# Test Bank

## *For*

# The Humanities

# Culture, Continuity & Change

# Fourth Edition

# Volume 2

## Henry M. Sayre

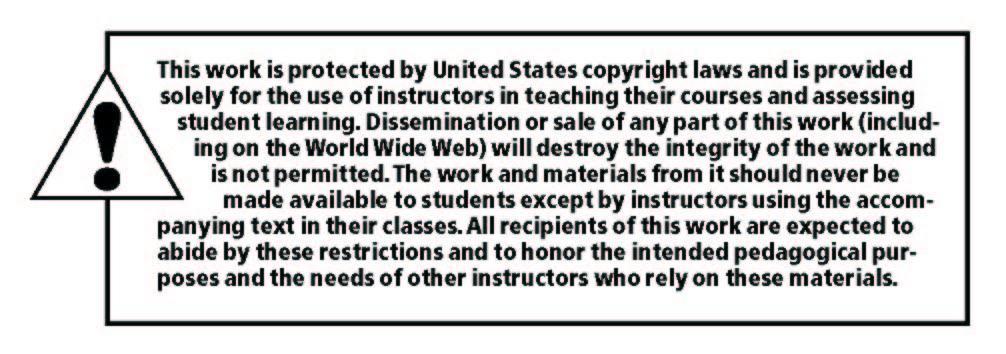
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ISBN-10: 013-474150-1

ISBN-13: 978-013-474150-5

### Table of Contents

21 The Baroque in Italy: The Church and Its Appeal 1

22 The Secular Baroque in the North: The Art of Observation 36

23 The Baroque Court: Absolute Power and Royal Patronage 81

24 The Rise of the Enlightenment in England: The Claims of Reason 122

25 The Rococo and the Enlightenment on the Continent: Privilege and Reason 157

26 The Rights of Man: Revolution and the Neoclassical Style 191

27 The Romantic World View: The Self in Nature and the Nature of Self 228

28 Industry and the Working Class: A New Realism 260

29 Defining a Nation: American National Identity and the Challenge of Civil War 298

30 Global Confrontation and Modern Life: The Quest for Cultural Identity 336

31 The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe 367

32 The Course of Empire: Expansion and Conflict in America 404

33 The Fin de Siècle: Toward the Modern 440

34 The Era of Invention: Paris and the Modern World 475

35 The Great War and Its Impact: A Lost Generation and a New Imagination 508

36 New York, Skyscraper Culture, and the Jazz Age: Making It New 543

37 The Age of Anxiety: Fascism and Depression, Holocaust and Bomb 579

38 After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption 622

39 Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s 660

40 Without Boundaries: Multiple Meanings in a Postmodern World 696

**Chapter 21**

**The Baroque in Italy:**

**The Church and Its Appeal**

**Multiple Choice Questions**

1. A defining characteristic of Baroque art was

1. attention to the viewers’ emotional experience of a work.
2. a return to the forms and proportions of Classical art.
3. a focus on symbolism.
4. a minimal decoration and sensuousness.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. The term *Baroque* was originally used in a derogatory way because the new style

1. was associated with the common people.
2. was very expensive to create.
3. defied the Council of Trent’s directives.
4. was seen as too ornate and strange.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Baroque artists placed elements on a diagonal plane, rather than the frontal and parallel planes used by Renaissance artists, to

1. evoke a sense of greater depth.
2. induce more defined shadows.
3. produce a stronger sense of action.
4. provide greater balance.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. The Roman patrons who were most responsible for creating the Baroque style were

a. the middle class.

b. the nobility.

c. women

d. the papal court.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In his work in St. Peter’s Basilica, Gianlorenzo Bernini decorated the baldachino’s grooved columns with bronze vines to

1. symbolize the union of the Old and New Testaments.
2. create a sense of naturalism.
3. emphasize the blending of Classical and Italian design.
4. draw the viewers’ eyes upward along the spirals.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. In his Cornaro Chapel’s sculptural program, Bernini equated Teresa of Ávila’s religious visions with

1. spiritual rebirth.
2. chastity.
3. sexual orgasm.
4. dancing.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. On each side of his Cornaro Chapel sculptural program, Gianlorenzo Bernini included theater boxes to

1. allow visitors to have a better view of Saint Teresa.
2. create preferential seating for the Cornaro family.
3. emphasize his design’s high drama.
4. provide extra seating for churchgoers.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Easy

Skill Level: Understand the Concepts

8. In the *Four Rivers Fountain*,Gianlorenzo Bernini intended the obelisk to represent

1. the triumph of the Roman Catholic Church over the world’s rivers.
2. Holy Roman Emperor Ferdinand III’s defeat of Egypt.
3. the domination of the Roman Catholic Church over paganism.
4. the Roman Catholic Church’s position as the center of the world.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

9. Giacomo della Porta’s façade for the church of Il Gesù is considered by many to be the first architectural manifestation of the Baroque style because of its

a. ornate ceiling painting.

b. classic proportions.

c. dramatic jamb statues.

d. added dimensionality.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Materials and Techniques: The Façade from Renaissance to Baroque

Difficulty Level: Easy

Skill Level: Remember the Facts

10. Fra Andrea Pozzo illustrates a highly dramatic space in *Triumph of Saint Ignatius of Loyola* using

1. *chiaroscuro*.
2. foreshortening.
3. tenebrism.
4. an invisible complement.

Answer: b

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Closer Look: Andrea Pozzo’s *Triumph of Saint Ignatius of Loyola*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

11. The Church of San Carlo alle Quattro Fontane, attributed to Francesco Borromini, best illustrates what principle of Baroque style?

1. surprise
2. grandiose character
3. elaborate design
4. the ornate

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: San Carlo alle Quattro Fontane

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

12. In *The Calling of Saint Matthew*, Caravaggio portrayed some of his subjects in contemporary Baroque attire

1. so that he could use richer colors and brushstrokes.
2. to conform with other paintings in the series.
3. to enable the audience to identify with them.
4. to portray the painting’s patrons realistically.

Answer: c

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Easy

Skill Level: Understand the Concepts

13. Caravaggio uses light in *The Calling of Saint Matthew* to illustrate

1. a transformation of the calling into a miracle.
2. and identify which of the subjects is Matthew.
3. Matthew’s conversion as a threatening subject matter.
4. Jesus’ entrance as threatening.

Answer: a

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Which technique uses large areas of dark that contrast sharply with smaller brightly illuminated areas?

1. atmospheric perspective
2. tenebrism
3. foreshortening
4. invisible complement

Answer: b

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. What thematic interest do Caravaggio’s *Conversion of St. Paul* and John Donne’s sonnet “Batter My Heart” share?

a. a celebration of the physical appetite

b. a tension between the sacred and the secular

c. a conversion imagined as physical ravishment

d. a light revealing faith’s transformative power

Answer: c

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: The Baroque and Sexuality: Caravaggio and the Metaphysical Poetry of John Donne.

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Elisabetta Sirani’s *Virgin and Child* illustrate Christianity’s miracles as

a. everyday events.

b. mythological events.

c. sexual experiences.

d. dramas of harmony.

Answer: a

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemisia Gentileschi: Caravaggisti Women.

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

17. What might account for Artemisia Gentileschi’s painting five versions of the biblical story of Judith beheading Holofernes including a-portrait of herself as Judith?

1. Gentileschi was of Jewish descent.
2. Gentileschi’s mother was named Judith.
3. Judith was a female artist.
4. Gentileschi had been raped and understood revenge.

Answer: d

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemisia Gentileschi: Caravaggisti Women.

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

18. Divisions between secular and religious music were less pronounced in Venice because the city

1. had traditionally ignored papal authority.
2. had a large Protestant population.
3. was too far from Rome for anyone to notice.
4. was not part of the Holy Roman Empire.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

19. As a response to Counter-Reformation doctrine, Giovanni Gabrieli aimed to make church music

1. a distance spiritual experience.
2. a more widely accepted genre.
3. a more emotionally engaging experience.
4. an improved genre through various percussion instruments.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. The canzona’s dominant rhythm is

1. short-long.
2. long-short-short.
3. long-long.
4. short-long-long.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Easy

Skill Level: Remember the Facts

21. Giovanni Gabrieli organized his compositions around a single note—the tonic note—to

1. heighten the sense of harmonic drama.
2. allow more pitch for the voices.
3. create effects of sonority in a cathedral.
4. enable words to be heard over the music.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Easy

Skill Level: Remember the Facts

22. The first operas were inspired by

1. Giovanni Gabrieli’s compositions.
2. Gianlorenzo Bernini’s sculptures.
3. Venetian street processions.
4. ancient Greek drama.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

23. The libretto for Claudio Monteverdi’s opera *Orfeo* was inspired by the Greek myth of

1. Prometheus and Pandora.
2. Orpheus and Eurydice.
3. Paris and Helen of Troy.
4. Zeus and Leda.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Understand the Concepts

24. Which style of singing imitates the rhythms of speech?

1. basso continuo
2. *recitativo*
3. monody
4. tonality

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

25. Why were only girls in Venice’s orphanages given music instruction?

1. Girls would handle the delicate instruments more gently.
2. Girls required musical skill to secure a good marriage.
3. It was assumed that boys would enter the labor force.
4. Venetian orphanages housed only girls.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Orphanage directors hoped that audiences would be dazzled by the orphans’ musical performances so that they would

1. adopt the talented children.
2. buy tickets to their performances.
3. help find jobs for the orphans.
4. donate money to the orphanages.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Understand the Concepts

27. Why is Antonio Vivaldi’s *The Four Seasons* known as program music?

1. He composed it for one of the orphans’ performances, or programs.
2. Its purely instrumental music is connected to a story or idea.
3. Its episodes contrast back and forth with the musical score.
4. The music follows the program and rhythms of speech.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Baroque music distinguishes itself from former Renaissance compositions due to the process of

1. balanced rhythms.
2. compositions in which all voices are of equal importance.
3. modulation.
4. flowing rhythms.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

29. *Sant’Alessio*, a Roman opera performed for Pope Urban VIII, convinced the Church

a. that only sacred music should be performed.

b that sung theatre could illustrate a moral and spiritual ideal.

c. that sung theater should be performed with elaborate staging.

d. that sung theater should be performed with dazzling costumes.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

30. Louis XIV rejected Gianlorenzo Bernini’s Baroque design for a new façade for the Louvre, finding it too

1. similar to the Vatican colonnade.
2. simple and classical.
3. expensive to build.
4. elaborate and ornate.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Continuity & Change: The End of Italian Ascendancy

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Identify and describe three elements of Bernini’s Cornaro Chapel sculptural program that illustrate the high drama of the Baroque.

Answer: The ideal response would include the following:

1. The high drama is illustrated with the sculptural centerpiece of Saint Teresa, her erotic swoon and head back in ecstasy, and the angel with arrow in hand which has just been removed from Saint Teresa’s entrails.
2. Teresa and the angel are framed by a marble canopy with gilded rays of light behind the figures, illustrating what appears to be a light coming from above.
3. Life-sized marble figures of the Cornaro family, looking on from either side in theater boxes.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Compare Bernini’s Baroque *David* to Michelangelo’s Renaissance *David* (Chap. 14), explaining how each is representative of its respective period.

Answer: The ideal response would include the following:

Bernini’s figure of *David* is in action. The body of the main subject matter twists in an elaborate spiral, which creates a dramatic contrast of light and dark. With clenched teeth and strained muscles, Bernini creates an intense interpretation that makes the viewer feel as if he or she is present at the moment of the battle. Michelangelo’s *David,* on the other hand, is restrained, at rest and in calm anticipation before the confrontation with Goliath. Bernini’s is an intentional contrast and best exhibits the Baroque style witnessed in the dramatic nature of his *David.*

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Bernini’s *David*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Compare and contrast the differences seen in the Renaissance façade of Leon Battista Alberti’s Santa Maria Novella with that of the Baroque façade of Giacomo della Porta’s Il Gesù.

Answer: The ideal response would include the following:

1. The Renaissance design of Santa Maria Novella is organized and symmetrical, whereas the Baroque Il Gesù illustrates a great deal of line and curvature, creating an illusion of movement or motion.
2. Alberti’s design incorporates three squares, two flanking the portal and one above, separated by a mezzanine, a low intermediate story. He uses four large Corinthian columns engaged to the façade to break up the space. The most innovative element illustrated with the design is the addition of two scrolled volutes, which hide the clerestory behind them.
3. Porta’s design retains a majority of the structure and organization of the Classical seen in Santa Maria Novella. The emphasis of curved lines distinguishes it as an example of the Baroque. Porta replaced the engaged columns with pilasters that add three-dimensionality to the structure, drawing the viewer’s eye to the portal. He added the aedicule to mimic the portal below, creating a repetition.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Materials & Techniques: The Façade from Renaissance to Baroque

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Discuss the Baroque nature of illusion as exhibited in Andrea Pozzo’s *Triumph of Saint Ignatius of Loyola*.

Answer: The ideal response would include the following:

Baroque painters widely used foreshortening to create a three-dimensionality to the subject matter, therefore creating an illusion of space. Pozzo created an illusionary space above the viewer, making it difficult to interpret the space as a barreled vault. The inclusion of foreshortened figures and architectural elements make it appear to extend the architecture beyond the viewer in a most dramatic manner.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Closer Look: Andrea Pozzo’s *Triumph of Saint Ignatius of Loyola*

Difficulty Level: Difficult

Skill Level: Understand the Concepts

35. Define *tenebrism,* and explain Caravaggio’s use of it to provide drama in two of his works.

Answer: The ideal response would include the following:

Tenebrism makes use of large areas of dark that are contrasted sharply with smaller brightly illuminated areas. Caravaggio incorporated this technique to illustrate the dramatic element of light, as found in his *Calling of Saint Matthew,* in which the use of light takes on the aspect of a miracle similar to the miracle of creation. Light in Caravaggio’s *Calling of Saint Matthew* creates a psychological drama in which the world is revealed in its detail equivalent to faith and its transformative powers. In his *Conversion of Paul,* light shows the viewer the moment of conversion when the Roman legionnaire Saul hears the words of Christ.

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Difficult

Skill Level: Understand the Concepts

36. Compare the sensual elements of Bernini’s *Ecstasy of Saint Teresa* to Caravaggio’s *Conversion of Saint Paul* and Donne’s “Batter My Heart.”

Answer: The ideal response would include the following:

1. All three of these works demonstrate pursuit of a communion or identity with the divine through direct experience and a belief that this experience is the ultimate source of knowledge. Each seeks to convey the ecstasy of conversion and an acknowledgement of that knowledge.
2. Bernini’s *Ecstasy of Saint Teresa* is a sculptural program illustrating feeling and emotion, allowing the viewer to experience the events of Teresa’s life; the viewer sees sensuality through sexual ecstasy.
3. Caravaggio’s painting, *Conversion of Saint Paul*, uses light to convey sensuality and illustrate the conversion and knowledge on Paul’s religious journey. Light plays a comparative role in
4. Donne’s poem, “Batter My Heart,” in which the light associated with conversion seen in Caravaggio’s work becomes the word of God heard by Saul. Again, the sensual is manifested in the physical as the writer interprets this conversion.
5. All of these works share this concept of sexual ecstasy and sensuality in a similar nature.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation; 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Sculpture and Architecture: Bernini and His Followers; The Baroque and Sexuality: Caravaggio and the Metaphysical Poetry of John Donne

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. List and analyze at least two reasons for Artemisia Gentileschi’s use of her self-portrait for Judith in her five paintings of the Jewish heroine’s story.

Answer: The ideal response would include the following:

1. It was a popular subject matter in the city of Florence, where she moved and found patronage for her work.
2. Her own biography, which included having been raped at 19 and going through her father’s lawsuit against her rapist, gave her personal investment in the subject matter. Revenge as illustrated in this context and in the context of Judith’s narrative becomes the focus of Gentileschi’s content.

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemesia Gentileschi: Caravaggisti Women

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. List and explain two ways Giovanni Gabrieli made church music more emotionally engaging.

Answer: The ideal response would include the following:

1. Gabrieli located and alternated bodies of sound in different areas of the cathedral to add drama as well as to engage the listener.
2. He also utilized four choirs—boys’, women’s ensemble, basses and baritones, and tenors—singing from separate balconies above the nave to engage the listener.

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabrieli and the Drama of Harmony

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Provide a detailed explanation of how opera developed during the Italian Baroque period.

Answer: The ideal response would include the following:

1. The Camerata of Florence, a group dedicated to discovering the style of singing used by the ancient Greeks in their dramas, first developed the form of opera.
2. Claudio Monteverdi, musical director at Saint Mark’s in Venice, proposed new relationship between text and music. His contemporaries saw music as being dominant over text, whereas Monteverdi thought that text could play a larger role in the compositions, leading him to master a new, text-based musical form, the opera.
3. In his first opera, *Orfeo,* Monteverdi united these concepts and the ancient Greek ideal of music in the drama through the narrative of the Greek myth of Orpheus and Eurydice. The operatic form united poetry and music. Although not the first opera, *Orfeo* is considered the first to successfully integrate music and drama.

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Using one sculpture, one painting, and one musical composition, explain the artists’ achievement of Baroque drama—the sense of action, excitement, and sensuality.

Answer: The ideal response would include the following:

1. Bernini’s *Ecstasy of Saint Teresa* illustrates a sense of action through the organization of space, motion and movement, where the excitement is to understand the moment of mystical vision in a thinly veiled description of sexual orgasm.
2. In Caravaggio’s *Bacchus,* Bacchus offers a glass of wine to the viewer while appearing to undo his robe. The painting exhibits the pleasures of indulging the sensual appetites and, with them.
3. Monteverdi’s *Orfeo* illustrates the achievements of Baroque drama through the use of a large accompanying orchestra and elaborate staging to achieve a musically and dramatically satisfying opera, exhibiting a sense of action, excitement, and sensuality.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation; 21.2 Discuss how the Baroque style manifests itself in painting; 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Sculpture and Architecture: Bernini and His Followers; The Baroque and Sexuality: Caravaggio and the Metaphysical Poetry of John Donne; Claudio Monteverdi and the Birth of Opera

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Baroque Style and the Counter-Reformation**

EOM Q21.1.1  
An outdoor space surrounded by buildings is called a

a)  piazza.

b)  complement.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V’s redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  façade.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V’s redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  cartouche.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V’s redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.1.2  
Gianlorenzo Bernini conceptualized the Baroque as a compromise between

a)  Mannerist exuberance and religious propriety.

b)  Renaissance innovation and Medieval asceticism.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  Reformation simplicity and Greek order.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  Greek sensuality and Roman power.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.1.3  
When Ignatius of Loyola says in his *Spiritual Exercises* that, “What seems to me white, I will believe black if the hierarchical Church so defines,” he is affirming

a)  unquestioning submission to Catholic Church doctrine.

b)  the new ideas of the Reformation.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  a new theological doctrine of tenebrism.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  the Church’s wish to rein in the use of illusionistic technique in decoration.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.1.4  
Who described this experience?  
“The pain was so sharp that it made me utter several moans; and so excessive was the sweetness caused me by this intense pain that one can never wish to lose it, nor will one’s soul be content with anything less than God.”

a)  Teresa of Ávila

b)  Ignatius of Loyola

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  Pope Sixtus V

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  Hildegard of Bingen

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.1.5  
The most unique and surprising element of Borromini’s design for this church is

a)  its oval nave.

b)  the fountain from which it derives its name.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  the inclusion of a coffered dome.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  the placement of its chapels.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Drama of Painting: Caravaggio and the Caravaggisti**

EOM Q21.2.1  
The term *tenebrism* refers to

a)  dark areas contrasting sharply with brightly illuminated areas in a painting.

b)  the principle of piety associated with the Society of Jesus.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

c)  a direct experience, intuition, or insight.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

d)  a type of extremely naturalistic depiction of figures in painting.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.2.2  
As is evident in his poem “Batter My Heart,” John Donne’s poetry reflects Baroque taste in its

a)  contrasts and synthesis of opposing energies.

b)  creation of a consistent mood.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2 Describe how the Baroque style manifests itself in painting.

c)  rejection of physicality and naturalistic expression.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2 Describe how the Baroque style manifests itself in painting.

d)  absence of metaphor.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.2.3  
To fully appreciate the virtuosity of Caravaggio’s composition, the viewer should

a)  look at the scene from a 45-degree angle.

b)  view the image in the lowest light possible.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

c)  see the darkened background under bright illumination to reveal hidden figures.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

d)  view the scene upside down to see the face of the soldier.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q21.2.4  
The painters Artemisia Gentileschi and Elisabetta Sirani were both

a)  profoundly influenced by the style of Caravaggio.

b)  trained in the workshop of Bernini.

Consider This: Tenebrism is prominent in Gentileschi’s work. 21.2 Describe how the Baroque style manifests itself in painting.

c)  apprenticed to Caravaggio in their youth before rejecting his style.

Consider This: Tenebrism is prominent in Gentileschi’s work. 21.2 Describe how the Baroque style manifests itself in painting.

d)  focused on traditional subjects.

Consider This: Tenebrism is prominent in Gentileschi’s work. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.2.5  
What did Elisabetta Sirani have in common with Caravaggio?

a)  an interest in representing the miracles of Christianity as everyday events

b)  the use of erotic content in much of her work

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

c)  the frequent patronage of Cardinal del Monte

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

d)  frequent run-ins with the law

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Venice and Baroque Music**

EOM Q21.3.1  
The innovative composer who established Venice as the center of music in the Baroque period was

a)  Gabrieli.

b)  Corelli.

Consider This: He was also among the first to compose religious music for wind ensembles. 21.3 Examine how the Baroque style developed musically in Venice.

c)  Bellini.

Consider This: He was also among the first to compose religious music for wind ensembles. 21.3 Examine how the Baroque style developed musically in Venice.

d)  Vivaldi.

Consider This: He was also among the first to compose religious music for wind ensembles. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.3.2  
The independent sections of a multi-part composition are called

a)  movements.

b)  concertos.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

c)  *continuos*.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

d)  harmonies.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.3.3  
The process of moving to different keys and returning to a tonic key is known as

a)  modulation.

b)  monody.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

c)  *ritornello*.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

d)  *recitativo*.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.3.4  
The directors of the Ospedale della Pietà where Antonio Vivaldi worked hoped that the orchestra he led would

a)  help in fundraising for Venetian orphanages.

b)  prepare its members for careers throughout Europe.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

c)  convince the Council of Trent to allow secular music in religious services.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

d)  promote the new musical form of opera.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.3.5  
Listen to the excerpt:  
Befitting the first movement of a concerto, *Spring* is defined by its

a)  quick and cheerful *allegro* tempo.

b)  *basso continuo*, or “continuous bass”, line that serves as a supporting accompaniment.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

c)  long-short-short canzonarhythm.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

d)  elaborate cornett solo called the aria.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Baroque in Italy: The Church and Its Appeal**

EOC Q21.1  
The invisible complement of a sculptural work is

a)  the surrounding space to which it is actively related.

b)  the light that falls upon its surface.

Consider This: The implied movement of Bernini’s *David* relates to this concept. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  the emotional response it elicits in viewers.

Consider This: The implied movement of Bernini’s *David* relates to this concept. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  the artist’s conceptual design for the work.

Consider This: The implied movement of Bernini’s *David* relates to this concept. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.2  
The cast bronze canopy supported by four spiraling columns designed by Bernini to define the altar space of St. Peter’s Basilica in Rome is known by which term?

a)  baldachino

b)  canzona

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  balustrade

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  crossing

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.3  
Like other leading artists of the Baroque era, Gianlorenzo Bernini was able to turn out massive quantities of work foremost because he

a)  had a large group of assistants under his supervision.

b)  was a prodigy who began at a very young age.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  had multiple artistic interests.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  was unconcerned with the finished quality of his work.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.4  
The Counter-Reformation Baroque style is characterized by

a)  increasingly ornate and grandiose forms expressing emotion and theatricality.

b)  calm, rational proportions expressing logic and order.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  a simplification of forms reflecting economy and egalitarianism.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  a revival of Greco-Roman forms symbolizing a renewed faith in democracy.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.5  
In his *Spiritual Exercises*, Ignatius of Loyola called on Jesuits to develop all of their senses. For the Church, this call to the senses was manifested in

a)  increasingly elaborate Church decoration.

b)  the reduction of music in Church services.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c)  a return to classical Greek and Roman antecedents in church architecture.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d)  a spirit of compromise in the struggle against sin.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.6  
Caravaggio was one of the most influential artists of his day because of his

a)  mastery of light and dark in a technique known as tenebrism.

b)  innovative juxtaposition of classical elements in church design.

