



ART HISTORY

Course Description

Effective Fall 2012

AP Course Descriptions are updated regularly. Please visit AP Central® (apcentral.collegeboard.org) to determine whether a more recent Course Description PDF is available.

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 more than 5,900 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.

AP Course Descriptions

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About the AP[®] Program

AP[®] enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. More than 90 percent of four-year colleges and universities in the United States grant students credit, placement, or both on the basis of successful AP Exam scores. Universities in more than 60 countries recognize AP Exam scores in the admission process and/or award credit and placement for qualifying scores. Visit www.collegeboard.org/ap/creditpolicy to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a pathway to success in college. Research consistently shows that students who score a 3 or higher on AP Exams typically experience greater academic success in college and are more likely to graduate on time than otherwise comparable non-AP peers. Additional AP studies are available at www.collegeboard.org/apresearchsummaries.

Offering AP Courses and Enrolling Students

This course description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school develops and implements its own curriculum that will enable students to develop the content knowledge and skills described here.

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit www.collegeboard.org/apcourseaudit.

How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP coursework reflects current scholarship and advances in the discipline. To find a list of each subject's current AP Development Committee members, please visit apcentral.collegeboard.org/developmentcommittees.

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multi-year endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair, and that there is an appropriate spread of difficulty across the questions.

Throughout AP course and exam development, the College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement upon college entrance.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the weighted results of the computer-scored multiple-choice questions. These composite, weighted raw scores are converted into the reported AP Exam scores of 5, 4, 3, 2, and 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP Exam score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A–, B+, and B. AP Exam scores of 3 are equivalent to college grades of B–, C+, and C.

AP Score	Qualification
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

Additional Resources

Visit apcentral.collegeboard.org for more information about the AP Program.

AP Art History

INTRODUCTION

The AP Art History course should engage students at the same level as an introductory college art history survey. Such a course involves critical thinking and should develop an understanding and knowledge of diverse historical and cultural contexts of architecture, sculpture, painting and other media. It also provides an opportunity for schools to strengthen an area neglected in most curricula. In this course, students examine and critically analyze major forms of artistic expression from the past and the present from a variety of cultures. While visual analysis is a fundamental tool of the art historian, art history emphasizes understanding how and why works of art function in context, considering such issues as patronage, gender, and the functions and effects of works of art. Many colleges and universities offer advanced placement and/or credit to students who perform successfully on the AP Art History Exam.

THE COURSE

Student Preparation

While the course does not assume prior training or seek primarily to identify students who will major in art history in college, it does require a high degree of commitment to academic work and to the purposes of a program designed to meet college standards. Students who have done well in other courses in the humanities, such as history and literature, or in any of the studio arts are especially encouraged to enroll. It is hoped that the experiences of students in the practice of art and in other humanities courses will prove useful in enriching the context of the art history course.

Teaching the Course

The *AP Art History Teacher's Guide* provides an excellent introduction to teaching the course (http://apcentral.collegeboard.org/apc/public/courses/teachers_corner/2177.html). In addition, teachers who have not previously taught courses in art history are advised to undertake additional study at local universities and/or at AP Summer Institutes. The AP Art History Development Committee, a group of AP Art History instructors and college and university art history educators who collaborate in the development of the course and exam, strongly suggests that teachers receive some training in college-level courses in the discipline. School administrations should be prepared to fund this professional development.

AP classes require extra time on the part of the teacher for preparation, personal consultation with students, and the reading and careful criticism of a much larger number of assignments than would usually be given to students in regular classes. The Development Committee urges that any teacher offering such a class or classes be given some reduction in assigned teaching hours. Because art history depends heavily on visual and library materials, it is essential that funds be budgeted for regular purchase of books and visual materials. (See the following page for suggestions.)

Although many schools are able to set up college-level AP Art History courses, in some schools AP study may consist of tutorial work associated with a regular course or an individually tailored program of independent study.

The *AP Art History Teacher's Guide* includes information about the content of AP courses in art history and equivalent college courses, ways to organize the course and suggestions for appropriate resource materials. The electronic discussion groups (EDGs) accessible through AP Central also provide a moderated forum for exchanging ideas, insights, and practices among members of the AP professional community.

Teaching Resources

Visual Resources

Teachers are encouraged to include in their courses the direct study of original works of art in their communities. In the case of architecture, local examples should be studied firsthand.

Most major textbooks are accompanied by a variety of teaching materials such as a CD-ROM with many of the images, teacher and student workbooks, and information about online resources. This will help the new teacher begin to build a collection of images to support the teaching of the course. Because art history is a comparative discipline, using simultaneous projections of multiple images is standard in courses taught at the college level. Ideally, AP Art History teachers should prepare to teach the course in the same way.

The Development Committee encourages all teachers to consult sources in addition to their textbooks in order to provide students with visual materials and information about them. Although slides are no longer used in the AP Art History Exam (orange booklets with color images have replaced the slides), boxes of approximately 20 slides, with identifications and questions from recently administered exams, may be ordered on AP Central.

The *AP Art History Teacher's Guide* and AP Central list image resources for AP teachers. See page 37 for more information on these resources. The AP Art History Course Home Page on AP Central (apcentral.collegeboard.org) takes you to resources such as AP workshops, previous exam questions and scoring commentary, teaching strategies, lesson plans, articles, suggested websites, and other art history resources.

Textbooks

AP Central contains reviews of textbooks commonly used in college art history survey courses. Teachers should keep in mind that textbooks are unequal in coverage of the content required by the AP Art History Exam. In preparing and teaching their classes, teachers should consult more than one resource.

