



**2000 Advanced Placement Program®
Free-Response Questions &
Slide-Based Multiple-Choice Questions**

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2000 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

SECTION I—Part A

Time—16 minutes

(AP SLIDE SHEET) MULTIPLE-CHOICE QUESTIONS BASED ON SLIDES

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.

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

- Questions 1-9 -- Slides
- 2L. Iktinos and Kallikrates, Parthenon (Temple of Athena Parthenos), view from the northwest, Acropolis, Athens, 447-438 B.C.E. (Erich Lessing/Art Resource, NY)
- 2R. Kallikrates, Temple of Athena Nike, view from the northeast, Acropolis, Athens c.427-424 B.C.E. (Erich Lessing/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.

- These buildings date to the
 - sixth-century B.C.E.
 - fifth-century B.C.E.
 - fourth-century B.C.E.
 - third-century B.C.E.
- Which of the following designed the building on the left?
 - Iktinos and Kallikrates
 - Mnesikles and Hippodamus
 - Isidorus of Miletus
 - Anthemius of Tralles
- The building on the right is the
 - Temple of Fortuna Virilis
 - Erechtheion
 - Ara Pacis
 - Temple of Athena Nike
- Both buildings are part of a complex built to celebrate
 - the conquests of Alexander the Great
 - Athens' domination of the eastern Mediterranean
 - the deification of the Roman emperor
 - the end of the Trojan War
- The architectural order shown on the left is
 - Doric
 - Ionic
 - Tuscan
 - Corinthian
- The architectural order shown on the right is
 - Doric
 - Ionic
 - Tuscan
 - Corinthian
- The horizontal band above the columns in both works is known as the
 - cella
 - pilaster
 - frieze
 - peristyle
- In the building on the left, the triangular area that had been formed by the roof and the cornice is the
 - volute
 - capital
 - pediment
 - lintel
- When sculptural figures take the place of columns in similar architectural structures, they are called
 - flutes
 - caryatids
 - jamb figures
 - triglyphs

2000 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 10-16 -- Slide 3L. *The Annunciation and Visitation*, west portal, Reims Cathedral, c.1225-45. (Scala/Art Resource, NY)

3R. Blank

Questions 10-16 are based on the slide that you see on the screen. The slide will be shown for four minutes only.

10. These sculptures are from which of the following art historical periods?
- (A) Early Christian
 - (B) Romanesque
 - (C) Gothic
 - (D) Baroque
11. They are part of the decoration of a
- (A) cathedral
 - (B) city hall
 - (C) theater
 - (D) palace
12. What is the subject of the two figures on the left?
- (A) Lamentation
 - (B) Flight into Egypt
 - (C) Annunciation
 - (D) Adoration
13. The two figures on the right reflect the influence of which of the following earlier styles?
- (A) Archaic Greek
 - (B) Islamic
 - (C) Roman
 - (D) Byzantine
14. The two figures on the left reflect the impact of
- (A) the French court style
 - (B) vase painting
 - (C) Renaissance naturalism
 - (D) Mannerism
15. The differences in style between the two pairs of figures confirm the fact that
- (A) the works were carved in different centuries
 - (B) several workshops were involved
 - (C) different materials were used
 - (D) works were imported from other countries
16. Which of the following is an innovative feature of these four figures?
- (A) They are part of a decorative program.
 - (B) They represent biblical characters.
 - (C) They portray French royalty.
 - (D) They are nearly freestanding.

2000 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

Questions 17-24 -- Slides

4L. Jean-Auguste-Dominique Ingres, *Grande Odalisque*, 1814.
(Scala/Art Resource, NY)

4R. Edouard Manet, *Le Dejeuner sur l'herbe (Luncheon on the Grass)*,
1863. (Erich Lessing/Art Resource, NY)

Questions 17-24 are based on the slides that you see on the screen. The slides will be shown for four minutes only.

17. The artist of the painting on the left is
- (A) Angelica Kauffmann
 - (B) Jacques-Louis David
 - (C) Eugene Delacroix
 - (D) Jean-Auguste-Dominique Ingres
18. In the painting on the left, the artist has emphasized
- (A) movement
 - (B) line
 - (C) emotion
 - (D) anatomical accuracy
19. Unlike the nude in the painting on the right, the nude on the left reflects contemporary concerns with
- (A) the exotic
 - (B) genre types
 - (C) allegorical figures
 - (D) Parisian life
20. The painting on the right is by
- (A) Auguste Renoir
 - (B) Camille Pissarro
 - (C) Claude Monet
 - (D) Edouard Manet
21. The painting on the right shocked the public at the
- (A) Academy Salon, Paris
 - (B) Salon des Refusés, Paris
 - (C) Paris International Exhibition
 - (D) Armory Show, New York City
22. The painting on the right takes its theme from
- (A) the pastoral paradise from Giorgione to Watteau
 - (B) the Garden of Eden from Masaccio to Dürer
 - (C) bathing scenes from Matisse to Picasso
 - (D) mythological allegories from Moreau to Redon
23. The nude in the painting on the left reveals the influence of
- (A) Lucas Cranach
 - (B) Antonio del Pollaiuolo
 - (C) Parmigianino
 - (D) Francisco Goya
24. The artist of the painting on the right directly influenced which of the following movements?
- (A) Art Nouveau
 - (B) Arts and Crafts
 - (C) Impressionism
 - (D) Romanticism

2000 AP® ART HISTORY SLIDE-BASED MULTIPLE-CHOICE QUESTIONS

- Questions 25-31 -- Slides
- 5L. Piet Mondrian, *Composition, II*, 1925. (The Museum of Modern Art, New York. Gift of Philip Johnson. Photograph © 2000 The Museum of Modern Art, New York)
- 5R. Mark Rothko. *1968*, 1968. (© 1999 Board of Trustees, National Gallery of Art, Washington. Gift of The Mark Rothko Foundation.)