Consider This: *The Calling of Saint* Matthew is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

c)  illusionistic ceiling frescoes involving foreshortening.

Consider This: *The Calling of Saint* Matthew is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

d)  virtuosity in sculpting marble.

Consider This: *The Calling of Saint* Matthew is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.7  
The homoerotic theme of this painting is combined with a masterfully painted second subject, a

a)  still life.

b)  mystical vision.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

c)  religious conversion.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

d)  patron’s portrait.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

EOC Q21.8  
One of the first women artists to achieve an international following, Artemisia Gentileschi preferred to paint

a)  depictions of women from myths and biblical stories.

b)  images of the Virgin Mary.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work. 21.2 Describe how the Baroque style manifests itself in painting.

c)  family scenes of mothers and children.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work. 21.2 Describe how the Baroque style manifests itself in painting.

d)  portraits of fellow artists of the Florentine Academy of Design.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.9  
The tenebrism of this scene is intensified by

a)  a single candle as the sole source of illumination.

b)  the artist’s self-portrait as Judith.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

c)  a one-point perspective system.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

d)  the foreshortening of the figures.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q21.10  
In this scene Jesus’ gesture with outreached hand is

a)  an homage to Michelangelo.

b)  an act of condemnation towards the tax collector.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

c)  intended as Caravaggio’s signature whose hand has painted the scene.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

d)  rendered in *chiaroscuro*.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q21.11  
The division between religious and secular music was less pronounced in Venice than elsewhere because

a)  Venice traditionally chafed at papal authority, including edicts by the Council of Trent.

b)  Venice had become predominantly Protestant.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

c)  Venetians rejected new forms or innovations in music.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

d)  Venetian music had traditionally combined organ playing with choral singing.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.12  
Listen to the excerpt:  
The musical “dialogue” created by the alternating brass instruments in this section is an example of

a)  counterpoint.

b)  oratorio.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

c)  program music.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

d)  sonata form.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.13  
Listen to the excerpt:  
The style of singing in this passage that imitates the rhythms of speech while delivering dialogue is called

a)  *recitativo.*

b)  aria.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

c)  libretto.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

d)  monody.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.14  
Arcangelo Corelli’s development of the sonata form featured combinations of instruments playing a series of movements, but also highlighted the composer’s own virtuosity in what way?

a)  He adapted the form by playing a complex, embellished violin line as a solo voice over a *basso* *continuo* line.

b)  He created dances to be performed to his sonata accompaniments.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

c)  He added a librettoto many of his compositions.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

d)  He created an entirely new type by merging the “chamber” sonata with the “church” sonata.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.15  
The final rendering of Perrault’s and Le Brun’s design for the Palais du Louvre reflected

a)  a shift away from the ornate theatricality of Baroque ornamentation towards Classicism.

b)  an enthusiastic embrace of Bernini’s aesthetic carried over into French architecture.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

c)  a rejection of ordered symmetry and the aesthetics of rationality by Louis XIV.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

d)  the creation of a new, highly decorative and fanciful style called Rococo.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter 22**

**The Secular Baroque in the North:**

**The Art of Observation**

**Multiple-Choice Questions**

1. In Calvinist Holland members of the middle class

1. were concerned with having extravagance similar to the European courts.
2. aimed to emulate the lavish Baroque style associated with the Vatican in Rome.
3. were intent on living well but not extravagantly.
4. were very liberal in ideology.

Answer: c

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

2. Why did the Dutch rebel against the Spanish in 1567?

1. The Spanish Armada blockaded Amsterdam’s port.
2. Philip II transferred the Spanish banking from Amsterdam to Madrid.
3. The Spanish opened the dikes, flooding Dutch farmland.
4. Philip II reorganized their churches under Catholic hierarchy.

Answer: d

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Easy

Skill Level: Remember the Facts

3. The Dutch East India Company

1. laid the foundation for modern international capitalism.
2. expanded the tulip industry.
3. relocated its headquarters to Jakarta.
4. established a trade route to the Americas.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch East India Company in Batavia

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. The “broken” tulip, so highly valued by the seventeenth-century Dutch, was attributed to

1. a virus.
2. cross-breeding.
3. a mutation.
4. a fungus.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Tulipomania

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In 1637, the Dutch economy came close to collapse due to

1. a widespread flooding of tulip fields.
2. a frenzied speculation in tulip futures.
3. a rampant virus in tulip crops.
4. a monetary inflation caused by the tulip craze.

Answer: b

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Tulipomania

Difficulty Level: Easy

Skill Level: Understand the Concepts

6. In October 1571, Calvinist leaders who opposed the Spanish imposition of Catholicism formed the

a. Dutch Reformed Church.

b. Brotherhood of Saint Bavo.

c. Saint George Civic Guard.

d. Methodist Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Remember the Facts

7. Although the Calvinist sect did not become a state religion, the Dutch state did require public servants to

1. have graduated from a Dutch university.
2. not be involved in tulip investing.
3. not be of Spanish descent.
4. be members of the Dutch Reformed Church.

Answer: d

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Understand the Concepts

8. In 1618, some members of the Dutch Reformed Church were expelled, imprisoned, and even beheaded for

1. the belief that good deeds could overcome predestination.
2. not persecuting Calvinists.
3. the belief that predestination was independent of faith.
4. refusing to remove religious art from their churches.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Remember the Facts

9. As a manner of inquiry, Francis Bacon advocated

1. the dialectic method.
2. deductive reasoning.
3. the Cartesian method.
4. the empirical method.

Answer: d

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Easy

Skill Level: Understand the Concepts

10. According to Francis Bacon, the greatest obstacles to human understanding were

1. superstition and lack of education.
2. superstition and religion.
3. religion and prejudice.
4. prejudice and superstition.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Easy

Skill Level: Remember the Facts

11. Francis Bacon believed a proper understanding of the world could only be achieved by

1. disassociating oneself from the church.
2. eliminating the errors in reasoning.
3. becoming a member of the Dutch Reformed Church.
4. accept the Calvinist ideal of predestination.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Moderate

Skill Level: Remember the Facts

12. As a manner of inquiry, René Descartes advocated for

1. the dialectic method.
2. deductive reasoning.
3. inductive reasoning.
4. the empirical method.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. According to René Descartes, God is

1. pure love and total acceptance.
2. the mover of the universe.
3. the mathematical order of nature.
4. the determiner of a person’s destiny.

Answer: c

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. René Descartes, a mathematician, is credited with founding which branch of mathematics?

1. homological algebra
2. finite mathematics
3. calculus
4. analytic geometry

Answer: d

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. The Catholic and Protestant churches opposed the heliocentric theories of Johannes Kepler and Galileo Galilei for

1. contradicting certain biblical passages.
2. resembling the pagan myths about Apollo.
3. challenging belief in God as creator.
4. implying the existence of other solar systems.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Johannes Kepler, Galileo Galilei, and the Telescope

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. The Catholic Church punished astronomer Giordano Bruno with

a. life imprisonment.

b. burning at the stake.

c. banishment from Rome.

d. forced public retraction.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Johannes Kepler, Galileo Galilei, and the Telescope

Difficulty Level: Easy

Skill Level: Remember the Facts

17. In *Still Life with Bouquet of Flowers*, Jan Brueghel the Elder suggests the impermanence of the scene with images of

1. flowers that have fallen to the tabletop and a fly.
2. common household objects and food.
3. a variety of tulips.
4. the white and speckled fritillaria.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Still Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

18. *Vanitas* paintings exhibited in a Dutch household told a visitor of

a. the owner’s acceptance of the pleasures of everyday life.

b. the owner’s appreciation for beauty in nature.

c. the owner’s focus on the spiritual, not the material.

d. the owner’s celebration of abundance and pleasure.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Still Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

19. What aspect of landscape paintings such as Jacob van Ruisdael’s *View of* *Haarlem from the Dunes at Overveen* reflects Dutch national pride?

a. reclamation of land from the sea

b. desire to possess worldly goods

c. Protestant moral sensibility

d. Dutch obsession with geography

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Landscapes

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Most of Johannes Vermeer’s paintings depict

1. Dutch landscapes.
2. the domestic world of women.
3. *vanitas* still lifes.
4. the world of militiamen.

Answer: b

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. In Johannes Vermeer’s *Woman with a Pearl Necklace*, the pearls might represent

1. wealth.
2. foreign trade.
3. purity.
4. greed.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. In *The Little Street,* Johannes Vermeer includes a half-whitewashed wall and a mortar-filled cracked façade to

1. acknowledge the tensions of domestic life.
2. show divisions between Protestants and Catholics.
3. emphasize the differences between two houses.
4. acknowledge the disparity between classes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. Frans Hals altered the standard for group portraiture with his *Banquet of the Officers of the Saint George Civic Guard* by

a. including a dog.

b. including formal rows.

c. including individual portraits.

d. including elements to create a lively social event.

Answer: d

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Group Portrait

Difficulty Level: Easy

Skill Level: Remember the Facts

24. Rembrandt painted many self-portraits primarily because

1. he wished to emulate Albrecht Dürer’s self-portrait.
2. he felt compelled to indulge his excessive vanity.
3. the market demanded works with his image.
4. his own face provided the ideal practice subject.

Answer: d

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Rembrandt van Rijn and the Drama of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

25. In *The Anatomy Lesson of Dr. Tulp*, Rembrandt illuminates the cadaver to

1. evoke the executed man’s similarity to Christ.
2. enable the viewer to see the anatomical detail.
3. highlight the impossibility of resurrection.
4. draw the viewer’s eye to the painting’s center.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Closer Look: Rembrandt’s *The Anatomy Lesson of Dr. Tulp*

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Why can Rembrandt’s late work *Slaughtered Ox* be viewed as optimistic?

1. Soft light falls on the animal’s carcass.
2. The carcass suggests a feast to come.
3. The crucifixion pose implies redemption.
4. The maid in the doorway represents the Virgin.

Answer: b

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Rembrandt van Rijn and the Drama of Light

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

27. One of the main forms of entertainment at Dutch family gatherings was provided by

1. performances of keyboard music.
2. fantasias played on an organ.
3. virtuoso performances on the violin.
4. singing of secular madrigals.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Why did Jan Pieterszoon Sweelinck perform his fantasias as preludes to church services?

a. People would pay admission to hear these compositions.

b. Calvinists disallowed music during their services.

c. They were intended to serve as musical commentary on the service’s text.

d. Calvinist doctrine required standard hymns during services.

Answer: d

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: Jan Pieterszoon Sweelinck’s Fantasias for the Organ

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

29. Johann Sebastian Bach’s cantatas differ from the Lutheran chorales’ simple melodies on which they were based in their

1. lush string accompaniments.
2. double chorus.
3. addition of counterpoint.
4. narration by a tenor evangelist.

Answer: c

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The North German School: Johann Sebastian Bach

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

30. Johann Sebastian Bach’s fugues can be viewed as sublime examples of Cartesian rationalism because of their

1. multiple instruments.
2. blending of words and strings.
3. single thematic idea.
4. mathematical clarity.

Answer: d

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The North German School: Johann Sebastian Bach

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. List and define three ways in which seventeenth-century Amsterdam can be considered a city of contradictions.

Answer: The ideal response would include the following:

1. Dutch society became obsessed with acquisitions of all kinds, yet were austere with regards to a spiritual life.
2. Dutch society was intolerant of religious heresy, yet tolerant of Catholics and Jews.
3. The people collected art for their homes, yet there was no art in Protestant Churches.

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Summarize the frenzied speculation in tulip bulbs known as “Tulipomania,” including its effects on the Dutch economy and the people.

Answer: The ideal response would include the following:

1. Between 1634 and 1637, Amsterdam’s commercial success depended on the great tulip madness.
2. The tulip first arrived in Europe in 1554, when the Austrian Habsburg ambassador to Suleiman the Magnificent shipped home bulbs.
3. Its origins gave it a certain exotic flavor, and in no time it became the flower of fashion throughout Northern Europe.
4. The more flamboyant the tulip, the more sought after, and by 1636 a type of tulip called a “broken tulip” emerged as a result of a virus that caused a broken look in the flower.
5. The obsession to obtain these tulips prompted a craze, and one sold for 4,600 florins in 1636. Dutch taste for beauty and the nature of the broken tulip are what most contributed to the frenzy and “Tulipomania.”

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Tulipomania

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. List and briefly explain Francis Bacon’s four major categories of false notion.

Answer: The ideal response would include the following:

1. Francis Bacon identified four categories of false notions.
2. The first category is that of the Idols of the Tribe, which is a common fallacy that humans trust wrongly based on their senses.
3. The Idols of the Cave, the second category, originates from one’s background and environment. These can include one’s education as well as an individual’s ethnic and gender superiority.
4. The third category is the Idols of the Marketplace, errors related to miscommunication based on words that may be used as hidden assumptions, which can confuse.
5. Finally, he identifies Idols of the Theater, which are the false dogmas of philosophy.

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Summarize Descartes’s use of deductive reasoning to prove to his satisfaction the existence of God.

Answer: The ideal response would include the following:

1. Descartes discussed deductive reasoning in his *Discourse on Method*.
2. He used deductive reasoning to prove the existence of God, an argument he outlined in *Meditations* in 1641:

* I think, and I possess an idea of God
* The idea of God is the idea of an actually infinite perfect being.
* Such an idea could only originate in an actually infinite perfect being.
* Therefore, there is an infinite perfect being, which we call God.

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Renè Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. List and describe three of the most popular subjects of Dutch artists.

Answer: The ideal response would include the following:

1. The still life consisted of common household objects and food. These were among the most popular and represented the everyday. At first observation, these paintings looked as if they embraced abundance and pleasure. However, artists used this genre to warn of excesses and the impermanence of time and space; an example of these *vanitas* paintings is Jan Brueghel the Elder’s *Still Life with Bouquet of Flowers*.
2. The landscape was another popular genre. Landscapes reflected national pride in the country’s reclamation of land from the sea. The low-lying areas had been reclaimed to farmland. The nature of this reclamation and the symbolic overtones of a spiritual connection with God and creation can be seen in the landscape imagery of Jacob van Ruisdael’s *View of Haarlem from the Dunes at Overveen*.
3. Genre scenes of everyday life were tremendously popular subject matter of Dutch artists and include festivals, celebrations, and domestic scenes. These popular subjects can be seen in Jan Steen’s *The Dancing Couple*, Judith Leyster’s *The Proposition*, and Johannes Vermeer’s *Woman with a Pearl Necklace*; however, the latter two exhibit a sense of morality as to the nature of the subject matter being shown.

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Easy

Skill Level: Understand the Concepts

36. Describe the position of the seventeenth-century Dutch woman as evidenced by the paintings of Judith Leyster and Jan Vermeer.

Answer: The ideal response would include the following:

1. Seventeenth-century Dutch genre scenes painted by Jan Vermeer celebrate domestic culture, extolling the comforts of home, and are therefore a representation of the center of life.
2. Judith Leyster, on the other hand, illustrates the polarity of gender roles in her work and Dutch society, like the tension between private and social space as well as the awkward collision of domesticity and sexuality.

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Genre Scenes; Johannes Vermeer and the Domestic Scene

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

37. Using as examples at least two of his works, describe Rembrandt van Rijn’s use of light and its meaning in his works.

Answer: The ideal response would include the following:

1. Rembrandt, the master of light, is well known for his many portrait paintings. His use of light purposefully creates a dramatic intensity for the viewer.
2. One of his most famous portraitures is *The* *Anatomy Lesson of Dr. Tulp*, in which symbolic light plays an ironic effect. Rembrandt’s intentions here are to illustrate light as it moves across the canvas and over the faces of the students who are enlightened by Dr. Tulp’s lesson. Light is a revelation and parallels the learning experience of the students; however, there is an irony that the greatest amount of light exhibited seems to come from the dead corpse being used as a part of the teacher’s lecture.
3. In *Christ Preaching,* Rembrandt illustrates a light that emanates from Christ’s body. Here light is dramatic but it is representative of salvation through Christ as he preaches to the public. Light here is more spiritual than the anatomy lesson.
4. Each gives us as a viewer a feeling of drama by the use of light; however, each differs in the nature light is intended to be understood on the part of the viewer.

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Rembrandt van Rijn and the Drama of Light

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

38. Describe the developments in Dutch music during the seventeenth century, highlighting especially the innovations and contributions of Johann Sebastian Bach.

Answer: The ideal response would include the following:

Composers of Baroque music, like Baroque artists, sought to be innovative and original, using the elements of drama and arousing the listener. Bach, in the traditions of other Baroque composers before him, chose to illustrate devotional piety of the Protestant tradition through religious music. He wrote most of his music for Lutheran church services, which were more elaborate than their Calvinist counterparts.

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The North German School: Johann Sebastian Bach

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

39. Explain how Bach’s cantatas reflect one of the distinct features of Baroque music—the drive to create new and original compositions at a sometimes unheard-of pace.

Answer: The ideal response would include the following:

1. Bach’s cantatas are based on a simple melody originating from Lutheran chorales yet differ in his use of the counterpoint, an addition of one or more melodies above or below the main melody. This results in an ornate musical structure that was characteristically Baroque.
2. Bach was driven by popular demand for the new and original. Over the course of his career, he composed 300 cantatas, one for each Sunday and feast day of the church calendar.

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The North German School: Johann Sebastian Bach

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

40. What role did the group portrait play in early seventeenth-century Dutch painting? How did artists like Frans Hals and Rembrandt van Rijn alter the appearance on group portrait? Include in your discussion examples of these changes as seen in these artists’ works.

Answer: The ideal response would include the following:

1. In the early seventeenth century, Dutch painters chose to show particular civic institutions to document their membership. The traditional mode was to show members in formal rows of individual portraits.
2. Frans Hals altered the traditional approach in his *Banquet of the Officers of the Saint George Civil Guard,* turning the group portrait into a lively social event while illustrating a fleeting moment of a farewell banquet for officers completing their three-year service with the group. Hals chose to represent members in a hierarchy based on their level of importance.
3. Rembrandt’s group portraits have a more heightened sense of drama through his use of light. Rembrandt’s *Captain Frans Banning Cocq Mustering His Company* is one example. Members seem to move in and out of the dark and light, illustrating movement and motion.

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Calvinist Amsterdam: City of Contradictions**

EOM Q22.1.1  
During the sixteenth century much colonial bounty, including silver from Bolivia, passed through the banking center of

a)  Antwerp.

b)  Delft.

Consider This: It was the banking center for Charles I and Philip II of Spain. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

c)  Leiden.

Consider This: It was the banking center for Charles I and Philip II of Spain. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

d)  Brandenburg.

Consider This: It was the banking center for Charles I and Philip II of Spain. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.1.2  
Seventeenth-century Amsterdam was particularly intolerant of

a)  Protestant heresy.

b)  Catholicism.

Consider This: Public service required membership in the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

c)  Jews.

Consider This: Public service required membership in the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

d)  Muslims.

Consider This: Public service required membership in the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.1.3  
In 1648, at the end of the Thirty Years’ War, the Treaty of Westphalia

a)  permanently excluded Spain from meddling in the affairs of the Netherlands.

b)  returned Amsterdam to Spanish control.

Consider This: The Northern provinces declared their independence from Spain in 1581. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

c)  revived the port at Antwerp at the expense of the port of Amsterdam.

Consider This: The Northern provinces declared their independence from Spain in 1581. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

d)  ordered tens of thousands of Spanish and Jewish refugees to return home.

Consider This: The Northern provinces declared their independence from Spain in 1581. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.1.4  
Which individual in this portrait exemplifies a surprising upward mobility related to cultural practices of the Dutch East India Company?

a)  Cornelia

b)  Pieter

Consider This: Jakarta (Batavia) was the headquarters of the Dutch East India Company. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

c)  the male Malay slave

Consider This: Jakarta (Batavia) was the headquarters of the Dutch East India Company. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

d)  the female Malay slave

Consider This: Jakarta (Batavia) was the headquarters of the Dutch East India Company. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q22.1.5  
The iconoclasm of the Dutch Reformed Church is reflected in its

a)  whitewashed, unornamented interiors.

b)  absence of music in the liturgy.

Consider This: This was a reaction against Baroque excesses associated with the Vatican in Rome. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

c)  refusal to admit artists among its parishioners.

Consider This: This was a reaction against Baroque excesses associated with the Vatican in Rome. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

d)  participation in tulipomania.

Consider This: This was a reaction against Baroque excesses associated with the Vatican in Rome. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The Science of Observation**

EOM Q22.2.1  
The process of drawing general conclusions from observation of particular examples is termed

a)  inductive reasoning.

b)  deductive reasoning.

Consider This: Francis Bacon was a leading advocate of this method. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  Cartesian dualism.

Consider This: Francis Bacon was a leading advocate of this method. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  empirical method.

Consider This: Francis Bacon was a leading advocate of this method. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Science of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.2.2  
Francis Bacon and Christopher Wren founded the Royal Society of London for Improving Natural Knowledge in order to

a)  witness experiments and discuss scientific topics.

b)  dispute the ideas and axioms of René Descartes and other continental thinkers.

Consider This: Wren was a professor of astronomy and architecture. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  ensure that scientific understanding corresponded with accepted religious belief.

Consider This: Wren was a professor of astronomy and architecture. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  refute the heliocentric theories of Johannes Kepler and Galileo Galilei.

Consider This: Wren was a professor of astronomy and architecture. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Science of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.2.3  
Belief in an earth-centered universe is described by the term

a)  geocentric.

b)  heliocentric.

Consider This: A shift away from this view threatened religious positions. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  empirical.

Consider This: A shift away from this view threatened religious positions. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  deism.

Consider This: A shift away from this view threatened religious positions. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Science of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.2.4  
Johannes Kepler confirmed Nicolaus Copernicus’s theory that the planets orbited the sun and not the Earth by

a)  making detailed records of the movements of the planets.

b)  correcting Copernicus’s mistaken theories on the physical optics of the human eye.

Consider This: Kepler influenced Descartes’s work in *Optics*. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  constructing a large camera obscura and measuring the diameter of the moon.

Consider This: Kepler influenced Descartes’s work in *Optics*. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  disproving Galileo’s theory that light takes time to travel from place to place.

Consider This: Kepler influenced Descartes’s work in *Optics*. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Science of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.2.5  
Whose thinking was Francis Bacon contradicting when he wrote: “For it is a false assertion that the sense of man is the measure of things.… And the human understanding is like a false mirror, which, receiving rays irregularly, distorts and discolors the nature of things by mingling its own nature with it.”?

a)  Aristotle

b)  Plato

Consider This: Bacon was addressing a false notion of the Idols of the Tribe. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  Descartes

Consider This: Bacon was addressing a false notion of the Idols of the Tribe. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  Galileo

Consider This: Bacon was addressing a false notion of the Idols of the Tribe. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Science of Observation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Dutch Vernacular Painting: Art of the Familiar**

EOM Q22.3.1  
A scene from everyday life would be classified as what type of image?

a)  genre

b)  portrait

Consider This: Jan Steen’s *The Dancing Couple* is an example. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  still life

Consider This: Jan Steen’s *The Dancing Couple* is an example. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  landscape

Consider This: Jan Steen’s *The Dancing Couple* is an example. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.3.2  
Dutch *vanitas* paintings were intended to

a)  remind viewers that the material world is not as long-lived as the spiritual.

b)  entice viewers with their erotic subject matter.

Consider This: They reflected the theme of memento mori. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  appeal to patrons’ vanity by representing them in an attractive light.

Consider This: They reflected the theme of memento mori. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  attract viewers with images of frivolity and pleasure.

Consider This: They reflected the theme of memento mori. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.3.3  
The nearly forgotten master of Dutch genre scenes who was rediscovered in the nineteenth century, and is most highly esteemed today, is

a)  Vermeer.

b)  Rembrandt.

