Sample Exam Questions

The sample questions that follow illustrate the relationship between the curriculum framework and the redesigned AP Art History Exam and serve as examples of the types of questions that will appear on the exam. Each question is followed by the main content area(s) and learning objective it addresses. A question may also address other learning objectives, but only the primary one is listed. For multiple-choice questions, the correct answer is also provided (see page 214). Scoring guidelines and descriptions of what good responses will include for the free-response questions are provided in the next section.
Section I: Multiple-Choice Questions

There are 80 multiple-choice questions on the exam; this includes both discrete questions and sets of questions. The following are meant to serve as examples of the types of questions that may appear on the exam.

1. Figurines such as the one shown can be considered most similar in content to the
   (A) terra cotta fragment from Lapita
   (B) beaker with ibex motifs
   (C) Ambum Stone
   (D) jade cong

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<td>Global Prehistory</td>
<td>3.5 Students analyze relationships between works of art based on their similarities and differences.</td>
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</table>
2. Although the cave paintings in the Great Hall of the Bulls at Lascaux were originally interpreted as depictions of hunting scenes, they have more recently been interpreted as paintings intended to
(A) warn people about dangerous animals threatening villages
(B) portray scenes of animal domestication
(C) document a series of animal-based rituals
(D) tell a mythic narrative of human origins

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3. Which of the following statements is true of both the Standard of Ur from the Royal Tombs at Ur and the Palette of King Narmer?
(A) They portray dynastic succession.
(B) They celebrate military victory.
(C) They designate the king as a sun god.
(D) They depict an enemy's military banner.

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<td>3.5 Students analyze relationships between works of art based on their similarities and differences.</td>
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Questions 4–6 refer to the following images.

The image and the plan show two views of the same structure.
4. The form of the columns in the hypostyle hall was intended to recall the
   (A) dense clusters of papyrus reeds on the Nile
   (B) statuesque figures of the pharaoh and his family
   (C) palm trees that grow near desert oases
   (D) celestial rays that emanate from the crown of Amun-Re

5. A pharaoh progressing through the temple complex was intended to encounter
   (A) spaces arranged at oblique angles, which culminated in a majestic, light-filled foyer
   (B) spaces that were increasingly dark and mysterious, leading to the inner sanctum housing the cult statue
   (C) a series of open courtyards and halls illuminated with clerestory windows that led to the pharaoh's throne room
   (D) narrow, serpentine walkways that mimicked the flow of the Nile River, terminating at a sacred pool

6. Which of the following aspects of ancient Egyptian beliefs is reflected in the program of relief carvings and hieroglyphics that cover the interior and exterior surfaces of the temple complex?
   (A) The temple priests were the sole intercessors between gods and humans.
   (B) The pharaoh possessed divinely granted power to maintain order on earth.
   (C) Egyptian gods were in constant conflict with foreign deities.
   (D) Ordinary humans could reign as gods in the afterlife.
Questions 7–10 refer to the following image.

![Image](image_url)

© Erich Lessing/Art Resource, NY

7. The formal qualities of the work shown identify it as an example of an
   (A) Early Byzantine icon because of the heavily contoured figures in a shallow space
   (B) Early Byzantine icon because of the inclusion of aerial perspective
   (C) Early Christian manuscript because of the use of gold leaf and saturated colors
   (D) Early Christian manuscript because of the flattened, frontal figures

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© 2015 The College Board
8. The materials and art-making process used to create the work demonstrate the influence of:
(A) ancient Roman wall paintings
(B) New Kingdom papyrus illustration
(C) ancient Greek red-figure vase painting
(D) Late Antique Egyptian funerary portraiture

9. The steady gazes and frontal poses of the foreground figures likely affected the original audience by:
(A) encouraging a personal connection with holy figures
(B) modeling appropriate manners at court
(C) monitoring the viewer’s moral conduct
(D) demonstrating reverence for community elders

10. While some Christian worshipers at the time of the work's creation saw such works as necessary to their devotions, others objected because they believed that the works
(A) encouraged the commercialization of religion
(B) were too expensive for most Christian congregations to own
(C) tempted the faithful to worship them as idols
(D) failed to depict the human form naturalistically
11. The church of Sainte-Foy at Conques is similar to other Romanesque pilgrimage churches in that it

(A) contains radiating chapels for the veneration of relics
(B) rejects the use of the axial plan exemplified by the basilica
(C) provides separate spaces allowing dignitaries to view the Mass privately
(D) was constructed in accord with the liturgical requirements of the Council of Trent

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12. The decoration of the Pyxis of al-Mughira draws on Islamic artistic traditions in that it

(A) includes only aniconic imagery
(B) incorporates calligraphic inscriptions
(C) was created through the process of repoussé
(D) is accentuated by richly polychromed surfaces

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13. Although the bound rods in Jean-Antoine Houdon's portrait statue of George Washington allude to republican ideals of ancient governance, they may also refer to

(A) Washington's willingness to surrender all claims to power
(B) the original thirteen colonies that revolted against Britain
(C) a Roman emperor who chose life as a civilian after war
(D) a society of retired army generals who served as senators

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Questions 14–17 refer to the following image.

