relied on the theory of optical mixing is
- (A) Paul Cézanne
 - (B) Georges Seurat
 - (C) Henri Rousseau
 - (D) Mary Cassatt
50. The term tenebrism can be used to describe which of the following works?
- (A) Caravaggio's *The Calling of Saint Matthew*
 - (B) Bernini's *Saint Teresa of Ávila in Ecstasy*
 - (C) Van Gogh's *Starry Night*
 - (D) Vermeer's *View of Delft*
51. All of the following artists worked as court painters EXCEPT
- (A) Rembrandt van Rijn
 - (B) Hans Holbein
 - (C) Agnolo Bronzino
 - (D) Diego Velázquez
52. Which of the following painters was a leading Realist?
- (A) Peter Paul Rubens
 - (B) Henri Rousseau
 - (C) Claude Monet
 - (D) Gustave Courbet
53. The destruction of religious images is known as
- (A) symbolism
 - (B) iconography
 - (C) iconoclasm
 - (D) calligraphy
54. The style of painting developed by Simone Martini that favored brilliant color, lavish costumes, and intricate ornamentation became known as
- (A) International Gothic
 - (B) Pre-Raphaelitism
 - (C) Regionalism
 - (D) Hellenism

Questions 55-59 refer to the following image.



Erich Lessing / Art Resource, NY

55. The painting was created by
- (A) Titian
 - (B) Rubens
 - (C) Van Dyck
 - (D) Reynolds
56. The painting is a portrait of
- (A) an English king
 - (B) an Italian nobleman
 - (C) a French ambassador
 - (D) a Flemish artist
57. The painting shown contains all of the following EXCEPT
- (A) contrapposto
 - (B) low horizon line
 - (C) fluid brushwork
 - (D) bilateral symmetry
58. In depicting power, the artist does which of the following?
- (A) Gives dramatic presence to the figure by its placement in the composition.
 - (B) Relies on inscriptions to identify the most powerful figure.
 - (C) Utilizes tenebrism to suggest authority.
 - (D) Employs allegorical attributes throughout the picture.
59. Which of the following artists was most influenced by the painter of this work?
- (A) Ingres
 - (B) Gainsborough
 - (C) Pontormo
 - (D) Raphael

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60. Louise Nevelson's sculptures were typically made from
- (A) painted marble
 - (B) kinetic parts
 - (C) found objects
 - (D) hollow cast bronze
61. The medium that mixes pigment with hot wax is
- (A) encaustic
 - (B) enamel
 - (C) tempera
 - (D) cloisonné
62. Like Robert Smithson's *Spiral Jetty*, which of the following is considered a site-specific artwork?
- (A) Helen Frankenthaler's *Mountains and Sea*
 - (B) Robert Rauschenberg's *Canyon*
 - (C) Faith Ringgold's *Tar Beach*
 - (D) Christo and Jeanne-Claude's *Running Fence*
63. In the early Christian Middle Ages, animals were used as symbols for
- (A) the stages of Christ's life
 - (B) the Madonna and Child
 - (C) Old Testament prophets
 - (D) Gospel writers
64. Egyptian pylon temples demonstrate
- (A) the primacy of the central plan
 - (B) the clear influence of Greek ideas
 - (C) advanced building techniques and materials
 - (D) the conservative nature of Egyptian architecture
65. A stele is best described as
- (A) a traditional code of laws that is handed down orally
 - (B) a writing table made of sheets of papyrus
 - (C) an upright slab of stone bearing a sculptural design
 - (D) a sculptor's tool for chiseling fine detail
66. Which of the following painters is credited with being the first to master the illusion of showing modeled figures in a three-dimensional interior space?
- (A) Giotto
 - (B) Masaccio
 - (C) Jan van Eyck
 - (D) Robert Campin

Questions 67-68 refer to the following image.



Scala / Art Resource, NY

67. This work is

- (A) an encaustic panel
- (B) a fresco
- (C) a mosaic
- (D) a bas-relief

68. This work is located in a

- (A) palace
- (B) church
- (C) catacomb
- (D) mausoleum

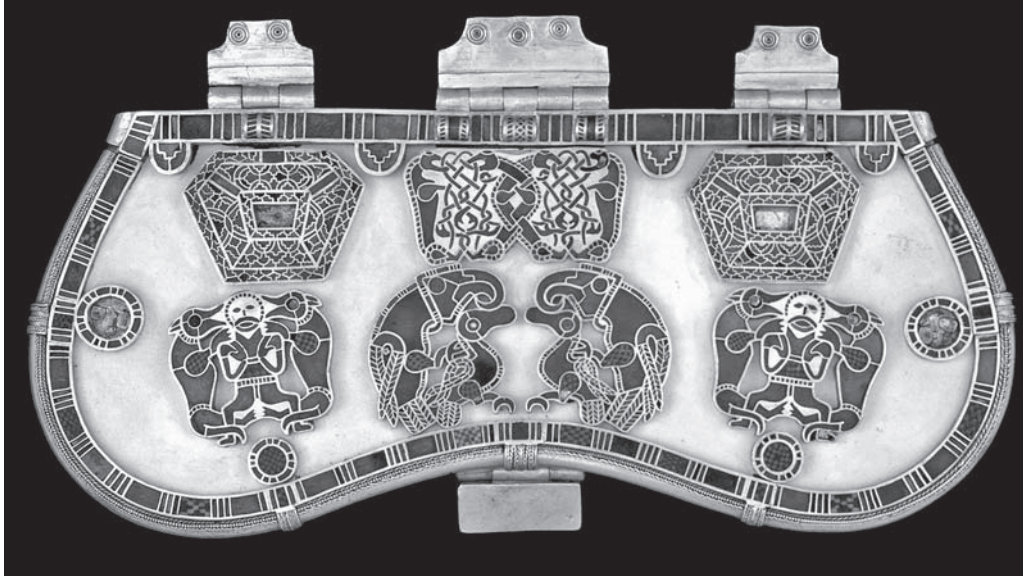
GO ON TO THE NEXT PAGE.



