

This review process will give you the opportunity to analyze a variety of free response essay questions. Before you begin the questions, fill out the **themes worksheet below**. Each essay question may address, in part, one or more of these major themes.

Major Themes in Art History		15 minutes
60 pts. (6 pts. each)		
Themes	Three (3) examples for each	
<p>1. Patronage and Art/Artist</p> <ul style="list-style-type: none"> a. What is the motivation of the patron of the arts? b. What is the role of the patron in art? <p>2. Art as Propaganda</p> <ul style="list-style-type: none"> a. Used to glorify the state b. Exploited for religious purposes c. Illuminate a social cause <p>3. War</p> <ul style="list-style-type: none"> a. Art represents battle scenes b. Becomes protest against war c. Shows images of the warrior d. Shows images of violence and hostility <p>4. Representations of nature</p> <ul style="list-style-type: none"> a. Shows nature and landscape b. Creates a perspective system c. Man and nature <p>5. Sacred Spaces</p> <ul style="list-style-type: none"> a. Burial places and grave monuments b. Used for worship and religious practices c. Creates sites for religious ritual d. Used for pilgrimage <p>6. Death and Burial</p> <ul style="list-style-type: none"> a. Used for the afterlife b. Representations of Heaven and Hell c. Used for funerary practices d. Objects used in ritual <p>7. The Human Image in Art</p> <ul style="list-style-type: none"> a. Depictions of the human body b. Representations of human identity c. Icons d. Deity figures represented in human form e. Hybrid man/beast figures <p>8. Cultural Attitudes toward Women</p> <ul style="list-style-type: none"> a. Depictions of motherhood and fertility figures b. Portraits Representing Power, Wealth and Status c. Depictions of female divinities and icons d. Representations of female heroism <p>9. Narrative in Art</p> <ul style="list-style-type: none"> a. Does it tell a story? b. Is the work illustrative of an event in some form of sequence? c. Does the work use multiple registers, is it continuous, linear? d. Does it have a beginning, middle and end? e. Does it contain symbolic imagery? f. Is it culturally relevant? Is in historical, personal, religious, mythological, popular? <p>10. Modernism / progress</p> <ul style="list-style-type: none"> a. Does it aim to create a new culture? b. Does it critique the past? 	<p>1. Patron / Artist / Artwork</p> <ul style="list-style-type: none"> a. b. c. <p>2. Glorify the state / Illuminate social cause</p> <p>3. Battle scene / Protest against war</p> <p>4. Nature / Romantic / Sublime</p> <p>5. Graves / Pilgrimage / Mythology</p> <p>6. Afterlife / Heaven, Hell / Burial</p> <p>7. Human-like deities / Portraiture / Hybrid Man-Beast</p> <p>8. Motherhood / Fertility / As Artist</p> <p>9. Narrative / Registers / Mythology / Symbolism</p> <p>10. Modernist / Critical of Past / New Forms</p>	

Steps

1. Read each question **TWICE**
2. During the second time, *underline the essential words in the question.*
3. Write out important elements of your using bullet points (a mini-outline). *Identify the era and its traits.*
4. Write out thesis OR first sentence of answer. Make sure it addresses the question.
5. **All questions should be completed within 3 - 6 minutes.**

- **100 pts. - 5 pts. each** (1 pt. for organized outline, 4 pts. for thesis/answer)
- *Five questions are extra credit: 20th century art*

1. During the Renaissance and Baroque periods, many works were painted, carved, or built under the patronage of the popes in Rome. Select and fully identify two works, each by a different artist, that were created under papal patronage during the Renaissance and/or the Baroque periods. Discuss the specific relationships between the works you have chosen and papal patronage. (30 minutes) **6 minute start**

Thesis:

2. Sacred sculptures often have a central place in a given culture's rituals or acts of worship. Identify as completely as possible two such sculptures, each from a different culture. At least one example must be from beyond the European tradition. With specific reference to rituals or acts of worship, discuss how each sculpture reflects the religious beliefs of its culture. (30 minutes) **6 minute start**

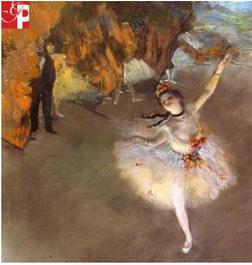
3. Several elements of this Romanesque church façade are derived from the architecture of classical antiquity. Identify at least two such elements and discuss how they have been transformed in the façade. (5 minutes) **3 minute start**



4. Identify the period of this work. Support your identification by discussing both the style and function of the work. (10 minutes) **3 minute start**



5. Both of these works are by the same artist. Name the artist. Discuss the formal devices that the artist employed to bring the viewer into the pictorial space of each work. (10 minutes) **3 minute start**