Consider This: Only 34 authenticated paintings survive of his work. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  Hals.

Consider This: Only 34 authenticated paintings survive of his work. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  Steen.

Consider This: Only 34 authenticated paintings survive of his work. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.3.4  
Which element of this image conveys the Dutch concept of *Nederkindren*?

a)  the predominant area of illuminated sky

b)  the array of windmills across the landscape

Consider This: The Dutch referred to themselves as the “children below.” 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  the plowed fields under harvest

Consider This: The Dutch referred to themselves as the “children below.” 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  the set of farmhouses in the foreground

Consider This: The Dutch referred to themselves as the “children below.” 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q22.3.5  
Why was Rembrandt van Rijn’s large painting of Captain Frans Banning Cocq mustering his company also known as *The Night Watch*?

a)  The painting was covered by a layer of grime and darkened varnish.

b)  Captain Cocq’s company was noted for parading at night.

Consider This: The painting underwent restoration in 1976. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  Captain Cocq’s company was charged with guarding Amsterdam after dark.

Consider This: The painting underwent restoration in 1976. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  Rembrandt painted the work in a dark studio at night, using only candlelight.

Consider This: The painting underwent restoration in 1976. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Dutch Vernacular Painting: Art of the Familiar

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The Baroque Keyboard**

EOM Q22.4.1  
Members of the North German School of composers wrote principally for

a)  organ.

b)  strings.

Consider This: They were students of Jan Pieterszoon Sweelinck. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  choirs.

Consider This: They were students of Jan Pieterszoon Sweelinck. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  large ensembles of solo instruments.

Consider This: They were students of Jan Pieterszoon Sweelinck. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.4.2  
The “large concert” form of instrumental work that features multiple instrument solos and a full ensemble is called a

a)  concerto grosso.

b)  fugue.

Consider This: Bach composed a famous set in this form for the Margrave of Brandenburg. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  fantasia.

Consider This: Bach composed a famous set in this form for the Margrave of Brandenburg. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  passion.

Consider This: Bach composed a famous set in this form for the Margrave of Brandenburg. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q22.4.3  
Listen to the excerpt:  
Which instrument introduces and carries through the melodic theme of this movement?

a)  trumpet

b)  recorder

Consider This: The melody is subsequently taken up and repeated by other instruments. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  violin

Consider This: The melody is subsequently taken up and repeated by other instruments. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  oboe

Consider This: The melody is subsequently taken up and repeated by other instruments. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.4.4  
Why did Johann Sebastian Bach compile the *Well-Tempered Clavier*?

a)  to teach keyboard skills and to regulate the tuning of keyboard instruments

b)  to establish the superiority of keyboard compositions over choral works

Consider This: It consists of 24 preludes and fugues in each of two parts. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  to produce choral works for a year’s worth of Sunday services

Consider This: It consists of 24 preludes and fugues in each of two parts. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  to satisfy the demands of a patron

Consider This: It consists of 24 preludes and fugues in each of two parts. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q22.4.5  
What characteristic is particularly common to the work of Johann Sebastian Bach and Descartes, but less evident in the work of Peter Paul Rubens?

a)  rationality

b)  exuberance

Consider This: Bach’s fugues exemplify mathematical clarity. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  equal temperament

Consider This: Bach’s fugues exemplify mathematical clarity. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  exaltation

Consider This: Bach’s fugues exemplify mathematical clarity. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Baroque Keyboard

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Secular Baroque in the North: The Art of Observation**

EOC Q22.1  
During the seventeenth century, the best-known city in the world was arguably

a)  Amsterdam.

b)  Brussels.

Consider This: This city had major trade in Asia, Africa, and South Africa. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

c)  London.

Consider This: This city had major trade in Asia, Africa, and South Africa. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

d)  Paris.

Consider This: This city had major trade in Asia, Africa, and South Africa. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q22.2  
“Tulipomania” refers to

a)  a short-lived speculative market in tulips that flourished in Amsterdam from 1634 to 1637.

b)  a fascination among Dutch physicians with human dissections, initiated by Dr. Tulip.

Consider This: Tulipomania was countered by the conservatism of the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

c)  the title of a book, published in the Netherlands in 1637, cataloging the many varieties of the tulip.

Consider This: Tulipomania was countered by the conservatism of the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

d)  the movement for Dutch independence from the Spanish, symbolized by the yellow tulip.

Consider This: Tulipomania was countered by the conservatism of the Dutch Reformed Church. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.3  
The Dutch East India Company’s “Batavia” headquarters was located in

a)  Jakarta.

b)  Germany

Consider This: The natives were expelled and their city burned to the ground when Batavia was founded. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

c)  Italy

Consider This: The natives were expelled and their city burned to the ground when Batavia was founded. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

d)  India

Consider This: The natives were expelled and their city burned to the ground when Batavia was founded. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q22.4  
The Dutch Reformed Church was split between doctrines concerning

a)  predestined salvation versus grace through faith and good works.

b)  the exclusion of figural imagery within church spaces versus prohibition of all imagery.

Consider This: Differences of views led to the expulsion of members and execution of their leader in 1618. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

c)  the prohibition of all music in religious services versus prohibition of secular music only.

Consider This: Differences of views led to the expulsion of members and execution of their leader in 1618. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

d)  the sinfulness of gambling and debt.

Consider This: Differences of views led to the expulsion of members and execution of their leader in 1618. 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the  doctrines of its Calvinist Dutch Reformed Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Dutch Reformed Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.5  
*Cartesian dualism* refers to the

a)  distinction between mind and matter, the soul and the body.

b)  separation of Church and state.

Consider This: Descartes declared, “I think, therefore I am.” 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  combination of Renaissance humanism and scientific experimentation.

Consider This: Descartes declared, “I think, therefore I am.” 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  integration of inductive reasoning and deductive reasoning.

Consider This: Descartes declared, “I think, therefore I am.” 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.6  
For 50 years, the Dutch lens-maker Antoni van Leeuwenhoek corresponded with the Royal Society of London to

a)  describe his observations using a microscope.

b)  dispute the findings of the Royal Society’s curator of experiments, Robert Hooke.

Consider This: He ground a lens that could magnify objects 200 times their natural size. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  disprove Francis Bacon’s theory of inductive reasoning.

Consider This: He ground a lens that could magnify objects 200 times their natural size. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  report on uses for the camera obscura.

Consider This: He ground a lens that could magnify objects 200 times their natural size. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q22.7  
The Catholic Church banished Galileo Galilei and banned his writings because of its opinion that his work

a)  contradicted certain passages in the Bible.

b)  espoused Protestant views.

Consider This: The Church held fast to belief in a geocentric cosmos. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  explicitly defied the Council of Trent.

Consider This: The Church held fast to belief in a geocentric cosmos. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  inspired Johannes Kepler to write a treatise on the optical properties of lenses.

Consider This: The Church held fast to belief in a geocentric cosmos. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.8  
A camera obscura works by

a)  admitting a ray of light through a small hole.

b)  magnifying objects through a lens.

Consider This: Johannes Kepler used a camera obscura. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

c)  combining inductive reasoning with scientific experimentation.

Consider This: Johannes Kepler used a camera obscura. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

d)  inverting light into dark to form a negative image.

Consider This: Johannes Kepler used a camera obscura. 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q22.9  
This painting is an example of a

a)  group portrait.

b)  vanitas image.

Consider This: Hals was the leading artist of this type in the early part of the seventeenth century. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  genre painting.

Consider This: Hals was the leading artist of this type in the early part of the seventeenth century. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  still life.

Consider This: Hals was the leading artist of this type in the early part of the seventeenth century. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.10  
Which details in this genre painting reflect *vanitas* elements?

a)  the broken egg shells and spilled flowers

b)  the fiddler and flutist

Consider This: These serve to admonish excessive frivolity and vice. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  the woman and man dancing

Consider This: These serve to admonish excessive frivolity and vice. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  the mother and child

Consider This: These serve to admonish excessive frivolity and vice. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q22.11  
The materiality and relative prosperity of Dutch life drove the market for

a)  portraits and genre paintings.

b)  religious paintings.

Consider This: Most Dutch households invested in these. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  marriage manuals.

Consider This: Most Dutch households invested in these. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  artists’ self-portraits.

Consider This: Most Dutch households invested in these. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.12  
Vermeer’s mastery of composition is illustrated in this painting by

a)  contrasting elements evident throughout the image.

b)  the combination of figures and architecture as subjects.

Consider This: The shape of the sky is an inversion of the roof shapes. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

c)  symmetry as the organizing principle.

Consider This: The shape of the sky is an inversion of the roof shapes. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

d)  the precision of the brushstrokes.

Consider This: The shape of the sky is an inversion of the roof shapes. 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q22.13  
The piano-like instrument whose strings are plucked rather than struck is the

a)  harpsichord.

b)  clavichord.

Consider This: A smaller version of this instrument is the virginal. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  organ.

Consider This: A smaller version of this instrument is the virginal. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  recorder.

Consider This: A smaller version of this instrument is the virginal. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q22.14  
Johann Sebastian Bach’s *Passion According to Saint Matthew* focuses on the story of

a)  the death and resurrection of Jesus.

b)  Jesus and Mary Magdalene.

Consider This: It was originally composed for Good Friday service. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  the miracles that Jesus performed.

Consider This: It was originally composed for Good Friday service. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  Jesus and his apostles.

Consider This: It was originally composed for Good Friday service. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q22.15  
Listen to the excerpt:  
In the architecture of this fugue, which statement is true regarding the four thematic lines of this composition?

a)  Each one takes up the theme, but plays it independently.

b)  The four parts harmonize as they play the theme together.

Consider This: The fugue is played by two hands on a single keyboard. 22.4 Identify the chief characteristics of Baroque keyboard music.

c)  Each line presents a different theme.

Consider This: The fugue is played by two hands on a single keyboard. 22.4 Identify the chief characteristics of Baroque keyboard music.

d)  Only one line plays the theme while the other lines play together as accompaniment.

Consider This: The fugue is played by two hands on a single keyboard. 22.4 Identify the chief characteristics of Baroque keyboard music.

Answer: a

Learning Objective: 22.4 Identify the chief characteristics of Baroque keyboard music.

Topic: The Secular Baroque in the North: The Art of Observation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter 23**

**The Baroque Court:**

**Absolute Power and Royal Patronage**

**Multiple-Choice Questions**

1. Louis XIV of France considered himself “the Sun King,” because

1. his attire was so rich that he glittered when he walked.
2. France’s domain was so large that the sun never set on it.
3. he saw himself like the sun, he saw himself dispensing bounty.
4. he believed that he commanded the sun to shine.

Answer: c

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Why has the era of Louis XIV’s reign come to be known as the Age of Absolutism?

1. Science was providing answers for what previously was unknown.
2. Louis was a strong monarch who exerted power based on divine right.
3. Artists and architects looked to the absolutes of Classical style.
4. Louis XIV served as monarch both to France and the Holy Roman Empire.

Answer: b

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. The chief painter to the monarch Louis XVI was

1. Jules Hardouin-Mansart.
2. Joana Vasconcelos.
3. Charles Le Brun.
4. Leland Roth.

Answer: c

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

4. André Le Nôtre designed Versailles’s formal garden with

1. sweeps of gently rolling lawns against a woodland background.
2. a grid along a north-south axis with the palace at the center.
3. a series of increasingly larger circles surrounding the palace.
4. pathways radiating from a central axis.

Answer: d

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Easy

Skill Level: Remember the Facts

5. Louis XIV’s aesthetic standards modulated between

a. Classical art and the dramatic effects of Italian Baroque.

b. Baroque architecture with Classical symmetry.

c. Classical proportion with Baroque asymmetry.

d. Baroque dramatic effects with Classical sensuality.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Tastes of Louis XIV

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. Louis XIV was fond of Peter Paul Rubens’s paintings because of their

1. Classical rationality and clarity.
2. frank sexuality and sensual brushwork.
3. geometric compositions.
4. absence of allegory and moral undertones.

Answer: b

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Painting of Peter Paul Rubens: Color and Sensuality

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. Nicolas Poussin modeled his Classical approach to painting most closely on the work of

1. Michelangelo.
2. Leonardo da Vinci.
3. Titian.
4. Raphael.

Answer: d

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Painting of Nicholas Poussin: Classical Decorum

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. According to Nicolas Poussin, a painting’s subject matter should be drawn from

1. the everyday life of moral people.
2. the Bible only.
3. the artist’s imagination.
4. the Classical narrative tradition.

Answer: d

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Painting of Nicholas Poussin: Classical Decorum

Difficulty Level: Moderate

Skill Level: Remember the Facts

9. What new dance form, which quickly became the age’s most popular, emerged from Louis’s court?

1. ballet
2. bal-musette
3. canarie
4. minuet

Answer: d

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Music and Dance at the Court of Louis XIV

Difficulty Level: Easy

Skill Level: Remember the Facts

10. Cardinal Richelieu was furious with Pierre Corneille for his play *El Cid*, because in it he

1. ignored the Classical unities.
2. included bawdy humor.
3. satirized Richelieu.
4. satirized a Spanish story.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Theater at the French Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. The French playwright Jean Racine holds the distinction of being the first to

a. produce a successful comedy.

b. stage a play in the Théâtre du Palais Royal.

c. live entirely on earnings from his plays.

d. be sanctioned by the Académie Française.

Answer: c

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Theater at the French Court

Difficulty Level: Easy

Skill Level: Remember the Facts

12. In 1642, the English Parliament raised an army against King Charles I for

1. marrying the sister of the French king Louis XIII.
2. proposing changes in the Church of England’s liturgy.
3. claiming that he was a divinely appointed king.
4. forming a secret alliance with the Scots.

Answer: b

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Easy

Skill Level: Remember the Facts

13. The English people found Oliver Cromwell difficult to tolerate as their leader, because he

1. changed the state religion to Catholicism.
2. refused to participate in peace talks with France.
3. imposed too many restrictions on them.
4. raised taxes to support his troops in the civil war.

Answer: c

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

14. Why did the English Puritans invite Holland to invade Britain in 1688?

1. Oliver Cromwell was proving to be a tyrannical ruler.
2. James II imposed too many restrictions on them.
3. Cromwell raised taxes to support his troops in the civil war.
4. James II appointed Catholics to high government positions.

Answer: d

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. Who was the court painter of the English king, Charles I?

a. Anthony Van Dyck

b. Titian

c. Peter Paul Rubens

d. Hans Holbein

Answer: a

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: Anthony van Dyck: Court Painter

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Robert Herrick’s “To the Virgins, To Make Much of Time” is

a. an English opera.

b. a *carpe diem* poem.

c. an elegy.

d. an allegory.

Answer: b

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: Puritan and Cavalier Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

17. The ribald Cavalier sensibility was most pronounced in

a. English opera.

b. court painting.

c. Restoration drama.

d. masques.

Answer: c

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: Puritan and Cavalier Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Why did Spain enter a period of decline after the death of Philip II?

1. The country lost control of its New World gold-producing holdings.
2. Severe inflation and a loss of tax revenue bankrupted the court.
3. Its Spanish Armada had to be rebuilt following the fleet’s defeat by England.
4. It had withdrawn from the Holy Roman Empire.

Answer: b

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. Diego Velázquez’s paintings were greatly influenced by those of

1. Rembrandt.
2. Johannes Vermeer.
3. Caravaggio.
4. Nicolas Poussin.

Answer: c

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: Diego Velázquez and the Royal Portrait

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

20. Diego Velázquez’s *Las Meninas* (*The Maids of Honor*) is considered a complex painting, most notably because of

1. the number of figures in it.
2. its focus on individual actions.
3. the obscurity of its symbolism.
4. its competing focal points.

Answer: d

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: Diego Velázquez and the Royal Portrait

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. Which of the following was highly prized in plays in Golden Age Spain?

1. formulaic and repetitive strategies
2. inventiveness
3. a singular storyline with one scene
4. the incorporation of Classical narrative

Answer: b

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Literature of the Spanish Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. What is the Spanish notion of *pundonor*, a favorite theme in Calderón’s plays?

1. Men were obligated to avenge violations of their women’s honor.
2. Duty to king and country took precedence over all other matters.
3. False accusations—violations of honor—led to dire consequences.
4. Men and women held differing views of the meaning of honor.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Literature of the Spanish Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

23. Francisco de Quevedo y Villegas dedicated his literary life to

a. satirizing Spanish social structures and religious institutions.

b. exposing the Spanish people’s corruption and foolishness.

c. dramatizing the conflict between love and honor.

d. illustrating how comedy and tragedy could be mixed.

Answer: b

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Literature of the Spanish Court

Difficulty Level: Easy

Skill Level: Remember the Facts

24. The Southern Cuzco school’s *Our Lady of the Victory of Málaga* recalls Inca religious worship in its use of

1. a background showing an Inca temple.
2. the Virgin holding an Inca ceremonial staff.
3. a framing column.
4. gold leaf, which is associated with sun worship.

Answer: d

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. What became a powerful tool utilized by the Catholic faith to convert the native populations in the Americas?

1. musical liturgy
2. the imported organ
3. Gregorian chanting
4. Baroque plays

Answer: a

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: Baroque Music in the Americas: Sor Juana Inés de la Cruz

Difficulty Level: Easy

Skill Level: Understand the Concepts

26. How did Sor Juana Inés de la Cruz dramatize New Spain’s diversity in her *villancicos*?

a. The female narrator wore native garments.

b. The soloists sang in three languages.

c. The Gregorian chant was sung in Nahuatl.

d. The religious drama was based on Aztec legends.

Answer: b

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: Baroque Music in the Americas: Sor Juana Inés de la Cruz

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

27. New Spain *retablos* (altarpiece ensembles) were designed to be extravagant to

1. contrast with the simplicity of the indigenous people’s sacred spaces.
2. impress the indigenous people into converting to Christianity.
3. show the indigenous people how their taxes were spent.
4. Christianize the indigenous people’s existing art.

Answer: b

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: The *Churrigueresque* Style: Retablos and Portals in New Spain

Difficulty Level: Easy

Skill Level: Understand the Concepts

28. Why in 1680 did the Spanish program to convert the Pueblo peoples to Christianity fail?

1. Spain lost its New World holdings to the Dutch.
2. Facing financial crisis, Spain recalled the missionaries.
3. The Pueblo peoples revolted and killed many of the Spanish.
4. Disease introduced by the Spanish decimated the Pueblo peoples.

Answer: c

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

29. The Christ child in the Laguna *retablo* shows a unification of Pueblo and Christian traditions by

a. holding a green peyote button.

b. being swaddled in a buffalo hide.

c. having the eyes and mouth of a kachina.

d. being dressed in silver and gold cloth.

Answer: a

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Moderate

Skill Level: Remember the Facts

30. Why does Louis look out of place amid the scientific dignitaries and instruments in Henri Testelin’s *Jean-Baptiste Colbert Presenting the Members of the Royal Academy of Science to Louis XIV*?

1. He looks bewildered by the instruments.
2. He is the image of ostentatious excess.
3. He is much shorter than the scientists.
4. He is rendered obsolete by the scientists.

Answer: b

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Continuity& Change: Excess and Restraint

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. Define *absolutism* and show how Louis XIV’s rule exemplifies it.

Answer: The ideal response would include the following:

*Absolutism* is a term used to define the way in which a strong, centralized monarch exerts power over his or her dominions, usually on the grounds of divine right to rule. The monarchies of Europe saw that the way to sustain their authority would be through the arts. In France Louis XIV took advantage every opportunity to use the arts impress the French people with his power and authority, hiring artists, architects, and designers .

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

32. Compare Peter Paul Rubens’s idea of a beautiful human body, which came to be known as Rubenesque, to today’s standards of the body beautiful.

Answer: The ideal response would include the following:

1. Peter Paul Rubens’s idea of the beautiful human body was manifested in the sensuality of the flesh as it folds and drapes across the bodies of his human figures.
2. These represented the sensual life of self-indulgence and excess that seemed to be the norm at this time among the aristocracy.
3. Contemporary standards equate beauty to altering the idea of the “Rubenesque” for an image of perfection as imposed by advertising and other modes that illustrate beauty, perfection, and desire.

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Painting of Peter Paul Rubens: Color and Sensuality

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Compare Nicolas Poussin’s painting philosophy and style to Peter Paul Rubens’s philosophy and style. Cite specific examples of each artist’s work.

Answer: The ideal response would include the following:

1. Poussin’s painting philosophy was one of linearity and restraint, which is the direct opposite of Rubens’s philosophy of exuberance and sensuality.
2. Note the linearity of Poussin’s *Landscape with Saint John on Patmos* in which angels dominate the composition.
3. In Rubens’s *The Arrival and Reception of Marie de’ Medici at Marseilles,* linear clarity and restraint are evaded for an exuberance and sensuality witnessed in the use of line and color, something one would not see in the work of Poussin.

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Painting of Peter Paul Rubens: Color and Sensuality; The Painting of Nicholas Poussin: Classical Decorum

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Identify and describe three of the six dances that can make up a suite.

Answer: The ideal response would include three of the following:

A suite was a series of dances or movements that were all in the same key but might vary between major and minor modes. Suites consisted of four to six dances of different tempos and meters:

1. Allemande, a dance of continuous motion in double meter and moderate tempo
2. Bourrée, a dance of short distinctive phrasing, in double meter and moderate to fast tempo
3. Courante, a dance often in running scales, in triple meter, and moderate to fast tempo
4. Gavotte, a bouncy dance, in double meter and moderate to fast tempo
5. Gigue, a very lively dance, fast in tempo, and usually employing a 6/8 meter
6. Sarabande, a slow and style dance, with accents on the second beat, in triple meter

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Music and Dance at the Court of Louis XIV

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Describe how Van Dyck embodies the politics of the English Cavaliers in his *Portrait of Charles I Hunting*.

Answer: The ideal response would include the following:

1. Cavaliers, from the French meaning “knight,” were famous for their style of dress that included long, flower hair, elaborate clothing, and large—sometimes feathered—hats. Van Dyck chose these features when representing the English monarch as the embodiment of a Cavalier in his *Portrait of Charles I Hunting*.
2. The Puritan-oriented Parliament was offended by the Catholic-leaning English monarchy and its flamboyant court style.

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

36. Explain how the English Cavalier literature (Herrick’s “To the Virgins, To Make Much of Time” and Wycherley’s *The Country Wife*) can be viewed as rebounds from the Puritan rule of Oliver Cromwell.

Answer: The ideal response would include the following:

1. When Oliver Cromwell came to power in England, he imposed a series of “godly” laws based on Puritan doctrine. Cromwell banned theater in England for 18 years. Cavalier works of literature such as Herrick’s “To the Virgins, To Make Much of Time” illustrated perceived opposition to Puritanical ideals prior to the imposed ban.
2. When Charles II lifted the ban, a lewd anti-Puritanical theater appeared with notorious works like Wycherley’s *The Country Wife*.
3. Cavalier literature became synonymous with the anti-Puritanical sentiment associated with the Restoration of the monarchy in 1660.

Learning Objective: 23.2 Describe how political conflicts affected art in the English court.

Topic: The Art and Politics of the English Court; Puritan and Cavalier Literature

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Explain the reasons for the Spanish citizens’ anger toward the ruling class, and show how this anger was reflected in the satires of Francisco de Quevedo y Villegas.

Answer: The ideal response would include the following:

Francisco de Quevedo y Villegas dedicated a majority of his satires to exposing the corruption and weakness of the Spanish court and the foolish ways and misplaced values of his contemporaries, as well as the dishonest and deceitful nature of Spain’s professional and merchant classes, all of which angered Spanish citizens. Considered his greatest work, *Sueños* is a work of five visions in which he includes this satirical look at Spanish life.

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court; The Literature of the Spanish Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Describe three of the subjects and their actions in Diego Velázquez’s *Las Meninas*.

Answer: The ideal response would include the following:

1. The complexities of Velázquez’s *Las Meninas* leave the viewer perplexed as to the subject matter and what they are witnessing.
2. Following are three aspects that add to the complex nature of Velázquez’s group portrait.

* Velázquez, who is seen painting on a large canvas, does not face the viewer.
* The princess Margarita seems to be the focus of the portrait Velázquez is working on.
* King Philip IV and Queen Mariana appear in the mirrored reflection on the back wall in the artist’s studio.