The Bridgeman Art Library

69. Robert Rauschenberg, using found materials to produce works such as the one above, called his works
- (A) combines
 - (B) mobiles
 - (C) stabiles
 - (D) readymades

Questions 70-74 refer to the following image.



© British Museum / Art Resource, NY

70. The object shown was found in
- (A) France
 - (B) Britain
 - (C) Norway
 - (D) Germany
71. The object functioned as a
- (A) reliquary
 - (B) brooch
 - (C) purse lid
 - (D) tablet
72. The technique used in creating the object involves a multistep enamel process called
- (A) gilding
 - (B) cloisonné
 - (C) illumination
 - (D) mosaic
73. The motifs are typical of which style prevalent in the art of northwestern Europe in the early Middle Ages?
- (A) Animal style
 - (B) Icon style
 - (C) Arabesque style
 - (D) Classical style
74. The object is typical of its time and place in having been
- (A) purely ornamental
 - (B) site specific
 - (C) colossal in scale
 - (D) small and portable

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75. The Italo-Byzantine style of painting in thirteenth-century Italy is called
- (A) Mannerism
 - (B) the International Style
 - (C) the *maniera greca*
 - (D) Carolingian
76. A photographer who documented the American Civil War was
- (A) Timothy O'Sullivan
 - (B) Dorothea Lange
 - (C) Alfred Stieglitz
 - (D) Robert Capa
77. In which of the following periods was the statue of the *Dying Gaul* made?
- (A) Archaic Greek
 - (B) Hellenistic Greek
 - (C) Classical Greek
 - (D) Aegean Bronze Age
78. The key design characteristics of De Stijl include all of the following EXCEPT
- (A) rectangularity
 - (B) varied textures
 - (C) primary colors
 - (D) asymmetry
79. The approximate date of the construction of the Pyramids of Giza is
- (A) 2500 B.C.E.
 - (B) 2000 B.C.E.
 - (C) 1500 B.C.E.
 - (D) 1000 B.C.E.

80. The Arch of Titus functions as a
- (A) private tomb
 - (B) provincial monument
 - (C) historic document
 - (D) public altar
81. The exteriors of Etruscan temples often featured
- (A) two-story colonnades
 - (B) façade reliefs
 - (C) narrative paintings
 - (D) roofline sculpture
82. A characteristic of French Gothic cathedrals is the use of
- (A) fan vaults
 - (B) ribbed groin vaults
 - (C) continuous barrel vaults
 - (D) flat coffered ceilings
83. Which of the following terms refers to the general building type typically used for Early Christian churches?
- (A) Cloister
 - (B) Atrium
 - (C) Basilica
 - (D) Citadel
84. A major accomplishment of the architect Sinan was to
- (A) invent a new system of vaulting
 - (B) develop central-plan mosques
 - (C) build the Great Mosque at Córdoba
 - (D) design the Hagia Sophia

85. The key to deciphering Egyptian hieroglyphics was provided by the

- (A) Palette of Narmer
- (B) tomb of Tutankhamen
- (C) Book of the Dead
- (D) Rosetta Stone

86. Which of the following artists used photomontages to comment on social issues?

- (A) Hannah Höch
- (B) Meret Oppenheim
- (C) Faith Ringgold
- (D) Frida Kahlo

87. The *Mission of the Apostles* at Vézelay is

- (A) a fresco painting
- (B) a relief sculpture
- (C) an oil painting
- (D) a freestanding sculpture

88. The work of Jacques-Louis David is most closely associated with the

- (A) Reformation
- (B) French Revolution
- (C) Franco-Prussian War
- (D) Revolution of 1830

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Questions 89-91 refer to the following image.



Scala / Art Resource, NY

89. This architectural monument is the

- (A) Dome of the Rock
- (B) Great Stupa
- (C) Temple of the Warriors
- (D) Sun Gate

90. The monument is located in

- (A) South America
- (B) Oceania
- (C) Africa
- (D) India

91. The design elements in the monument are associated with which of the following religious traditions?

- (A) Islam
- (B) Judaism
- (C) Buddhism
- (D) Christianity

GO ON TO THE NEXT PAGE.

Questions 92-96 refer to the following image.

