ART 112 WESTERN ART: A THEMATIC HISTORY EXAM 2 PRACTICE (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

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How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

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Questions

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1. **Which artist pair is referenced by Dante as an example in a discussion of artistic pride?**

   A. Giotto and Cimabue

   B. Michelangelo and Bernini

   C. Caravaggio and Titian

   D. Leonardo and Raphael

2. **Who first applied the term 'Gothic' to High Medieval architecture?**

   A. German scholars

   B. French scholars

   C. English antiquarians

   D. Renaissance Italians

3. **The plan of the Basilica of Old St. Peter's is primarily described as?**

   A. Central

   B. Radial

   C. Axial

   D. Circular

4. **In Renaissance Italy, a 'humanist' is defined as:**

   A. A scholar of literature, history, languages and philosophy whose studies focus on ancient Greco-Roman culture

   B. A religious reformer

   C. A court poet

   D. A military engineer

5. **Lombard bands are a feature of which façade?**

   A. The Façade of St. Pantaleon

   B. The Façade of San Miniato al Monte

   C. The Parthenon

   D. The Pantheon

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6. Around what year was the Basilica of Old St. Peter's demolished and rebuilt?

A. 700 AD

B. 1500 AD

C. 500 AD

D. 1000 AD

7. The lion head doorknocker on the Doors of Bishop Bernward shares stylistic traits with:

A. Renaissance fresco

B. Medieval art, like the Book of Kells

C. Byzantine mosaics

D. Classical Greek sculpture

8. The artistic style associated with Eutropios is identified with which ancient sculpture as a reference point?

A. The Discobolus

B. The Metropolitan Kouros

C. The Venus de Milo

D. The Dying Gaul

9. The bottom register's depiction of Adam and Eve connects most directly to which doctrinal concept?

A. The Resurrection

B. Original Sin

C. The Ten Commandments

D. The Last Judgment

10. A reliquary is:

A. An object used to contain and display a relic

B. A type of stained glass window

C. A communal prayer book

D. A portable altar for Mass

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Answers

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1. A
2. D
3. C
4. A
5. A
6. B
7. B
8. B
9. B
10. D

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Explanations

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1. Which artist pair is referenced by Dante as an example in a discussion of artistic pride?

A. Giotto and Cimabue

B. Michelangelo and Bernini

C. Caravaggio and Titian

D. Leonardo and Raphael

Dante uses a real master–pupil example to show how pride about origin can miss the true measure of artistic achievement, which grows as newer generations build on what came before. He pairs Cimabue with Giotto to illustrate that Giotto, the younger artist, surpassed his master, signaling progress in art beyond who started it. That dynamic—a pupil exceeding the master—is the specific point Dante is making when he discusses artistic pride, making this pair the one he invokes. The other options refer to different artists not connected to this particular Dantean example.

2. Who first applied the term 'Gothic' to High Medieval architecture?

A. German scholars

B. French scholars

C. English antiquarians

D. Renaissance Italians

Renaissance Italians coined the label. Italian humanists looking back at medieval buildings used "Gothic" as a pejorative term to contrast them with the classical ideals of Greece and Rome, reflecting their admiration for antiquity and disdain for medieval innovation. Giorgio Vasari's 16th-century writings are a key early source where he uses Gothic to describe the architecture of the Middle Ages, implying it's a barbaric deviation from classical taste. The term then spread and stuck, even though those later scholars in other regions adopted it, its origin lies with Renaissance Italians.

3. The plan of the Basilica of Old St. Peter's is primarily described as?

A. Central

B. Radial

C. Axial

D. Circular

An axial plan emphasizes a single, dominant line organizing the building, guiding movement from entrance toward the altar along a straight spine. Old St. Peter's Basilica uses a long nave with side aisles that run the length of the church, culminating in the apse and altar. This linear organization makes the space read as a procession from front to back, which is the hallmark of an axial layout. In contrast, a central plan centers around a core point, a radial plan spreads spaces around a central hub, and a circular plan is round. The basilica's emphasis on the long axis rather than a central or radial arrangement is why it's described as axial.

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4. In Renaissance Italy, a 'humanist' is defined as:

A. A scholar of literature, history, languages and philosophy whose studies focus on ancient Greco-Roman culture

B. A religious reformer

C. A court poet

D. A military engineer

Renaissance humanism centers on scholars who study literature, history, languages, and philosophy with a focus on Greco-Roman culture. These thinkers sought out ancient texts in their original languages, revived classical learning, and used it to shape education, ethics, and civic life. That emphasis on recovering and engaging with antiquity—often called studying the humanities or the studia humanitatis—defines the movement more than any particular profession. While a humanist might also write poetry or advise rulers, the defining trait is the commitment to classical culture and the glittering of human potential through that study. Religious reformers, court poets, or military engineers exist in the period, but their primary identities aren't what the term humanist standardly names.