While there are several excellent and widely used textbooks that focus exclusively on European art, teachers will need to supplement such works in order to provide sufficient coverage of art beyond the European tradition.

Course Content

The AP Art History Development Committee periodically conducts curriculum surveys to determine course content at the institutions that accept AP scores. College courses generally cover the various art media in the following proportions: 40–50 percent painting and drawing, 25 percent architecture, 25 percent sculpture, and 5–10 percent other media. The AP Art History Exam reflects these distributions through multiple-choice questions and long and short essay questions.

Art history emphasizes understanding works of art within their historical context by examining issues such as politics, class, religion, patronage, audience, gender, function, and ethnicity. Because these contextual issues cannot be ascertained about prehistoric art, prehistoric art does not appear in the exam. Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge are not accepted as appropriate examples in Section II of the exam.

The AP Art History course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both visual and contextual analysis. The AP Art History Exam contains an increasing number of multiple-choice questions and essays that reflect these evolving emphases.

The following content table reflects other results of the most recent college curriculum surveys, showing the content areas generally covered in these college courses and a percentage range of course time devoted to each content area. This information may be especially helpful for teachers who are beginning their first AP Art History course. The AP Art History Exam generally reflects this coverage.

College Course Coverage

<i>Content</i>	<i>Approximate Percentages</i>	<i>Total</i>
I. Ancient Through Medieval A. Greece and Rome B. Early Christian, Byzantine, Early Medieval C. Romanesque D. Gothic	10–15% 5–10% 3–7% 7–10%	30%
II. Renaissance to Present A. Fourteenth Through Sixteenth Centuries B. Seventeenth and Eighteenth Centuries C. Nineteenth Century D. Twentieth and Twenty-first Centuries	12–17% 10–15% 10–15% 10–15%	50%
III. Beyond European Artistic Traditions – Africa – the Americas – Asia – Near East – Oceania – global Islamic traditions		20%

The AP Art History Exam requires students to write two 30-minute essays. Both of these 30-minute essay questions ask students to use specific examples from different times and/or cultures. One of the questions asks students to use specific examples selected from at least one culture from beyond the European tradition. These essays may be comparative. (See pages 23–24 for more information about these questions.)

T H E E X A M

The format of questions in the multiple-choice and free-response sections of the AP Art History Exam may vary from year to year; the sample questions that follow are therefore intended chiefly to indicate only the types of competencies and range of subject matter to be tested. The 2009 *AP Art History Released Exam* (accompanied by a CD of exam images) is currently available for purchase in the College Board store.

Because of the variety of abilities called for and the range of subject matter referred to, no student is expected to perform equally well on all portions of the exam. Rather, the scope of the exam is meant to help students from widely varying learning environments demonstrate the degree to which they have accomplished the overall purposes of the AP course in Art History.

Several questions in the exam require simultaneous viewing of two works of art presented in color in orange booklets. To help students prepare for this portion of the exam, practice sessions using two side-by-side images should be conducted in the classroom. For the parts of the exam that are based on color images printed in these orange booklets, the exam instructions will indicate the total time allotted for each part, and the proctor will suggest the times for completing each question. However, students will be responsible for pacing themselves, as they will be able to move freely from question to question within the allotted time for each part.

Information about the process used in scoring the exam, including standards and samples of students' answers, can be found in the AP Art History Released Exams and on AP Central. AP Central also contains the Student Performance Q&A, written each year by the Chief Reader (who leads the exam scoring processes) to guide teachers in preparing students to write answers to free-response questions.

The exam uses the 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. A note to that effect appears in each year's exam.

Section I. Multiple-Choice Questions

The multiple-choice section consists of 115 questions to be answered in 60 minutes. It constitutes 40 percent of the student's AP Exam score. This section is designed to test the student's knowledge of art history, such as basic information about artists, schools, and movements; chronological periods and significant dates; cross currents among artistic traditions; and the subjects, styles, and techniques of particular works of art. The multiple-choice questions allow students to demonstrate as wide a range of knowledge as is possible within the limited time available, but it is not expected that everyone will be able to answer all of the questions correctly within the limited time

allowed. Students are urged to pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

In addition, the questions in the multiple-choice section of the exam may address the following about art beyond the European tradition: general geographic origin (for example, students should be able to identify a work of art as Chinese but would not be expected to distinguish among dynastic styles) and cross currents among artistic traditions, including non-European ones. Substantive questions will continue to be asked about cultures that have traditionally been included in the survey (the ancient Near East, Egypt, and Islam).

Section I is divided into two parts, Part A and Part B.

Section I: Part A*

Students answer five sets of questions based on color images shown in the orange booklet for Section I: Multiple Choice, Part A, Images. Students have twenty minutes to answer the questions in Part A. The number of questions per set varies slightly from year to year, but Part A comprises approximately one-third of Section I.

Students look at the image or images and answer each question based on what they see and on their knowledge of art history. Questions focus on such issues as the function of works of art, patronage, period styles, chronology, and technique. Students answer each question in this part of the exam by choosing the best answer from the four choices offered. Students are urged to pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

Sample Part A Questions

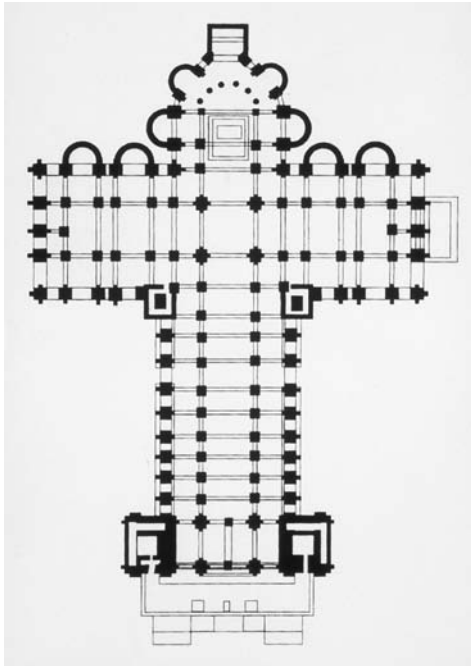
The sample questions begin on page 9. Additional questions from previous exams can be found on AP Central.