6. This building dates to the last quarter of the twentieth century. Identify and discuss at least one element that reflects the International Style and one element that reflects Postmodernism. (10 minutes). **3 minute start**



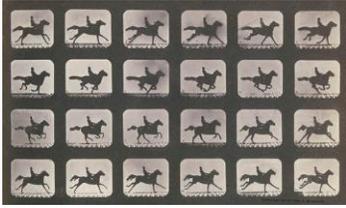
7. Identify as completely as possible the building shown. Discuss specific ways in which the building relates to its site. (10 minutes) **3 minute start**



8. Identify the art-historical period in which this work was made. How does the style of the work relate to its subject matter? (5 minutes) **3 minute start**



9. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes) **3 minute start**



10. An aerial view of a monumental earthwork is shown. Identify the artist. What artistic concerns motivate the creation of earthworks such as the one shown? (10 minutes) **3 minute start**



11. The work shown is by Angelica Kauffmann. Identify the stylistic period of the work. Discuss the elements of the work that place it in its period. (5 minutes) **3 minute start**



12. The slides show two views of the same building. Identify the building. Analyze how innovative elements were used in both the design and construction of the building. (10 minutes) **3 minute start**



13. In a letter published in 1861, Gustave Courbet declared, "[An artist must apply] his personal faculties to the ideas and events of the times in which he lives. . . . [A]rt in painting should consist only in the representation of things visible and tangible to the artist. Every age should be respected only by its own artists, that is to say, by the artists who have lived in it. I also maintain that painting is an essentially concrete art form and can consist only of the representation of both real and existing things." Identify the nineteenth-century artistic movement associated with the above quotation. Select and fully identify at least one work of art from that movement. Analyze how your example reflects Courbet's approach to the making of art. In your answer, make specific references to both the text and the selected work. (10 minutes) **6 minute start**

14. Self-portraiture provides a wide range of information about the artist in addition to physical appearance. Choose and fully identify two self-portraits, in any medium, each from a different art-historical period. Analyze how each self-portrait conveys information about the artist and his or her era. (30 minutes) **6 minute start**

15. Cultural attitudes about women are often revealed in art. Select and fully identify two works of art that depict one or more women. Explain how each work reveals its era's attitudes about women. (30 minutes) **6 minute start**

16. The slides 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) **4 minute start**



17. Both the 1950 painting shown in the slide 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) **4 minute start**



18. This panel was designed by Lorenzo Ghiberti. For what purpose did Ghiberti design this panel? What aspects are Gothic or what are considered Renaissance innovations? (10 minutes) **4 minute start**



19. The slide on the left shows a portal with a tympanum representing the Last Judgment. The slide on the right shows a detail of that portal. Name the historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes) **3 minute start**



20. *Picasso painted this work in response to a specific event. Name the event. Describe the message of the painting and discuss the ways in which the message is expressed. (10 minutes) **2 minute start***



21. Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes) **3 minute start**



22. *Most cultures have made use of art's narrative function. Select and fully identify two works of art that visually convey a narrative. At least one of your choices should come from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes) **5 minute start***

23. Frequently in the history of art, artists and architects have challenged established traditions. Select and fully identify two works that challenge established traditions. One example must have been produced before 1800 CE. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of the time. (30 minutes) **5 minute start**

24. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanations by comparing it to one specific earlier sculpture. (10 minutes) **3 minute start**



25. This work is representative of which art historical movement? Explain how the work is representative of that movement. (5 minutes) **2 minute start**



26. Identify the artist of this painting. In which art historical period would you place this painting? Justify your decision. (10 minutes) **3 minute start**



SHORT ESSAYS / COMPARISONS

I. Begin with the 3 S's:

“Subject, Style, Significance”

- **SUBJECT:** What do you see? Describe the details.
- **STYLE:** How is it formed? What are the specific stylistic characteristics of the culture/artist evident in how it is shaped and formed? What are the materials and techniques used?
- **SIGNIFICANCE:** Why was it worthy of study? What was its purpose? Why was it created, what is the function?

Each one of the 3 S's must be related to the context of the period and the big WHY? Why the subject is an animal, why is the subject in pain? etc.

II. The 3 S's is an especially useful technique for short essays and *comparisons*.

An effective answer will do the following:

- *state the **major point** as the first sentence* (which declares an immediate focus for your answer and inspires confidence in the reader / grader that you know what you are doing as you answer the question)
- *organize supportive or explanatory material* to follow the major point (which helps the grader understand your logic and the intent of your answer): **give examples and the credit line for each example.**
- *use specific terms and careful language* (which helps minimize ambiguity so that the grader does not misinterpret the meaning of the answer): **learn your art history vocabulary.**

Step 1

Read the question carefully. Make sure you understand what is being asked of you. Think of the different meanings of the specific words within the question.

