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

The materials included in these files are intended for use by AP® teachers for course and exam preparation in the classroom; permission for any other use must be sought from the Advanced Placement Program. Teachers may reproduce them, in whole or in part, in limited quantities, for face-to-face teaching purposes but may not mass distribute the materials, electronically or otherwise. These materials and any copies made of them may not be resold, and the copyright notices must be retained as they appear here. This permission does not apply to any third-party copyrights contained herein.

These materials were produced by Educational Testing Service (ETS), which develops and administers the examinations of the Advanced Placement Program for the College Board. The College Board and Educational Testing Service (ETS) are dedicated to the principle of equal opportunity, and their programs, services, and employment policies are guided by that principle.

The College Board is a national nonprofit membership association dedicated to preparing, inspiring, and connecting students to college and opportunity. Founded in 1900, the association is composed of more than 3,800 schools, colleges, universities, and other educational organizations. Each year, the College Board serves over three million students and their parents, 22,000 high schools, and 5,000 colleges, through major programs and services in college admission, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the PSAT/NMSQT®, the Advanced Placement Program® (AP®), and Pacesetter®. The College Board is committed to the principles of equity and excellence, and that commitment is embodied in all of its programs, services, activities, and concerns.

Copyright © 2000 by College Entrance Examination Board and Educational Testing Service. All rights reserved. College Board, Advanced Placement Program, AP, and the acorn logo are registered trademarks of the College Entrance Examination Board.
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.

1. These buildings date to the
   (A) sixth-century B.C.E.
   (B) fifth-century B.C.E.
   (C) fourth-century B.C.E.
   (D) third-century B.C.E.

2. Which of the following designed the building on the left?
   (A) Iktinos and Kallikrates
   (B) Mnesikles and Hippodamus
   (C) Isidorus of Miletus
   (D) Anthemius of Tralles

3. The building on the right is the
   (A) Temple of Fortuna Virilis
   (B) Erechtheion
   (C) Ara Pacis
   (D) Temple of Athena Nike

4. Both buildings are part of a complex built to celebrate
   (A) the conquests of Alexander the Great
   (B) Athens’ domination of the eastern Mediterranean
   (C) the deification of the Roman emperor
   (D) the end of the Trojan War

5. The architectural order shown on the left is
   (A) Doric
   (B) Ionic
   (C) Tuscan
   (D) Corinthian

6. The architectural order shown on the right is
   (A) Doric
   (B) Ionic
   (C) Tuscan
   (D) Corinthian

7. The horizontal band above the columns in both works is known as the
   (A) cella
   (B) pilaster
   (C) frieze
   (D) peristyle

8. In the building on the left, the triangular area that had been formed by the roof and the cornice is the
   (A) volute
   (B) capital
   (C) pediment
   (D) lintel

9. When sculptural figures take the place of columns in similar architectural structures, they are called
   (A) flutes
   (B) caryatids
   (C) jamb figures
   (D) triglyphs
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.


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
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

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).

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.

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)
Question 4 -- Slides


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)


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