



## **AP<sup>®</sup> Art History 2006 Slide-Based Multiple-Choice and Free-Response Questions**

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# 2006 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

## ART HISTORY SECTION I—Part A Time—16 minutes

**Directions:** Questions 1-31 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.

**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 1-9 -- Slides**  
(Note: students do not see this slide information during the exam administration.)

- 2L. Florence Cathedral (Sta. Maria del Fiore), Florence. Begun by Arnolfo di Cambio, 1296. (Scala / Art Resource, NY)
- 2R. Giovanni Pisano. West façade, Cathedral of Our Lady, Siena. 1284-1299; façade above gable peaks 1369-1377. (Scala / Art Resource, NY)

**Questions 1-9 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

- The structure shown in the slide on the left is located in
  - Rome
  - Florence
  - Venice
  - Ravenna
- The dome on the structure on the left was designed by
  - Alberti
  - Bramante
  - Bernini
  - Brunelleschi
- The dome on the structure on the left is crowned by a
  - predella
  - raking cornice
  - triforium
  - lantern
- The portals on the structure on the right include triangular
  - lintels
  - jamb
  - gables
  - lancets
- The structure on the right most closely reflects the French Gothic style in the design of its
  - west façade
  - bell tower
  - crossing dome
  - marble incrustation
- The Italian term for the bell tower seen in both images is
  - baldacchino
  - duomo
  - loggia
  - campanile

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## 2006 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

7. Both of these structures were begun in the late
- (A) tenth century
  - (B) eleventh century
  - (C) twelfth century
  - (D) thirteenth century
8. These two structures were built in two different locales that can best be described as
- (A) rival city-states
  - (B) feudal estates
  - (C) seats of royal power
  - (D) monastic communities
9. One of the major reasons for the grand size of these two structures was to
- (A) accommodate large numbers of pilgrims traveling to Santiago de Compostela
  - (B) challenge the authority of the Pope in Rome
  - (C) convey economic and cultural superiority
  - (D) honor a line of royal kings buried there

## 2006 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 10-17 -- Slides
- 3L. Jacques-Louis David. *Oath of the Horatii*. 1785.  
(Scala / Art Resource, NY)
- 3R. Jean-Baptiste Greuze. *The Village Bride*. 1761.  
(Erich Lessing / Art Resource, NY)

Questions 10-17 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

10. The work on the left was painted by
- (A) Benjamin West
  - (B) Jean-Baptiste Greuze
  - (C) Jacques-Louis David
  - (D) Francisco Goya
11. The subject of the work on the left is derived from
- (A) Roman history
  - (B) contemporary European history
  - (C) the *Iliad*
  - (D) Rousseau's writings
12. The artist of the work on the left was a leading representative of
- (A) the Baroque
  - (B) Neoclassicism
  - (C) the British school
  - (D) Romanticism
13. The work on the right is an example of
- (A) genre painting
  - (B) nineteenth-century Realism
  - (C) a contemporary preference for mythological themes
  - (D) the reaction against secular subjects
14. Both works illustrate the reaction against
- (A) Napoleon's conquest of Europe
  - (B) the revival of interest in antiquity
  - (C) the industrial revolution
  - (D) the Rococo
15. The work on the right is associated with the growing interest in
- (A) travel and the Grand Tour
  - (B) rational and progressive urban planning
  - (C) sentimentality and rustic virtue
  - (D) women's liberation
16. Both works do which of the following?
- (A) Display a preference for elevated historical subjects
  - (B) Combine emotional narrative and didactic content
  - (C) Help to buttress the church's position
  - (D) Illustrate the eighteenth-century taste for the decorative
17. Which of the following is true of the work on the left?
- (A) It was intended as a moral example.
  - (B) It represents Napoleon's victory at Marengo.
  - (C) It was totally ignored by critics and the public at the 1785 Salon.
  - (D) It was never shown publicly because it was too controversial.