5. Lombard bands are a feature of which façade?

A. The Façade of St. Pantaleon

B. The Façade of San Miniato al Monte

C. The Parthenon

D. The Pantheon

Lombard bands are decorative blind arches that run along a façade, creating a shallow arcade-like rhythm on a heavy wall without any actual openings. This feature is typical of Romanesque decoration in northern Italy and nearby regions, and it's most clearly seen on the façade of St. Pantaleon, where a sequence of shallow arches sits under the cornice as a horizontal decorative band. The other options don't showcase this characteristic row of blind arches in the same way—the Parthenon and Pantheon are classical monuments with different architectural vocabularies, and San Miniato al Monte is known for its polychrome marble and sculptural program rather than Lombard bands.

6. Around what year was the Basilica of Old St. Peter's demolished and rebuilt?

A. 700 AD

B. 1500 AD

C. 500 AD

D. 1000 AD

This question tests your understanding of the rebuilding timeline for St. Peter's Basilica in Rome. The original Basilica of Old St. Peter's stood from the 4th century until the early 16th century, when Renaissance ambitions led to replacing it with a grand new design. Demolition of the old building began around 1506, and the construction of the new St. Peter's Basilica stretched into the 1620s. So, around the year 1500 AD is the best fit among the options. Dates in the 500s, 700s, or 1000s would place the event in the medieval period, far earlier than this Renaissance rebuilding.

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7. The lion head doorknocker on the Doors of Bishop Bernward shares stylistic traits with:

A. Renaissance fresco

B. Medieval art, like the Book of Kells

C. Byzantine mosaics

D. Classical Greek sculpture

Medieval metalwork often treats animal forms as bold, stylized motifs carved into everyday objects, turning a door handle into a sculptural detail. The Lion head doorknocker on the Doors of Bishop Bernward comes from the Ottonian period, where artists blended realism with decorative symbolism and used strong, simplified reliefs on bronze doors. Its visual language—clear lines, stylized animal form, emphasis on ornament and function—fits the medieval approach seen in illuminated manuscripts like the Book of Kells, where animals and intricate interlace decorate the object itself. By contrast, Renaissance frescoes pursue perspective and naturalistic human figures; Byzantine mosaics emphasize iconic imagery with gold backgrounds and formalized figures; Classical Greek sculpture centers on idealized anatomy and proportion. So the lion head doorknocker shares stylistic traits with medieval art, such as that found in the Book of Kells.

8. The artistic style associated with Eutropios is identified with which ancient sculpture as a reference point?

A. The Discobolus

B. The Metropolitan Kouros

C. The Venus de Milo

D. The Dying Gaul

This question hinges on how early Greek sculptors defined a mode of representation, with Eutropios tied to the archetypal Archaic form seen in standing kouroi. The Metropolitan Kouros is the quintessential example of this vocabulary—a frontal, rigid pose, idealized youth, and schematic modeling that characterize the Archaic stage. Because it crystallizes the look scholars use to discuss that early style, it serves as the clearest reference point for understanding Eutropios. The other statues reflect later developments: aDiscobolus embodies dynamic movement and classical naturalism by Myron, Venus de Milo shows later Hellenistic ideals with polished form and eroticized beauty, and Dying Gaul emphasizes dramatic emotion and realism from a later period. Thus, the Metropolitan Kouros best anchors the Eutropios style.

9. The bottom register's depiction of Adam and Eve connects most directly to which doctrinal concept?

A. The Resurrection

B. Original Sin

C. The Ten Commandments

D. The Last Judgment

The scene of Adam and Eve grounds human existence in a fallen condition. Their disobedience in the Garden of Eden is the moment theologians call Original Sin—a state inherited by all people that explains humanity's tendency toward moral struggle and the need for redemption. In art, placing this moment in the bottom register often signals a baseline truth about human nature, from which salvation history unfolds. The other options depict later moments in salvation history: the Resurrection concerns Christ's triumph over death; the Ten Commandments present divine law for living; the Last Judgment shows the final fate of souls. None of these address the origin of sin in humanity as directly as Original Sin does, making it the best match for the depicted Adam and Eve.

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10. A reliquary is:

A. An object used to contain and display a relic

B. A type of stained glass window

C. A communal prayer book

D. A portable altar for Mass

A reliquary is a container or shrine that houses sacred relics—objects associated with saints or holy figures—and is often richly decorated to honor the significance of the relic inside. In medieval and Renaissance contexts, these vessels served not only to protect relics (such as bones, clothing, or other items tied to a saint) but also to display them for veneration and sometimes for Pilgrimage processions. This makes the function fundamentally about housing and presenting relics. That sets it apart from a stained glass window, which conveys stories and meanings through colored glass; a communal prayer book, which is a text used in shared worship; and a portable altar for Mass, which is a liturgical object used to celebrate the Eucharist, not to enshrine relics. So the description that best captures a reliquary's purpose is an object used to contain and display a relic.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

https://art112.examzify.com

We wish you the very best on your exam journey. You've got this!

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