Directions: Section I, Part A, of the exam is divided into five sets of questions based on color images shown in the orange booklet for Section I: Multiple Choice, Part A, Images. Each set is based on one or two images. In the 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 fill in the corresponding circle on the answer sheet.

You will have twenty minutes to answer the questions in Part A, and you are advised to spend four minutes on each set of questions. The proctor will announce when each four-minute interval has elapsed, but you may proceed freely from one set to the next.

*In an actual exam, works of art will be shown in color in an orange booklet. No identification will appear with the images. In these sample questions, however, the works of art reproduced are identified on page 36.

Questions 1–7 refer to the corresponding color images shown in the orange booklet.



INTERIOR OF THE CATHEDRAL, BEGUN IN 1078 (PHOTO), SPANISH SCHOOL, (11TH CENTURY) / CATHEDRAL OF ST. JAMES, SANTIAGO DA COMPOSTELA, SPAIN / THE BRIDGEMAN ART LIBRARY

1. The plan and the interior view identify the style of the church as
 - (A) Early Christian
 - (B) Byzantine
 - (C) Romanesque
 - (D) Gothic
2. The mathematical unit that organizes the plan is derived from the
 - (A) radiating chapels
 - (B) crossing square
 - (C) towers
 - (D) apse
3. The builders organized the nave of the church in three-dimensional modules called
 - (A) bays
 - (B) cells
 - (C) niches
 - (D) apsidioles

*For the purposes of this book, black-and-white reproductions have been used.

Sample Questions for **Art History**

4. Which of the following help to articulate the three-dimensional modules of the nave?
 - (A) Pendentives and squinches
 - (B) Colonnades and architraves
 - (C) Posts and lintels
 - (D) Compound piers and transverse arches

5. The nave of the church is covered by
 - (A) a coffered ceiling
 - (B) a barrel vault
 - (C) groined vaults
 - (D) domical vaults

6. The interior shows a two-story elevation consisting of a nave arcade and a
 - (A) clerestory
 - (B) triforium
 - (C) gallery
 - (D) crypt

7. The design of churches such as this was most likely a practical response to the medieval phenomenon of
 - (A) the Inquisition
 - (B) pilgrimage
 - (C) feudalism
 - (D) the papacy

Questions 8–14 refer to the corresponding color images shown in the orange booklet.



THOMAS EAKINS, *THE GROSS CLINIC*, 1875.
PHILADELPHIA MUSEUM OF ART: GIFT OF THE ALUMNI ASSOCIATION TO JEFFERSON MEDICAL COLLEGE IN 1878 AND PURCHASED BY THE PENNSYLVANIA ACADEMY OF THE FINE ARTS AND THE PHILADELPHIA MUSEUM OF ART IN 2007 WITH THE GENEROUS SUPPORT OF MORE THAN 3,400 DONORS.



JOSIAH JOHNSON HAWES AND ALBERT SANDS SOUTHWORTH, *EARLY OPERATION USING ETHER*, c. 1847. (DAGUERREOTYPE. COURTESY OF THE MASSACHUSETTS GENERAL HOSPITAL ARCHIVES AND SPECIAL COLLECTIONS.)

8. The work on the left is an oil painting, while the work on the right is in which of the following media?
- (A) Lithograph
 - (B) Daguerreotype
 - (C) Aquatint
 - (D) Silk screen
9. In the work on the left, the artist used light to
- (A) indicate the time of day
 - (B) dramatically highlight the doctor and the operation
 - (C) evenly record the details of the operating room
 - (D) soften the harshness of this gory scene
10. The artist of the work on the left was concerned with light in a way that recalls
- (A) Rembrandt
 - (B) Giotto
 - (C) Monet
 - (D) Vermeer

*For the purposes of this book, black-and-white reproductions have been used.

Sample Questions for **Art History**

11. Both of these works belong to which century?
 - (A) Seventeenth
 - (B) Eighteenth
 - (C) Nineteenth
 - (D) Twentieth

12. Both works represent all of the following EXCEPT
 - (A) a group of doctors in the operating room
 - (B) advancements in modern medical science
 - (C) a staged illustration for medical textbooks
 - (D) a surgical facility

13. The viewpoint of both works is primarily that of
 - (A) an observer
 - (B) the patient
 - (C) the chief surgeon
 - (D) the sitter

14. The style of painting most closely identified with the work on the left is
 - (A) Romanticism
 - (B) Realism
 - (C) Neoclassicism
 - (D) Futurism

Section I: Part B

As in Part A, Part B of Section I requires students to answer each question by selecting the correct answer from the four choices offered. Some of the questions are based on black-and-white images printed in the exam booklet.

Sample Part B Questions

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and fill in the corresponding circle on the answer sheet.

