



AP[®] Art History
2010 Multiple-Choice Questions for Part A
and Free-Response Questions

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2010 AP[®] ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A

ART HISTORY
SECTION I—Part A
Time—16 minutes
32 Questions

Directions: Questions 1-32 are divided into sets of questions based on color images shown in the Section I blue insert. Each set is based on one or two color 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 oval on the answer sheet.

You will have sixteen 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.

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 are based on the corresponding color images shown on the following pages.

1. The subject of both works centers on the
 - (A) Nativity
 - (B) Lamentation
 - (C) Annunciation
 - (D) Crucifixion
2. Both works come from which art-historical period?
 - (A) Baroque
 - (B) Renaissance
 - (C) Rococo
 - (D) Classical
3. The work on the left is a
 - (A) fresco
 - (B) manuscript
 - (C) tapestry
 - (D) mosaic
4. The work on the left was made for a
 - (A) royal palace
 - (B) religious institution
 - (C) private home
 - (D) civic building
5. The artist of the work on the left is
 - (A) Masaccio
 - (B) Piero della Francesca
 - (C) Fra Angelico
 - (D) Giotto
6. The medium of the work on the right is
 - (A) watercolor
 - (B) encaustic
 - (C) tempera
 - (D) oil
7. The work on the right is a
 - (A) diptych
 - (B) predella
 - (C) triptych
 - (D) polyptych

QUESTIONS 1-7: LEFT IMAGE



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QUESTIONS 1-7: RIGHT IMAGE



Image © The Metropolitan Museum of Art

2010 AP[®] ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A

Questions 8-16 are based on the corresponding color images shown on the following pages.

The image on the right shows the interior of the building shown in the image on the left.

8. The church shown is
- (A) Early Christian
 - (B) Carolingian
 - (C) Ottonian
 - (D) Romanesque
9. The plain brick exterior wall of this church resembles the walls of
- (A) Saint-Maclou in Rouen
 - (B) the Colosseum in Rome
 - (C) the Aula Palatina in Trier
 - (D) the Parthenon in Athens
10. Church interiors from this time period typically were covered with
- (A) timber roofs
 - (B) quadripartite vaults
 - (C) pendentive domes
 - (D) masonry barrel vaults
11. The first story of this church interior is
- (A) an arcade
 - (B) a narthex
 - (C) a clerestory
 - (D) a peristyle
12. The plan for this church is best described as
- (A) Greek cross
 - (B) open
 - (C) octagonal
 - (D) basilican
13. Churches like the one shown were based on the design of which ancient structures?
- (A) Administrative buildings
 - (B) Private residences
 - (C) Mausoleums
 - (D) Temples
14. The reused columns in this building are examples of
- (A) piers
 - (B) spolia
 - (C) pediments
 - (D) spires
15. Like most churches from this period, the eastern end of the building terminates in
- (A) an apse
 - (B) a tholos
 - (C) a colonnade
 - (D) an ambulatory
16. The interior of the building is
- (A) illuminated by an oculus
 - (B) ornamented with marble
 - (C) furnished with calligraphic panels
 - (D) covered with low-relief carvings

QUESTIONS 8-16: LEFT IMAGE



© Sacred Destinations

QUESTIONS 8-16: RIGHT IMAGE



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2010 AP[®] ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A

Questions 17-24 are based on the corresponding color images shown on the following pages.

17. The sculptor of the work was
- (A) Cellini
 - (B) Donatello
 - (C) Bernini
 - (D) Michelangelo
18. The subject of the work is
- (A) the Annunciation to the Virgin Mary
 - (B) the martyrdom of Saint Catherine
 - (C) a miracle of Saint Ursula
 - (D) a mystical experience of Saint Teresa
19. The work is located in
- (A) Florence
 - (B) Padua
 - (C) Rome
 - (D) Venice
20. The patron of the work was
- (A) Pope Julius II
 - (B) Pope Urban VIII
 - (C) Lorenzo de' Medici
 - (D) Federico Cornaro
21. The work promoted ideas associated with the
- (A) Counter-Reformation
 - (B) Protestant Reformation
 - (C) Age of Enlightenment
 - (D) Scholastic movement
22. The work reveals the sculptor's interest in
- (A) scientific research
 - (B) theatrical stage design
 - (C) genre painting
 - (D) political ideologies
23. Which of the following are depicted in carved balconies on each side of the work?
- (A) Patron family members
 - (B) Allegorical figures
 - (C) Classical mythological deities
 - (D) Martyred saints
24. The work was created during which art-historical period?
- (A) Renaissance
 - (B) Rococo
 - (C) Gothic
 - (D) Baroque

QUESTIONS 17-24: LEFT IMAGE



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QUESTIONS 17-24: RIGHT IMAGE



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2010 AP[®] ART HISTORY MULTIPLE-CHOICE QUESTIONS FOR PART A

Questions 25-32 are based on the corresponding color images shown on the following pages.