14. When creating *Olympia*, Édouard Manet was influenced primarily by the conventions of
   (A) Etruscan sarcophagi
   (B) Renaissance nudes
   (C) Rococo genre scenes
   (D) Neoclassical history paintings

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15. With the creation of *Olympia*, Manet inspired

(A) the development of a looser style that uses unblended brushstrokes
(B) the birth of a new type of portrait painting, as encouraged by the Paris Salon
(C) a revival of interest in the form of the Classical female nude
(D) a resurgence of the use of chiaroscuro to create gradual tonal shifts

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16. An innovation that Manet employed in the painting was

(A) the sensuous modeling of the female nude
(B) strong light and dark contrasts to create a flattening effect
(C) the use of historical references to create a mythological allegory
(D) choosing an interior scene for his depiction of a female nude

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17. Which of the following is the primary reason that the public found Manet's *Olympia* objectionable?

(A) The nude woman was modeled on Classical statuary.
(B) The nude woman was a recognizable member of Parisian high society.
(C) The direct gaze of the nude woman was perceived as provocative.
(D) The representation of nude women was strictly forbidden in the Paris Salon.

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18. This version of Diego Velázquez's *Las Meninas* can be attributed to Pablo Picasso for which of the following reasons?

- (A) Because of the inclusion of the artist's self-portrait
- (B) Because of the fractured figures
- (C) Because of the representation of deep interior space
- (D) Because of the use of diffused light

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19. The use of steel made it possible for the Carson, Pirie, Scott and Company Building to have which of the following architectural innovations?

(A) Steam-powered elevators that enabled access to multiple stories
(B) An open floor plan and large expanses of glass
(C) Cantilevered terraces surrounding a central courtyard
(D) An elevated spire supporting a radio transmitter

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20. The stone Walls of Saqsa Waman at Cusco exemplify Inka architectural conventions in that they

(A) incorporate standardized stone blocks assembled in a lattice-like pattern
(B) employ complex vaulting techniques for the creation of spacious interiors
(C) consist of megalithic stone blocks joined without the use of mortar
(D) utilize buttresses to contain the lateral thrust of the reinforcing arches

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21. On the basis of style and medium, the work shown can be attributed to which of the following?

(A) The Kwakwaka’wakw  
(B) The Eastern Shoshone  
(C) The Lenape  
(D) The Puebloans

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Questions 22–24 refer to the following image.

22. The sculpture was created by a
   (A) queen and her sisters as part of her coronation
   (B) military leader before going into battle for the first time
   (C) carver and a specialist combining elements of form and substance
   (D) group of blacksmiths at a family shrine

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23. The nails and other materials added to the sculpture are intended to
   (A) activate the spiritual power residing in the figure
   (B) express the physical strength and status of the warrior
   (C) recall the historical narrative of the local community
   (D) demonstrate the wealth of the sculpture's owner

24. This type of sculpture is most often used in which of the following contexts?
   (A) Coronations and affirmations of dynastic succession
   (B) Resolution of disputes and curing of physical ailments
   (C) Burial practices for elite individuals
   (D) Priestly rituals for veneration of ancestors

25. The exterior decoration of the Treasury at Petra attests to the manner in which Nabataean
    architects were influenced by the
   (A) monumental entrances of New Kingdom Egyptian temples
   (B) advanced engineering of imperial Persian architecture
   (C) rich ornamentation of Hellenistic architecture
   (D) hybrid animal forms that guarded Assyrian citadels
Questions 26–28 refer to the following images.

![Image of Lakshmana Temple in India](https://via.placeholder.com/150)

The temple on the left is the Lakshmana Temple in India.