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: Closer Look: Velázquez’s *Las Meninas*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Citing specific examples, show how the European Baroque style blended with the art and culture of the New World’s indigenous peoples.

Answer: The ideal response would include the following:

1. Native populations chose to blend their culture to include Baroque and Indian influences.
2. Examples can be seen in the cities of Lima and Cuzco, where artists would work in motifs from their Incan background.
3. *Our Lady of the Victory of Málaga* by Luis Niño employs symbols related to religious worship of the moon and a pattern of design seen in Inca textile design with Christian context.

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. Explain how and why Sor Juana Inés de la Cruz’s *San Pedro Nolasco* dramatizes the diversity of language and culture in New Spain.

Answer: The ideal response would include the following:

1. Cruz blends polyphonic songs, or *villancicos,* which originated in Baroque Europe during the fifteenth and sixteenth centuries, with vernacular text that told popular stories. It was a method to effectively connect with native populations.
2. Even the inclusion of native musical instruments, like the percussion gourd, illustrated the diverse and heterogeneous nature of Mexican Baroque music.
3. Sor Juana Inés de la Cruz’s *San Pedro Nolasco* is a narrative of a Mexican saint who freed slaves of African and Indian descent in New Spain. The suite of eight *villancicos* includes a soloist who sings in three languages (Spanish, Aztec, and Latin), which bears witness to the diversity of language in the new territories of the Americas.
4. The far-reaching subject matter of the piece is one of salvation as it blends elements from diverse cultures, speaking to the complexity of Mexican Baroque music and culture.

Learning Objective: 23.4 Characterize the impacts of Native American traditions on Baroque art in the Americas.

Topic: Baroque Music in The Americas: Sor Juana Inés de la Cruz

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Absolutism and the Arts: Louis XIV and the French Court**

EOM Q23.1.1  
André Le Nôtre’s work at Versailles developed

a)  the French Garden.

b)  new forms of dance.

Consider This: He believed in formal design. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  tragedies based upon Roman history.

Consider This: He believed in formal design. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  the Comédie Française.

Consider This: He believed in formal design. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.1.2  
The Hall of Mirrors at Versailles was begun by Louis XIV in 1678 to celebrate

a)  the end of the six years of war with Holland, whereby France gained control of the Franche-Comté region of eastern France.

b)  his marriage to Marie de’ Medici, whereby he consolidated the great houses of France and Italy.

Consider This: Paintings covered the ceiling depicting the government’s accomplishments. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  his crowning as the Sun King, whereby his rising and retiring symbolized the rising and setting of the sun.

Consider This: Paintings covered the ceiling depicting the government’s accomplishments. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  his defeat of the duc de Richelieu at tennis, whereby he won a collection of paintings by Nicolas Poussin.

Consider This: Paintings covered the ceiling depicting the government’s accomplishments. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.1.3  
In drama, the notion of the Classical unities, derived from Aristotle’s *Poetics*, requires that a play have

a)  only one action that occurs in one place within one day.

b)  a hero and a heroine.

Consider This: Cardinal Richelieu insisted that all newly written plays conform to this. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  three acts.

Consider This: Cardinal Richelieu insisted that all newly written plays conform to this. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  aspects of both comedy and tragedy.

Consider This: Cardinal Richelieu insisted that all newly written plays conform to this. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.1.4  
A series of dances or dance movements composed in the same key is called a

a)  suite.

b)  courante.

Consider This: Louis XIV’s love of dance promoted this form at the court. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  minuet.

Consider This: Louis XIV’s love of dance promoted this form at the court. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  *plié*.

Consider This: Louis XIV’s love of dance promoted this form at the court. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.1.5  
Listen to the excerpt:  
As heard in the sorceress Armida’s recitative, Lully’s work is characteristically Baroque in

a)  its dramatic tension and theatricality.

b)  employing the natural rhythms of the French language.

Consider This: The translated title is “At last, he is in my power.” 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  featuring a character from Greek mythology.

Consider This: The translated title is “At last, he is in my power.” 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  incorporating a French overture.

Consider This: The translated title is “At last, he is in my power.” 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: Absolutism and the Arts: Louis XIV and the French Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Art and Politics of the English Court**

EOM Q23.2.1  
A new type of performance work created by Ben Jonson and Inigo Jones combining speech, dance, and spectacle was called a

a)  masque.

b)  cavalier.

Consider This: It was related to Lully’s *comedies en musique* in the French Court. 23.2 Describe how political conflict affected art in the English court.

c)  *carpe diem*

Consider This: It was related to Lully’s *comedies en musique* in the French Court. 23.2 Describe how political conflict affected art in the English court.

d)  lyric.

Consider This: It was related to Lully’s *comedies en musique* in the French Court. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.2.2  
England’s “Glorious Revolution” resulted in

a)  Parliament enacting a Bill of Rights.

b)  Puritanism being declared the state religion.

Consider This: William and Mary were crowned joint monarchs in this period. 23.2 Describe how political conflict affected art in the English court.

c)  the divine right of kings being reconfirmed.

Consider This: William and Mary were crowned joint monarchs in this period. 23.2 Describe how political conflict affected art in the English court.

d)  the execution of Oliver Cromwell.

Consider This: William and Mary were crowned joint monarchs in this period. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.2.3  
As depicted by his court painter, Anthony van Dyck, England’s King Charles I is the very embodiment of a

a)  Cavalier.

b)  Scotsman.

Consider This: In French *chevalier* means “knight.” 23.2 Describe how political conflict affected art in the English court.

c)  Puritan.

Consider This: In French *chevalier* means “knight.” 23.2 Describe how political conflict affected art in the English court.

d)  Roman Catholic.

Consider This: In French *chevalier* means “knight.” 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.2.4  
The most notorious of the lewd anti-Puritanical plays was

a)  William Wycherley’s *The Country Wife*.

b)  Ben Jonson’s *The Alchemist*.

Consider This: The main character is Harry Horner. 23.2 Describe how political conflict affected art in the English court.

c)  Ben Jonson’s *Volpone*.

Consider This: The main character is Harry Horner. 23.2 Describe how political conflict affected art in the English court.

d)  Robert Herrick’s *Hesperides*.

Consider This: The main character is Harry Horner. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.2.5  
Listen to the excerpt:  
This opening section of Dido’s final aria in Henry Purcell’s *Dido and Aeneas* is

a)  an emotional recitative over a descending ground bass.

b)  a dance-like song celebrating her love for Aeneas.

Consider This: It follows the Roman myth ending with Dido’s suicide. 23.2 Describe how political conflict affected art in the English court.

c)  an angry aria declaring revenge for being spurned.

Consider This: It follows the Roman myth ending with Dido’s suicide. 23.2 Describe how political conflict affected art in the English court.

d)  a mocking parody of Aeneas’s farewell aria to her.

Consider This: It follows the Roman myth ending with Dido’s suicide. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Art and Politics of the English Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Arts of the Spanish Court**

EOM Q23.3.1  
When Philip IV assumed the Spanish throne in 1598 at the age of sixteen, his principal advisor urged him to rival all the other courts of Europe by

a)  employing the greatest painters of the day.

b)  sending a naval force against England.

Consider This: The Spanish court shared absolutist views along with other European monarchies. 23.3 Examine the role of the arts in Golden Age Spain.

c)  forming an alliance with Louis XIV of France.

Consider This: The Spanish court shared absolutist views along with other European monarchies. 23.3 Examine the role of the arts in Golden Age Spain.

d)  traveling to Florence, Rome, and Venice to absorb Renaissance humanism firsthand.

Consider This: The Spanish court shared absolutist views along with other European monarchies. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.3.2  
Ironically, Spanish subjects welcomed which turn of events during the reign of Philip IV?

a)  the Dutch capture of the Spanish treasure fleet in the Caribbean

b)  the independence of Portugal

Consider This: It was regarded by the public as a disgraceful reflection of their Spanish rulers. 23.3 Examine the role of the arts in Golden Age Spain.

c)  severe inflation

Consider This: It was regarded by the public as a disgraceful reflection of their Spanish rulers. 23.3 Examine the role of the arts in Golden Age Spain.

d)  peace with France

Consider This: It was regarded by the public as a disgraceful reflection of their Spanish rulers. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.3.3  
Pedro Calderón de la Barca’s plays concern the

a)  conflict between love and honor.

b)  author’s own personal history.

Consider This: He was particularly known for his “court-and-sword” plays. 23.3 Examine the role of the arts in Golden Age Spain.

c)  subject of hypocrisy.

Consider This: He was particularly known for his “court-and-sword” plays. 23.3 Examine the role of the arts in Golden Age Spain.

d)  dishonesty and deceit of Spain’s upper classes.

Consider This: He was particularly known for his “court-and-sword” plays. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.3.4  
Writer Francisco de Quevedo y Villegas was known in particular for

a)  exposing the corruption of the Spanish court.

b)  demonstrating hypocrisy in the high ranks of the Church.

Consider This: He is best known for his *Visions*. 23.3 Examine the role of the arts in Golden Age Spain.

c)  showing the prevalence of sexual indiscretion.

Consider This: He is best known for his *Visions*. 23.3 Examine the role of the arts in Golden Age Spain.

d)  decrying the atrocity of slavery in the Americas.

Consider This: He is best known for his *Visions*. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.3.5  
Which element of this painting links Velázquez to the influence of Caravaggio?

a)  the depiction of working-class types or peasants alongside mythological figures

b)  the treatment of color throughout the image

Consider This: Velázquez admired Caravaggio before meeting Rubens. 23.3 Examine the role of the arts in Golden Age Spain.

c)  the strong diagonal organizing the composition

Consider This: Velázquez admired Caravaggio before meeting Rubens. 23.3 Examine the role of the arts in Golden Age Spain.

d)  the rippling fleshiness of the Bacchus figures

Consider This: Velázquez admired Caravaggio before meeting Rubens. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Arts of the Spanish Court

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Baroque in the Americas**

EOM Q23.4.1  
The term *brocateado* refers to

a)  the application of gold leaf to canvas in painting.

b)  the elaborately carved Baroque styling of colonial balconies.

Consider This: For the Inca gold was associated with worship of the sun. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  a type of ballast used in ships moving goods between colonies and Spain.

Consider This: For the Inca gold was associated with worship of the sun. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  a ceremonial knife used for sacrifices in Inca culture.

Consider This: For the Inca gold was associated with worship of the sun. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q23.4.2  
Which elements of this painting reflect a *mestizo* presentation of the Virgin?

a)  the gold brocade design and the red crescent shape on the skirt

b)  the form of the crown and styling of the scepter

Consider This: A *mestizo* culture is a mixture of Spanish and Indian traditions. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  the curving sprays of flowers below the Virgin’s dress

Consider This: A *mestizo* culture is a mixture of Spanish and Indian traditions. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  the positioning and gestures of the Virgin and child’s hands

Consider This: A *mestizo* culture is a mixture of Spanish and Indian traditions. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q23.4.3  
What theme is addressed when Sor Juana Inés de la Cruz writes: “What you see here is colorful illusion, / an art boasting of beauty and its skill, / which in false reasoning of color will / pervert the mind in delicate delusion”?

a)  the inevitability of death

b)  the beauty of self-portraiture

Consider This: This work reflects considerable self-awareness. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  the ability of art to withstand time

Consider This: This work reflects considerable self-awareness. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  the value of women’s education

Consider This: This work reflects considerable self-awareness. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.4.4  
The *villancico* is related to

a)  the Italian *frottola*.

b)  the sonnet form.

Consider This: Many early examples were written for voice and guitar. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  *criollos* culture.

Consider This: Many early examples were written for voice and guitar. 23.4 Characterize the impact of Native American traditions on Baroque art in  
the Americas.

d)  Churrigueresque design.

Consider This: Many early examples were written for voice and guitar. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q23.4.5  
What is the artist called the Laguna Santero known for?

a)  creating altar ensembles

b)  developing the *estípite* column

Consider This: His work incorporated Pueblo traditions with Christian elements. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  applying gold leaf to canvas

Consider This: His work incorporated Pueblo traditions with Christian elements. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  composing *villancicos*

Consider This: His work incorporated Pueblo traditions with Christian elements. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque in the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter Quiz: The Baroque Court: Absolute Power and Royal Patronage**

EOC Q23.1  
As seen in his *Landscape with Saint John on Patmos*, Nicolas Poussin can be called a Classicist chiefly because

a)  his painting and composition technique is controlled, precise, and refined.

b)  he was devoted to Christian iconography.

Consider This: An ongoing debate raged as to whether Nicolas Poussin or Peter Paul Rubens was a better painter. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  he emphasized the landscape.

Consider This: An ongoing debate raged as to whether Nicolas Poussin or Peter Paul Rubens was a better painter. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  he was patronized by the court of France.

Consider This: An ongoing debate raged as to whether Nicolas Poussin or Peter Paul Rubens was a better painter. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q23.2  
The leading playwright of comedy at the French court was

a)  Molière.

b)  Racine.

Consider This: *Tartuffe* is a notable example of his work. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  Corneille.

Consider This: *Tartuffe* is a notable example of his work. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  Richelieu.

Consider This: *Tartuffe* is a notable example of his work. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q23.3  
By measures of a *rubeniste*, which quality is to painting as reason is to man?

a)  color

b)  drawing

Consider This: Roger de Piles created a comparative scoring of Rubens and Poussin. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  light

Consider This: Roger de Piles created a comparative scoring of Rubens and Poussin. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  brushwork

Consider This: Roger de Piles created a comparative scoring of Rubens and Poussin. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.4  
*Intermezzi* and *divertissements* were components of

a)  Lully’s new form of *tragédie en musique*.

b)  Molière’s comedies.

Consider This: They were a favorite of Louis XIV. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

c)  Poussin’s paintings with allegorical figures.

Consider This: They were a favorite of Louis XIV. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

d)  Jacquet de la Guerre’s “Pieces for the Harpsichord.”

Consider This: They were a favorite of Louis XIV. 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Answer: a

Learning Objective: 23.1 Define absolutism and discuss how it impacted the arts in the court of Louis XIV.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.5  
Although the English King Charles I shared the absolutist convictions of the French King Louis XIV, his reign was beset by controversy, and he was eventually

a)  executed for treason.

b)  banished from Britain.

Consider This: Civil war broke out over Parliamentary rule versus control by the monarch. 23.2 Describe how political conflict affected art in the English court.

c)  forced to convert to Catholicism.

Consider This: Civil war broke out over Parliamentary rule versus control by the monarch. 23.2 Describe how political conflict affected art in the English court.

d)  confined to a monastery.

Consider This: Civil war broke out over Parliamentary rule versus control by the monarch. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q23.6  
Poet Robert Herrick declared: "Gather ye Rose-buds while ye may, / Old Time is still a flying: / And this same flower that smiles to-day, / To-morrow will be dying."  
His poem, “To the Virgins, To Make Much of Time,” was controversial in its day because it

a)  asked its readers to “seize the day” and was therefore interpreted by some Puritans to call for too open of an approach to sexuality.

b)  was meant to be recited as an operatic accompaniment to the harpsichord and was thus interpreted by the Puritans to violate regulations against secular music.

Consider This: It is a Cavalier work. 23.2 Describe how political conflict affected art in the English court.

c)  called for viewers to act out the lines recited, which Puritans deemed both disorderly and potentially politically dangerous.

Consider This: It is a Cavalier work. 23.2 Describe how political conflict affected art in the English court.

d)  was perceived by Puritans to corrupt the youth by drawing their attention away from scripture and toward the pleasures of secular literature.

Consider This: It is a Cavalier work. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q23.7  
In this portrait, the positioning of the king’s arms refers to

a)  the position taken in court dancing.

b)  absolute power.

Consider This: The king embodied Cavalier style and taste. 23.2 Describe how political conflict affected art in the English court.

c)  his identity as the sovereign.

Consider This: The king embodied Cavalier style and taste. 23.2 Describe how political conflict affected art in the English court.

d)  a common device used by artists to angle figures in a composition.

Consider This: The king embodied Cavalier style and taste. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.8  
What innovation is associated with English theater of the Restoration era?

a)  Women were permitted to perform on stage for the first time.

b)  Male actors performed female parts by cross-dressing.

Consider This: This occurred with William Wycherley’s *The Country Wife*. 23.2 Describe how political conflict affected art in the English court.

c)  Puritans and Catholics attended performances together.

Consider This: This occurred with William Wycherley’s *The Country Wife*. 23.2 Describe how political conflict affected art in the English court.

d)  Comedy was introduced.

Consider This: This occurred with William Wycherley’s *The Country Wife*. 23.2 Describe how political conflict affected art in the English court.

Answer: a

Learning Objective: 23.2 Describe how political conflict affected art in the English court.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.9  
Plays in Golden Age Spain were generally intended for

a)  a single performance.

b)  court performances only.

Consider This: Lope Félix de Vega is estimated to have written 1,800 plays. 23.3 Examine the role of the arts in Golden Age Spain.

c)  performance on special religious days only.

Consider This: Lope Félix de Vega is estimated to have written 1,800 plays. 23.3 Examine the role of the arts in Golden Age Spain.

d)  annual performances.

Consider This: Lope Félix de Vega is estimated to have written 1,800 plays. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q23.10  
The seventeenth century is often referred to as Spain’s “Golden Age” because of the

a)  outpouring of Spanish arts and letters.

b)  economic stability created by the wealth flowing from its American empire.

Consider This: Diego Velázquez worked during this period. 23.3 Examine the role of the arts in Golden Age Spain.

c)  peaceful relations with France, Portugal, and Holland.

Consider This: Diego Velázquez worked during this period. 23.3 Examine the role of the arts in Golden Age Spain.

d)  prudent policies that strengthened the Spanish throne.

Consider This: Diego Velázquez worked during this period. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.11  
The literary work of Miguel de Cervantes freed Spanish writers to

a)  be innovative and entertaining through socially astute humor and satire.

b)  treat sexually explicit subjects.

Consider This: Cervantes wrote *Don Quixote*. 23.3 Examine the role of the arts in Golden Age Spain.

c)  write for the theater.

Consider This: Cervantes wrote *Don Quixote*. 23.3 Examine the role of the arts in Golden Age Spain.

d)  compose in the Spanish language rather than in the Latin of the church.

Consider This: Cervantes wrote *Don Quixote*. 23.3 Examine the role of the arts in Golden Age Spain.

Answer: a

Learning Objective: 23.3 Examine the role of the arts in Golden Age Spain.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q23.12  
A *retablo* is

a)  a large altarpiece ensemble.

b)  a type of performance combining speech, dance, and spectacle.

Consider This: *Retablos* began to appear in Mexico in the late seventeenth century. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  an application of gold leaf to canvas.

Consider This: *Retablos* began to appear in Mexico in the late seventeenth century. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  an ordered series of instrumental dances.

Consider This: *Retablos* began to appear in Mexico in the late seventeenth century. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q23.13  
San Xavier del Bac, near Tucson, Arizona, is a mission church notable for its

a)  Churrigueresque-style *retablo* and portal.

b)  *retablo* executed by a *santero* painter and incorporating designs suggesting Pueblo deities.

Consider This: It was built for the “Desert People.” 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  design by the *criollo* Jerónimo de Balbás.

Consider This: It was built for the “Desert People.” 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  commemoration of the Spanish missionaries and settlers who died during the Pueblo uprising.

Consider This: It was built for the “Desert People.” 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q23.14  
Although filled with Mexican, Spanish, and Pueblo influences, which element of this *retablo* connects to the Italian Baroque of Rome?

a)  the twisting columns resembling Bernini’s baldachino

b)  the distant view of a church behind the figure of Saint Barbara

Consider This: Elements of *estípite* design are also apparent. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  the predominant use of red in the robes of the Holy Trinity and saints

Consider This: Elements of *estípite* design are also apparent. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  the floral motifs in the corners and central bands reminiscent of tapestry design

Consider This: Elements of *estípite* design are also apparent. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q23.15  
What do Peter Paul Rubens, Molière, and Pedro Calderón de la Barca have in common?

a)  an ability to look beneath the surface of experience

b)  direct participation in the Scientific Revolution

Consider This: Their work can be associated with developing interests in modern psychology. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

c)  an orientation toward “new comedy”

Consider This: Their work can be associated with developing interests in modern psychology. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

d)  aspiration toward the ideal of the Classical unities

Consider This: Their work can be associated with developing interests in modern psychology. 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Answer: a

Learning Objective: 23.4 Characterize the impact of Native American traditions on Baroque art in the Americas.

Topic: The Baroque Court: Absolute Power and Royal Patronage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 24**

**The Rise of the Enlightenment in England:**

**The Claims of Reason**

**Multiple-Choice Questions**

1. Which of the following wrote personal accounts of the Great Fire of 1666 in London?

1. Samuel Pepys
2. Canaletto
3. James Cook
4. Christopher Wren

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Understand the Concepts

2. London’s Great Fire of 1666

1. forced the city to establish paid firefighters.
2. made the city construct better public housing.
3. destroyed the slums near the harbor.
4. allowed the city’s center to be modernized.

Answer: d

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. After London’s Great Fire, Christopher Wren received the commission to reconstruct

1. the entire city center.
2. 52 churches.
3. Regent’s College.
4. the new palace.

Answer: b

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Easy

Skill Level: Remember the Facts

4. Thomas Hobbes believed that most people willingly accepted a social contract to

1. control their instincts and achieve peace.
2. achieve some measure of financial security.
3. maintain their position in a social hierarchy.
4. ensure that they all obey the government’s laws.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Absolutism versus Liberalism: Thomas Hobbes and John Locke

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

5. John Locke disagreed with Thomas Hobbes’s social contract, arguing that

1. rulers tended to become despotic over time.
2. people were depraved by nature.
3. rulers were incapable of controlling the masses.
4. people were capable of governing themselves.

Answer: d

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Absolutism versus Liberalism: Thomas Hobbes and John Locke

Difficulty Level: Easy

Skill Level: Remember the Facts

6. What was Locke’s notion of the human mind at birth being a *tabula rasa*?

1. People are capable of governing themselves.
2. Divine right to rule is implicit.
3. Humans are free, equal, and independent.
4. Humans will grow into sensible people.

Answer: d

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Absolutism versus Liberalism: Thomas Hobbes and John Locke

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

7. In John Milton’s *Paradise Lost*, the character that can be viewed as representing the Stuart monarchy is

1. Lucifer.
2. God.
3. Raphael.
4. Adam.

Answer: b

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: John Milton’s *Paradise Lost*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. The Settlement Act of 1701 provided for

1. freedom for Puritans to worship as they chose.
2. the peaceful succession of the English crown.
3. the imposition of press censorship.
4. the right to a speedy trial.

Answer: b

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Easy

Skill Level: Remember the Facts

9. England’s artists and writers turned to satire during the Enlightenment to

a. revive the Classical genres of literature.

b. expose the moral bankruptcy of English society.

c. appeal to an increasingly educated audience.

d. satisfy the growing periodical readership.

Answer: b

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Satire: Enlightenment Wit

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

10. In his *Marriage à la Mode* series, engraver William Hogarth satirizes

1. Italian art.
2. French pornography.
3. lawyers.
4. a loveless couple.

Answer: d

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Hogarth and the Popular Print

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. In “A Modest Proposal” Jonathan Swift advocates butchering Irish children to

1. reduce the poverty of the Irish.
2. satirize the English treatment of the Irish.
3. decrease the number of Irish Protestants.
4. persuade the Irish poor to migrate to America.

Answer: b

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Satires of Jonathan Swift

Difficulty Level: Easy

Skill Level: Remember the Facts

12. In *Gulliver’s Travels*, Jonathan Swift uses the bestial and degenerate Yahoos to represent

a. the Hanover monarchy.

b. Robert Walpole.

c. gin addicts.

d. humans.

Answer: d

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Satires of Jonathan Swift

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

13. In the opening lines of his mock epic *Dunciad*, Alexander Pope attacks

a. Jonathan Swift.

b. King George II.

c. Robert Walpole.

d. Oliver Cromwell.