15. The palace at Knossos was built by
 - (A) the Minoan civilization in Crete, ca. 1600–1400 B.C.E.
 - (B) the Greek colonies in Italy, ca. 500 B.C.E.
 - (C) a pre-Classical Greek city-state
 - (D) an early Roman emperor

16. Ambulatories are a feature developed in some Romanesque churches to accommodate
 - (A) caliphs
 - (B) royalty
 - (C) pilgrims
 - (D) merchants

17. Roman floors often had decorations in
 - (A) mosaics
 - (B) terra-cotta
 - (C) fresco
 - (D) carved wood

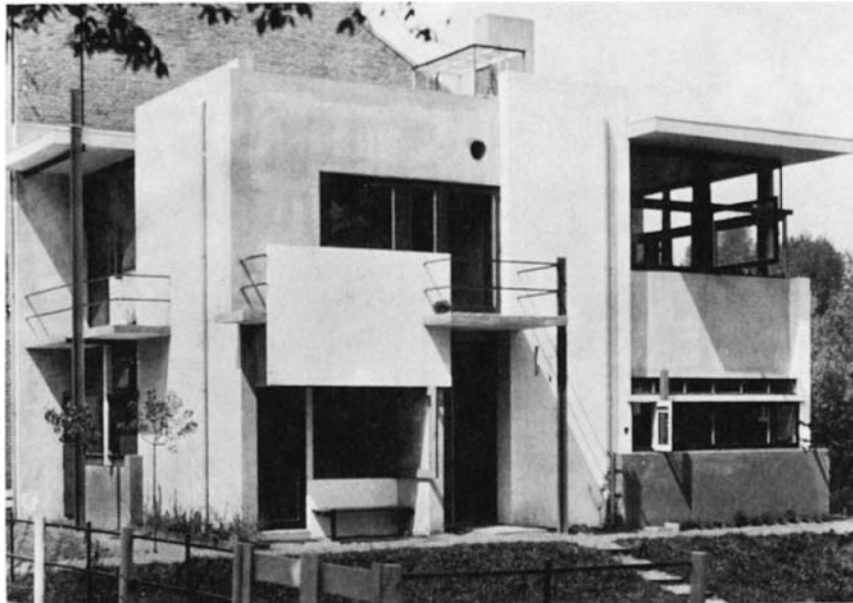
18. Which of the following Northern Renaissance painters was most directly influenced by Italian art of the late fifteenth and early sixteenth centuries?
 - (A) Jan van Eyck
 - (B) Albrecht Dürer
 - (C) Limbourg Brothers
 - (D) Rogier van der Weyden

19. Women painters of the Renaissance era often found their career development significantly restricted by
 - (A) shrinking markets for art
 - (B) the lack of good teachers
 - (C) social conventions
 - (D) patrons' unwillingness to pay for new work

Sample Questions for **Art History**

20. Christopher Wren's churches in London, including St. Paul's Cathedral, had the greatest influence on churches and civic buildings in
- (A) Germany
 - (B) rural France
 - (C) the Netherlands
 - (D) the United States

Questions 21–22 refer to the following image.



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21. The structure shown above is
- (A) a European house
 - (B) a Japanese house
 - (C) a European factory
 - (D) an American art museum
22. The style of the structure shown above most resembles
- (A) Dada
 - (B) Neoclassicism
 - (C) Art Nouveau
 - (D) the International Style



ERICH LESSING / ART RESOURCE, NY

23. The Egyptian New Kingdom complex shown above was constructed for
- (A) Hatshepsut
 - (B) Ramses II
 - (C) Imhotep
 - (D) Akhenaten
-
24. Most of Honoré Daumier's graphic works were intended for
- (A) aristocratic collections
 - (B) religious tracts
 - (C) print dealers
 - (D) the popular press
25. The Surrealists' fascination with the unconscious and dreams had precedents in the works of
- (A) William Hogarth
 - (B) Francisco de Goya
 - (C) Antoine Watteau
 - (D) Jean-Baptiste-Siméon Chardin

Sample Questions for **Art History**

26. Which of the following is an artist whose paintings and writings reflect his early advocacy of nonrepresentational art?
- (A) Kandinsky
 - (B) Van Gogh
 - (C) De Chirico
 - (D) Pollock
27. “Genre painting,” as the term is used in art history and criticism, refers to
- (A) scenes of aristocratic life
 - (B) Old Testament subjects, particularly those dealing with the Creation
 - (C) figure compositions with landscape backgrounds
 - (D) scenes of everyday life
28. Which of the following art movements received widespread sponsorship by the United States government in the 1930s?
- (A) Surrealism
 - (B) Social Realism
 - (C) Photorealism
 - (D) Postmodernism
29. Compared to the naves of French Gothic churches, the naves of English Gothic churches were generally
- (A) narrower and taller
 - (B) broader and lower
 - (C) without crossing towers
 - (D) domed
30. Which of the following is a notable non-Doric feature of the Parthenon?
- (A) Corinthian capitals
 - (B) A transept
 - (C) Columns without bases
 - (D) A continuous sculpted frieze
31. A sculpture by Michelangelo originally planned for the tomb of Pope Julius II is
- (A) *David*
 - (B) *Bacchus*
 - (C) *Moses*
 - (D) the *Pietà*
32. Which of the following was created by Bramante?
- (A) Farnese Palace
 - (B) Sistine Chapel
 - (C) San Carlo
 - (D) Tempietto

Questions 33–34 refer to the following image.