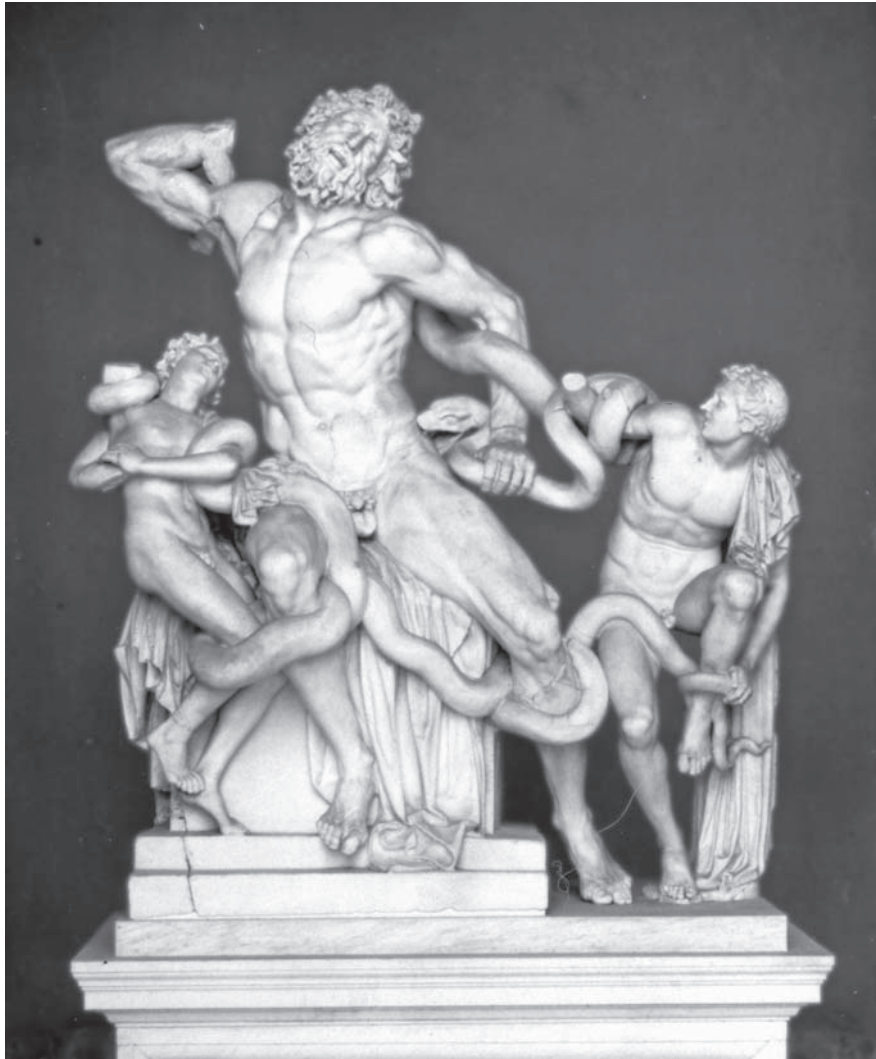


Scala / Art Resource, NY

GO ON TO THE NEXT PAGE.

92. This painting was made by
- (A) Angelica Kauffmann
 - (B) Artemisia Gentileschi
 - (C) Rosalba Carriera
 - (D) Sofonisba Anguissola
93. The artist was most directly influenced by
- (A) Rubens
 - (B) Raphael
 - (C) Giorgione
 - (D) Caravaggio
94. The work was created during the
- (A) 1500s
 - (B) 1600s
 - (C) 1700s
 - (D) 1800s
-
95. The artist heightens the work's emotional impact with all of the following EXCEPT
- (A) tenebrism
 - (B) interlocking diagonals
 - (C) open composition
 - (D) hieratic scale
96. The story depicted was popular for communicating which theme?
- (A) The vanity of earthly cares
 - (B) The virtuous underdog
 - (C) Humans versus nature
 - (D) Rags to riches
97. The façade of Reims Cathedral shows which of the following?
- (A) A rejection of the Early Gothic emphasis on greater verticality
 - (B) The High Gothic tendency toward greater decorative elaboration
 - (C) The absence of stained glass that was typical of Gothic cathedrals
 - (D) An elaborately sculpted tympanum reminiscent of Romanesque churches
98. In ancient Mesopotamia, the material most often used for building was
- (A) limestone
 - (B) granite
 - (C) wood
 - (D) mud brick
99. The patron of the Palace of Versailles was
- (A) Henry VIII
 - (B) Charles I
 - (C) Louis XIV
 - (D) Marie de' Medici
100. A painter who worked in the Early Renaissance period is
- (A) Piero della Francesca
 - (B) Jacopo Tintoretto
 - (C) Lorenzo Ghiberti
 - (D) Jacopo della Quercia

Questions 101-104 refer to the following image.



Nimitallah / Art Resource, NY

101. The sculpture is an example of which of the following styles?
- (A) Classical
 - (B) Archaic
 - (C) Hellenistic
 - (D) Severe
102. The sculpture depicts
- (A) historical characters
 - (B) an Egyptian myth
 - (C) a biblical subject
 - (D) a literary subject
103. Laocoön, the main character in the sculpture, is a
- (A) priest
 - (B) king
 - (C) peasant
 - (D) warrior
104. The sculpture is made of
- (A) bronze
 - (B) limestone
 - (C) marble
 - (D) terra-cotta

GO ON TO THE NEXT PAGE.

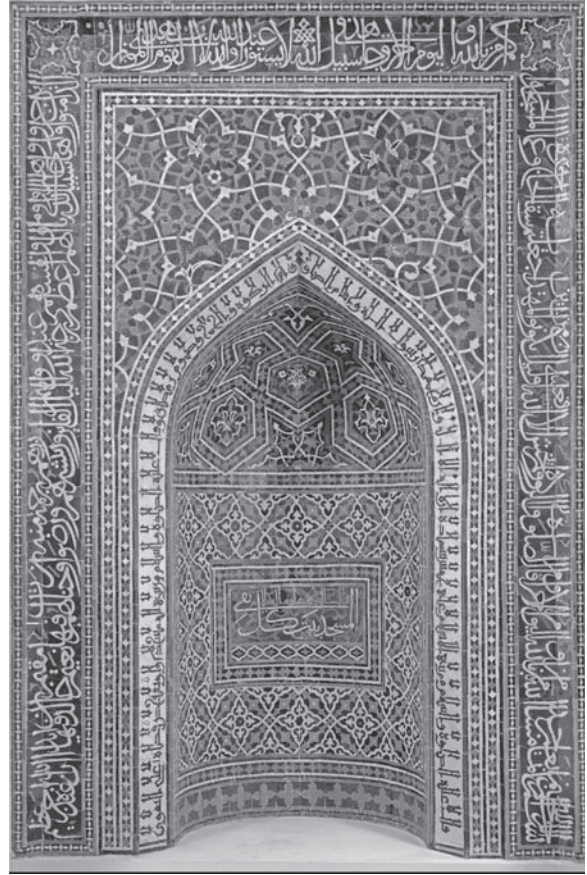
105. All of the following are considered narrative works of art EXCEPT

- (A) the Bayeux Tapestry
- (B) El Greco's *Burial of Count Orgaz*
- (C) Leonardo's *Mona Lisa*
- (D) Giotto's Arena Chapel frescoes

106. Kazimir Malevich used which of the following terms to refer to the movement represented by his abstract paintings of pure geometric forms?