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 painting by Mondrian on the left is an example of the style known as
- (A) Minimalism
 - (B) Cubism
 - (C) De Stijl
 - (D) Suprematism
26. The painting on the right is by
- (A) Willem De Kooning
 - (B) Louise Nevelson
 - (C) Jasper Johns
 - (D) Mark Rothko
27. The painting on the left was
- (A) solely about art for art's sake
 - (B) a description of war
 - (C) meant to reflect universal truths
 - (D) intended as a textile design
28. Mondrian intended the painting on the left to establish
- (A) a link with photomontage
 - (B) a connection with the human dream state
 - (C) a sense of harmony
 - (D) an awareness of organic forms
29. The painting on the right is generally classified as
- (A) Op Art
 - (B) Abstract Expressionism
 - (C) Surrealism
 - (D) Cubism
30. The date of the painting on the left is
- (A) 1900
 - (B) 1925
 - (C) 1950
 - (D) 1975
31. Both paintings do which of the following?
- (A) Embody a new approach to the figure.
 - (B) Refer to a specific narrative subject.
 - (C) Use color in a purely decorative manner.
 - (D) Use abstraction to carry metaphorical meaning.

END OF PART A

Answers - Section I, Part A

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

2000 AP® ART HISTORY FREE-RESPONSE QUESTIONS

SECTION II—Part A

Time—60 minutes

7 Questions

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

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

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Question 1 -- Slide 7L. *Winged Human-Headed Bull*, Khorsabad, c. 720 B.C.E. (Erich Lessing/Art Resource)

7R. Blank

1. Identify the culture that produced this work. In what kind of setting was such a work originally placed and what was its likely purpose? (5 minutes)

Question 2 -- Slide 8L. *Justinian and Attendants*, S. Vitale, Ravenna, Italy. (Scala/Art Resource)

8R. Blank

2. Identify the work. Discuss how the work's style and technique reflect its function and subject. (10 minutes)

Question 3 -- Slide 9L. Donatello, *Mary Magdelene*, c. 1454-5. Florence, Baptistery. (Erich Lessing/Art Resource)

9R. Blank

3. Identify the period in which this work was made. Discuss ways in which it departs from the more typical artistic concerns of its period. (5 minutes)

2000 AP® ART HISTORY FREE-RESPONSE QUESTIONS

Question 4 -- Slides

10L. Rembrandt, *Self Portrait at the age of 63*, c. 1667. (National Gallery, London. Reproduced by courtesy of the Trustees.)

10R. Artemisia Gentileschi, *Judith and Maidservant with the Head of Holofernes*. (Photograph © The Detroit Institute of Arts. Gift of Mr. Leslie H. Green.)

4. Identify the artist of the work shown on the right. Discuss the uses and effects of light in both works. (10 minutes)

Question 5 -- Slide

11L. Ludwig Mies van der Rohe and Philip Johnson, Seagram Building, New York, 1956-58. (Ezra Stoller © Esto. All rights reserved.)

11R. Blank

5. What technological innovations enabled the construction of skyscrapers such as this one? Discuss this building as an example of the International Style in architecture. (10 minutes)

Question 6 -- Slides

12L. Benjamin West, *The Death of General Wolfe*, 1771. (National Gallery of Canada, Ottawa (Transfer from the Canadian War Memorials, 1921 (Gift of the 2nd Duke of Westminster, Eaton Hall, Cheshire, 1918)))

12R. Francisco Goya, *The Third of May, 1808*. (Erich Lessing/Art Resource)

6. These two paintings take different approaches to contemporary political events. Identify the artist of the painting on the right. How does each work reflect a particular political point of view? (10 minutes)

Question 7 -- Slides

13L. Giovanni Cimabue, *Madonna Enthroned with Angels and Prophets*. c. 1285. (Scala/Art Resource)

13R. Raphael, *The Small Cowper Madonna*, c. 1505. (Widener Collection, © 1999 Board of Trustees, National Gallery of Art, Washington)

7. These two paintings depict similar subjects. Which work is earlier? Explain your choice, comparing and contrasting the two images. (10 minutes)

2000 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY

SECTION II—Part B

Time—60 minutes

2 Questions

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

8. Choose two specific images of power and authority, each produced in a different culture. At least one must come from a non-European-based tradition. How does each work of art convey that particular culture's notion of what constitutes power and authority? (30 minutes)
9. Many artists radically transform actual observation and experience in order to express their unique artistic vision. Select TWO works, each by a different artist. Discuss ways in which each artist has radically transformed observed reality in order to achieve a personal vision. (30 minutes)

END OF EXAMINATION