25. Both works were created in the
- (A) 1940s
 - (B) 1960s
 - (C) 1980s
 - (D) 2000s
26. Both works represent an art movement known as
- (A) Minimalism
 - (B) feminist art
 - (C) digital art
 - (D) Pop Art
27. In creating the work on the left, the artist has appropriated imagery from
- (A) film stills
 - (B) comic books
 - (C) graffiti paintings
 - (D) advertisements
28. The work on the right is concerned with the visual language of
- (A) nationalism
 - (B) existentialism
 - (C) classical mythology
 - (D) popular culture
29. The artist of the work on the right is
- (A) Jasper Johns
 - (B) Claes Oldenburg
 - (C) Andy Warhol
 - (D) Robert Rauschenberg
30. The primary medium of the work on the right is
- (A) digital scanning
 - (B) photo silk-screening
 - (C) engraving
 - (D) etching
31. General advantages of the technique used to create the work on the right include all of the following EXCEPT its
- (A) profitability
 - (B) reproducibility
 - (C) realistic detail
 - (D) assembly-line quickness
32. The panels of the work on the right form a
- (A) diptych
 - (B) plinth
 - (C) predella
 - (D) retablo

QUESTIONS 25-32: LEFT IMAGE



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QUESTIONS 25-32: RIGHT IMAGE



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END OF PART A

Answers—Section I, Part A

1-C, 2-B, 3-A, 4-B, 5-C, 6-D, 7-C, 8-A, 9-C, 10-A,
11-A, 12-D, 13-A, 14-B, 15-A, 16-B, 17-C, 18-D,
19-C, 20-D, 21-A, 22-B, 23-A, 24-D, 25-B, 26-D,
27-B, 28-D, 29-C, 30-B, 31-C, 32-A

2010 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY SECTION II—Part A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, 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 Part B insert 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 this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

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.

1. Artists within a culture often use depictions of ancestors, siblings, couples, or other types of family groupings to communicate larger social, political, mythical, and historical concerns.

Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition. Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns. (30 minutes)

2. 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)

STOP

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

2010 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

ART HISTORY
SECTION II—Part B

Time—1 hour

7 Questions

Directions: The questions in this part are based on color images and/or text. The corresponding images are shown in the green insert. Each question is timed separately, as indicated by the length of time noted after each question. The proctor will announce when the time for each question has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in this 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).

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3. The work shown is a sixth-century ivory relief depicting Saint Michael the Archangel.

Which elements tie the work to the Classical tradition? Which elements deviate from the Classical tradition?
(5 minutes)



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4. Attribute the painting to an art-historical style. Justify your stylistic attribution by discussing specific characteristics in the painting that are commonly associated with that art-historical style. (10 minutes)



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5. The work shown is the story quilt *Who's Afraid of Aunt Jemima?* (1983) by Faith Ringgold.

Analyze how the artist's choices of imagery and medium address the social issues of race and gender. (10 minutes)



Who's Afraid of Aunt Jemima © Faith Ringgold 1983

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6. The building shown is the Dome of the Rock in Jerusalem.

With which religion is the building directly associated? Discuss the building's structure and ornamentation in relation to its religious significance. (5 minutes)



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7. The work shown is a late-nineteenth-century print by Mary Cassatt.

With which art-historical movement is the artist associated? Analyze how the work incorporates the influence of Japanese prints in both style and subject matter. (10 minutes)



Brooklyn Museum of Art, New York, USA / Museum Collection Fund / The Bridgeman Art Library

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8. This sculpture of George Washington was made by Jean-Antoine Houdon at the end of the eighteenth century. Identify the stylistic period of the work. Discuss the elements of the sculpture that place it within this stylistic period. Explain why these elements are used in this depiction of George Washington. (10 minutes)



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Note: There are no images provided for Question 9.

9. In his 1912 book *Concerning the Spiritual in Art*, the Expressionist painter Wassily Kandinsky wrote the following.

“Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.”

Select and fully identify at least one Expressionist painting that reflects Kandinsky’s ideas about art. Making specific reference to both the quotation above and your selected work, analyze how your example reflects Expressionist ideas. (10 minutes)

STOP

END OF EXAM