## 2006 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

### Questions 18-24 -- Slides

- 4L. Atrium, House of the Silver Wedding, Pompeii. Early 1st century C.E. (© 2005 araldodeluca.com. All rights reserved.)
- 4R. The Ixion Room, House of the Vettii, Pompeii. 63-79 C.E. (Scala / Art Resource, NY)

**Questions 18-24 are based on the slides that you see on the screen. The slides will be shown for four minutes only.**

18. Both interiors are examples of
- (A) Egyptian funerary complexes
  - (B) Greek religious buildings
  - (C) Etruscan temples
  - (D) Roman residential architecture
19. The most likely time period for both interiors is
- (A) 10,000 B.C.E.
  - (B) 500 B.C.E.
  - (C) first century C.E.
  - (D) fourth century C.E.
20. The interior on the left is called
- (A) a podium
  - (B) an atrium
  - (C) an amphitheater
  - (D) a cella
21. All of the following are true of the interior on the left EXCEPT:
- (A) It uses the Doric order.
  - (B) It contains an impluvium.
  - (C) It is connected to a peristyle.
  - (D) It is open to the sky.
22. Interiors of this type are found in buildings in which of the following cities?
- (A) Pompeii
  - (B) Luxor
  - (C) Knossos
  - (D) Ur
23. The walls of the interior shown on the right are decorated with
- (A) paintings
  - (B) tapestries
  - (C) mosaics
  - (D) sculptural reliefs
24. The spatial system followed in the overall decoration shown on the right is best characterized by its
- (A) one-point perspective
  - (B) atmospheric perspective
  - (C) mixture of perspective models
  - (D) wide vista effects

## 2006 AP<sup>®</sup> ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

### Questions 25-31 -- Slides

- 5L. Alexander Calder. *Lobster Trap and Fish Tail*. 1939.  
(Digital Image © The Museum of Modern Art/ Licensed by  
Scala / Art Resource, NY. ©2005 Estate of Alexander  
Calder / Artists Rights Society (ARS), New York)
- 5R. Umberto Boccioni. *Unique Forms of Continuity in Space*. 1913.  
(© The Museum of Modern Art / Licensed by Scala / Art Resource,  
NY)

Questions 25-31 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

25. The artist of the work on the left is  
(A) Pablo Picasso  
(B) Joan Miró  
(C) Alexander Calder  
(D) Louise Nevelson
26. The work on the left is a  
(A) ready-made  
(B) mobile  
(C) stabile  
(D) collage
27. The artist of the work on the right is  
(A) Giacomo Balla  
(B) Gino Severini  
(C) Alberto Giacometti  
(D) Umberto Boccioni
28. The artist of the work on the right was a principal member of which of the following art movements?  
(A) Futurism  
(B) Dadaism  
(C) Surrealism  
(D) Cubism
29. The work on the right dates from the  
(A) 1850's  
(B) 1890's  
(C) 1910's  
(D) 1950's
30. In these works, both sculptors were preoccupied primarily with which of the following challenges?  
(A) Experimentation with new materials  
(B) New ways to deal with the concept of motion  
(C) The rejection of traditional subject matter  
(D) Radically new ways of portraying the nude
31. Both works can be considered part of  
(A) Modernist sculpture  
(B) Neoclassical sculpture  
(C) Victorian decorative arts  
(D) Art Deco

### END OF PART A

#### Answers—Section I, Part A

1-B, 2-D, 3-D, 4-C, 5-A, 6-D, 7-D, 8-A, 9-C, 10-C,  
11-A, 12-B, 13-A, 14-D, 15-C, 16-B, 17-A, 18-D,  
19-C, 20-B, 21-A, 22-A, 23-A, 24-C, 25-C, 26-B,  
27-D, 28-A, 29-C, 30-B, 31-A

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# 2006 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

## ART HISTORY SECTION II

Time—120 minutes

9 Questions

This section of the exam contains the following types of essay questions.