© SCALA / ART RESOURCE, NY

33. The chief complaint of the patrons who rejected Caravaggio's painting *The Death of the Virgin*, shown above, was that the artist had not conformed to the rules of
- (A) perspective
 - (B) symmetry
 - (C) propriety
 - (D) nature
34. The feature of this work that most influenced other artists was its
- (A) pyramidal stability
 - (B) dramatic lighting
 - (C) open composition
 - (D) idealized figures
-
35. Students in nineteenth-century art academies were encouraged to do all of the following EXCEPT
- (A) paint spontaneously and freely
 - (B) draw from plaster casts
 - (C) draw from nude models
 - (D) visit museums

36. The French artist Henri Matisse is associated with the style of painting called
- (A) Futurism
 - (B) Fauvism
 - (C) Symbolism
 - (D) Impressionism
37. The forerunner of Conceptual art was
- (A) Marc Chagall
 - (B) Thomas Cole
 - (C) Umberto Boccioni
 - (D) Marcel Duchamp
38. Which of the following artists is known primarily for her work with abstract, organic forms in sculpture?
- (A) Barbara Hepworth
 - (B) Audrey Flack
 - (C) Georgia O'Keeffe
 - (D) Cindy Sherman
39. True fresco is painting on
- (A) canvas
 - (B) wet plaster
 - (C) treated wood
 - (D) silk
40. The concept of a divinely sanctioned Manifest Destiny was reinforced by the majestic landscapes of
- (A) Benjamin West and John Singleton Copley
 - (B) John Sloan and Aaron Douglas
 - (C) John Singer Sargent and Thomas Eakins
 - (D) Albert Bierstadt and Frederick Edwin Church
41. Romanesque and Gothic cathedrals have which of the following in common?
- (A) Flying buttresses used as exterior supports for a high ceiling
 - (B) A floor plan designed essentially in the shape of a cross
 - (C) Large tracery windows used in the clerestory
 - (D) Groined vaulting and round arches used to span large areas
42. The subject of Christ handing the keys to St. Peter appeared in Renaissance art because it was understood to be a justification for the authority of the
- (A) bourgeoisie
 - (B) dukes of Florence
 - (C) popes
 - (D) Holy Roman emperors

43. The primary interest of the Barbizon school was
- (A) mythology
 - (B) landscape
 - (C) urban scenes
 - (D) the human figure
44. In her work Mary Cassatt demonstrated a keen interest in
- (A) landscapes of Italy
 - (B) animal paintings
 - (C) Hudson River scenes
 - (D) Japanese prints

Questions 45–46 refer to the following image.



JOHN L. SEVERANCE FUND BY EXCHANGE/
THE CLEVELAND MUSEUM OF ART

45. This handscroll was painted in which of the following media?
- (A) Egg tempera
 - (B) Oil
 - (C) Ink
 - (D) Encaustic
46. The subject is characteristic of paintings from
- (A) India
 - (B) China
 - (C) Egypt
 - (D) Islamic Spain

Questions 47–50 refer to the following images.



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47. The artist of the work is
- (A) Max Beckmann
 - (B) Emil Nolde
 - (C) Max Ernst
 - (D) Salvador Dalí
48. The work was painted in the
- (A) 1890s
 - (B) 1930s
 - (C) 1960s
 - (D) 1990s
49. The artist was associated with which movement?
- (A) Expressionism
 - (B) Futurism
 - (C) Fauvism
 - (D) Surrealism
50. The primary motivation for the work was the
- (A) rise of Nazism in Germany
 - (B) devastation of European forests
 - (C) destruction of classicism
 - (D) banality of modern life

Answers to Multiple-Choice Questions

1 – C	11 – C	21 – A	31 – C	41 – B
2 – B	12 – C	22 – D	32 – D	42 – C
3 – A	13 – A	23 – A	33 – C	43 – B
4 – D	14 – B	24 – D	34 – B	44 – D
5 – B	15 – A	25 – B	35 – A	45 – C
6 – C	16 – C	26 – A	36 – B	46 – B
7 – B	17 – A	27 – D	37 – D	47 – A
8 – B	18 – B	28 – B	38 – A	48 – B
9 – B	19 – C	29 – B	39 – B	49 – A
10 – A	20 – D	30 – D	40 – D	50 – A

Section II. Free-Response Questions

The free-response section consists of eight questions divided into two parts, Part A and Part B, to be answered in two hours. Part A includes Questions 1 and 2, the 30-minute essay questions. Part B includes Questions 3 through 8, the 10-minute essay questions based on color images and/or text. Some free-response questions may require students to compare two works.

This part of the exam allows a student to demonstrate his or her ability to analyze works of art. Identification or attribution is sometimes required. Most questions, however, focus on the student's ability to apply knowledge to the analysis of known and unknown works of art and documents, and to construct a persuasive argument that uses visual evidence in support of a claim.

Student essays that are organized, thorough, and that answer the question clearly and directly will earn the highest scores. Student essays that simply describe a work of art, list the characteristics evident in an image (for example, through the use of bullet points), and/or do not answer the question asked will earn lower scores. Essays should respond to the question with the particular kind of analysis of the work(s) of art asked for in the question: historical, contextual, functional, cultural, social, religious, political, or visual. The best answers articulate fully the relationship between the work of art and its time and place in history.

Learning to frame a written argument that relates how AND why works of art communicate visual meanings is an important component of the AP Art History course. A student who cannot identify an image precisely but who can articulate clearly the relationship between the work of art and its function, meaning, and context is likely to earn a higher score than a student who can identify the image precisely but cannot articulate its relationship to function, meaning, and context. On the other hand, personal opinions that attempt to evaluate the relative excellence of works of art (as in good, better and best) should be avoided.

Examples of student essays with further discussions may be found on AP Central. Go to the AP Art History Course Home Page and click on "AP Art History Exam Information" to see free-response questions and sample essays from recent years.

Section II, Part A: Long Essay Questions

The two 30-minute essays comprise about 25 percent of the student's AP Exam score. The questions are designed to address significant art historical problems, including contextual, stylistic, chronological, and patronage issues. Students must select and provide the correct title, artist or culture of origin, time period, and media of a work and/or describe the work in detail (especially if the title is not available) as evidence in their essays. For Question 1, students must incorporate into their responses at least one example of art beyond the European tradition.