Step 2

Think over the question over before attempting to answer. *Absorb it.* Think about what you know or have learned about the topic. Taking this time can have a calming effect, which will help you to write a more cogent response.

Step 3

Develop an opinion, if you haven't already. Your argument will be more convincing if you believe what you are writing. This decision will be your thesis. You don't have to take an extreme stance. If you are ambivalent about the topic, be prepared to address this in your essay. Being able to cite arguments for and against either side will make you appear to have a better understanding of the material.

Step 4

Jot down an outline. A disorganized essay, despite its content, will not get your point across. Make sure to address any possible objections to your thesis early in the essay, and, for long essays, **save your strongest arguments for the end.**

Step 5

Write your essay, referring to your outline. Hopefully, after having taken time to develop a thesis, think over the topic and using your outline, write out your essay.

• Criteria for Assessment of Essays

- Addresses **all parts** of the writing task
- Adopts a **clear position** or thesis
- Supports the thesis with **details** and **examples**
- **Organizes** the essay **logically**, using **transitional phrases**
- Provides a **variety of sentence types**
- Uses **descriptive** & precise language
- Convincingly **refutes** the **counter-argument**
- Adheres to **standard English** conventions (grammar/spelling)

PREPARATION / STUDY

Effective Studying

- **Create study checklists**
that can help you identify all of the material that you will be tested on-- list notes, formulas, ideas, and text assignments you are accountable for. This checklist will enable you to break your studying into organized, manageable chunks, which should allow for a comprehensive review plan with minimal anxiety
- **Create summary notes**
that briefly map out the important ideas of the course and the relationships of these ideas. Such summary notes should display lists and hierarchies of ideas. *A bit of artistic flair will provide you with a visual framework that aids recall.*
- **Record your notes**
and significant portions of text on MP3s so you can review material with an MP3 player. Having a tape of important information will enable you to study while walking or relaxing in a nonacademic environment.
- **Create flashcards**
for definitions, formulas, or lists that you need to have memorized--put topics on one side of the card, answers on the other. Flashcards will enable you to test your ability to not only recognize important information, but also your ability to retrieve information from scratch.

Preparing for a Test

- **Begin reviewing early**
This will give your brain time to get comfortable with the information
- **Conduct short daily review sessions**
You can ease into more intense review session prior to major exams;
- **Read text assignments before lectures**
This will help you identify concepts that the instructor considers important and that are already somewhat familiar;
- **Review notes immediately after lectures**
This will help you identify information that you do not understand while the lecture is still fresh in your memory--and other students' memories as well. When you review immediately, you'll have time to clarify information with other students;
- **Review with a group**
This will enable you to cover important material that you may overlook on your own;
- **Conduct a major review early enough** to allow for a visit to the instructor during his office hours if necessary
- **Break up the study tasks into manageable chunks**, especially during major reviews prior to exams. Studying three hours in the morning and three in the evening will be more effective than studying at a six hour stretch. *Studying while you are mentally fatigued is usually a waste of time*
- **Study the most difficult material when you are alert**

Study Tips

- **Review your notes and readings frequently, so the material is "fresh"**
- **As you're reading your text or reviewing your notes**, generate and write down questions about the material. *Imagine you're teaching the course. What questions would you ask on the exam?*
- **Write each question or term on the back of an index card**
 - On the front of each index card, **write an answer** or an explanation for the question or term on the back. Use your notes and text for a reference, but put the answer or explanation in your own words whenever possible
 - **Shuffle the index cards** (so you can't figure out any answers based on their location in the deck)
 - **Look at the card on the top of the deck:** Try to answer the question or explain the term. If you know it, great! Put it on the bottom of the deck. If you don't know it, look at the answer, and put it a few cards down in the deck (so you'll come back to it soon)
 - **Proceed through the deck of cards until you know all of the information**
 - **Carry your cards with you everywhere.** Take advantage of little pockets of time. Test yourself while you're waiting on line, riding the bus, etc.
- **If you think you know an answer**, but can't put it into words, you probably don't know it well enough. Being able to explain the information is the only way to be sure that you know it. It's also the best way to prevent test anxiety
- **Consider testing yourself someplace where nobody can see you** (*and think you're crazy*), and recite the information out loud. *That's the best way to be sure that you can explain them.*
- **Study with a friend from your class.** You can share ideas and help each other out with concepts. Also, you can use each other to make sure that you're explaining your answers adequately.