- (A) Cubism
- (B) Rayonnism
- (C) Cubo-Futurism
- (D) Suprematism

Questions 107-108 refer to the following image.



© The Metropolitan Museum of Art / Art Resource NY

107. The mihrab above functions primarily as

- (A) a place for ablution
- (B) a location for a ruler's throne
- (C) an indicator of the direction of Mecca
- (D) a niche for religious sculpture

108. The mihrab's decoration features all of the following EXCEPT

- (A) calligraphy
- (B) figurative images
- (C) stylized designs
- (D) ceramic tile

GO ON TO THE NEXT PAGE.

Questions 109-111 refer to the following image.



Francesco Venturi/CORBIS

109. This structure is located in
- (A) Germany
 - (B) France
 - (C) Italy
 - (D) England
110. The style of the structure is best characterized as
- (A) late Roman
 - (B) Early Christian
 - (C) Byzantine
 - (D) late Gothic
111. The structure was built to function as
- (A) a bishop's palace
 - (B) an imperial library
 - (C) a public hospital
 - (D) a town hall
-
112. Byzantine church interiors are typically decorated with
- (A) monumental sculpture
 - (B) stained glass
 - (C) tapestries
 - (D) mosaics
113. Which of the following is most characteristic of Titian's paintings?
- (A) A focus on still life
 - (B) The use of tempera
 - (C) Richly colored compositions
 - (D) Scenes of contemporary history
114. The rise of monumental stone sculpture in France and Spain in the eleventh and twelfth centuries is generally associated with the decoration of
- (A) civic centers
 - (B) pilgrimage churches
 - (C) private chapels
 - (D) portable objects
115. Oil paint is a medium that was first used widely in
- (A) fourteenth-century Florence
 - (B) fifteenth-century Flanders
 - (C) sixteenth-century Venice
 - (D) sixteenth-century France

END OF SECTION I

**IF YOU FINISH BEFORE TIME IS CALLED,
YOU MAY CHECK YOUR WORK ON THIS SECTION.**

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

Section II

Free-Response Questions

ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam 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. Sacred sculptures often have a central place in a given culture's rituals or acts of worship.

Identify as completely as possible two such sculptures, each from a different culture. At least one example must be from beyond the European tradition. With specific reference to rituals or acts of worship, discuss how each sculpture reflects the religious beliefs of its culture. (30 minutes)

GO ON TO THE NEXT PAGE.

Question 2

2. During the Renaissance and Baroque periods, many works were painted, carved, or built under the patronage of the popes in Rome.

Select and fully identify two works, each by a different artist, that were created under papal patronage during the Renaissance and/or the Baroque periods. Discuss the specific relationships between the works you have chosen and papal patronage. (30 minutes)

STOP

**IF YOU FINISH BEFORE TIME IS CALLED,
YOU MAY CHECK YOUR WORK ON QUESTIONS 1 AND 2.**

**DO NOT GO ON TO PART B OR OPEN THE PART B INSERT
UNTIL YOU ARE TOLD TO DO SO.**

ART HISTORY
SECTION II—Part B

Time—1 hour

6 Questions

Directions: The questions in this part are based on color images and/or text. The corresponding images are shown in the insert. Each question is timed separately, as indicated by the length of time noted after each question. The proctor will announce when the time for each question has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in this booklet.

Read the questions carefully and take time to think about what the questions ask. Formulate your answers before you begin to write. You can receive full credit only by directly answering the questions.

Note: For questions involving two images, 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).

3. Identify the period of this work. Support your identification by discussing both the style and function of the work. (10 minutes)

GO ON TO THE NEXT PAGE.

4. Both of these works are by the same artist.

Name the artist. Discuss the formal devices that the artist employed to bring the viewer into the pictorial space of each work. (10 minutes)

GO ON TO THE NEXT PAGE.

5. This building dates to the last quarter of the twentieth century.

Identify and discuss at least one element that reflects the International Style and one element that reflects Postmodernism. (10 minutes)

GO ON TO THE NEXT PAGE.

6. Identify as completely as possible the building shown. Discuss specific ways in which the building relates to its site. (10 minutes)

GO ON TO THE NEXT PAGE.

7. The work shown is the Gero Crucifix from the cathedral of Cologne.

Discuss how the formal qualities of the work relate to both the subject matter and the function of the work. (10 minutes)

GO ON TO THE NEXT PAGE.

Note: There are no images provided for Question 8.

8. In his 1436 treatise *On Painting*, Leon Battista Alberti wrote the following.

Painting has a divine power, being able not only to make the absent seem present, as friendship is said to do, but even to make the dead seem almost alive after many centuries, so that they are recognized with great pleasure and great admiration for the craftsman. According to Plutarch, Cassander, one of Alexander's captains, trembled in his whole body at the sight of a portrait of Alexander. . . . Certainly the face of one already dead lives a long life through painting. Painting has always been a very great gift to mortals, for it makes visible the gods who are worshipped by the people. It greatly aids the piety by which we are joined to the divine, and in keeping our souls full of religion.