Because contextual issues such as politics, class, religion, patronage, audience, gender, function, and ethnicity cannot be ascertained about prehistoric art, prehistoric examples are not appropriate for these essays. Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge are not accepted as appropriate examples.

A student's choice of works is critical to a complete and satisfactory essay. The examples must be appropriate to the student's argument. As in all good art historical writing, the works themselves must drive the argument of the essay. The questions that follow are typical of the kinds of questions that will be presented.

Sample Long Essay Questions

The following sample questions can serve as models for preparing your students to respond to the questions on the exam. See AP Central for additional questions from previous exams.

Directions: You have one hour to answer the two questions in Section II, Part A, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of the Section II: Free Response booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

- Cultural attitudes about women are often revealed in art.

Select and fully identify two works of art that depict one or more women. The works must come from two different cultures, one of which must be from beyond the European tradition. Explain how each work reveals its culture's attitudes about women. (30 minutes)

- Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies.

Select and fully identify two works, in any medium, that were used to shape public opinion. One of your examples must date before 1900 C.E., and one must date after 1900 C.E. Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience. (30 minutes)

- The relationship between an artist or architect and a patron very often shapes the form and content of works of art or architecture.

Identify two works, each from a different art historical period, and name the specific persons who commissioned them. Discuss how the specific interests and intentions of the particular patrons are revealed in each work. (30 minutes)

- Frequently in the history of art, artists and architects have challenged established traditions.

Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 C.E. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of its time. (30 minutes)

Section II, Part B: Short Essay Questions*

This part of the exam consists of six questions, each based on one image or a pair of images and/or on a quotation from a primary source or document. This section is to be completed in one hour, and it comprises 35 percent of a student's AP Exam score.

The proctor begins timing for Part B when students have opened the orange booklet, and announces when students should move on to the next question. Students are given one hour to answer the short-answer questions, and are advised to spend 10 minutes per question. The proctor announces when the time for each question has elapsed, but students may proceed freely from one question to the next. Students may write on the images in the orange booklet, but the only responses that will be scored are those that are written on the lined pages in the Section II: Free Response booklet.

One of the short essay questions includes primary source material. Primary sources or documents will typically be identified for the student and are intended to stimulate thinking about the question. On occasion, no image is provided with this type of question; students are then required to select, identify, and analyze an appropriate work they have studied as part of the response. Examples of questions that are based on primary sources appear on pages 34 and 35.

The examples presented here are typical of the kinds of questions that may be included in this portion of the exam. Students must read each question carefully and answer the question asked to earn full credit.

*In an actual exam, works of art will be shown in color in an orange booklet. No identification will appear with the images. In these sample questions, however, the works of art reproduced on pages 26–34 are identified on page 36.

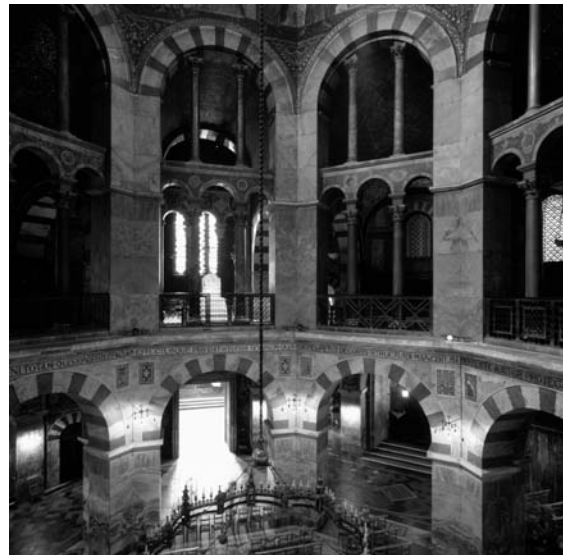
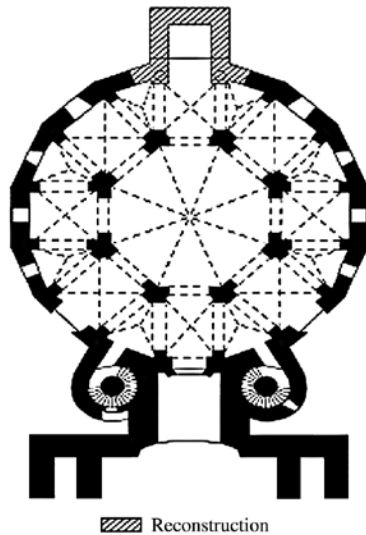
Sample Short Essay Questions

The following sample questions can serve as models for preparing your students to respond to the questions on the exam. See AP Central for additional questions from previous exams.

Directions: The questions in Section II, Part B, are based on color images and/or text. The corresponding images are shown in the orange booklet for Section II: Free Response, Part B, Images. You have one hour to answer the six questions in this part, and you are advised to spend 10 minutes on each question. The proctor will announce when each 10-minute interval has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in the exam booklet.

Read the questions carefully and take time to think about what the questions ask. Formulate your answers before you begin to write. You can receive full credit only by directly answering the questions.

Note: For questions involving two images, 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).



FRED S. KLEINER AND CHRISTIN J. MAMIYA, *GARDNER'S ART THROUGH THE AGES*, 12TH ED. (BELMONT, CALIF.: THOMSON/WADSWORTH, 2005): 433.

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1. The images show a plan and an interior view of Charlemagne's Palatine Chapel in Aachen, circa 800 C.E. The building contains deliberate references to earlier architecture.