Answer: b

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Classical Wit of Alexander Pope

Difficulty Level: Easy

Skill Level: Remember the Facts

14. What is the irony inherent in English garden design?

a. The plan was copied from French gardens.

b. “Modern” design included copies of ancient works.

c. Careful design was intended to look undeveloped.

d. Only the very wealthy used gardens on their estates.

Answer: c

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Garden

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. Whose principle of physics is cruelly demonstrated in James Wright’s *An Experiment on a Bird in the Air-Pump*?

a. Benjamin Franklin

b. James Watt

c. Isaac Newton

d. Erasmus Darwin

Answer: c

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Isaac Newton: The Laws of Physics

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. A group of prominent manufacturers, inventors, and naturalists is credited with inaugurating the

a. Industrial Revolution.

b. Scientific Revolution.

c. American Revolution.

d. Age of Reason.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Industrial Revolution

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. What form allowed George Frederick Handel to perform biblical productions on stage after one of his works was banned as inappropriate?

a. opera

b. ballet

c. concerto

d. oratorio

Answer: d

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Handel and the English Oratorio

Difficulty Level: Moderate

Skill Level: Understand the Concepts

18. By 1750, what percentage of adult English men could read?

a. 40

b. 50

c. 60

d. 70

Answer: c

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Easy

Skill Level: Remember the Facts

19. What new literary form did Joseph Addison and Richard Steele invent for their newspapers?

1. the journalistic essay
2. yellow journalism
3. parody
4. new journalism

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: *The Tatler* and *The Spectator*

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Why could so many readers of Daniel Defoe’s *Robinson Crusoe* relate to the title character?

a. They felt isolated and alone.

b. They identified with the high moral tone.

c. They were products of their social classes.

d. They had read accounts of real-life castaways.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. Samuel Richardson told the plot of his novel *Pamela, or Virtue Rewarded* in

1. stream of consciousness
2. a series of letters
3. a fictional autobiography
4. diary entries

Answer: b

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Easy

Skill Level: Remember the Facts

22.Henry Fielding wrote *Shamela,* a response to *Pamela,* as a

1. parody of the original work by Richardson.
2. commentary on the morality of the main character of Richardson’s work.
3. narrative based on the concept of upward mobility.
4. novel seeking praise from the church.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Easy

Skill Level: Remember the Facts

23. According to the opening of Jane Austen’s *Pride and Prejudice*, an eighteenth-century English woman’s main prospect was

a. independent wealth.

b. writing.

c. marriage.

d. servitude.

Answer: c

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Easy

Skill Level: Understand the Concepts

24. Samuel Johnson undertook his monumental *Dictionary of the English Language* to

1. stop the English language from changing.
2. help people pronounce words properly.
3. help readers understand his newspaper.
4. standardize the English language.

Answer: d

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Easy

Skill Level: Remember the Facts

25. James Cook believed his exploration to the South Pacific were consistent with

a. Samuel Johnson’s writings.

b. Jean-Jacques-Rousseau’s concept of the “noble savage.”

c. Enlightenment ideals.

d. Diderot’s concept of a free people.

Answer: c

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. The Maori tattoo their heads to

1. identify their clan.
2. increase their *mana.*
3. attract mates.
4. display their wealth.

Answer: b

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Cook’s Encounters in the South Pacific

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

27. Easter Island residents most likely erected the *moai* (monumental heads) to

1. mark graves.
2. represent gods.
3. identify property owners.
4. protect islanders.

Answer: d

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Cook’s Encounters in the South Pacific

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Why did the Hawaiians kill Captain Cook in 1779?

1. He overreacted to a Hawaiian’s theft of a small boat.
2. He allowed his men to have sex with Hawaiian prostitutes.
3. He fired his ship’s cannon at the beach.
4. He refused to pay homage to the Hawaiian gods.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Cook’s Encounters in the South Pacific

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. Captain Cook sailed to the North Pacific in between his Hawaiian visits to

a. establish a fur-trading connection.

b. claim that area for the British crown.

c. restock his ships with supplies.

d. locate a “Northwest Passage” to the Atlantic.

Answer: d

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Cook in the North Pacific

Difficulty Level: Easy

Skill Level: Remember the Facts

30. Who was responsible for the introduction of the slave trade in the sixteenth century?

1. the British
2. the French
3. the Portuguese
4. the Spanish

Answer: c

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Continuity & Change: The Growing Crisis of the Slave Trade

Difficulty Level: Easy

Skill Level: Understand the Concepts

**Essay Questions**

31. Describe the role and impact that architect Christopher Wren played in the redesign of London following the Great Fire of London in 1666.

Answer: The ideal response would include the following:

Architect Christopher Wren proposed a grand redesign of London following the Great Fire of 1666. His redesign included wide boulevards and great squares; however, it was seen as impractical due to the necessity to rebuild the city’s commercial structure. There were some improvements that were completed as part of rebuilding the city. These included requiring brick and stone requirements and banning wood for obvious reasons, as well as introducing a new sewage system. Wren did receive commissions to rebuild some 52 churches that had been affected by the disaster, including St. Paul’s Cathedral.

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism versus Liberalism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Compare Hobbes’s and Locke’s ideas about the role of government.

Answer: The ideal response would include the following:

1. According to Hobbes, people are driven by two things—the fear of death at someone else’s hand and the desire for power. Hobbes believed that government’s role is to keep these in check to avoid anarchy.
2. John Locke disagreed, stating that humans are capable of governing themselves. He believed that the human mind at birth is a blank slate that is filled by what we learn and how we learn it. Locke believed that by nature all are free and agree to government to protect them yet do not surrender their own sovereignty to a ruler. The ruler has limited power and must be checked by a governmental system balanced by a separation of powers. Locke further claimed that humans have the right to expect their ruler to protect their rights, and when that ruler does not do so, people have the power to revolt in order to reclaim their natural freedom.

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: Absolutism versus Liberalism: Thomas Hobbes and John Locke

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Explain how Milton’s God and Satan reflect the ideas of Locke and Hobbes.

Answer: The ideal response would include the following:

Milton’s *Paradise Lost,* a 12-book epic poem, can be interpreted as an essay on the possibilities of liberty and justice. God assumes the position of royal authority compared to the argument of Hobbes in his *Leviathan*. The poem tells the story of Lucifer (Satan), God’s principal angel and his motivation of power, conjuring up similarities to Locke’s ideals of an angel free by nature, equal and independent. A battle ensues between the two that is reminiscent of the English Civil War, concluding with the expulsion of Lucifer from heaven. The poem ultimately addresses contemporary issues of tension between absolute rule and the civil liberties of an individual.

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: John Milton’s *Paradise* Lost

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Define “satire,” providing two examples mentioned in the chapter, and explain its appeal to writers and readers of eighteenth-century England.

Answer: The ideal response would include the following:

1. Satire is identified as irony and deadpan humor.
2. Authors and artists like William Hogarth, Jonathan Swift, and Alexander Pope employed satire in their work, believing their work could return England to a proper path.
3. They wanted the English to look past the promise of social order and observe the darker side of the Enlightenment, a world of social depravity and moral corruptness, where areas of London became synonymous with drunks, prostitutes, and robbery.

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Satire: English Wit

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Referencing one work of art and one of literature, show how satire aimed to improve the English people.

Answer: The ideal response would include the following:

1. A work of art that best represents satire aimed at the English people is William Hogarth’s *Gin Lane*. In this work Hogarth illustrates life in London’s gin shops and the realities of London at its worst.
2. A *Modest Proposal* by Jonathan Swift was a satirical reaction to the poverty he saw in Ireland. He proposed that the Irish be bred and butchered to feed to the English. Many Irish families worked farms owned by Englishmen, who charged them high rents that they could not pay. Many lived in poverty and were at the brink of starvation. Swift believed that the English were “consuming” the Irish young.

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: Satire: Enlightenment Wit

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. List and describe two developments of the Industrial Revolution.

Answer: The ideal response would include the following:

1. Newer machinery in newer factories allowed for the creation of consumer goods never previously witnessed.
2. New techniques facilitated production of iron of an unprecedented quality in a cost-effective manner.

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Industrial Revolution

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Discuss the rise and role of newspapers in eighteenth-century Great Britain.

Answer: The ideal response would include the following:

1. The newspaper grew as reading material for those who could not afford to purchase a novel.
2. The literate poor chose to read the newer medium of newspapers like *The Tatler* and *The Spectator*, which were published on a weekly basis. *The Tatler* was a newspaper that had greater appeal to a female audience due to is provocative and gossip-like title and quickly became popular in coffeehouses and around the breakfast tables of London.
3. The authors of these newspapers invented the journalistic essay, which emphasized daily life and its experiences.

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

38. List, define, and provide examples of two types of novels that developed in eighteenth-century England.

Answer: The ideal response would include the following:

1. The epistolary novel, a literary form developed during the eighteenth century, was a novel consisting of a number of letters. In 1740 Samuel Richardson published the epistolary novel *Pamela*, which was the first of its kind.
2. The second type, the comic novel, was a work of parody or satire born from reactions to the work of Richardson. In the comic novel an author or work was imitated for comic effect or ridicule. In 1741, the first comic novel was published: Henry Fielding’s *Shamela,* a parody of Richardson’s *Pamela*.

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the English Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Explain the scope and significance of Samuel Johnson’s *Dictionary of the English Language*.

Answer: The ideal response would include the following:

Johnson’s *Dictionary of the English Language* was an attempt to standardize the English language. It consisted of 40,000 words, and 114,000 quotations gathered from English literature. It became the model for subsequent English dictionaries.

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Samuel Johnson: Stylist and Moralist

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Explain the connection between Captain Cook’s explorations in the Pacific and the ideas arising in England during the Enlightenment.

Answer: The ideal response would include the following:

The purpose behind Captain James Cook’s explorations was consistent with Enlightenment ideals; it was an opportunity to extend human knowledge of the South Seas, an area that little was known at this time. He was to map the South Seas, record his observations, and classify the vast region, which was unknown to European civilization. In addition, there was a scientific purpose to his voyages: visiting Tahiti would allow him to chart the transit of Venus as it crossed between the Sun and the Earth. This phenomenon takes place twice, eight years apart, in a pattern that repeats every 243 years. The measurements proved crucial in calculating the size of the solar system.

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration and the Enlightenment

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The New London: Absolutism versus Liberalism**

EOM Q24.1.1  
The term *social contract* refers to

a)  giving up sovereignty over oneself to a ruler who agrees to keep the peace.

b)  the Protestant belief in God’s covenant with the faithful through grace and resurrection.

Consider This: This belief was espoused by Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  the prohibition against building with wood following the Great Fire of London, requiring all new construction to be in brick or stone.

Consider This: This belief was espoused by Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  the rights and privileges of the aristocracy under the Restoration of a constitutional monarchy.

Consider This: This belief was espoused by Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.1.2  
In *Leviathan*, the philosopher Thomas Hobbes argued that people are driven by two things:

a)  fear of death and the desire for power.

b)  desire for sex and the need for money.

Consider This: Hobbes’ work followed the English Civil War and the Restoration. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  yearning for justice and the search for love.

Consider This: Hobbes’ work followed the English Civil War and the Restoration. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  desire for freedom and the longing for equality.

Consider This: Hobbes’ work followed the English Civil War and the Restoration. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.1.3  
A *leviathan* is

a)  a sea monster.

b)  an angel of Satan.

Consider This: Thomas Hobbes equates absolute monarchy to this. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  an intricate verse pattern in poetry.

Consider This: Thomas Hobbes equates absolute monarchy to this. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  a blank slate.

Consider This: Thomas Hobbes equates absolute monarchy to this. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.1.4  
Which element of this image alludes to the social contract between protector and governed?

a)  the space of the king’s body filled with smaller bodies representing his subjects

b)  the castle fortress on the hilltop in the left panel

Consider This: The English Civil War ended a decade before the publication of this work. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  the canon in the left panel

Consider This: The English Civil War ended a decade before the publication of this work. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  the double-spired church in the foreground of the upper panel

Consider This: The English Civil War ended a decade before the publication of this work. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q24.1.5  
In John Milton’s *Paradise Lost*, the tensions between absolute rule and the civil liberty of the individual are expressed through dialogues between

a)  God and Lucifer.

b)  Charles Stuart and Oliver Cromwell.

Consider This: The purpose of the epic was “to justifie the wayes of God to men.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  the archangel Raphael and Adam.

Consider This: The purpose of the epic was “to justifie the wayes of God to men.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  Thomas Hobbes and John Locke.

Consider This: The purpose of the epic was “to justifie the wayes of God to men.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The New London: Absolutism Versus Liberalism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The English Enlightenment**

EOM Q24.2.1  
The Habeas Corpus Act related to

a)  arrests and trials.

b)  succession of the monarchy.

Consider This: William and Mary reaffirmed this Act, originally passed under Charles II. 24.2 Define satire and its role in the English Enlightenment.

c)  religious freedom.

Consider This: William and Mary reaffirmed this Act, originally passed under Charles II. 24.2 Define satire and its role in the English Enlightenment.

d)  taxation.

Consider This: William and Mary reaffirmed this Act, originally passed under Charles II. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.2.2  
A caricature is

a)  an exaggeration of a person’s peculiarities or defects.

b)  a short moral tale.

Consider This: William Hogarth was a master of this. 24.2 Define satire and its role in the English Enlightenment.

c)  a type of engraving process that results in a print.

Consider This: William Hogarth was a master of this. 24.2 Define satire and its role in the English Enlightenment.

d)  a comedic song.

Consider This: William Hogarth was a master of this. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.2.3  
William Hogarth’s *Marriage à la Mode* is the opening scene of a group of paintings that

a)  ridicule the moral bankruptcy of British society.

b)  record important events from British history.

Consider This: Hogarth was a master of satire. 24.2 Define satire and its role in the English Enlightenment.

c)  illustrate unhappy events from Hogarth’s own life.

Consider This: Hogarth was a master of satire. 24.2 Define satire and its role in the English Enlightenment.

d)  document a style of life that was rapidly disappearing in England.

Consider This: Hogarth was a master of satire. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.2.4  
What aspect of Henry Hoare’s estate, Stourhead Park, reflected a departure from French garden design?

a)  the meandering line of the pathways

b)  the inclusion of water

Consider This: Landscape designer “Capability” Brown was influenced by Stourhead’s gardens. 24.2 Define satire and its role in the English Enlightenment.

c)  the inclusion of buildings

Consider This: Landscape designer “Capability” Brown was influenced by Stourhead’s gardens. 24.2 Define satire and its role in the English Enlightenment.

d)  the use of arches

Consider This: Landscape designer “Capability” Brown was influenced by Stourhead’s gardens. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.2.5  
Listen to the excerpt:  
What is atypical about this composition as related to its form?

a)  It is based upon verses from the Bible, but has no narrator, characters, or plot.

b)  It is an opera, but is sung in English rather than Italian.

Consider This: Traditionally the audience stands at the beginning of this chorus. 24.2 Define satire and its role in the English Enlightenment.

c)  It is scored for a quartet of voices with organ accompaniment.

Consider This: Traditionally the audience stands at the beginning of this chorus. 24.2 Define satire and its role in the English Enlightenment.

d)  It requires costuming and scenery to make its lyrics understood.

Consider This: Traditionally the audience stands at the beginning of this chorus. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The English Enlightenment

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Literacy and the New Print Culture**

EOM Q24.3.1  
Which of the following terms applies to a novel written in the form of letters?

a)  epistolary

b)  progress

Consider This: Samuel Richardson’s *Pamela* is an early example. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  autobiography

Consider This: Samuel Richardson’s *Pamela* is an early example. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  history

Consider This: Samuel Richardson’s *Pamela* is an early example. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.3.2  
The journalistic essay had its origins in

a)  Addison and Steele’s *The Spectator*.

b)  Cervantes’ *Don Quixote*.

Consider This: A Tory “gentleman,” Sir Roger de Coverley, was a related innovation. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  Johnson’s *Dictionary*.

Consider This: A Tory “gentleman,” Sir Roger de Coverley, was a related innovation. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  Fieldings’ *The History of Tom Jones, a Foundling*.

Consider This: A Tory “gentleman,” Sir Roger de Coverley, was a related innovation. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.3.3  
Daniel Defoe produced very popular and commercially successful

a)  fictive autobiographies.

b)  comic epic poetry.

Consider This: Readers responded to his “shipwrecked” themes. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  novels about the world of the provincial gentry.

Consider This: Readers responded to his “shipwrecked” themes. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  “progresses”.

Consider This: Readers responded to his “shipwrecked” themes. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.3.4  
An Enlightenment sensibility is best expressed by which element of Jane Austen’s *Pride and Prejudice*?

a)  the lessons learned about society and characters’ recognition of their own flaws

b)  the story’s focus on family and marriage

Consider This: Elizabeth Bennett meets Mr. Darcy at the beginning of the novel. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  the setting of a central character’s estate

Consider This: Elizabeth Bennett meets Mr. Darcy at the beginning of the novel. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  a young woman as a central character

Consider This: Elizabeth Bennett meets Mr. Darcy at the beginning of the novel. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q24.3.5  
Samuel Johnson’s “Marriage has many pains, but celibacy has no pleasures” is an example of

a)  an aphorism.

b)  a heroic couplet.

Consider This: Johnson was known for his concise and clever observations. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  a caricature.

Consider This: Johnson was known for his concise and clever observations. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  a parody.

Consider This: Johnson was known for his concise and clever observations. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: Literacy and the New Print Culture

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Exploration in the Enlightenment**

EOM Q24.4.1  
When Captain James Cook traveled to the Pacific islands, his primary mission was to

a)  visit Tahiti in order to chart the transit of the planet Venus.

b)  record the cultures of the inhabitants of the Pacific.

Consider This: A very rare event occurred during this period. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  bring Christianity to newly discovered pagan populations.

Consider This: A very rare event occurred during this period. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  circumnavigate the globe.

Consider This: A very rare event occurred during this period. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.4.2  
In many Polynesian cultures, *mana* refers to

a)  a spiritual substance representing the gods’ manifestation on earth.

b)  a bounty of foods and good shelter.

Consider This: Strict restrictions, or *tapu,* were associated with this. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  carved figurines used in hunting.

Consider This: Strict restrictions, or *tapu,* were associated with this. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  a type of ritual dance.

Consider This: Strict restrictions, or *tapu,* were associated with this. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.4.3  
What possibilities for trade did Captain James Cook’s expeditions uncover?

a)  furs

b)  *hei-tiki*

Consider This: The discovery was made in the North Pacific. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  gold

Consider This: The discovery was made in the North Pacific. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  slaves

Consider This: The discovery was made in the North Pacific. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q24.4.4  
The longest continuously practiced artistic tradition anywhere in the world is the

a)  Aboriginal rock art of Australia.

b)  carving of *bis* poles of Irian Jaya.

Consider This: Examples of this art can be found in Arnhem Land. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  sculpting of *moai* on Easter Island.

Consider This: Examples of this art can be found in Arnhem Land. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  Polynesian practice of tattooing.

Consider This: Examples of this art can be found in Arnhem Land. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q24.4.5  
Which statement best summarizes Captain James Cook’s reaction to the people his expedition encountered in Alaska?

a)  He admired the surprisingly humane, high-minded, and cultured people there.

b)  The barbarity of their appearance and behaviors appalled him, reconfirming expectations about uncivilized people.

Consider This: Sketches and journals by Cook and others documented his voyages. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  Baffled by the failure of his interactions with them and inability to decipher or translate their communications, Cook believed that further contact would be pointless for Europeans.

Consider This: Sketches and journals by Cook and others documented his voyages. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  Regarding them as harmless and child-like, he believed they could be easily conquered and controlled by European interests.

Consider This: Sketches and journals by Cook and others documented his voyages. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: Exploration in the Enlightenment

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Rise of the Enlightenment in England: The Claims of Reason**

EOC Q24.1  
The term *tabula rasa* refers to

a)  the human mind being a “blank slate” at birth.

b)  the “checks and balances” necessary to keep governments and monarchs from abusing power.

Consider This: This concept was espoused by John Locke. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  the principle of “freeing” an abused population to overturn government through revolution.

Consider This: This concept was espoused by John Locke. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  a refinement in organ building that resulted in added “registers” or octaves.

Consider This: This concept was espoused by John Locke. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q24.2  
In “Annus Mirabilis,” poet John Dryden celebrates London by comparing it to

a)  a phoenix, rising from ashes.

b)  an angel, rising to the heavens.

Consider This: The Latin title translates to “Year of Wonders.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  the dome of Saint Paul’s Cathedral, towering over the land.

Consider This: The Latin title translates to “Year of Wonders.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  a glorious monarch with absolute power.

Consider This: The Latin title translates to “Year of Wonders.” 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Remember the Facts

EOC Q24.3  
In John Milton’s *Paradise Lost*, Lucifer’s conception of himself as naturally free implies a connection to the thinking of

a)  John Locke.

b)  Thomas Hobbes.

Consider This: Lucifer poses a rational, reasoned argument to the angels. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  Jonathan Swift.

Consider This: Lucifer poses a rational, reasoned argument to the angels. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  Alexander Pope.

Consider This: Lucifer poses a rational, reasoned argument to the angels. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q24.4  
John Locke refuted the divine right of kings and argued that

a)  humans are “by nature free, equal, and independent.”

b)  life is “solitary, poor, nasty, brutish, and short.”

Consider This: John Locke disagreed with Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

c)  people are “ordain’d to govern, not to serve.”

Consider This: John Locke disagreed with Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

d)  man was “Born but to die, and reas’ning but to err.”

Consider This: John Locke disagreed with Thomas Hobbes. 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Answer: a

Learning Objective: 24.1 Compare and contrast absolutist and liberal values in seventeenth-century England.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: understand the Concepts

EOC Q24.5  
What literary term applies to the pattern of rhyme in this pair of lines?  
*Alike in ignorance, his reason such,*  
*Whether he thinks too little, or too much*

a)  heroic couplet

b)  caricature

Consider This: It is a pattern associated with Shakespeare and Pope. 24.2 Define satire and its role in the English Enlightenment.

c)  castrato

Consider This: It is a pattern associated with Shakespeare and Pope. 24.2 Define satire and its role in the English Enlightenment.

d)  epitaph

Consider This: It is a pattern associated with Shakespeare and Pope. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q24.6  
A fundamental principle of Enlightenment thought is that

a)  social change and political reform are desirable and possible.

b)  sound governance requires a strong monarchy.

Consider This: Robert Walpole's leadership fostered the Enlightenment. 24.2 Define satire and its role in the English Enlightenment.

c)  a state religion ensures national survival.

Consider This: Robert Walpole's leadership fostered the Enlightenment. 24.2 Define satire and its role in the English Enlightenment.

d)  press censorship is a necessary evil.

Consider This: Robert Walpole's leadership fostered the Enlightenment. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q24.7  
In Jonathan Swift’s *Gulliver’s Travels*, the Yahoos are

a)  degenerate, human-looking slaves.

b)  Irish families who breed their children to be butchered and sold for profit.

Consider This: This name and others coined in the book have entered the English language. 24.2 Define satire and its role in the English Enlightenment.

c)  “little people,” both physically and ethically.

Consider This: This name and others coined in the book have entered the English language. 24.2 Define satire and its role in the English Enlightenment.

d)  whinnying noble horses.

Consider This: This name and others coined in the book have entered the English language. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q24.8  
The underlying theme of this painting is

a)  the power of science to understand laws of physics.

b)  the cruelty and folly of amateur scientists.

Consider This: Isaac Newton’s *Principia* had a major impact upon this era. 24.2 Define satire and its role in the English Enlightenment.

c)  the dangers of unnatural knowledge.

Consider This: Isaac Newton’s *Principia* had a major impact upon this era. 24.2 Define satire and its role in the English Enlightenment.

d)  the power of “magic” for a gullible and uneducated public.

Consider This: Isaac Newton’s *Principia* had a major impact upon this era. 24.2 Define satire and its role in the English Enlightenment.

Answer: a

Learning Objective: 24.2 Define satire and its role in the English Enlightenment.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q24.9  
An eighteenth-century publisher’s claim of “twenty readers to every paper” was indicative of

a)  the sharing of publications among the poorer classes who could not purchase copies.

b)  the scarcity of paper available to support wider publication of print materials.