In what period and country did Alberti work? What functions of painting during Alberti's time are reflected in his statements above? (10 minutes)

STOP

END OF EXAM

Name: _____

AP[®] Art History
Student Answer Sheet for Multiple-Choice Section

No.	Answer
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Name: _____

AP[®] Art History
Student Answer Sheet for Multiple-Choice Section

No.	Answer
1	B
2	A
3	A
4	C
5	D
6	C
7	B
8	D
9	C
10	A
11	B
12	D
13	A
14	C
15	D
16	C
17	B
18	A
19	C
20	C
21	B
22	A
23	D
24	A
25	B
26	A
27	C
28	B
29	A
30	A

No.	Answer
31	C
32	C
33	D
34	A
35	B
36	C
37	D
38	D
39	A
40	B
41	A
42	D
43	C
44	C
45	A
46	D
47	A
48	D
49	B
50	A
51	A
52	D
53	C
54	A
55	C
56	A
57	D
58	A
59	B
60	C

No.	Answer
61	A
62	D
63	D
64	D
65	C
66	A
67	C
68	B
69	A
70	B
71	C
72	B
73	A
74	D
75	C
76	A
77	B
78	B
79	A
80	C
81	D
82	B
83	C
84	B
85	D
86	A
87	B
88	B
89	B
90	D

No.	Answer
91	C
92	B
93	D
94	B
95	D
96	B
97	B
98	D
99	C
100	A
101	C
102	D
103	A
104	C
105	C
106	D
107	C
108	B
109	C
110	D
111	D
112	D
113	C
114	B
115	B

AP[®] Art History

Free-Response Scoring Guidelines

Question 1

1. Sacred sculptures often have a central place in a given culture's rituals or acts of worship.

Identify as completely as possible two such sculptures, each from a different culture. At least one example must be from beyond the European tradition. With specific reference to rituals or acts of worship, discuss how each sculpture reflects the religious beliefs of its culture. (30 minutes)

Student Tasks

This question invites the student to draw on a wide range of cultural traditions to demonstrate the ways in which sacred sculpture illustrates and reinforces religious belief. Students are required to select at least one work from beyond the European tradition. Successful responses will identify two specific and appropriate sacred sculptures and discuss accurately how each work's formal qualities relate to specific religious beliefs.

Comments on the Question

The identification of two appropriate sculptures combined with a correct explanation of the religious beliefs exemplified by each work is crucial to a successful response.

The question's reference to ritual and worship invites discussion of this aspect of each sculpture, but the central task defined by the question is to show how the sculptures reflect religious beliefs. The best responses may refer to rituals and discuss beliefs, while weak ones may dwell on rituals at the expense of beliefs.

A sculpture from beyond the European tradition may be interpreted to include works from cultures traditionally part of the art history survey (for example, ancient Egypt, or the ancient Near East). However, the question also invites choices from a broad range of cultural traditions (such as those from Africa, Asia, the pre-Columbian period, Native America, Oceania). In the search for a non-European work, students may make somewhat generic choices (for example, a Buddha figure, a Hindu deity, an African ritual mask) removed from specific geographic, chronological, or cultural identification. In these cases, the specificity of description and summary of religious beliefs is key to redeeming the response. In general, generic choices weaken a response.

Points to Remember

- The scorer should take into account whether or not the response has distinguished between a generic work (such as an African tribal mask) or a typical work (such as a Dogon seated couple). The latter choice is acceptable.
- The question does not ask the student to compare the two sculptures.
- Both sculptures may be from beyond the European tradition.
- The question's specific tasks are to select works related to ritual/worship and to discuss how they reflect religious beliefs. The question does not ask for specific descriptions of rituals/worship, though an essay's reference to them is appropriate.

Students may identify specific sculptures about which little is known (such as the Minoan Snake "Goddess"), but this would be a very weak choice.

AP[®] Art History
Free-Response Scoring Guidelines

Question 1 (continued)

Scoring Guide

- 9–8** Includes two appropriate and specific sacred sculptures from different cultures; each work and culture is identified correctly, with accurate discussion of how each sculpture reflects specific religious beliefs.
- 7–6** Identifies two appropriate choices with cultures correctly, but discussion of beliefs contains some inaccuracies or is incomplete in showing how beliefs are reflected in the work.
- Note:** A response in which one of the choices is a generic work vaguely identified as to cultural tradition but described accurately and related to specific belief could receive a score of 6.
- 5** Includes two appropriate choices, one of which may be generic, with accurate identification of cultural traditions, but the discussion of beliefs relative to the sculptures is uneven, incomplete, or inaccurate. Only one of the works is discussed accurately and fully.
- Note:** A 5 is the highest score an answer can receive when a student deals fully with one choice only, or if neither choice is based on a non-European example.
- 4–3** May cite two religious sculptures and their cultures (one may be of questionable value), but there is some discussion of merit.
- OR**
- May cite two generic examples and their cultures with some accurate observations about how the examples reflect religious beliefs.
- 2–1** May cite two works of questionable value, or both are generic; makes an attempt to address the tasks of the question, but there is no discussion of merit.
- 0** Attempts an answer, but the response is a rewriting of the question, **OR** makes incorrect choices without discussion.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

AP® Art History
Free-Response Scoring Guidelines

Question 2

2. During the Renaissance and Baroque periods, many works were painted, carved, or built under the patronage of the popes in Rome.

Select and fully identify two works, each by a different artist, that were created under papal patronage during the Renaissance and/or the Baroque periods. Discuss the specific relationships between the works you have chosen and papal patronage. (30 minutes)

Student Tasks

- 1) To select and fully identify two works, each by a different artist, made during the Renaissance or Baroque eras under papal patronage.
- 2) To explain the relationship each work has to papal patronage in its period.

Comments on the Question

Works may be in any medium; good examples can be found in architecture, painting, and sculpture.

Students must restrict their choices to either the Renaissance era or the Baroque era.

They must be careful to select works by different artists; the works need not come from different art-historical periods.

It is important that each work be defined carefully with respect to the nature of each commission, its particular patron, and the notion of papal patronage generally; stronger essays will do so with a high degree of specificity.