Name at least one earlier architectural period referenced in the Palatine Chapel. Identify one significant way in which the Palatine Chapel reinterprets architectural elements of that earlier period and explain why.

(10 minutes)



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2. 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)



© HUGH ROONEY; EYE UBIQUITOUS/CORBIS



ALINARI / ART RESOURCE, NY

3. The architect of the building shown on the right is Leon Battista Alberti.
Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

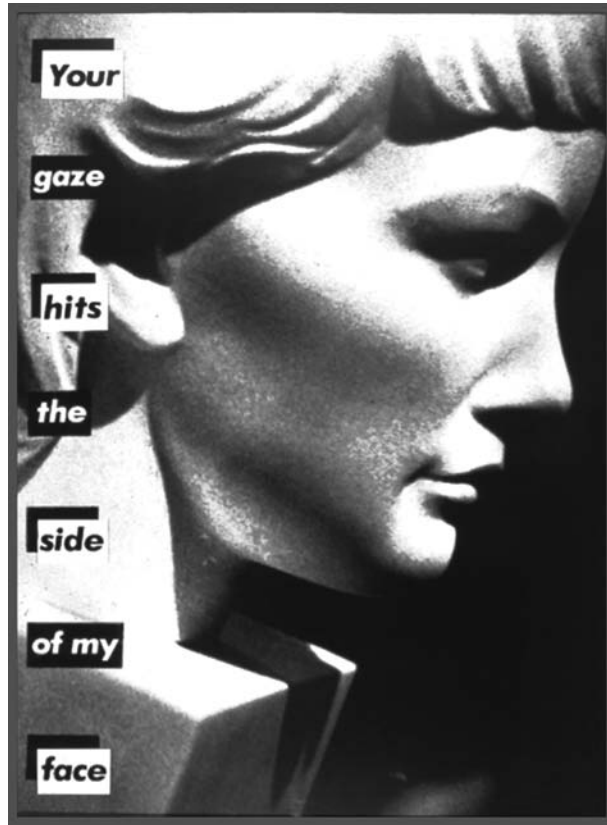


© NATIONAL GALLERY OF CANADA / NATIONAL GALLERY OF CANADA, OTTAWA / TRANSFER FROM THE CANADIAN WAR MEMORIALS, 1921 / GIFT OF THE 2ND DUKE OF WESTMINSTER, ENGLAND, 1918



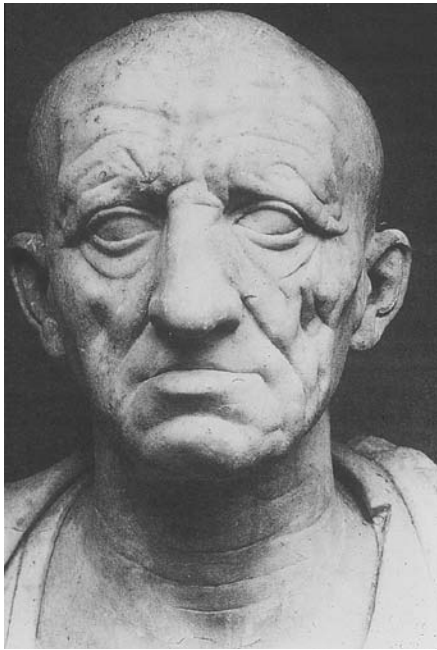
© ERICH LESSING / ART RESOURCE, NY

4. These two paintings take different approaches to contemporary political events. How does each work reflect a particular political point of view? (10 minutes)

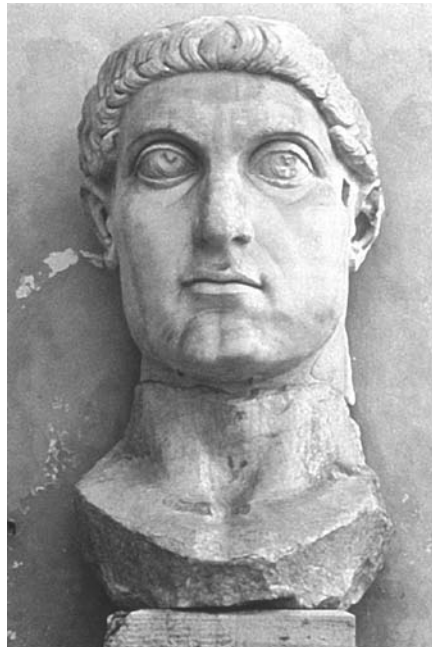


© BARBARA KRUGER / COURTESY MARY BOONE GALLERY, NEW YORK

5. 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)



PORTRAIT OF A ROMAN PATRICIAN, FROM OTRICOLI, ITALY,
CA. 75-50 B.C.E. MUSEO TORLONIA, ROME.



© ERICH LESSING / ART RESOURCE, NY

6. The work on the left is from the beginning of the Roman portrait tradition, and the work on the right is from the end of that tradition.