Consider This: By 1750 in England, 60 percent of men and 40–50 percent of women could read. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  low literacy rates outside of the aristocracy.

Consider This: By 1750 in England, 60 percent of men and 40–50 percent of women could read. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  the difficulty for publishers to make a profit when libraries made reading materials available to all.

Consider This: By 1750 in England, 60 percent of men and 40–50 percent of women could read. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q24.10  
Henry Fielding’s *Shamela* is an example of a literary

a)  parody.

b)  “historie”.

Consider This: It was inspired by a popular work of Samuel Richardson. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  novella.

Consider This: It was inspired by a popular work of Samuel Richardson. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  epic.

Consider This: It was inspired by a popular work of Samuel Richardson. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q24.11  
Which sample of literature is associated with Samuel Johnson?

a)  “These books are written chiefly to the young, the ignorant, and the idle, to whom they serve as lectures of conduct, and introductions into life.”

b)  “He rung for the things to be taken away; and then reached a chair, and sat down by me, and put his kind arms about me, and said the most generous and affecting things that ever dropt from the honey-flowing mouth of love.”

Consider This: Johnson was published in *The Rambler*. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

c)  “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”

Consider This: Johnson was published in *The Rambler*. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

d)  “I took care to be often caught looking at him, and then I always turn’d away my Eyes, and pretended to be ashamed.”

Consider This: Johnson was published in *The Rambler*. 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Answer: a

Learning Objective: 24.3 Discuss the factors that gave rise to the novel as a literary genre.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q24.12  
Sydney Parkinson’s drawing portrays a man with a great deal of

a)  *mana*, a spiritual substance from the gods, evident in the elegance of his *tatau*, among other features.

b)  *moai*, a spiritual substance from the gods, evident in the length of his earring called an *ahu*, among other features.

Consider This: For the Maori, the most sacred part of the body is the head. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  *hei-tiki*, a spiritual substance from the gods, evident in the plumes of his headdress called a *tapu*, among other features.

Consider This: For the Maori, the most sacred part of the body is the head. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  *mimi*, a spiritual substance from the gods, evident in the size and carving of his pendant called a *tsjemen*, among other features.

Consider This: For the Maori, the most sacred part of the body is the head. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q24.13  
The imagery and function of the *bis* pole in the Asmat culture is related to

a)  head hunting and funeral rites.

b)  the conjuring of evil spirits.

Consider This: Captain Cook encountered a hostile and fearless native population there. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  fruitful harvests and thanksgiving.

Consider This: Captain Cook encountered a hostile and fearless native population there. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  purely aesthetic expression and decorative work.

Consider This: Captain Cook encountered a hostile and fearless native population there. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q24.14  
Polynesia encompasses a triangular section of the Pacific defined by Easter Island to the southeast and New Zealand in the southwest. What is the third point to the north?

a)  Hawaiian Islands

b)  New Guinea

Consider This: This was a destination of Captain Cook’s last voyage. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  Australia

Consider This: This was a destination of Captain Cook’s last voyage. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  Philippines

Consider This: This was a destination of Captain Cook’s last voyage. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q24.15  
How did the British react to Thomas Jefferson’s attitude toward slavery?

a)  In Britain, Jefferson was considered a hypocrite.

b)  The British admired Jefferson for his candor.

Consider This: Jefferson wrote about race in *Notes on the State of Virginia*. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

c)  Most people in Britain supported slavery in their own colonies and in America.

Consider This: Jefferson wrote about race in *Notes on the State of Virginia*. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

d)  The British welcomed Jefferson’s commitment to freeing the slaves.

Consider This: Jefferson wrote about race in *Notes on the State of Virginia*. 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Answer: a

Learning Objective: 24.4 Describe the voyages of Captain Cook and their connection to Enlightenment values.

Topic: The Rise of the Enlightenment in England: The Claims of Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 25**

**The Rococo and the Enlightenment on the Continent:**

**Privilege and Reason**

**Multiple-Choice Questions**

1. Which of the following became the center of French culture in the eighteenth century and was/were emulated throughout Europe?

1. *hôtels*
2. *salonnières*
3. the nobility
4. salons

Answer: d

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Which of the following was considered a great defender of the French *philosophes* and was also a close advisor and mistress to Louis XV?

1. Madame de Pompadour
2. Jeanne-Julie-Eleonore de Lespinasse
3. Madame de Alembert
4. Marie-Sophie de Courcillon

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. Eighteenth-century French *philosophes* were concerned with

1. manners and tradition.
2. metaphysical matters.
3. secular and social concerns.
4. theater and painting.

Answer: c

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

4. The new Rococo style’s subject matter emphasized

1. the pursuit of pleasure, particularly love.
2. social concerns.
3. emotional complexity.
4. history paintings.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Easy

Skill Level: Remember the Facts

5. Jean-Antoine Watteau’s *fêtes galantes* became popular because of their

1. mythological allusions.
2. symmetry and perspective.
3. erotic overtones.
4. realistic portrayal of society.

Answer: c

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

6. In Jean-Antoine Watteau’s *The Signboard of Gersaint*, a gallery worker places a portrait of Louis XIV in a storage box, because Louis

1. was not popular with the common people.
2. had criticized Watteau’s work.
3. did not support the Enlightenment.
4. had died recently.

Answer: d

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Closer Look: Watteau’s *The Signboard of Gersaint*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. Many of François Boucher’s paintings of Madame de Pompadour show her reading or writing to

1. portray her as an intellectual supporter of the French Enlightenment.
2. advocate the education of French women.
3. establish her as intellectually worthy of Louis XV.
4. negate the rumors that she was Louis XV’s mistress.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. In Jean-Honoré Fragonard’s *The Swing*, the young man’s position recalls

1. Polyclitus’s *Doryphoros*.
2. Adam in Michelangelo’s *The Creation of Adam*.
3. Jesus in Leonardo’s *The Last Supper*.
4. Plato in Raphael’s *The School of Athens*.

Answer: b

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Easy

Skill Level: Remember the Facts

9. The young lady’s lost shoe and bare foot in Jean-Honoré Fragonard’s *The Swing* symbolize

1. youth.
2. flirtatiousness.
3. lost virginity.
4. secrecy.

Answer: c

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Easy

Skill Level: Remember the Facts

10. The style of Frederick the Great’s court, with its emphasis on elegance, luxury, and the arts, originated in

1. Rome.
2. Greece.
3. Paris.
4. Athens.

Answer: c

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Architecture and Landscape Design in Central Europe and England

Difficulty Level: Easy

Skill Level: Remember the Facts

11. Deists took the view that God

1. was a creation of mythology.
2. predestined human behavior.
3. did not create the universe.
4. had little to do with humans.

Answer: d

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Easy

Skill Level: Remember the Facts

12. Louis XV twice banned the printing of the *Encyclopédie,* claiming the work

1. gave the common people too much information.
2. caused irreparable damage to morality and religion.
3. led readers to distrust their rulers.
4. supported John Locke’s views on government.

Answer: b

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Denis Diderot and the *Encyclopédie*

Difficulty Level: Easy

Skill Level: Remember the Facts

13. The overarching purpose of the *Encyclopédie* was to

1. accumulate and preserve human knowledge.
2. record the findings of the French Academy.
3. give a voice to the French *philosophes*.
4. standardize the French language and spelling.

Answer: a

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Denis Diderot and the *Encyclopédie*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

14. Jean-Jacques Rousseau believed in people’s natural goodness, which could be corrupted by

1. philosophical study.
2. society and civilization.
3. formal education.
4. exposure to organized religion.

Answer: b

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Jean-Jacques Rousseau and the Cost of the Social Contract

Difficulty Level: Easy

Skill Level: Remember the Facts

15. What is the famous opening line of Rousseau’s Social Contract?

a. “I am not made like any of those I have seen.”

b. “To renounce liberty is to renounce being a man.”

c. “Man is born free, and everywhere he is in chains.”

d. “The principle of all sovereignty resides in the nation.”

Answer: c

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Jean-Jacques Rousseau and the Cost of the Social Contract

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Although Voltaire served both the French and Prussian monarchs as an advisor, he

1. wrote plays that involved questionable morals.
2. lived openly with the Marquise du Châtelet, a married woman.
3. stated that the Prussian monarchy was better than the French.
4. satirized both rulers.

Answer: d

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Voltaire and French Satire

Difficulty Level: Moderate

Skill Level: Understand the Concepts

17. Voltaire’s *Candide* learns to survive a world filled with stupidity and keep pessimism at bay by

a. tending to the small things and ignoring the world.

b. focusing on love to overcome life’s dark side.

c. socializing extensively.

d. professing religious faith.

Answer: a

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Voltaire and French Satire

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

18. In the mid-eighteenth century, a new brand of writing, art criticism, developed in an effort to

1. satisfy the French appetite for knowledge.
2. give exposure to new artists and architects.
3. enable tourists to appreciate and understand art.
4. demonstrate French cultural superiority.

Answer: c

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Art Criticism and Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

19. Denis Diderot admired the still-life paintings of Jean-Baptiste-Siméon Chardin for their

1. focus on virtue.
2. attention to detail.
3. minimal brushstrokes.
4. use of *chiaroscuro*.

Answer: b

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Diderot’s *Salons*

Difficulty Level: Easy

Skill Level: Remember the Facts

20. The music that arose in reaction to the Rococo is called “Classical” because of its

1. symmetry, proportion, unity, and clarity.
2. reliance on a small number of instruments.
3. predictability of form and movements.
4. use of Greek and Roman mythological themes.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. Which concertmaster and conductor is attributed with the organization of modern symphony orchestra?

a. Antonio Vivaldi

b. Johann Stamitz

c. Wolfgang Amadeus Mozart

d. Joseph Haydn

Answer: b

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Symphonic Orchestra

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. What element did Joseph Haydn develop to keep his listeners awake?

1. the string quartet
2. the style galant
3. the sonata form
4. an unanticipated fortissimo

Answer: d

Learning Objective: 23.3 Outline the chief characteristics of Classical music.

Topic: The String Quartets of Joseph Haydn

Difficulty Level: Easy

Skill Level: Remember the Facts

23. The Habsburg emperor Joseph II reacted negatively to Wolfgang Amadeus Mozart’s *Don Giovanni* because it

1. was sung in Italian.
2. had too many notes.
3. was too tragic.
4. lacked a moral ending.

Answer: b

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Wolfgang Amadeus Mozart: Classical Complexity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. Which style of opera emerged in the eighteenth century in Italy using everyday persons for characters and everyday activities for plots?

a. *opera sera*

b. *style gallant*

c. *opera buffa*

d. *dramma giocoso*

Answer: c

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Popularization of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. Which composer referred to the form of his last four great operas as *dramma giocoso*?

a. Wolfgang Amadeus Mozart

b. John Gay

c. Johann Stamitz

d. Joseph Haydn

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Popularization of Opera

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

26. The *philosophes* were attracted to China for its

1. republican government.
2. Buddhist beliefs.
3. high level of advancement.
4. simplified lifestyle.

Answer: c

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Easy

Skill Level: Remember the Facts

27. Which Chinese commodity was very desirable and prompted numerous imitations among European ceramicists?

1. laquerware
2. carved ivory fans
3. patterned silks
4. porcelains

Answer: d

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: Chinoiserie

Difficulty Level: Moderate

Skill Level: Understand the Concepts

28. Which feature of Chinese government did Jean-Jacques Rousseau exalt in his *Discourse on Political Economy*?

1. fiscal system
2. the governments protection of its citizens
3. social stability
4. civil service examination system

Answer: a

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: Chinoiserie

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

29. Court painters in the Qing dynasty fashioned their artwork on the emperor’s collection of earlier masters as well as Western techniques introduced by the

1. Jesuits.
2. Manchurians.
3. *Philosophies.*
4. Mughals.

Answer: a

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: The Arts in the Qing Dynasty (1644–1911)

Difficulty Level: Moderate

Skill Level: Understand the Concepts

30. Marie-Louise-Élisabeth Vigée-Lebrun’s portrait *Marie-Antoinette en chemise* became controversial due to

1. the queen’s obvious objectification.
2. the gown the queen wore being interpreted as lingerie.
3. the artists being an ardent royalist.
4. the queen appearing to be an idealized Rococo female.

Answer: b

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Continuity & Change: The End of the Rococo

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. Discuss the role that French culture and the salon played in the spread of the Rococo style throughout Europe.

Answer: The ideal response would include the following:

The French salon, a room that embodied French aristocratic taste, was the gathering place for social events. These salons became the center of French culture and by 1750 were emulated across Europe. This style, which became known as the Rococo, was decorative, extravagant, elaborate, and sensuous.

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Chapter Introduction; The Rococo

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Identify the *fêtes galantes* of Jean-Antoine Watteau illustrated in his work*, The Embarkation from Cythera*.

Answer: The ideal response would include the following:

*Fêtes galantes* were amorous festivals or celebrations enjoyed by the elite in a pastoral or garden setting. It was a common subject matter and was best known as the subject matter of artist Jean-Antoine Watteau. *The Embarkation from Cythera* is an excellent illustration of the ideals of the *fêtes galantes.* The setting is the mythological island of Cythera, birthplace to the goddess Venus. The men and women are seen coupled with images of winged cupids, as well as a sculpture of the goddess on the right. An erotic overtone of love in the form of an amorous festival is before the viewer’s eyes.

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Painting in France: The *Fête Galante* and the Art of Love

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Compare the court of Prussia’s Frederick I to that of his son, Frederick the Great.

Answer: The ideal response would include the following:

1. Frederick I’s personal taste was ostentatious and extravagant, but he balanced his tendency for pomp with bureaucratic austerity and discipline. Frederick I created a centralized government called the General Directory and imposed taxes on the nobility.
2. His son Frederick II, or Frederick the Great. was less concerned with matters of state and turned his focus to the arts. Once crowned, he immediately ordered the construction of a new opera house and added a wing to the Charlottenburg Palace, his main urban residence.

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: Rococo Architecture and Landscape Design in Central Europe and England

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

34. Identify and explain at least two reasons that Louis XV and his court objected to the printing and distribution of the *Encyclopédie.*

Answer: The ideal response would include the following:

1. The *Encyclopédie* was unpopular in the French court, and Louis XV claimed it was doing irreparable damage to morality and religion.
2. The entries on natural law and political science in the *Encyclopédie* would prove detrimental to the French monarch, challenging despotic rule due to concepts that would later be fundamental to Enlightenment philosophy. The entries spoke to human liberties essential to Enlightenment philosophy.
3. Later, when Louis XV halted its production, many *philosophes* affirmed the despotic nature of his reign by his actions against the *Encyclopédie.*

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Denis Diderot and the *Encyclopèdie*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Explain Jean-Jacques Rousseau’s theory of education as described in *Émile.* Then compare his theory to your educational experiences.

Answer: The ideal response would include the following:

1. According to Rousseau, a child’s education begins at birth, which he recognizes in his five books about a semi-fictitious figure, Émile. Rousseau relates each book to the five stages of development, the first two related to the youth’s growth to age 12, the third and fourth adolescence, and the fifth the age of wisdom. Émile, the main character, moves through these five stages of development and the educational process. Corrupt forces of nature are introduced to the character in his early twenties, and it is only after having absorbed the lessons involved that Émile is ready to enter society.
2. Students’ experiences will vary.

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Jean-Jacques Rousseau and the Cost of the Social Contract

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Explain the developments of the “fine arts” in the eighteenth century.

Answer: The ideal response would include the following:

In the eighteenth century, painting, sculpture, architecture, poetry, and music began to separate themselves from one another as liberal arts and move toward the fine arts, generated mainly from the writings of Gotthold Ephraim Lessing. In his *Laocoön* or *An Essay upon the Limits of Painting and Poetry,* he discusses the differences between the visual arts and poetry, stating that images unfold in space and text in time, which make these two genres different from one another. His argument became deeply influential, creating a distinction between the plastic arts and verbal arts as identified by his contemporaries.

Learning Objective: 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Topic: Art Criticism and Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Citing examples from both the painting and music of the period, explain why people quickly tired of the Rococo style.

Answer: The ideal response would include the following:

1. People’s began associating moral depravity and extravagance with the Rococo style.
2. Artists found themselves the subject of criticism at the hands of writers like Diderot, who claimed artists had used their work to represent debauchery and vice. Diderot expounded that art should perform a certain moral and educative quality. Artists like Jean-Baptiste-Siméon Chardin conveyed, for Diderot, truth to the viewer, unlike Rococo tendencies.
3. Classical music became popular, supplanting the Rococo style due to its delicate and light nature. Classical music was more like Greek and Roman art, with its essential elements of symmetry, balance, proportion, and formal unity.

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe; 25.3 Outline the chief characteristics of Classical music.

Topic: Art Criticism and Theory; Rococo and Classical Music

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

38. Define Mozart’s dramma giocoso, his uniting of opera seria and opera buffa, illustrating your points with specifics from *Don Giovanni*.

Answer: The ideal response would include the following:

Mozart’s *dramma giocoso*, or “comic drama,” united the *opera seria* and *opera buffa*. The harmony, rhythm, and melody of *Don Giovanni’s* opening are characteristic of the *opera buffa*, which quickly changes. The narrative turns from the comic subject to a dramatic tone, including a duel in which Don Giovanni kills a man. The comic narrative returns after the exploits of Don Giovanni are exposed and nobility and peasantry join together to bring Don Giovanni to justice. Legend is combined with everyday people and events in a very entertaining dramatic opera.

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Popularization of Opera

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

39. List and explain three reasons the French *philosophes* admired Qing China.

Answer: The ideal response would include the following:

The French philosophes were very attracted to Qing China, for the following reasons:

1. China was more advanced than any society in the West.
2. China’s people were better educated, with large numbers of graduates from its highly sophisticated educational system. Its industry and commerce was more highly developed.
3. It was more of an egalitarian society (mainly male) than any in the West. The government consisted of scholar-bureaucrats from every level of society.

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Identify and explain two examples of Europe and China influencing one another.

Answer: The ideal response would include the following:

Many artists were influenced by Western techniques introduced to the Qianlong emperor’s court by Jesuit priests, including Giuseppe Castiglione and Jean Denis Attiret. Traders gave Chinese artisans images that were used for reproductions on ceramic ware. During the eighteenth century, Chinese artists created images for export to the West, and westernized ceramics became popular among the Chinese mercantile class.

Learning Objective: 25.4 Characterize the influences of China and the West upon one another.

Topic: The Arts in the Qing Dynasty (1644–1911)

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: The Rococo**

EOM Q25.1.1  
A distinguishing feature of Rococo style is

a)  curvilinear forms.

b)  balanced symmetry.

Consider This: Interior design was especially impacted by this style. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  dramatically darkened lighting effects.

Consider This: Interior design was especially impacted by this style. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  richly saturated palettes of reds and purples.

Consider This: Interior design was especially impacted by this style. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.1.2  
Once the courtiers moved back to Paris from Versailles during the reign of Louis XV, they sought primarily paintings that

a)  entertained them.

b)  glorified the monarch and kingdom.

Consider This: The salons of the aristocracy required furnishings, including artwork. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  morally guided them.

Consider This: The salons of the aristocracy required furnishings, including artwork. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  portrayed them and their property.

Consider This: The salons of the aristocracy required furnishings, including artwork. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.1.3  
The painter Jean-Antoine Watteau is a notable exponent of the Rococo style, best known for his paintings of *fêtes galantes*, which were

a)  parties enjoyed in a pastoral or garden setting.

b)  battle scenes between brave soldiers.

Consider This: Typically these reflected an underlying eroticism. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  still lifes of sumptuous meals.

Consider This: Typically these reflected an underlying eroticism. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  landscapes in Chinese style.

Consider This: Typically these reflected an underlying eroticism. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q25.1.4  
What is the significance of Cupid’s gesture on the left-hand side of Fragonard’s *The Swing*?

a)  It signifies the secret love affair between the girl on the swing and her lover in the bushes.

b)  It hints at the relationship between Madame du Barry and the king.

Consider This: It also implies an intrigue between artist and patron. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  It was a signature element in all of Fragonard’s paintings.

Consider This: It also implies an intrigue between artist and patron. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  It was a tribute to Fragonard’s teacher, Watteau.

Consider This: It also implies an intrigue between artist and patron. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q25.1.5  
When Voltaire said, “Things changed visibly: Sparta became Athens,” he was referring to

a)  Frederick the Great’s transformation of militaristic Prussia into a center of culture.

b)  Madame de Pompadour’s influence on Louis XV.

Consider This: Paris gained a rival. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  the difference between the French garden and the English garden.

Consider This: Paris gained a rival. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  the effect of Fragonard’s paintings on the social life of Paris.

Consider This: Paris gained a rival. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The *Philosophes***

EOM Q25.2.1  
Deists believed that

a)  God created the universe but didn’t interfere with its daily workings.

b)  the universe was created by multiple gods over time.

Consider This: Denis Diderot was a Deist. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  God, the creator of all things, intervened in human destiny for the faithful.

Consider This: Denis Diderot was a Deist. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  the divine right of kings was absolute, destined by God, and could not be changed.

Consider This: Denis Diderot was a Deist. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.2.2  
By illustrating manufacturing principles, the *Encyclopédie* intended to transmit knowledge in order to

a)  foster freedom of thought and improvement.

b)  promote state monopolies in commerce.

Consider This: Rational humanism was a principle underlying this work. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  preserve antiquated arts and sciences that were dying out.

Consider This: Rational humanism was a principle underlying this work. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  standardize practices and eliminate divergent methods.

Consider This: Rational humanism was a principle underlying this work. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Moderate

Skill Level: Remember the Facts

EOM Q25.2.3  
By the term “noble savage,” Jean-Jacques Rousseau meant that

a)  humans are naturally good and are only corrupted by society.

b)  the ruthlessness of noblemen is justifiable.

Consider This: He believed that a new social order was necessary in relation to this. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  the Christian faith has a civilizing influence on indigenous peoples.

Consider This: He believed that a new social order was necessary in relation to this. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  enslaved peoples possess a nobility suitable to their station.

Consider This: He believed that a new social order was necessary in relation to this. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q25.2.4  
More than any other *philosophe*, Voltaire

a)  saw the value of non-Western cultures and traditions.

b)  sought to denounce the French monarchy.

Consider This: He served time in prison and in exile for his satiric writings. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  wished to revive faith in the Bible.

Consider This: He served time in prison and in exile for his satiric writings. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  sought to entertain the ladies at court with his wit.

Consider This: He served time in prison and in exile for his satiric writings. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.2.5  
What did Jean-Jacques Rousseau mean by “Man is born free, and everywhere he is in chains,” the opening line of *The Social Contract*?

a)  By renouncing their own humanity, humans enslave themselves.

b)  Although noblemen are free, most people are born slaves.

Consider This: In this statement, Rousseau goes against Enlightenment precepts. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  Most people are entitled to nothing more than slavery because of their own foolishness.

Consider This: In this statement, Rousseau goes against Enlightenment precepts. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  Slavery in the New World must be abolished.

Consider This: In this statement, Rousseau goes against Enlightenment precepts. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The *Philosophes*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Rococo and Classical Music**

EOM Q25.3.1  
Classical music first developed in

a)  Vienna.

b)  Paris.

Consider This: It dates from 1760 through the nineteenth century. 25.3 Outline the chief characteristics of Classical music.

c)  London.

Consider This: It dates from 1760 through the nineteenth century. 25.3 Outline the chief characteristics of Classical music.

d)  Brandenburg.

Consider This: It dates from 1760 through the nineteenth century. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.3.2  
The term *pianoforte* refers to

a)  the advanced version of the keyboard instrument’s ability to produce soft and loud tones.

b)  the written representation of each instrumental part of a composition in a single compilation.

Consider This: Hammered rather than plucked strings produce this effect. 25.3 Outline the chief characteristics of Classical music.

c)  the scale upon which a composition will be played.

Consider This: Hammered rather than plucked strings produce this effect. 25.3 Outline the chief characteristics of Classical music.

d)  a specific pacing or speed of a performed piece.

Consider This: Hammered rather than plucked strings produce this effect. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.3.3  
Terms such as *allegro* and *lento* are indications in musical scores to show

a)  pace.

b)  dynamics.