26. The temple on the right is
   (A) Nan Madol in Micronesia
   (B) Angkor Wat in Cambodia
   (C) Borobudur Temple in Indonesia
   (D) Todai-ji in Japan

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27. The creation of the temple on the right demonstrates the
   (A) incorporation of a natural mountain into the architectural design
   (B) construction of a major Buddhist monument, far from the capitol
   (C) use of modern surveying equipment to achieve precise measurements and alignments
   (D) importation of Hinduism from India by royal patrons for political purposes

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<td>1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.</td>
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</table>
28. The temples shown share all of the following features EXCEPT that neither
(A) contains a subshrine that incorporates a processional bronze
(B) commemorates the life and achievements of a king
(C) exemplifies a panchayatana temple design
(D) re-creates symbolically the cosmic Mount Meru

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29. Basalt was used to construct complexes in Nan Madol because it
(A) either cooled or retained heat in buildings during different seasons
(B) is a light material, making it easy to transport across water
(C) fractured into columnar shapes that were useful for construction
(D) was difficult to quarry, meaning the cost to do so indicated great wealth

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30. El Anatsui's *Old Man's Cloth* and Ai Weiwei's *Kui Hua Zi (Sunflower Seeds)* address which of the following?
(A) Site specificity because both works were commissioned for particular locations
(B) Seriality because small, discrete items are accumulated in shifting arrangements
(C) Commodification because the materials are readily available for purchase
(D) Postnationalism because both works were designed to avoid regional and national references

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</table>
31. On the basis of style, the work shown can be attributed to

(A) Mariko Mori
(B) Wangechi Mutu
(C) Julie Mehretu
(D) Kiki Smith

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Questions 32–34 refer to the following image.

32. The title of this work addresses social exclusion through its reference to
(A) ethnic classification
(B) ancient prophecy
(C) a racist epithet
(D) a familiar stereotype

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<td>1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.</td>
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33. The installation challenges institutional authority by means of its creation within
   (A) a government building
   (B) a university library
   (C) an art museum
   (D) an international airport

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34. Among other reasons, the artist created a crack in the floor to allude to the
   (A) destructive forces of climate change
   (B) plight of unwanted immigrants
   (C) loss of innocence in childhood
   (D) physical decay of the human body

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Section II: Free-Response Questions

There are six free-response questions on the exam: two long essay questions and four short essay questions. For the long essay questions, students will be provided with a list of works to choose from when writing their responses. Each list will include three to five works of art from the required course content, all well-aligned with the question topic. Long essay questions may also allow students to respond using appropriate works of art of their choice from within or beyond the AP Art History required course content. The following are meant to serve as examples of the types of questions that may appear on the exam.

Long Essay Questions

Photo © Kira Perov
Suggested time: 30 minutes

1. The work shown is a video still of *The Crossing* by Bill Viola. In this work, Viola uses water conceptually to transmit meaning.

Select and completely identify another work of art that uses water conceptually to transmit meaning.

What meaning is transmitted in each work? Using visual or contextual evidence, analyze at least two similarities between the two works in terms of how water is used conceptually to transmit meaning.

Then, using visual or contextual evidence, analyze at least two differences between the two works in terms of how water is used conceptually to transmit meaning.

To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

- **Alhambra**
- **Fallingwater**
- **Spiral Jetty**
- **Under the Wave off Kanagawa (Kanagawa oki nami ura)**, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji

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Suggested time: 30 minutes

2. Many works of art are intended to convey an interpretation of a culture's history.

Select and completely identify one work of art that conveys an interpretation of a culture's history.

Identify the intended audience of the work.

Describe the historical content that the work is intended to convey.

Then, using specific visual and contextual evidence, analyze how the work conveys that historical content.

To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

- Alexander Mosaic from the House of Faun, Pompeii
- The Burghers of Calais
- Lukasa (memory board)

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Short Essay Questions
Suggested time: 15 minutes

3. The images show an overview and a detail of the Parthenon.

   Why was this site chosen for the Parthenon?

   Using specific visual and contextual evidence, explain how the sculptural program of the Parthenon addresses both the religious function of the building and its political significance.

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Suggested time: 15 minutes

4. Attribute this painting to the artist who painted it.

Completely identify the painting by the same artist in the required course content.

Then, using specific visual evidence, justify your attribution by comparing the two works.

How do both works demonstrate the artist's ongoing experimentation with form through landscape?

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate.

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Suggested time: 15 minutes

5. The architectural complex in the top image is the tomb of the Mughal emperor Humayun, created in Delhi, India, c. 1570 C.E. The architectural complex in the bottom image is the Taj Mahal, created in Agra, India, between 1632 and 1653 C.E.

Using specific evidence, explain how the tomb of the Mughal emperor Humayun influenced the design, function, and setting of the Taj Mahal.

How do both architectural complexes convey an Islamic vision of paradise?

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Sample Exam Questions
Suggested time: 15 minutes

6. The work in the top image is the Calendar Stone from Templo Mayor. The work in the bottom image is the frontispiece of the Codex Mendoza. Both of these works relate to the presentation of time.

What major historical event occurred between the creation of these two works that brought about changes in the presentation of time?

Who was the audience for each work?

Using specific visual and contextual evidence, compare how time is presented in each work.

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