



AP[®] Art History 2007 Slide-Based Multiple-Choice Questions and Free-Response Questions

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2007 AP® ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY SECTION I—Part A Time—16 minutes

Directions: Questions 1-29 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 1-7 -- Slides

(Note: students do not see this slide information during the exam administration.)

2L. *Nike of Samothrace*. c. 190 B.C.E.
(Erich Lessing / Art Resource, NY)

2R. *Nike Adjusting her Sandal*. c. 410 -407 B.C.E.
(Nimitallah / Art Resource, NY)

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

- Both works show an understanding of
 - foreshortening
 - movement
 - symmetry
 - perspective
- The work on the left is from
 - Classical Greece
 - Hellenistic Greece
 - Imperial Rome
 - Baroque Italy
- The work on the right is from
 - Classical Greece
 - Hellenistic Greece
 - Imperial Rome
 - Baroque Italy
- Both works personify
 - victory
 - wrath
 - death
 - sainthood
- The work on the left represents a figure
 - witnessing a sacred event
 - showing loyalty to an emperor
 - alighting on the prow of a boat
 - experiencing spiritual enlightenment
- The work on the right is from the
 - Temple of Athena Nike on the Acropolis
 - Bernini Fountain of Four Rivers in Rome
 - Altar of Zeus in Pergamon
 - Arch of Titus in Rome
- The drapery in both works does which of the following?
 - Emphasizes the body
 - Establishes social status
 - Suggests Etruscan influence
 - Renders the figures static

2007 AP® ART HISTORY FREE-RESPONSE QUESTIONS

- Questions 8-14 -- Slides**
- 3L. Sofonisba Anguissola. *The Sisters of the Artist and their Governess*. 1555 (Bridgeman Art Library)
- 3R. Sofonisba Anguissola. *Two Sisters and a Brother of the Artist*. c. 1555. (Bridgeman Art Library)

Questions 8-14 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

8. These two paintings, both by Sofonisba Anguissola, were created during which century?
- (A) Fifteenth
(B) Sixteenth
(C) Seventeenth
(D) Eighteenth
9. Which of the following best describes the two paintings?
- (A) A combination of genre and portrait painting
(B) A combination of figurative and allegorical painting
(C) A combination of narrative and history painting
(D) A combination of symbolic and mythological painting
10. In addition to paintings such as these, Anguissola was also known for her skill in creating
- (A) bronze cast sculpture
(B) etchings and engravings
(C) self portraits and miniatures
(D) terra-cotta sculpture
11. Anguissola's career was contemporary with which of the following artistic movements?
- (A) International Gothic
(B) Mannerism
(C) Baroque
(D) Neoclassicism
12. Anguissola received support and advice from which of the following artists?
- (A) Mantegna
(B) Bernini
(C) Michelangelo
(D) David
13. Which of the following is true of Anguissola's career?
- (A) She enjoyed the patronage of the Spanish royal family as a court painter.
(B) She created works that influenced fashion in eighteenth-century Paris.
(C) She created a scandal by recording dissection experiments in a series of notebooks.
(D) She was imprisoned for creating prints sympathetic to Protestant reform.
14. At a time when few women were artists, Anguissola's successful artistic career was possible because she
- (A) received a humanist education provided by her father
(B) assisted her husband, who was an artist
(C) modeled for several famous artists of her time
(D) was sequestered in a nunnery

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- Questions 15-21 -- Slides**
- 4L. Le Corbusier. Savoye House, Poissy-sur-Seine, France. 1929.
(Anthony Scibilia / Art Resource. NY)
- 4R. Renzo Piano and Richard Rogers. Georges Pompidou
National Center of Art and Culture, Paris. 1977.
(© Derek Croucher / CORBIS)

Questions 15-21 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

15. The building on the left, designed by Le Corbusier, is an example of which architectural style?
- (A) Industrial
(B) International
(C) Postmodern
(D) Neoclassical
16. The building on the right, designed by Renzo Piano and Richard Rogers, is
- (A) an apartment building
(B) a corporate headquarters
(C) a manufacturing plant
(D) a cultural center
17. The exteriors of both buildings suggest
- (A) organic forms
(B) the Beaux-Arts tradition
(C) structural integrity
(D) environmental integration
18. The building on the left typifies Le Corbusier's idea that buildings should be
- (A) machines for living
(B) wraparound houses
(C) everyday palaces
(D) sacred spaces
19. In both buildings, the architects make reference to twentieth-century
- (A) fashion trends
(B) technology
(C) urban planning
(D) political upheaval
20. Both structures embody a belief in which of the following?
- (A) The handcrafted
(B) Beauty in order
(C) Art for art's sake
(D) Form follows function
21. In which city is the building on the right located?
- (A) Berlin
(B) Bilbao
(C) Paris
(D) London

2007 AP® ART HISTORY FREE-RESPONSE QUESTIONS

- Questions 22-29 -- Slides**
- 5L. Reconstruction Drawing of the Citadel of Sargon II, Dur Sharrukin (modern Khorsabad), Iraq, ca. 720-705 B.C.E.
(Courtesy of the Oriental Institute of the University of Chicago)
- 5R. Blank