The points students may make about the relationship between work and papal patronage include:

- The patron and his own need for a memorial (a tomb) or to be figured and remembered (portraits).
- The Church's need or desire to promote the faith (propaganda).
- The construction of a building or its decoration, and also additions to a building or significant changes to it.

Possible works include:

- Scala Regia.
- Pope Julius II and the Sistine Chapel ceiling.
- Pope Julius II and his proposed tomb.
- Bernini's works for Saint Peter's, including the baldacchino and the Cathedra Petri.
- The Stanze della Segnatura in the Vatican, also for Pope Julius II.
- The design and construction of Saint Peter's and its loggia by Bramante, Michelangelo, Bernini, Giacomo della Porta, and others, with different artists and patrons involved at various times.
- Michelangelo's *Last Judgement* in the Sistine Chapel, for Pope Paul III.
- Michelangelo's Campidoglio, for Pope Paul III.
- Raphael's portrait of Pope Leo X with cardinals.
- Titian's portrait of Pope Paul III and his nephews.

AP[®] Art History
Free-Response Scoring Guidelines

Question 2 (continued)

Scoring Guide

- 9–8** Includes two appropriate choices, fully identified. Good and balanced discussion concerning the relationship between the works chosen and papal patronage. Both patrons and works are identified.
- For a score of 9, there are no significant factual errors.
- A score of 8 is given when the discussion is somewhat imbalanced and there are minor errors.
- 7–6** Includes two appropriate choices, fully identified. Adequate discussion of the relationship between the works chosen and papal patronage. Response features a less full discussion than an essay receiving a 9 or 8, with some imbalance and errors of fact (in the identifications as well as in the discussion).
- A score of 6 is given when the essay has a notably unbalanced discussion and/or a significant number of factual errors.
- 5** Includes two choices that may or may not be equally appropriate. Works may be incompletely identified and discussed with significant imbalance and imprecision. There may be several factual errors.
- Note:** A 5 is the highest score an essay can receive if it deals with only one appropriate choice, fully and correctly.
- 4–3** Includes two choices that are not equally appropriate. Discussion is weak, lacking understanding of relationships between works of art and patrons. Storytelling may predominate. There may be significant errors of fact.
- OR**
- One good choice is identified and discussed fairly well.
- A score of 3 is given when the answer deals summarily with the question, without responding to it in any significant way.
- A 3 is the highest score a response can receive if it includes two inappropriate choices that are nonetheless discussed fully and mostly correctly.
- 2–1** Response may list two appropriate choices but not discuss them or discusses them irrelevantly; or there may be two inappropriate choices, with some discussion. One work may be identified and discussed sketchily. Errors abound.
- A score of 1 is given to responses that do not attempt to discuss two works.
- 0** Makes an attempt, but the answer is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

AP[®] Art History
Free-Response Scoring Guidelines

Question 3

Hours of Jeanne d'Evreux: folio #34, Christ Before Pilate; folio #35, Visitation

3. Identify the period of this work. Support your identification by discussing both the style and function of the work. (10 minutes)

Student Tasks

- 1) To identify correctly the art-historical period of the work.
- 2) To justify this identification by discussing Gothic elements visible in the work and by relating the work's function to the Gothic period.

Comments on the Question

The period of the work is Gothic. No other answer is acceptable. Responses that identify the period as medieval should not receive credit.

Gothic elements visible in the work as shown include:

- An interest in depicting three-dimensional figures in depth.
- The use of *grisaille*.
- The attempt to create a believable three-dimensional space without linear perspective (students may discuss this if they remember the Annunciation page).
- The employment of secular ornament in the manuscript's margins and at the bottom of the page, demonstrating, in some cases, an interest in nature and society that does not relate directly to the manuscript's devotional purposes.
- Graceful stances.
- Attenuated forms.

The work's function as a book of hours, a small prayer book intended for an individual's use, accords with growing attention to private devotion in this period.

If students know the work (those who use Janson or Stokstad in class will), they should be aware that it was commissioned by the reigning queen of France from an artist whose name was known, and thus it was a luxury object, exquisitely ornamented with expensive materials. Students might also mention that in this period in France (the fourteenth century), all books were still handwritten—and illustrated—manuscripts.

Students might be aware, from their study of other Gothic manuscripts, that beginning in the fourteenth century, the production of manuscripts shifted from monastic scriptoria to urban, secular workshops.

AP[®] Art History
Free-Response Scoring Guidelines

Question 3 (continued)

Scoring Guide

- 4** Correctly identifies the period of the work as Gothic. Fully discusses, with a high degree of specificity, both style and function, referring to elements visible in the work and relating the work to its period. No factual errors.
- 3** Correctly identifies the period of the work as Gothic. Discusses with specificity both style and function, referring to elements visible in the work and relating the work to its period. Discussion is less full than in an essay receiving a 4. There may be minor factual errors.
- OR**
- Misidentifies the period of the work but is otherwise a 4.
- 2** Correctly identifies the period of the work as Gothic. Discusses elements visible in the work and relates the work to its period. Discussion may be imbalanced, referring to either style or function. Response lacks specificity and contains significant factual errors.
- OR**
- Misidentifies the period of the work but is otherwise a 3.
- 1** Correctly identifies the period of the work as Gothic. This may be the only correct observation made. Discussion is minimal and filled with errors.
- OR**
- Misidentifies the period of the work but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

AP[®] Art History

Free-Response Scoring Guidelines

Question 4

Left: Edgar Degas, *The Rehearsal of the Ballet Onstage*, Metropolitan Museum of Art

Right: Edgar Degas, *The Star (L'Etoile)*, Musée d'Orsay

4. Both of these works are by the same artist.

Name the artist. Discuss the formal devices that the artist employed to bring the viewer into the pictorial space of each work. (10 minutes)

Student Tasks

- 1) To name the artist.
- 2) To discuss the formal devices the artist has used to bring viewers into the pictorial space of each work.

