



SAMPLE QUESTIONS

AP[®] Art History Exam

Originally published in the October 2013
AP Art History Curriculum Framework

About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success – including the SAT[®] and the Advanced Placement Program[®]. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. For further information, visit www.collegeboard.org.

AP[®] Equity and Access Policy

The College Board strongly encourages educators to make equitable access a guiding principle for their AP[®] programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Contents

iv	Introduction
1	Section 1: Multiple-Choice Questions
11	Section 2: Free-Response Questions

Introduction

These sample exam questions were originally included in the *AP[®] Art History Curriculum Framework*, published in fall 2013. The *AP Art History Course and Exam Description*, which is out now, includes that curriculum framework, along with a new, unique set of exam questions. Because we want teachers to have access to all available questions that support the new exam, we are making those from the fall 2013 curriculum framework available in this supplementary document.

The sample exam questions illustrate the relationship between the curriculum framework and the redesigned AP Art History Exam, and they serve as examples of the types of questions that appear on the exam.

Each question is followed by the specific content area(s) and primary learning objective from the curriculum framework. These sample questions help illustrate how the learning objectives for the course are assessed. For multiple-choice questions, the correct answer is provided.

Section 1: Multiple-Choice Questions

1. Archaeological evidence indicates that the superimposed animal forms in the Great Hall of the Bulls at Lascaux represent
- (A) the artist's use of atmospheric perspective
 - (B) a narrative about mythological creatures
 - (C) humans' domestication of herds of local fauna
 - (D) different artists' depictions over time

Answer: D

Content Area	Learning Objective
1. Global Prehistory	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.

2. Frank Lloyd Wright's decision to use cantilevered, reinforced concrete balconies in his design of Fallingwater allowed him to
- (A) divide the interior of the house into distinctly separate spaces dedicated to specific functions
 - (B) create a dynamic spatial interplay between the interior of the house and the surrounding landscape
 - (C) dominate the surrounding landscape through the creation of monumental forms
 - (D) ensure the structural integrity of the house in an area known for its seismic activity

Answer: B

Content Area	Learning Objective
4. Later Europe and Americas	1.2 Students explain how artistic decisions about art making shape a work of art.

3. The location of the Lanzón Stela in the Old Temple of Chavín de Huántar suggests that the creators of the building most likely intended to
- (A) facilitate pilgrims' circumambulation of the stela during annual processions
 - (B) heighten the spiritual drama of the viewer's ritualized encounter with the stela
 - (C) maximize the stela's exposure to the rising sun on the winter solstice
 - (D) enhance visibility of the stela for the audiences during coronation

Answer: B

Content Area	Learning Objective
5. Indigenous Americas	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

4. In terms of its use of architecture and landscape design for the display of political power, the Palace at Versailles is most similar to
- (A) Ryoan-ji
 - (B) Fallingwater
 - (C) Great Zimbabwe
 - (D) Monticello

Answer: C

Content Areas	Learning Objective
3. Early Europe and Colonial Americas 6. Africa	3.5 Students analyze relationships between works of art based on their similarities and differences.



© Borromeo/Art Resource, NY

5. Monuments like the Buddha at Bamiyan most directly influenced the form and scale of Buddhist statues created for
- (A) Borobudur Temple in Indonesia
 - (B) Angkor Wat in Cambodia
 - (C) Todai-ji in Japan
 - (D) the Longmen caves in China

Answer: D

Content Areas	Learning Objective
8. South, East, and Southeast Asia 7. West and Central Asia	2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.



© The Trustees of the British Museum/Art Resource, NY

6. The material and manufacturing process of the Hawaiian 'ahu 'ula shown served to
- (A) provide protection from the trade winds
 - (B) inspire fear and awe in viewers
 - (C) signify hereditary relationships
 - (D) preserve the remains of the dead

Answer: B

Content Area	Learning Objective
9. The Pacific	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.



Photo © Heini Schneebeli/The Bridgeman Art Library

7. The work shown fulfills which of the following functions?
- (A) It represents musical notation through symbols.
 - (B) It facilitates mathematical calculations.
 - (C) It conveys a historical narrative.
 - (D) It contains sacred relics.