Consider This: Movements of Classical works are typically defined by this element. 25.3 Outline the chief characteristics of Classical music.

c)  key signature.

Consider This: Movements of Classical works are typically defined by this element. 25.3 Outline the chief characteristics of Classical music.

d)  instrumentation.

Consider This: Movements of Classical works are typically defined by this element. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q25.3.4  
Both the symphony and the string quartet are four-movement genres, but they differ in that the symphony

a)  is written for a full orchestra in a concert hall, whereas the string quartet is for four players in a private setting.

b)  focuses on solo instruments, whereas the string quartet always plays as an ensemble.

Consider This: Joseph Haydn was an innovator of compositions in both forms. 25.3 Outline the chief characteristics of Classical music.

c)  is played by wind instruments only, whereas the string quartet is played by string instruments only.

Consider This: Joseph Haydn was an innovator of compositions in both forms. 25.3 Outline the chief characteristics of Classical music.

d)  was designed for public performance in major cities, whereas the string quartet was created for performance during religious services.

Consider This: Joseph Haydn was an innovator of compositions in both forms. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Moderate

Skill Level: Remember the Facts

EOM Q25.3.5  
In the opening of this movement, repeated shifts between soft and loud sections represent a variation of

a)  dynamics.

b)  key.

Consider This: This technique adds emotional range to the passage. 25.3 Outline the chief characteristics of Classical music.

c)  time signature.

Consider This: This technique adds emotional range to the passage. 25.3 Outline the chief characteristics of Classical music.

d)  pace.

Consider This: This technique adds emotional range to the passage. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: Rococo and Classical Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: China and Europe: Cross-Cultural Contact**

EOM Q25.4.1  
Jean Etienne Liotard’s *Still Life: Tea Set* captures the essence of

a)  chinoiserie.

b)  *da capo aria*.

Consider This: The image includes a lacquer tray. 25.4 Characterize the influence of China and the West upon one another.

c)  a *fête galante*.

Consider This: The image includes a lacquer tray. 25.4 Characterize the influence of China and the West upon one another.

d)  the *jardin anglo-chinois*.

Consider This: The image includes a lacquer tray. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.4.2  
The English author Samuel Johnson considered China’s highest achievement to be

a)  the civil service examination.

b)  the compass.

Consider This: He promoted this for Western governments. 25.4 Characterize the influence of China and the West upon one another.

c)  gunpowder.

Consider This: He promoted this for Western governments. 25.4 Characterize the influence of China and the West upon one another.

d)  printing.

Consider This: He promoted this for Western governments. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q25.4.3  
This scene illustrates the way in which

a)  European gardens were embellished with elements inspired by China.

b)  Chinese gardens adopted the style of the English garden.

Consider This: Sir William Chambers published the influential *Dissertation on Oriental Gardening.* 25.4 Characterize the influence of China and the West upon one another.

c)  Chinese gardens adopted the *style galant*.

Consider This: Sir William Chambers published the influential *Dissertation on Oriental Gardening.* 25.4 Characterize the influence of China and the West upon one another.

d)  Japanese gardens provided influence to French garden design.

Consider This: Sir William Chambers published the influential *Dissertation on Oriental Gardening.* 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q25.4.4  
“Hong bowls” produced in China for European export depicted

a)  scenes of Western trading posts.

b)  Chinese gardens.

Consider This: These included city views. 25.4 Characterize the influence of China and the West upon one another.

c)  the Qianlong emperors.

Consider This: These included city views. 25.4 Characterize the influence of China and the West upon one another.

d)  Chinese dragons in landscape scenes.

Consider This: These included city views. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q25.4.5  
After being exposed to artistic styles and tastes of the West, the Qianlong emperor preferred

a)  traditional Chinese art painted in the manner of earlier masters.

b)  Chinese ceramics that incorporated images from the West.

Consider This: Wang Hui’s *The Colors of Mount Taihang* was a favorite example. 25.4 Characterize the influence of China and the West upon one another.

c)  prints and paintings using Western perspective.

Consider This: Wang Hui’s *The Colors of Mount Taihang* was a favorite example. 25.4 Characterize the influence of China and the West upon one another.

d)  the paintings of Giuseppe Castiglione, known in China as Lang Shi’ning.

Consider This: Wang Hui’s *The Colors of Mount Taihang* was a favorite example. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: China and Europe: Cross-Cultural Contact

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter Quiz: The Rococo and the Enlightenment on the Continent:   
Privilege and Reason**

EOC Q25.1  
The French term *rocaille* and Italian term *barocco* combined to create which art term?

a)  Rococo

b)  retablos

Consider This: It is associated with both art and architecture, including interior design. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  cartouches

Consider This: It is associated with both art and architecture, including interior design. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  residenz

Consider This: It is associated with both art and architecture, including interior design. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q25.2  
The inkwell and opened book in this image reflect

a)  Madame de Pompadour’s interests in ideas of the Enlightenment.

b)  Madame de Pompadour’s celebrity as a writer of erotic literature.

Consider This: Madame de Pompadour was a mistress and advisor to Louis XV. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  Boucher’s tribute to Voltaire.

Consider This: Madame de Pompadour was a mistress and advisor to Louis XV. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  a play in which Madame de Pompadour starred at Versailles.

Consider This: Madame de Pompadour was a mistress and advisor to Louis XV. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q25.3  
The social elite of eighteenth-century Prussia were

a)  the officer corps of German nobility.

b)  courtiers who had relocated from Versailles.

Consider This: The kingdom expanded under Frederick the Great to become a leading power of Central Europe. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  electors of the Holy Roman Empire.

Consider This: The kingdom expanded under Frederick the Great to become a leading power of Central Europe. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  Habsburg aristocrats.

Consider This: The kingdom expanded under Frederick the Great to become a leading power of Central Europe. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q25.4  
Which element of this plan reflects Rococo influence?

a)  the curvilinear paths of the pleasure garden

b)  the symmetry of the New Palace

Consider This: This was the summer residence of Frederick the Great of Prussia. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

c)  the terraced vineyards of the Old Palace

Consider This: This was the summer residence of Frederick the Great of Prussia. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

d)  the left-to-right axis

Consider This: This was the summer residence of Frederick the Great of Prussia. 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Answer: a

Learning Objective: 25.1 Describe the Rococo style and how it reflects the values of the royal courts of Europe.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q25.5  
According to the *philosophes*, the universe proceeded according to what they termed

a)  natural law.

b)  rational humanism.

Consider This: This was fundamental to the concept of liberty. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  *style gallant*.

Consider This: This was fundamental to the concept of liberty. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  *dramma giocoso*.

Consider This: This was fundamental to the concept of liberty. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q25.6  
The origins of art criticism as a field of writing are related to

a)  the development of tourism.

b)  the court of Frederick the Great.

Consider This: The Paris Salon was a focus for the earliest writers. 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

c)  Voltaire’s *Candide*.

Consider This: The Paris Salon was a focus for the earliest writers. 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

d)  a principle of education espoused by Rousseau.

Consider This: The Paris Salon was a focus for the earliest writers. 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q25.7  
In his essay *Laocoön*, Gotthold Ephraim Lessing sought to

a)  distinguish the fine arts from one another.

b)  elevate painting at the expense of poetry.

Consider This: His view overturned Renaissance thinking about the subject. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  promote artwork that taught clear moral values.

Consider This: His view overturned Renaissance thinking about the subject. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  declare the essential similarities of painting, sculpture, architecture, music, and poetry.

Consider This: His view overturned Renaissance thinking about the subject. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q25.8  
Which statement accurately summarizes the view of art critic Denis Diderot regarding this work?

a)  It is admirable in subject for its moral value and detailed, painterly technique.

b)  Its representation of an isolated moment of time and action limits the impact of its subject in comparison to a literary treatment of such a character.

Consider This: Diderot’s views of Chardin’s works contrasted sharply with his treatment of Boucher’s. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

c)  Thickly layered colors on the surface of the painting result in flat, indistinct effects typical of the artist’s poorly executed technique, despite the appeal of the painting’s subject.

Consider This: Diderot’s views of Chardin’s works contrasted sharply with his treatment of Boucher’s. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

d)  Despite the artist’s admirable rendering of lifelike details and factual representation of the scene, the subject appears divorced from reality while lost in his own consciousness, confusing the moral lesson of the work.

Consider This: Diderot’s views of Chardin’s works contrasted sharply with his treatment of Boucher’s. 25.2 Explain how the French *philosophes* carried the ideals of the Enlightenment forward.

Answer: a

Learning Objective: 25.2 Explain how the French philosophes carried the ideals of the Enlightenment forward.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q25.9  
Rococo music was characterized by

a)  a delicate and light sound written for the harpsichord.

b)  large orchestral ensembles.

Consider This: The *style gallant* was popular in Rococo music. 25.3 Outline the chief characteristics of Classical music.

c)  Greek and Roman values of symmetry, balance, unity, and clarity.

Consider This: The *style gallant* was popular in Rococo music. 25.3 Outline the chief characteristics of Classical music.

d)  an accessible and recognizable musical language that appealed to the middle classes.

Consider This: The *style gallant* was popular in Rococo music. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q25.10  
The first of the new Classical genres that Joseph Haydn played a large role in developing was the

a)  string quartet.

b)  sonata.

Consider This: This form of music features three different instruments. 25.3 Outline the chief characteristics of Classical music.

c)  *opera seria*.

Consider This: This form of music features three different instruments. 25.3 Outline the chief characteristics of Classical music.

d)  symphony.

Consider This: This form of music features three different instruments. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q25.11  
*Opera buffa* differs from *opera seria* in its inclusion of

a)  everyday people for its characters.

b)  embellishing elements such as da capo arias.

Consider This: Gluck was a notable composer of both types. 25.3 Outline the chief characteristics of Classical music.

c)  dramatic but humorous elements called *dramma giocoso*.

Consider This: Gluck was a notable composer of both types. 25.3 Outline the chief characteristics of Classical music.

d)  pianoforte and brass accompaniment.

Consider This: Gluck was a notable composer of both types. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Easy

Skill Level: Understand the Concepts

EOC Q25.12  
This portion of Don Juan’s “catalogue” of seductions follows the convention of

a)  *opera buffa*.

b)  de capo aria.

Consider This: Both comedic and highly dramatic scenes are mixed throughout Mozart’s innovative opera. 25.3 Outline the chief characteristics of Classical music.

c)  *opera seria*.

Consider This: Both comedic and highly dramatic scenes are mixed throughout Mozart’s innovative opera. 25.3 Outline the chief characteristics of Classical music.

d)  castrati.

Consider This: Both comedic and highly dramatic scenes are mixed throughout Mozart’s innovative opera. 25.3 Outline the chief characteristics of Classical music.

Answer: a

Learning Objective: 25.3 Outline the chief characteristics of Classical music.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q25.13  
The use of Western conventions in Chinese art was to be found most in

a)  paintings on ceramics.

b)  etchings.

Consider This: The Western perspective system was particularly influential. 25.4 Characterize the influence of China and the West upon one another.

c)  ink drawings.

Consider This: The Western perspective system was particularly influential. 25.4 Characterize the influence of China and the West upon one another.

d)  carved sculpture.

Consider This: The Western perspective system was particularly influential. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q25.14  
Apart from the figures dressed in Chinese costume, Boucher’s painting exemplifies chinoiserie because

a)  the blue-and-white color scheme mimics that of Chinese ceramics.

b)  the oil medium contains an admixture of lacquer, which is derived from an East Asian practice known as “japanning.”

Consider This: A vase sits on a pedestal behind the lady. 25.4 Characterize the influence of China and the West upon one another.

c)  it depicts people drinking tea, which had recently become a popular beverage in Europe after having been introduced from China.

Consider This: A vase sits on a pedestal behind the lady. 25.4 Characterize the influence of China and the West upon one another.

d)  it is framed by a gilded cartouche.

Consider This: A vase sits on a pedestal behind the lady. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q25.15  
Western techniques of representation were introduced to eighteenth-century China by

a)  Jesuit missionaries from Italy who were also painters.

b)  Dutch trading companies exporting tea to European markets.

Consider This: Castiglione and Attiret established successful careers as painters in the Qianlong court. 25.4 Characterize the influence of China and the West upon one another.

c)  visiting courtiers from the French court.

Consider This: Castiglione and Attiret established successful careers as painters in the Qianlong court. 25.4 Characterize the influence of China and the West upon one another.

d)  itinerant artists accompanying European explorers.

Consider This: Castiglione and Attiret established successful careers as painters in the Qianlong court. 25.4 Characterize the influence of China and the West upon one another.

Answer: a

Learning Objective: 25.4 Characterize the influence of China and the West upon one another.

Topic: The Rococo and the Enlightenment on the Continent: Privilege and Reason

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 26**

**The Rights of Man:**

**Revolution and the Neoclassical Style**

**Multiple-Choice Questions**

1. The Stamp Act that Britain imposed on the American colonies taxed

1. marriage licenses.
2. tea.
3. academic degrees.
4. postage stamps.

Answer: c

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. The values of the Neoclassical world were restored in France with the rise to power of

1. Thomas Jefferson.
2. Napoleon Bonaparte.
3. Louis XVI.
4. Paul Revere.

Answer: b

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. In the Declaration of Independence, Thomas Jefferson’s argument for freedom was inspired by the writings of

1. Thomas Hobbes.
2. Thomas Paine.
3. John Locke.
4. Voltaire.

Answer: c

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Easy

Skill Level: Remember the Facts

4. The British felt entitled to tax the colonists following the Seven Years’ War, having

1. opened up the Western frontier.
2. provided governors for the colonies.
3. gained control of all of North America.
4. saved the colonists from the French.

Answer: d

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Road to Revolt in America: War and Taxation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

5. In an anonymous pamphlet Thomas Paine argued for

a. a new republicanism.

b. a monarchy.

c. war.

d. revolution.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Road to Revolt in America: War and Taxation

Difficulty Level: Easy

Skill Level: Remember the Facts

6. In the years following Louis XVI’s ascension to the French throne, France’s debt

1. doubled.
2. quadrupled.
3. quintupled.
4. tripled.

Answer: d

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Declaration of the Rights of Man and Citizen

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. Louis XVI was forced to go before the Estates General to discuss the issue of

1. the Declaration of Independence.
2. the National Assembly.
3. the Rights of Man and Citizen.
4. a uniform tax on all landed property.

Answer: d

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Declaration of the Rights of Man and Citizen

Difficulty Level: Easy

Skill Level: Remember the Facts

8. In 1789, French peasant and working-class women marched on Versailles to

1. kill Marie Antoinette.
2. demand bread.
3. protest taxes.
4. loot the palace.

Answer: b

Learning Objective: 26.1 Compare and Contrast the American and French revolutions.

Topic: The Declaration of the Rights of Man and Citizen

Difficulty Level: Easy

Skill Level: Remember the Facts

9. The French Declaration of the Rights of Man and Citizen was influenced by the writings of

a. Voltaire.

b. Thomas Hobbes.

c. Thomas Paine.

d. Thomas Jefferson.

Answer: d

Learning Objective: 26.1 Compare and Contrast the American and French revolutions.

Topic: The Declaration of the Rights of Man and Citizen

Difficulty Level: Easy

Skill Level: Remember the Facts

10. The Jacobins’ efforts to eliminate the monarchy were strengthened by

1. Louis XVI’s attempt to flee.
2. Robespierre and his extremist ideals.
3. actions of the National Assembly.
4. the establishment of the Revolutionary Tribunal.

Answer: a

Learning Objective: 26.1 Compare and Contrast the American and French revolutions.

Topic: The Reign of Terror

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

11. In her *Social Contract*, Olympe de Gouges called for

a. proper revolutionary costume for all women.

b. execution of all members of the royal family.

c. election of a woman to head France’s government.

d. marriage based on male and female equality.

Answer: d

Learning Objective: 26.1 Compare and Contrast the American and French revolutions.

Topic: Olympe de Gouges: The Call for Universal Rights

Difficulty Level: Easy

Skill Level: Understand the Concepts

12. In 1793, Olympe de Gouges was executed for

1. arguing that popular vote should select government.
2. killing Jean-Paul Marat in his bathtub.
3. calling for more liberal divorce laws.
4. proposing that marriage be based on equality.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: Olympe de Gouges: The Call for Universal Rights

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. Mary Wollstonecraft was a critic of Jean-Jacques Rousseau for his

a. not allowing women equal inheritance rights.

b. not granting women equal rights to sue for divorce.

c. support of keeping women as men’s domestic slaves.

d. proposition that women are flaws in nature.

Answer: c

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: Mary Wollstonecraft: An Englishwomen’s Response to the French Revolution

Difficulty Level: Easy

Skill Level: Remember the Facts

14. Neoclassicism became the preferred style in the late-eighteenth-century United States to

1. honor John Adams’s admiration of Classical architecture.
2. reflect the new government, which was formed on Classical ideas.
3. demonstrate the United States’ reverence for all things French.
4. emphasize the enduring potential of the new country.

Answer: b

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Neoclassicism and the American Political System

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

15. While working as Prefect of Papal Antiquities in Rome, Johann Winckelmann wrote *History of Ancient Art,* which created an interest in

1. the Grand Tour.
2. the ideals of reason.
3. a taste and market for Classical objects.
4. the Vatican’s collection of ancient art.

Answer: c

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Neoclassical Values in Britain and America

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

16. In the new America, the Neoclassical style of architecture was called the

a. Venetian style.

b. Adam style.

c. Federal style.

d. Roman style.

Answer: c

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: American Neoclassical Architecture

Difficulty Level: Easy

Skill Level: Remember the Facts

17. Thomas Jefferson’s design of Monticello was fashioned after the architecture of

1. Andrea Palladio.
2. Giovanni Bon.
3. Charles Le Brun.
4. Christopher Wren.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The British Influence: Adam and Josiah Wedgwood

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

18. Why did Thomas Jefferson locate Monticello on a hilltop?

1. Hilltops were deemed most secure in the event of war.
2. A hilltop would be safe from the floods common to that area.
3. Hilltops were traditional sites of Greek or Roman temples.
4. A hilltop provided the best view of the Virginia countryside.

Answer: c

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The British Influence: Adam and Josiah Wedgwood

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. In his 1788 sculpture of George Washington, Jean-Antoine Houdon included a plowshare beaten from a sword to

1. signify Washington’s role as a warrior who brought peace to his people.
2. show the two aspects—farming and military—of the United States.
3. show that Washington was a farmer before becoming a general.
4. reference the Roman farmer-poet Virgil and Augustus Caesar.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The British Influence: Adam and Josiah Wedgwood

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Jacques-Louis David’s paintings have a frozen quality to them to

1. draw attention to their high drama.
2. emphasize rationality.
3. create a clear focus.
4. preserve formal balance.

Answer: b

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Jacques- Louis David and the Neoclassical Style in France

Difficulty Level: Easy

Skill Level: Understand the Concepts

21. Jacques-Louis David’s overarching theme in both *The Oath of the Horatii* and *The Lictors Returning to Brutus the Bodies of His Sons* is

1. the weakness of females.
2. *memento mori*.
3. sacrifice for the state.
4. love of family.

Answer: c

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Jacques-Louis David and the Neoclassical Style in France

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

22. Why was Napoleon Bonaparte’s 1799 coup d’état of the French Directory successful?

1. French women were threatening an uprising.
2. The Directory was not providing stability for France.
3. The Directory was proposing a new monarchy.
4. France had just entered another war with England.

Answer: b

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Easy

Skill Level: Remember the Facts

23. How is Jacques-Louis David’s *Napoleon Crossing the Saint-Bernard* historically inaccurate?

1. Napoleon was much shorter than David painted him.
2. Napoleon did not cross the Alps with his army.
3. Napoleon wears a crown even though he was not emperor.
4. Napoleon crossed the Alps on a mule, not a white horse.

Answer: d

Learning Objective: 26.4 Examine the influences of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Art as Propaganda: Painting, Architecture, Sculpture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. Napoleon launched a massive rebuilding program in Paris to

1. restore it to its Baroque grandeur.
2. impress his empire with his new palace.
3. make it the new Rome.
4. expand the churches to glorify God.

Answer: c

Learning Objective: 26.4 Examine the influences of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Art as Propaganda: Painting, Architecture, Sculpture

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

25. Napoleon rejected Antonio Canova’s statue of him as Mars because he

1. needed to remove himself from a military image.
2. had ordered himself portrayed as Augustus, not Mars.
3. wanted to be portrayed as taller, not his actual height.
4. thought displaying himself as a nude was limiting.

Answer: d

Learning Objective: 26.4 Examine the influences of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Art as Propaganda: Painting, Architecture, Sculpture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. Why do scholars today doubt parts of Olaudah Equiano’s autobiography of his slave years?

1. His description of the slave ship does not match historical records.
2. He likely was born in the United States, not Africa as he claimed.
3. The English did not buy slaves from Benin, where he said he was born.
4. He describes treatment that would not have been given.

Answer: b

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: Autobiographical and Fictitious Accounts of Slavery

Difficulty Level: Moderate

Skill Level: Understand the Concepts

27. Phillis Wheatley holds the distinction of being the first

1. black American to publish a book.
2. black woman to become a minister.
3. black woman to earn her living as a writer.
4. black woman to receive a portrait commission.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: Autobiographical and Fictitious Accounts of Slavery

Difficulty Level: Easy

Skill Level: Remember the Facts

28. In *The Wealth of Nations*, Adam Smith takes a free-trade position on slavery, because

1. he owned several slaves.
2. slave labor reduced the cost of goods.
3. he noted that slavery was just another commodity.
4. he believed blacks to be inferior to the British.

Answer: c

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Argument of Slavery

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

29. Which religious practice was a combination of Yoruba, Kongo, and Dahomey cultures?

1. dancing
2. atheism
3. Christianity
4. Vodou

Answer: d

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The African Diaspora

Difficulty Level: Easy

Skill Level: Remember the Facts

30. What musical instrument did most African cultures share?

1. violin
2. drum
3. flute
4. horn

Answer: b

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The African Diaspora

Difficulty Level: Easy

Skill Level: Understand the Concepts

**Essay Questions**

31. List and explain at least two reasons for the post-revolution adoption of Classical government and style in France and the United States.

Answer: The ideal response would include the following:

1. France and the United States turned to Classical models to build their new societies produced from the social changes caused by Revolution in America and France. The stable, balanced, and rational cultures from Classical antiquity became models for the new governments of the United States and France.
2. The idealism embodied in the Neoclassical ideals of the post-revolutionary world and its order, balance, and proportion became the norm for art and architecture.

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Explain the meaning and importance of Jefferson’s alteration of John Locke’s argument for “life, liberty, and property” in *Two Treatises on Government* to “life, liberty, and the pursuit of happiness.”

Answer: The ideal response would include the following:

In his *Two Treatises on Government*, John Locke writes that humans are free, equal, and independent, which influenced Jefferson greatly while he drafted the Declaration of Independence. Jefferson altered Locke’s phrasing from “life, liberty, and property” to “life, liberty, and the pursuit of happiness” because his aim was that people achieve fulfillment, which would only be possible if they had control over their destiny.

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Declaration of Independence

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Explain the meaning and importance of Jefferson’s alteration of John Locke’s supporting of a government *for* the people to a government *of* and *by* the people.

Answer: The ideal response would include the following:

In *Two Treatises on Government*, Locke supports a government *for* the people but does not fully reject the idea of monarchial rule. Jefferson, on the other hand, interprets that people were sovereign and that their government should be one that is *of* and *by* the people, illustrating individual sovereignty.

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Declaration of Independence

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Discuss the role of women in the French Revolution.

Answer: The ideal response would include the following:

1. A minimal harvest and a drought in 1789 caused a number of women to become involved in political activism spurred by fabricated comments associated with Marie Antoinette.
2. On October 5, 1789, some 7,000 Parisian women marched on the palace at Versailles demanding bread. The next day they marched back to Paris with the king and queen, who became prisoners of the people in the palace of the Tuileries.
3. These actions illustrated the major role that women played in the struggles to overthrow the monarchy in France during the revolution.

Learning Objective: 26.1 Compare and Contrast the American and French revolutions; 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Declaration of the Rights of Man and Citizen

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Compare Abigail Adams’s views on gender equality to those of Olympe de Gouges and Mary Wollstonecraft.