Comments on the Question

Among the possible formal devices that might receive mention:

- The lack of a pictorial barrier between viewer and image.
- With the unobstructed frontal plane, we feel as though we are spectators within the space.
- In the image on the left, placement of the figures directly and intimately in front of us—without their acknowledgment of us—places us voyeuristically among them.
- In the image on the right, the floor is tilted up, and the figure looks directly at the spectator and gestures toward the viewer; light focuses on the performing figure.
- The apparently casual compositions and points of view (influenced by the spontaneity of snapshots) seem to be what one would actually view.
- Objects and figures run off the planes in the way the peephole of a camera would cut off figures.
- There is a notion of temporal actuality, as if we are witnessing a split second of time.
- Diagonal movement.

Remember that the question asks students to discuss formal devices present in each work.

Scoring Guide

- 4 Artist is identified correctly. Fully discusses, with a high degree of specificity, devices the artist has employed to bring the viewer into the pictorial space in both pictures. There are no errors.
- 3 Artist is identified correctly. Discusses with specificity devices the artist has employed to bring the viewer into the pictorial space in both pictures. Discussion is less full than for a response receiving a 4. There may be minor errors.

OR

Artist is misidentified, but the response is otherwise a 4.

- 2 Artist is identified correctly. Response provides a general discussion of devices the artist has employed to bring the viewer into the pictorial space. Discussion may focus on only one work and contain significant errors.

OR

Artist is misidentified, but the response is otherwise a 3.

AP[®] Art History
Free-Response Scoring Guidelines

Question 4 (continued)

- 1** Artist is identified correctly, but the response is minimal and lacks merit.
- OR**
- Artist is misidentified, but the response is otherwise a 2.
- 0** Makes an attempt, but the answer is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

AP[®] Art History
Free-Response Scoring Guidelines

Question 5

Philip Johnson, Sony Building (formerly AT&T Building), NY, NY, 1978–1984

5. This building dates to the last quarter of the twentieth century.

Identify and discuss at least one element that reflects the International Style and one element that reflects Postmodernism. (10 minutes).

Student Tasks

- 1) To identify and discuss one International Style element in the building.
- 2) To identify and discuss one Postmodern element in the building.

Comments on the Question

Students may know that this is the former AT&T Building (now the Sony Building), designed by Philip Johnson, but this is not what the question asks. They may also know that Johnson helped to design the Seagram Building, a celebrated International Style structure, in the 1950s, and that the building shown thus represents a change in approach for him as an architect.

International Style elements students may discuss include the following:

- The simple and unornamented exterior creates a streamlined effect.
- The building’s function is largely evident from the exterior—“form follows function.”
- Rectilinear shape of the building.
- Use of geometric vocabulary in design.
- Follows the “less is more” principle.

Postmodernist elements students may discuss include the following:

- The building is not a “glass box” but a granite-clad surface.
- The building has a distinctive look, unlike the uniformity seen in much Modernist work.
- The reference to eighteenth-century decorative effects in the broken pediment at the building’s top—historicism.
- The whimsical comparison of the building with a Chippendale (eighteenth-century) highboy (piece of furniture).
- Follows the “less is a bore” principle.

Scoring Guide

- | | |
|----------|--|
| 4 | Correctly identifies one International Style element and one Postmodern element and provides a brief discussion of each. No errors. |
| 3 | Correctly identifies one International Style element and one Postmodern element, with a very brief discussion of each. Minor errors. |
| 2 | Correctly identifies either one International Style element or one Postmodern element. Discussion is minimal. Significant errors. |

AP[®] Art History
Free-Response Scoring Guidelines

Question 5 (continued)

- 1** Identifies an important element of the building and attempts to relate it to International Style or to Postmodernism but fails to do so with any validity. Many significant errors.
- 0** Makes an attempt, but the answer is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

AP[®] Art History
Free-Response Scoring Guidelines

Question 6

Mortuary temple of Queen Hatshepsut, Deir el-Bahri, eighteenth dynasty, ca. 1473–1458 B.C.E.

6. Identify as completely as possible the building shown. Discuss specific ways in which the building relates to its site. (10 minutes)

Student Tasks

- 1) To identify the building as fully as possible.
- 2) To discuss specific ways the building relates to its physical setting (or site).

Comments on the Question

Since an identification is asked for, students should discuss the building as the mortuary temple of Queen Hatshepsut (or some variation on that nomenclature); they should thus be aware of the requirements for a funerary temple—and assume (and, one hopes, mention) the presence of the Nile River outside the image’s confines.

The ways building and site relate that may be noted include the following:

- The temple has a dramatic setting, between the Nile River and the base of a cliff.
- Such a spectacular setting is appropriate for a pharaonic mortuary temple.
- The building’s color is the same as that of the cliff behind it.
- Ramps, necessary for funerary temples, and terraces extend from the Nile River to the temple and seem continued by the cliff face itself.
- Voids between the columns recess into the cliff.
- The innermost chamber (not visible) is “rock-cut,” inside the cliff.
- The cliff dominates the structure (“organic architecture”).
- The relationship between structure and setting creates a stepped-pyramid effect.

Note: Students may be aware that pools of water and trees were once on the platform; these are not visible in the image, but since they add materially to the discussion, students who make this observation will likely do so in the context of a good essay.

Scoring Guide

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| 4 | Identifies the building correctly and fully. Fully discusses, with a high degree of specificity, relevant ways the temple design relates to its site. There are no significant errors. |
| 3 | Identifies the building correctly and fully. Discusses with specificity relevant ways the temple design relates to its site. There may be some errors. |
| 2 | Identifies the building correctly. Provides a generic discussion of ways the temple design relates to its site. There are significant errors. |
| 1 | Identifies the building correctly OR identifies the building but this is the only point of merit made. There are abundant errors. |

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Question 6 (continued)

- 0** Makes an attempt, but the answer is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, irrelevant comments.