PREPARING FOR THE AP ART HISTORY EXAM

1. Reading the Text:

Make sure you not only answer the reading questions, but read the entire chapter connected to the unit. Students often get by with the bare minimum. *There will be questions on the exam that have not been discussed in class or on the reading question handout. However, some may actually be in the textbook.*

2. About Memorizing Dates:

Students tend to be most apprehensive about how many dates they are expected to learn. Some instructors put much greater emphasis on learning dates than do others. *My recommendation is to learn a structure for dates—patterns—rather than trying to memorize many individual dates.* The request to write dates is to help you organize a structure, to create scaffolding on which you can hang events, art styles, and artists. The comparative chronologies are intended to help you to see what was going on in various parts of the world at the same time, thus creating another type of structure. We learn patterns better than isolated facts, and it becomes easier and easier to connect facts once you have established the chronological structure, the basic pattern.

You should not attempt to memorize all the dates for the various periods, but the mere *act of writing them down* will help you create your mental structure. For the early periods think in terms of millennia, for later materials in terms of centuries, and for recent materials you might want to think in terms of quarter centuries. Often you need to learn only a few significant dates, and then organize various materials either around that date, before or after it. You will not be too far off you know that the High Renaissance was roughly the first quarter of the 16th century, with Leonardo starting work a bit earlier and Michelangelo continuing to work later. Sometimes a particular artistic event can help you determine the approximate date of an art work: two that come to mind are the invention of *contrapposto* in Greece in the early 5th century BCE and of linear perspective in Italy about 1425. Works that contain those characteristics must therefore be after the relevant date. You can often build from what you know to what you don't know if you think and ask yourself questions rather than just trying to memorize a series of dates.

3. Reviewing Images and Creating Flash Cards:

Active involvement with the images themselves by creating image flash cards is an excellent way to review the visual images. Some instructors mount slides in lighted cases while others create web sites with review images. Both of these are useful techniques. However, you can create your own image review by Xeroxing the images in the text, mounting them on 4 x 5 cards, and putting the relevant information on the opposite side. Some students have printed out thumbnail images from web sites and mounted those on their cards. You will learn a great deal just by making the cards, putting on the images, and writing the relevant information on the backs of the cards. However, you can get even more from them by shuffling them and testing yourself to see if you can give the information on the reverse when you look at the pictures. You can try sorting them by style, by chronology, or by medium. You might work with another student, selecting examples to test each other. You might even come up with some interesting card games, in which you win by having four Italian Renaissance sculptures, three Northern Renaissance paintings, and a Baroque palace, for example. Any devices that you can use to engage actively with the material will help you learn!

4. Studying for Examinations:

The self-quizzes included in the online study guide can be a great help in preparing you for course examinations as well as in letting you know how well you are progressing. The quizzes include types of questions often asked in art history examinations: matching, multiple choice, chronology exercises and attribution of unknown images. The guide itself contains other types of questions that are also commonly used: fill-ins, short answer, definitions, and essay questions. If you fill out the study guide as you go along, and fill out the summary sheets and take the self-quizzes included in each section before examinations, you will find that you will not need to "cram" the night before. *While "cramming" can put things into short-term memory, it is not an effective way to learn.* The various exercises done over an extended period of time put things into your long-term memory where they have a much better chance of being retained. The best students study as they go along; they will have completed their review and might go to a movie on the night before the examination while their classmates are staying up all night trying to re-read the text and make out the scribbling in their lecture notes.

5. Writing Essays:

Learning how to write clearly and to succinctly is one of the most important tasks of your college career, no matter what your major. While some examination questions will be multiple choice, fill in or short answer, most exams will also include at least one essay question. Since many essay questions will either ask you to trace the development of an art form, to compare and contrast the work of two cultures or two artists, or to set particular works within their cultural contexts, the work that you do in your study guide will prepare you to answer them.

You can practice writing essays by using some of the questions in the guide. First of all, read the question carefully and answer the question that is asked. This is important, for often students will go off on a tangent and not clearly deal with what they are asked. With many questions you are asked to support your generalizations by specific examples. Be sure and do so! It might be helpful to set some time limits for your practice essays so that you can get an idea of how much you will be able to write in 15 minutes or in 30. You could work with members of your study group, perhaps by all tackling the same essay. At the end of a set time you could critique each other's essays, pointing out good points and offering suggestions.

Whatever essay question that you are tackling, first jot down your ideas and then make an outline of your proposed answer, noting which specific examples you will use to support the points you are making. The outline will serve at least two purposes: 1) to organize your thinking and to help you build your essay to answer the question that you were asked, and 2) to let the reader know what points you would have made in case you run out of time. Begin your essay with an introduction noting the subject of your essay. Develop the points that you made in your outline, and then end with an appropriate conclusion. Assume that you are writing for an uninformed reader. Don't omit relevant information because you think that the teacher already knows it; your instructor is interested in what you know, so be sure and make that clear.

One last tip: Even if you do not know the answer to the questions, don't just walk out and leave a blank paper. **Write something!!** You may not gain any points, but you won't be any worse off, and you might just come up with something that is worth a point or two.