Questions 22-29 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

22. The building complex was constructed during the
- (A) twelfth century B.C.E.
 - (B) eighth century B.C.E.
 - (C) fifth century B.C.E.
 - (D) first century B.C.E.
23. The building complex was located in what is now
- (A) France
 - (B) Egypt
 - (C) Turkey
 - (D) Iraq
24. The building complex was
- (A) a city of the dead
 - (B) an artists' colony
 - (C) a monastery
 - (D) a fortified palace
25. The building complex was built by the
- (A) Minoans
 - (B) Spartans
 - (C) Assyrians
 - (D) Copts
26. This and other similar building complexes from this culture contain sculptures of guardian figures called
- (A) angels
 - (B) behemoths
 - (C) sphinxes
 - (D) lamassu
27. The entire building complex was organized around
- (A) groups of tombs
 - (B) courtyards
 - (C) artisans' workshops
 - (D) chapels
28. Much of the decoration on the interior of the building complex showed narrative scenes of
- (A) warfare and ritual hunts
 - (B) funeral and burial services
 - (C) the creation of the world
 - (D) the final judgment
29. The tallest structure in the building complex is a
- (A) mastaba
 - (B) tholos
 - (C) ziggurat
 - (D) apadana

END OF PART A

Answers—Section I, Part A

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

2007 AP® 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. Throughout history, art representing hostility or violence has been used for a variety of purposes. Select and fully identify two such works of art from two different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence. (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.**

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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. Maison Carrée, Nîmes, France. ca. 1-10 C.E.
(Credit: View of the Maison Carree, c.19 BC (photo) by Roman, (1st century BC) ©Nimes, France/ Lauros / Giraudon/ The Bridgeman Art Library Nationality / copyright status: out of copyright)
- 7R. Blank

2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

Question 3 -- Slide

- 8L. William Hogarth. *The Marriage Contract*, from *Marriage à la Mode*. ca.1743-1745. (Credit: Marriage à la Mode: I, The Marriage Contract, before 1743 (oil on canvas) by Hogarth, William (1697-1764) ©National Gallery, London, UK/ The Bridgeman Art Library Nationality / copyright status: English / out of copyright)
- 8R. William Hogarth. *The Breakfast Scene*, from *Marriage à la Mode*. 1743-1745. (© National Gallery Collection; By kind permission of the Trustees of the National Gallery, London/CORBIS)

3. Both of these paintings were made by the same artist.

Identify the artist. Citing specific details from the paintings, analyze how the artist used satire to comment on class and taste in the society of the time. (10 minutes)

Question 4 -- Slide

- 9L. Barbara Kruger. *Untitled (Your Gaze Hits the Side of My Face)*. 1983. (COURTESY: MARY BOONE GALLERY, NEW YORK)
- 9R. Blank

4. This work was made by the American artist Barbara Kruger.

Analyze how Kruger uses image and text and appropriation to convey meaning in this work. (10 minutes)

2007 AP® ART HISTORY FREE-RESPONSE QUESTIONS

Question 5 -- Slide

- 10L. *Harold swears fealty to William, Duke of Normandy.*
Detail from *The Bayeux Tapestry*. 11th c.
(Erich Lessing / Art Resource, NY)
- 10R. *Duke William Exhorts his Troops to Prepare Themselves Wisely Like Men for the Battle Against the English Army.*
Detail from *The Bayeux Tapestry*. 11th c.
(© The Art Archive / Corbis)

5. The slides show details of a larger work.

Identify the work. What were the likely political motivations for its creation? How are these motivations expressed in the work? (10 minutes)

Question 6 -- Slide

- 11L. Antonio Canova. *Pauline Borghese as Venus*. 1808.
(Credit: Pauline Bonaparte (1780-1825) as Venus Triumphant,
c.1805-08 (marble) by Canova, Antonio (1757-1822)
©Galleria Borghese, Rome, Italy/ Lauros / Giraudon/
The Bridgeman Art Library Nationality /
copyright status: Italian / out of copyright)
- 11R. Blank

6. Identify the art-historical style of this sculpture. How do the form and content of the sculpture as a whole convey meaning? (10 minutes)

Question 7 -- Slide

- 12L. Tree of Jesse, west facade, Chartres Cathedral, Chartres, France. c. 1150-70. (The Tree of Jesse, lancet window in the west facade (stained glass) (detail of 98062) by French School, (12th century) ©Chartres Cathedral, Chartres, France/ Peter Willi/ The Bridgeman Art Library Nationality / copyright status: French / out of copyright)
- 12R. Blank

7. Identify the medium and art-historical period of the object shown. Explain the religious and visual reasons for the extensive use of this medium during its period. (5 minutes)

2007 AP® ART HISTORY FREE-RESPONSE QUESTIONS

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

“It is scarcely possible, even with hard work, to imitate what Michelangelo accomplished. This ceiling is a true beacon of our art, and it has brought such enlightenment to painting that it illuminated a world which for hundreds of years had been in the state of darkness.”

—Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects* (1550, 1568)

8. In the quotation above, Vasari articulates a concept of artistic progress with reference to Michelangelo.

During what art-historical period did Michelangelo paint the ceiling mentioned in the quotation? How did the ceiling exemplify Vasari's claims about Michelangelo's accomplishments? (10 minutes)

END OF SHORT ESSAY 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, technological developments have enabled artists and architects to express ideas in new ways.

Choose and fully identify two works of art or architecture and the specific technological development that made each work possible. One of your choices must date before 1800 CE and one must date after 1800 CE. For each work, analyze how the technological development enabled the artist or architect to express ideas in new ways. (30 minutes)

STOP

END OF EXAM