Answer: C

Content Area	Learning Objective
6. Africa	1.1 Students differentiate the components of form, function, content, and/or context of a work of art.



© Alinari/Art Resource, NY

8. The painting shown can be attributed to a follower of Caravaggio based on which of the following formal qualities?
- (A) Monochromatic palette
 - (B) Dramatic tenebrism
 - (C) Pyramidal composition
 - (D) Prominent grisaille

Answer: B

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.4 Students justify attribution of an unknown work of art.

9. In *Mont Sainte-Victoire*, Paul Cézanne sought to explore the
- (A) fleeting atmospheric effects of changing light
 - (B) coexistence of multiple viewpoints in a single scene
 - (C) presentation of space as an extension of the painter's psyche
 - (D) harmonious effects of an analogous color scheme

Answer: B

Content Area	Learning Objective
4. Later Europe and Americas	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Questions 10–13 refer to the following two images.



© James P. Blair/CORBIS



© Ian Dagnall/Alamy

Both images show the Vietnam Veterans Memorial in Washington, D.C.

10. Maya Lin's design for the Vietnam Veterans Memorial draws primarily on the influence of which of the following artistic movements?
- (A) Abstract Expressionism
 - (B) Postmodernism
 - (C) Deconstructivism
 - (D) Minimalism

Answer: D

Content Area	Learning Objective
10. Global Contemporary	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

11. Lin's design called for polished black granite because
- (A) those who funded the work required its use
 - (B) the stone is used in most contemporary monuments
 - (C) its reflective quality contributes to the monument's meaning
 - (D) its durability symbolizes the hardships of the Vietnam War

Answer: C

Content Area	Learning Objective
10. Global Contemporary	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

12. Both images demonstrate Lin's intent for the monument to

- (A) dominate the landscape
- (B) encourage interaction
- (C) dramatize the war
- (D) symbolize peace

Answer: B

Content Area	Learning Objective
10. Global Contemporary	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

13. Which of the following statements correctly describes an audience response to the Vietnam Veterans Memorial?

- (A) Critics initially claimed that the black granite suggested shame and degradation.
- (B) Veterans successfully sued to prevent their names from being engraved on the wall.
- (C) National Park Service workers refused to maintain the grounds around the memorial.
- (D) Pedestrians complained that it impeded walkways and asked that it be moved to a new location.

Answer: A

Content Area	Learning Objective
10. Global Contemporary	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

Section 2: Free-Response Questions

14. Interpretation of specific works of art or architecture can change over time due to shifting historical and cultural contexts.

Select and completely identify a specific work of art or architecture whose meaning has changed over time. The work of art or architecture may be from any time, culture, or medium. You must identify both the original meaning and a subsequent meaning of the work of art or architecture. Then, using visual and/or contextual evidence, analyze both how and why the meaning of the work of art or architecture has changed over time.

To answer the question, you may either select a work of art or architecture from the list below or select one of your own choosing. The work you select may be from the Image Set or from your own study.

Alhambra

Great Zimbabwe

Angkor

Hagia Sophia

Basin (*Baptistère de St. Louis*)

The Kaaba

Dome of the Rock

Qorikancha

Great Mosque at Córdoba

Wall plaque from Oba's palace

Content Area	Learning Objective
Students may choose a work from any content area in their response to this question.	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.



© Erin Babnik/Alamy



© Scala/Art Resource, NY

15. The two works shown were created approximately one hundred years apart. The work on the left is a statue of Augustus of Prima Porta from the first century C.E. The work on the right is a statue of Trajan from the second century C.E.

Using specific visual evidence, identify conventions of Roman imperial portraiture that are exemplified in the statue of Augustus of Prima Porta. Based on your knowledge of the statue of Augustus of Prima Porta, explain why these conventions likely influenced the creation of later imperial statuary such as the statue of Trajan. How are these conventions demonstrated in the statue of Trajan?

Content Area	Learning Objective
2. Ancient Mediterranean	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.