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Free-Response Scoring Guidelines

Question 7

Gero Crucifix, Ottonian, ca. 970 C.E.

7. The work shown is the Gero Crucifix from the cathedral of Cologne.

Discuss how the formal qualities of the work relate to both the subject matter and the function of the work. (10 minutes)

Student Tasks

- 1) To discuss the work's formal qualities in relation to its subject matter.
- 2) To discuss the work's formal qualities in relation to its function.

Comments on the Question

The work is a large-scale, polychromed wooden sculpture that depicts the crucified Christ. It is an important example of the resurgence of monumental sculpture in the central Middle Ages. Since the work was created for a cathedral, it was clearly intended for a public location. Its placement and monumental size also reveal that it was intended for a large audience.

The work functions both as a monumental crucifix and as a reliquary. It is believed that a piece of the True Cross was placed inside the Gero Crucifix. This belief adds to the way in which the image literally fleshes out both the relic of the True Cross and the Corpus (the body of Christ).

The work accentuates the suffering of Christ, which is relevant to its role as a crucifix (which is a reminder of Christ's suffering and the Passion narrative) and its embodiment of the idea of the Communion host as the Body of Christ. In this way, the style of the work directly relates both to its subject matter and its function. This connection is conveyed by dynamic linear qualities as well as the sagging of the body. This evocation of Christ's suffering is intended to inspire a powerfully emotional and pietistic response in the viewer.

More specifically, the figure is partly stylized and partly naturalistic. While the general treatment of forms is relatively stylized, some elements gesture toward a naturalistic rendering, particularly the sagging of the flesh and the way the body droops under its own weight. The image is presented as naturalistic and therefore realistic, while its emotional resonance is accentuated as equally realistic. It appeals to the physical and emotional responses of the viewer, who can relate to the subject on both a physical and an emotional level. Although the style of the sculpture is not wholly naturalistic, the anguish and pain of the figure (and of its viewer) at this key moment in the Christian narrative *is* realistically represented.

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Free-Response Scoring Guidelines

Question 7 (continued)

Scoring Guide

- 4 Fully discusses, with a high degree of specificity, valid points about the work’s formal qualities in relation to both its subject matter and its function. There are no significant errors.
- 3 Discusses, with some specificity, valid points about the work’s formal qualities in relation to both its subject matter and its function. However, the discussion is somewhat imbalanced and/or less full than for a response receiving a 4. There are some errors.
- 2 Provides a general discussion of the work’s formal qualities in relation to both its subject matter and its function. However, the discussion is unbalanced and less full than for a response receiving a 3. There are significant errors.

OR

- Discusses, with some specificity, valid points about the work’s formal qualities in relation to either its subject matter or its function. There are some errors.
- 1 Discusses, in a general manner, the work’s formal qualities in relation to either its subject matter or its function, but not both. There are significant errors.
- 0 Makes an attempt, but the response is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, or irrelevant comments.

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Free-Response Scoring Guidelines

Question 8

8. In his 1436 treatise *On Painting*, Leon Battista Alberti wrote the following.

Painting has a divine power, being able not only to make the absent seem present, as friendship is said to do, but even to make the dead seem almost alive after many centuries, so that they are recognized with great pleasure and great admiration for the craftsman. According to Plutarch, Cassander, one of Alexander's captains, trembled in his whole body at the sight of a portrait of Alexander. . . . Certainly the face of one already dead lives a long life through painting. Painting has always been a very great gift to mortals, for it makes visible the gods who are worshipped by the people. It greatly aids the piety by which we are joined to the divine, and in keeping our souls full of religion.

In what period and country did Alberti work? What functions of painting during Alberti's time are reflected in his statements above? (10 minutes)

Student Tasks

- 1) To name the period in which Alberti worked.
- 2) To name the country in which Alberti worked.
- 3) To identify the functions of painting in Alberti's time that are reflected in his statements (the quotation).

Comments on the Question

This is a text-based question, without images. Students must read the period text carefully and then respond to the question with specific reference to that text.

Alberti worked during the Renaissance, in Italy.

Students should know Alberti as an architect and also as a writer of treatises on architecture, painting, and sculpture. They should know that key features of Alberti's age were a reverence—in this case, by painters—for classical antiquity and an interest in Humanist thought, coupled with the profoundly Christian beliefs alluded to at the end of the text.

The classical past was considered to provide an ideal of the beautiful, which Renaissance artists—in this instance, painters—should seek to emulate and even to surpass.

Studying the past in order to improve the present was a Renaissance Humanist idea, as was using art—in this case, painting—to preserve the past and document the present.

Increasing the prestige of art and artists—in this case, painters—by writing treatises was a Renaissance Humanist preoccupation and practice.

Many of these ideas are addressed in the quotation. Good responses will directly reference the Alberti quotation.

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Free-Response Scoring Guidelines

Question 8 (continued)

Scoring Guide

- 4** Correctly identifies the period and country in which Alberti worked. Fully discusses, with a high degree of specificity, the functions of painting during Alberti's time that are reflected in his statements (the quotation). There are no significant factual errors.
- 3** Correctly identifies the period and country in which Alberti worked. Discusses the functions of painting during Alberti's time that are reflected in his statements (the quotation). Discussion is less full than a response receiving a 4, and there may be some factual errors.
- 2** Correctly identifies the period and country in which Alberti worked. Provides a general discussion of the functions of painting in Alberti's time that are reflected in his statements (the quotation). There are significant errors.
- 1** Correctly identifies the period and country in which Alberti worked. The discussion is weak and generally unrelated to the quotation, and is full of errors.
- 0** Makes an attempt, but the answer is without merit.
- This is a nonresponse, such as a blank page, crossed-out words, irrelevant comments.