- **Question 1** is a 30-minute essay question that is not based on slides.
- **Questions 2 through 8** are short essay questions based on slides and/or a quotation from a primary source or document.
- **Question 9** is a 30-minute essay question that is not based on slides.

**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.

**Directions for Question 1:** You have 30 minutes to answer Question 1. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the 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.

1. Representations of the natural world or motifs from nature are found in the art of all times and places.

Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.

Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

**STOP**

**IF YOU FINISH BEFORE TIME IS CALLED,  
YOU MAY CHECK YOUR WORK ON QUESTION 1.  
DO NOT GO ON TO QUESTION 2 UNTIL YOU ARE TOLD TO DO SO.**

## 2006 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

**Directions for Questions 2-8:** The following seven short essay questions are based on slides and/or text. 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.

Read the question and take a moment to think about what the question asks. Formulate your answer before you begin to write. You can receive full credit only by answering the question asked.

**Note:** For 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).

**Question 2 -- Slide**  
(Note: students do not see this slide information during the exam administration.)

7L. *Good Shepherd*. 425-450. Mosaic. Mausoleum of Galla Placidia, Ravenna. (Bridgeman Art Library)

7R. Blank

2. The work shown is Early Christian.

Discuss characteristics of the work that reveal its Classical sources. (5 minutes)

**Question 3 -- Slide**

8L. *Kritios Boy*. c. 480 B.C.E. (Bridgeman Art Library)

8R. Blank

3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

**Question 4 -- Slide**

9L. Giotto. *Madonna Enthroned*. c. 1310. (Bridgeman Art Library)

9R. Blank

4. Identify the artist of this painting. In which art historical period would you place the painting? Justify your decision. (10 minutes)

**Question 5 -- Slide**

10L. Louis Sullivan. Carson, Pirie, Scott Building, Chicago. 1899-1904. (© Bettman / CORBIS)

10R. Blank

5. Identify the architect of this building. How did the innovations in this building lead to the development of the modern skyscraper? (10 minutes)

## 2006 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

### Question 6 -- Slide

11L. Jan Vermeer. *The Guitar Player*. c. 1672. (Bridgeman Art Library)

11R. Blank

6. Attribute this painting to an artist you have studied. Support your attribution by comparing this painting to another specific painting by the same artist. (10 minutes)

### Question 7 -- Slide

12L. Meret Oppenheim. *Object*. 1936. (© ARS, NY.© The Museum of Modern Art / Licensed by SCALA / Art Resource, NY)

12R. Blank

7. This work is representative of which art historical movement? Explain how the work is representative of that movement. (5 minutes)

**Note:** Question 8 is based on the following quotation. There are no slides with this question.

This excerpt comes from Charles Baudelaire's "On the Heroism of Modern Life," part of a critique of the Salon of 1846.

"[S]ince all centuries and peoples have their own form of beauty so inevitably we have ours . . .

"The pageant of fashionable life and thousands of floating existences—criminals and kept women—which drift about in the underworld of a great city . . . all prove that we have only to open our own eyes to recognize our heroism. . . . The life of our city is rich in poetic and marvelous subjects . . .

"The themes and resources of painting are . . . abundant and varied; but there is a new element—modern beauty."

8. What new approach to the making of art does Baudelaire suggest to artists in the excerpt above? Your essay must identify and discuss how at least one work of mid- to late-nineteenth-century art reflects Baudelaire's ideas. (10 minutes)

### END OF SHORT ESSAY QUESTIONS

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## 2006 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

**Directions for Question 9:** You have 30 minutes to answer Question 9. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the 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.

9. Throughout history, works of art have included symbolic or allegorical images.

Select and fully identify two works of art that include symbolic or allegorical images. Your choices must be from different art historical periods. Discuss how each work uses symbols or allegory to convey meaning. (30 minutes)

**STOP**

**END OF EXAM**