Identify the portrait on the right. Discuss ways in which the function and time period of each work account for the differences in their appearances.
(10 minutes)

Sample Questions for **Art History**



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7. These are two views of the same fresco cycle in the Palazzo Pubblico in Siena.
Identify the artist. Explain how the subject and meaning of the fresco cycle relate to its location. (10 minutes)



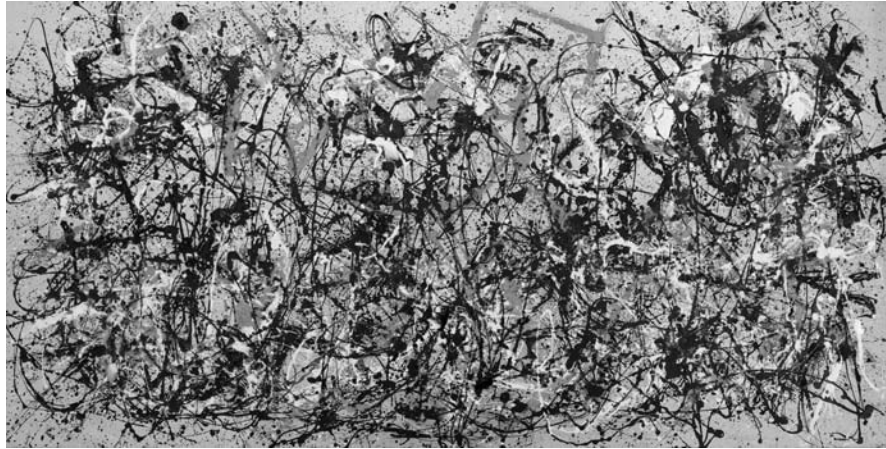
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8. Both of these paintings were made by the same artist.

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)



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9. Both the 1950 painting shown and the quotation below are by the same artist.

“My painting does not come from the easel. . . . I prefer to tack the unstretched canvas to the hard wall or the floor. . . . On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. . . . When I am in my painting, I’m not aware of what I’m doing. . . . I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through.”

Identify the artist. How does the painting reflect the artist’s description of his process? In your answer, make specific references to both the quotation and the painting. (10 minutes)

10. 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.”

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)

Works of Art Used in the Sample Questions

Multiple-Choice Questions

1–7.	Plan, Santiago Cathedral, Santiago de Compostela, Spain	9
	Interior, Santiago Cathedral, Santiago de Compostela, Spain, c. 1078–1211	9
8–14.	Thomas Eakins, <i>The Gross Clinic</i> , 1875.	11
	Josiah Johnson Hawes and Albert Sands Southworth, <i>Early Operation Using Ether</i> , c. 1847.	11
21–22.	Gerrit Rietveld, Schröder House, Utrecht, 1924	14
23.	The mortuary temple of Queen Hatshepsut, c. 1473–1458 B.C.E.	15
33–34.	Caravaggio, <i>Death of the Virgin</i> , 1606	17
45–46.	Detail of hand scroll, Chao Meng-fu, <i>Bamboo, Rocks, and Lonely Orchids</i> , c. 13th century C.E.	20
47–50.	Max Beckmann, <i>Departure</i> , 1932–1935.	21

Short Essay Questions

1.	Plan of the Palatine Chapel in Aachen, Germany, c. 800 C.E.	26
	Interior of the Palatine Chapel in Aachen, Germany, c. 800 C.E.	26
2.	Jan Vermeer, <i>The Guitar Player</i> , 1672	27
3.	Arch of Constantine, Rome, 312–315 C.E.	28
	Alberti, Leon Battista (1404–1472) S. Andrea. Facade. Designed 1470. Location: S. Andrea, Mantua, Italy.	28
4.	Benjamin West, <i>The Death of General Wolfe</i> , 1770.	29
	Francisco Goya, <i>The Third of May, 1808</i> , 1814	29
5.	Barbara Kruger, <i>Untitled (Your Gaze Hits the Side of My Face)</i> , 1981.	30
6.	Portrait of a Roman patrician, from Otricoli, Italy, c. 75–50 B.C.E.	31
	Portrait of Constantine, from the Basilica Nova, c. 315–330 B.C.E.	31
7.	Ambrogio Lorenzetti, Sala della Pace (room containing Lorenzetti frescoes of Good and Bad Government), Palazzo Pubblico, Siena, 1338–1339	32
	Ambrogio Lorenzetti, <i>Allegory of Good Government in the City</i> , fresco in the Sala della Pace, Palazzo Pubblico, Siena, 1338–1339.	32
8.	William Hogarth, <i>I—The Marriage Settlement</i> (or <i>The Marriage Contract</i>), from <i>Marriage à la Mode</i> , c. 1743	33
	William Hogarth, <i>The Breakfast Scene</i> , from <i>Marriage à la Mode</i> , c. 1745.	33
9.	Jackson Pollock, <i>Autumn Rhythm (Number 30)</i> , 1950	34

Teacher Support

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You can find the following Web resources at AP Central:

- AP Course Descriptions, information about the AP Course Audit, AP Exam questions and scoring guidelines, sample syllabi, and feature articles.
- A searchable Institutes and Workshops database, providing information about professional development events.
- The Course Home Pages (apcentral.collegeboard.org/coursehomepages), which contain articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.
- Moderated electronic discussion groups (EDGs) for each AP course, provided to facilitate the exchange of ideas and practices.

Additional Resources

Teacher's Guides and **Course Descriptions** may be downloaded free of charge from AP Central; printed copies may be purchased through the College Board Store (store.collegeboard.org).

Course Audit Resources. For those looking for information on developing syllabi, the AP Course Audit website offers a host of valuable resources. Each subject has a syllabus development guide that includes the guidelines reviewers use to evaluate syllabi as well as multiple samples of evidence for each requirement. Four sample syllabi written by AP teachers and college faculty who teach the equivalent course at colleges and universities are also available. Along with a syllabus self-evaluation checklist and an example textbook list, a set of curricular/resource requirements is provided for each course that outlines the expectations that college faculty nationwide have established for college-level courses. Visit www.collegeboard.org/apcourseaudit for more information and to download these free resources.

Released Exams. Periodically the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards, and commentaries that explain why the responses received the scores they did. Released Exams are available at the College Board Store (store.collegeboard.org).

Additional, **free AP resources** are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. Visit www.collegeboard.org/apfreepubs for details.

Contact Us

National Office

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AP Services

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