Answer: The ideal response would include the following:

1. Many women thought that the rights of man were forcefully declared and the rights of women were ignored.
2. Abigail Adams addressed this in a personal letter to her husband in which she established the fact that women should have a voice and representation. Other women expressed their feelings publically, like Olympe de Gouges and Mary Wollstonecraft.
3. De Gouges was a French revolutionary who was excited about the climate of revolutionary France. However, she became disenchanted, with less of a concern for equality for women and their rights. She joined an advocacy group for women’s rights and wrote a powerful response to the Declaration of the Rights of Man and Citizen, *Declaration of the Rights of Women and the Female Citizen*. Her lobbying of the Constitutional Convention for passage of her *Declaration* later led to a ban on women’s clubs due to a distaste for women’s involvement in political activities.
4. In England, Wollstonecraft became a defender of the French Revolution and wrote a number of published works. In one, she acknowledged that the traditional roles of women in the French Revolution were inspired by Jean-Jacques Rousseau. Wollstonecraft said that Rousseau and others were trying to restrict women’s experience. Her *Vindication of the Rights of Women* would become the most influential and important writing of the Enlightenment era and would later influence the modern feminist movement.

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Women

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Compare the British Neoclassical architecture of Robert Adam to that of the American Thomas Jefferson.

Answer: The ideal response would include the following:

1. Robert Adam was inspired by the architecture of the Classical world, having visited Pompeii and Herculaneum as a part of the Grand Tour. He used Classical motifs and architectural forms in his designs, which became most popular during the eighteenth century and made him a highly sought architectural designer. In England his style became known as the Adam Style.
2. The style of architecture in the United States representing the new American republic became known as the Federal style; its champion was Thomas Jefferson. Jefferson was influenced by the work of architects like Andrea Palladio, whose work he had seen while in France serving as the American minister to France. Palladio’s style played a major role in the design of Jefferson’s home in Monticello, which mimicked a Greek or Roman temple on a hill. Monticello’s façade, with its Corinthian columns and Classical pediment, is modeled after Adam’s work.
3. Whereas Adam was more well known for his residences and their interiors, Jefferson was more well known for many of his public architectural designs.

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The British Influence: Robert Adam and Josiah Wedgwood

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Identify, describe, and cite specific examples of two ways Jacques Louis-David’s paintings define French Neoclassicism.

Answer: The ideal response would include the following:

1. Jacques-Louis David abandoned the academic history paintings of previous times for a more formal balanced and simplicity that would develop into the Neoclassical style.
2. However, his narratives are highly complex. An excellent example of this complexity and David’s use of the Neoclassical style in painting is *The Oath of the Horatii*, an illustration of civic responsibility as told through a Roman narrative. The orderly treatment of the male figures, rigid and in profile, shows a more Neoclassical style, where the female figures seem to reference a more Baroque style. Classical order replaces and overtakes the Baroque complexity to illustrate sacrifice for citizenship.
3. Similar in context and content, David’s *The Lictors Returning to Brutus the Bodies of His Sons* illustrates another complex narrative with an austere interpretation witnessed in the visual format he paints in *The Oath of the Horatii.*
4. Both illustrate the ideals of the Neoclassical through their use of Classical references to order and balance as well as a Classical narrative and a highly complex subject matter.

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: Jacques Louis-David and the Neoclassical Style in France

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. List and explain two ways Napoleon used art as propaganda, citing two works as examples.

Answer: The ideal response would include the following:

1. Napoleon celebrated major events through his commissions, which included paintings, sculpture, and architecture. These were meant to represent Napoleon as hero.
2. An example of this is Jacques-Louis David’s *Napoleon* *Crossing the Saint-Bernard*, in which Napoleon is seen on a rearing stead. His command of this large horse as he traverses the Alps leading his troops on a campaign is an exaggeration; in actuality Napoleon did not lead his forces and he rode a mule. This is an excellent example of Napoleon’s of the visual medium as pure propaganda.
3. Ingres’s *Napoleon on His Imperial Throne* conjures images of gods and deity from the ancient and Christian worlds of the past, using them as sources of reference. Ingres uses a number of specific works to blend the representation of Napoleon solidifying the public image of the ruler as a godlike figure, again illustrating the effectiveness of propaganda to move and control the popular imagination.

Learning Objective: 26.4 Examine the influences of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Art as Propaganda: Painting, Architecture, Sculpture

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

39. Describe the conditions Africans endured during the African diaspora.

Answer: The ideal response would include the following:

1. Historical accounts show that about 14 million Africans survived the slave trade’s Atlantic crossing; this number represents the largest scattering of people in history and has become known as the African Diaspora.
2. One early account of the conditions slaves faced during the crossing can be found in the writings of Olaudah Equiano; however, recent discoveries have cast doubt on the authenticity of his writings.
3. Other accounts show that, once delivered to their final location, Africans met with deplorable housing and were routinely whipped, beaten, and tortured for nonperformance of impossible tasks they were given. Female slaves were sexually abused or used for the sexual pleasure of their masters.

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The African Diaspora; Autobiographical and Fictional Accounts of Slavery

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Describe the significance of Phillis Wheatley’s contribution to literature.

Answer: The ideal response would include the following:

Phillis Wheatley was the first black American to publish a book. Born in Africa before being kidnapped as a child and brought to America as a slave, Wheatley served in the Wheatley household in Boston. After traveling to England with the Wheatleys, she published her *Poems on Various Subjects: Religious and Moral.* Most of her work reflects her New England upbringing and includes themes of Christian salvation. She also stresses the inequalities of slavery in some of her work. After returning from England, she was given her freedom, which was a rare occurrence.

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: Autobiographical and Fictional Accounts of Slavery

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: The American and French Revolutions**

EOM Q26.1.1  
What was the largest colonial American city at the time a separation from Britain was declared?

a)  Philadelphia

b)  Boston

Consider This: Colonial representatives met here to debate options for responding to British control. 26.1 Compare and contrast the American and French revolutions.

c)  New York

Consider This: Colonial representatives met here to debate options for responding to British control. 26.1 Compare and contrast the American and French revolutions.

d)  Savannah

Consider This: Colonial representatives met here to debate options for responding to British control. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.1.2  
Arguing for a new republicanism, Thomas Paine published *Common Sense* in January 1776, advocating

a)  a new government with a chief of state who was not a monarch.

b)  a violent overthrow of the British government.

Consider This: Over 100,000 copies of the pamphlet circulated in the colonies. 26.1 Compare and contrast the American and French revolutions.

c)  a new monarch on England’s throne.

Consider This: Over 100,000 copies of the pamphlet circulated in the colonies. 26.1 Compare and contrast the American and French revolutions.

d)  an end to all colonial taxation.

Consider This: Over 100,000 copies of the pamphlet circulated in the colonies. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.1.3  
In France, the events leading to revolution were most directly brought about by

a)  the national debt.

b)  the crisis of slavery.

Consider This: The imposition of a land tax resulted in rioting. 26.1 Compare and contrast the American and French revolutions.

c)  rising international tariffs.

Consider This: The imposition of a land tax resulted in rioting. 26.1 Compare and contrast the American and French revolutions.

d)  the societal inequality of women.

Consider This: The imposition of a land tax resulted in rioting. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.1.4  
Operating during the Reign of Terror, The Committee for Public Safety was instigated by

a)  Maximilien Robespierre.

b)  Louis XVI.

Consider This: His concept of a “Republic of Virtue” created its framework. 26.1 Compare and contrast the American and French revolutions.

c)  Jean-Baptiste Bellay.

Consider This: His concept of a “Republic of Virtue” created its framework. 26.1 Compare and contrast the American and French revolutions.

d)  Jean-Jacques Rousseau.

Consider This: His concept of a “Republic of Virtue” created its framework. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.1.5  
Which details in this portrayal of Marat emphasize the theme of self-sacrifice?

a)  the position of the right arm and note regarding payment of *assignat*

b)  the quill pen and inscription on the wooden crate

Consider This: Marat was murdered by Charlotte Corday, writer of the letter. 26.1 Compare and contrast the American and French revolutions.

c)  the knife and letter in his opened hand

Consider This: Marat was murdered by Charlotte Corday, writer of the letter. 26.1 Compare and contrast the American and French revolutions.

d)  the turban and ink pot

Consider This: Marat was murdered by Charlotte Corday, writer of the letter. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The American and French Revolutions

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Rights of Woman**

EOM Q26.2.1  
Despite her belief that “your sex are naturally tyrannical,” Abigail Adams’ letter to her husband, John Adams, argued that men who “wish to be happy” should alter their relationship towards women by changing the role of “master” to

a)  friend.

b)  counselor.

Consider This: Abigail Adams also warned of consequences if women’s rights were ignored. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  slave.

Consider This: Abigail Adams also warned of consequences if women’s rights were ignored. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  confessor.

Consider This: Abigail Adams also warned of consequences if women’s rights were ignored. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Woman

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.2.2  
For writing that the future government of France should be determined by popular referendum, not by the National Convention, Olympe de Gouges was

a)  sent to the guillotine.

b)  named the first woman on the Council of Elders.

Consider This: This followed a ban on women’s clubs by the Constitutional Convention. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  elected to the Directory.

Consider This: This followed a ban on women’s clubs by the Constitutional Convention. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  dismissed from the Directory.

Consider This: This followed a ban on women’s clubs by the Constitutional Convention. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Woman

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.2.3  
Mary Wollstonecraft’s *A Vindication of the Rights of Woman* represented

a)  a criticism of Rousseau’s traditional view of women’s roles.

b)  a repudiation of the French Revolution.

Consider This: She urged women to “acquire strength, both of mind and body.” 26.2 Explain the reaction of women to the revolutions in France and America.

c)  an endorsement of post-Revolution policies towards women in France.

Consider This: She urged women to “acquire strength, both of mind and body.” 26.2 Explain the reaction of women to the revolutions in France and America.

d)  an attempt to foment revolution in Britain as had been achieved in France.

Consider This: She urged women to “acquire strength, both of mind and body.” 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Woman

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.2.4  
Who is credited with fashioning the main points of what would become the liberal feminist agenda?

a)  Mary Wollstonecraft

b)  Olympe de Gouges

Consider This: Her *Vindication* is a seminal work. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  Anne-Louis Girodet

Consider This: Her *Vindication* is a seminal work. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  Abigail Adams

Consider This: Her *Vindication* is a seminal work. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Woman

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.2.5  
Which statement best represents a call for fundamental political as well as social reconstruction to achieve women’s rights?

a)  Olympe de Gouges: “The principle of all sovereignty rests essentially with the nation, which is nothing but the union of woman and man; no body and no individual can exercise any authority which does not come expressly from it [the nation].”

b)  Mary Wollstonecraft: “I wish to show that elegance is inferior to virtue, that the first object of laudable ambition is to obtain a character as a human being, regardless of the distinction of sex.”

Consider This: France’s Constitutional Convention was lobbied on behalf of this document. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  Abigail Adams: “Regard us then as being placed by providence under your protection and in imitation of the Supreme Being make use of that power only for our happiness.”

Consider This: France’s Constitutional Convention was lobbied on behalf of this document. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  Charlotte Corday: “My unhappiness alone suffices to give a right to your good will.”

Consider This: France’s Constitutional Convention was lobbied on behalf of this document. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Woman

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Neoclassical Spirit**

EOM Q26.3.1  
Adam style refers to

a)  an architectural design developed in England.

b)  a classically inspired pattern popular in eighteenth-century ceramics.

Consider This: This established Neoclassicism as the prevailing influence on the arts. 26.3 Describe the Neoclassical style.

c)  a plain, rational literary style without rhetorical ornamentation employed in argumentation.

Consider This: This established Neoclassicism as the prevailing influence on the arts. 26.3 Describe the Neoclassical style.

d)  a type of American garden design adapted from the French.

Consider This: This established Neoclassicism as the prevailing influence on the arts. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Neoclassical Spirit

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.3.2  
In Monticello, Thomas Jefferson departs from a Neoclassical style in his use of

a)  tall, narrow windows.

b)  Corinthian columns.

Consider This: Jefferson served as Minister to France after the Revolution. 26.3 Describe the Neoclassical style.

c)  a pediment above the entrance.

Consider This: Jefferson served as Minister to France after the Revolution. 26.3 Describe the Neoclassical style.

d)  a hilltop location.

Consider This: Jefferson served as Minister to France after the Revolution. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Neoclassical Spirit

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q26.3.3  
Which is true of Pierre-Charles L’Enfant’s plan for the capitol in Washington, D.C.?

a)  It superimposed diagonal avenues, connecting public squares, upon an orthogonal street grid.

b)  It arranged for all the avenues to terminate at the river for easy emergency evacuations.

Consider This: It departed from the standard survey pattern established by Jefferson. 26.3 Describe the Neoclassical style.

c)  It was modeled on the English garden, with irregular public squares and meandering roadways.

Consider This: It departed from the standard survey pattern established by Jefferson. 26.3 Describe the Neoclassical style.

d)  It demonstrated a total rejection of the Neoclassical style in favor of something uniquely American.

Consider This: It departed from the standard survey pattern established by Jefferson. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Neoclassical Spirit

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.3.4  
Why did sympathizers of the French Revolution closely identify Jacques-Louis David’s *The Lictors Returning to Brutus the Bodies of His Sons* with the cause of the French Republic?

a)  It alluded to tensions between personal sacrifice and priorities of the state.

b)  It inspired the storming of the Bastille.

Consider This: Lictors were military officers in service to the Roman ruler. 26.3 Describe the Neoclassical style.

c)  It foreshadowed and justified the Reign of Terror.

Consider This: Lictors were military officers in service to the Roman ruler. 26.3 Describe the Neoclassical style.

d)  The painter was a favorite of the French monarchy.

Consider This: Lictors were military officers in service to the Roman ruler. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Neoclassical Spirit

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.3.5  
Angelica Kauffmann achieved unprecedented success as

a)  a female history painter.

b)  an interior designer for Robert Adam.

Consider This: Swiss by birth, she trained in Italy. 26.3 Describe the Neoclassical style.

c)  a proponent for women’s rights in England.

Consider This: Swiss by birth, she trained in Italy. 26.3 Describe the Neoclassical style.

d)  a female designer of Neoclassical landscapes.

Consider This: Swiss by birth, she trained in Italy. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Neoclassical Spirit

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Napoleon and Neoclassical Paris**

EOM Q26.4.1  
Napoleon’s rise to power began with a coup d’état against

a)  the French Directory.

b)  Louis XVI.

Consider This: He established the Consulate as a result. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  Italy and Spain.

Consider This: He established the Consulate as a result. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  England.

Consider This: He established the Consulate as a result. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.4.2  
The primary purpose of Jacques-Louis David’s *Napoleon Crossing the Saint-Bernard* was

a)  to create a myth as pure propaganda.

b)  to document a military victory.

Consider This: David produced multiple copies of the painting. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  to counter rumors regarding Napoleon’s fitness in battle.

Consider This: David produced multiple copies of the painting. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  to cheer a defeated French army.

Consider This: David produced multiple copies of the painting. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.4.3  
Napoleon’s final defeat was achieved by

a)  the English and Prussians at Waterloo, Belgium.

b)  the English at Trafalgar, Spain.

Consider This: He abdicated and was exiled after a series of military failures. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  the Italians in the Alps.

Consider This: He abdicated and was exiled after a series of military failures. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  the Ottomans in Austria.

Consider This: He abdicated and was exiled after a series of military failures. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.4.4  
Commissioned by Napoleon to commemorate his victories and the glory of his rule, Pierre-Alexandre Vignon’s La Madeleine

a)  was built on a north-south axis and has sixty-three-foot-high Corinthian columns.

b)  was dedicated “From the Emperor to the soldiers of the Great Army.”

Consider This: The Battle of Leipzig impacted the project. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

c)  was completed at the height of Napoleon’s power.

Consider This: The Battle of Leipzig impacted the project. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

d)  has a classical interior to match its classically monumental façade.

Consider This: The Battle of Leipzig impacted the project. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.4.5  
In this representation of Napoleon, Canova depicts the emperor nude to

a)  show him as the modern embodiment of the god of war.

b)  dispel rumors that he had been physically unfit to cross the Saint-Bernard pass.

Consider This: Napoleon expected to be presented in full military dress. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

c)  show his dispossession of riches after surrender at the Battle of Waterloo.

Consider This: Napoleon expected to be presented in full military dress. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

d)  demonstrate his physical likeness to ancient sculptures of Augustus Cesar.

Consider This: Napoleon expected to be presented in full military dress. 26.4 Examine the influence of the Neoclassical style on Napoleonic France.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: Napoleon and Neoclassical Paris

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Issue of Slavery**

EOM Q26.5.1  
Which nation profited most from the slave trade?

a)  England

b)  France

Consider This: Mills depended upon cotton grown in the West Indies and American colonies, then exported to Europe. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  Spain

Consider This: Mills depended upon cotton grown in the West Indies and American colonies, then exported to Europe. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  Portugal

Consider This: Mills depended upon cotton grown in the West Indies and American colonies, then exported to Europe. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Issue of Slavery

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.5.2  
After being kidnapped as a child and enslaved in a household in Boston, Phillis Wheatley

a)  became the first black American to publish a book.

b)  worked as a teacher in a school for runaway slaves.

Consider This: She was freed after returning from a trip to England with her master’s family. 26.5 Appraise the impact of slavery on the Neoclassical values of the era

c)  made engravings to illustrate John Gabriel Stedman’s accounts of his expedition to Guiana.

Consider This: She was freed after returning from a trip to England with her master’s family. 26.5 Appraise the impact of slavery on the Neoclassical values of the era

d)  escaped and went back to Africa to write a memoir about her life as a slave.

Consider This: She was freed after returning from a trip to England with her master’s family. 26.5 Appraise the impact of slavery on the Neoclassical values of the era

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Issue of Slavery

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q26.5.3  
A *laissez-faire* economic policy, by definition, favors

a)  free trade.

b)  a market that does not rely on slavery.

Consider This: Adam Smith’s *Wealth of Nations* was a seminal work of the period. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  a market reliant on heavy taxes.

Consider This: Adam Smith’s *Wealth of Nations* was a seminal work of the period. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  governmental control over the market.

Consider This: Adam Smith’s *Wealth of Nations* was a seminal work of the period. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Issue of Slavery

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.5.4  
North American slaveholders grouped Africans of differing backgrounds together in order to

a)  reduce the possibility of rebellion.

b)  increase their understanding of the peoples of Africa.

Consider This: This practice differed in Brazil and the Caribbean. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  increase slaves’ immunities to new infections.

Consider This: This practice differed in Brazil and the Caribbean. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  strengthen the “American” identities of their slaves.

Consider This: This practice differed in Brazil and the Caribbean. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Issue of Slavery

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q26.5.5  
While portraying an actual event in the life of Brook Watson, how is a controversial sub-theme suggested in Copley’s image?

a)  The slave holding the rope, or lifeline, and sharks relate to the subject of slavery.

b)  The vessels filling the background and merchant sailors illustrate free-market trade.

Consider This: Watson’s ship carried goods from Boston to Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  The fortress towers and landmarks of Havana viewed in the distance emphasize the significance of this historic port and region of the Caribbean.

Consider This: Watson’s ship carried goods from Boston to Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  The clothing of the men differentiates marked social classes, from officer’s jacket to sailor’s shirt to nakedness.

Consider This: Watson’s ship carried goods from Boston to Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Issue of Slavery

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Rights of Man: Revolution and the Neoclassical Style**

EOC Q26.1  
The Estates General that King Louis XVI was forced to convene on May 5, 1789, was comprised of representatives of the

a)  clergy, nobility, bourgeoisie, and peasants.

b)  clergy only.

Consider This: Ultimately, the Third Estate created the General Assembly. 26.1 Compare and contrast the American and French revolutions.

c)  nobility only.

Consider This: Ultimately, the Third Estate created the General Assembly. 26.1 Compare and contrast the American and French revolutions.

d)  clergy and nobility only.

Consider This: Ultimately, the Third Estate created the General Assembly. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q26.2  
The Jacobins in France’s National Assembly

a)  favored the institution of egalitarian democracy.

b)  favored the restoration of the monarchy.

Consider This: Jean-Paul Marat was aligned with the Jacobins. 26.1 Compare and contrast the American and French revolutions.

c)  sought the support of Austria and Russia in a counterrevolution.

Consider This: Jean-Paul Marat was aligned with the Jacobins. 26.1 Compare and contrast the American and French revolutions.

d)  called for the release of all the prisoners remaining in the Bastille.

Consider This: Jean-Paul Marat was aligned with the Jacobins. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.3  
Although the French and the American revolutions differed in many ways, both

a)  looked to Classical antiquity for models on which to build a new society.

b)  were essentially revolts of the upper classes.

Consider This: France’s Council of Five Hundred is an example. 26.1 Compare and contrast the American and French revolutions.

c)  were primarily revolts against absolutism.

Consider This: France’s Council of Five Hundred is an example. 26.1 Compare and contrast the American and French revolutions.

d)  emancipated women.

Consider This: France’s Council of Five Hundred is an example. 26.1 Compare and contrast the American and French revolutions.

Answer: a

Learning Objective: 26.1 Compare and contrast the American and French revolutions.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.4  
Private letters between which statesman and his wife warned that, “we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation”?

a)  John Adams

b)  Thomas Jefferson

Consider This: This warning was declared in 1776. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  Jean-Paul Marat

Consider This: This warning was declared in 1776. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  Benjamin Franklin

Consider This: This warning was declared in 1776. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q26.5  
Both Mary Wollstonecraft and Olympe de Gouges broadened the agenda of the Enlightenment by

a)  demanding equal rights for women.

b)  advocating an end to the slave trade.

Consider This: Wollstonecraft accused Rousseau of a limited vision of women’s roles. 26.2 Explain the reaction of women to the revolutions in France and America.

c)  insisting on a radical restructuring of society.

Consider This: Wollstonecraft accused Rousseau of a limited vision of women’s roles. 26.2 Explain the reaction of women to the revolutions in France and America.

d)  demanding strong centralized government.

Consider This: Wollstonecraft accused Rousseau of a limited vision of women’s roles. 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.6  
According to Mary Wollstonecraft, women “must ever languish like exotics, and be reckoned beautiful flaws in nature” if

a)  deprived of liberty.

b)  left without the protection of men.

Consider This: She regarded women as “rational creatures” rather than beings “in a perpetual state of childhood.” 26.2 Explain the reaction of women to the revolutions in France and America.

c)  regarded primarily as mothers or wives.

Consider This: She regarded women as “rational creatures” rather than beings “in a perpetual state of childhood.” 26.2 Explain the reaction of women to the revolutions in France and America.

d)  denied education.

Consider This: She regarded women as “rational creatures” rather than beings “in a perpetual state of childhood.” 26.2 Explain the reaction of women to the revolutions in France and America.

Answer: a

Learning Objective: 26.2 Explain the reaction of women to the revolutions in France and America.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.7  
The term *jasperware* refers to

a)  stoneware featuring white relief ornamentation on colored ground.

b)  Queen’s Ware mass-produced by Wedgwood.

Consider This: Robert Adam favored it for decorating. 26.3 Describe the Neoclassical style.

c)  classically inspired sculptures popularized in eighteenth-century interior design.

Consider This: Robert Adam favored it for decorating. 26.3 Describe the Neoclassical style.

d)  cast iron ornamentation used in Neoclassical architecture.

Consider This: Robert Adam favored it for decorating. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.8  
Who proposed a land ordinance that effectively installed a Neoclassical pattern on the American landscape?

a)  Thomas Jefferson

b)  Alexander Hamilton

Consider This: This ordinance required communities to be organized on a grid. 26.3 Describe the Neoclassical style.

c)  George Washington

Consider This: This ordinance required communities to be organized on a grid. 26.3 Describe the Neoclassical style.

d)  John Adams

Consider This: This ordinance required communities to be organized on a grid. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q26.9  
In this presentation of Washington, which feature emphasizes his position as “father of the fatherland”?

a)  the *contrapposto* pose and facial expression of *gravitas*

b)  the Order of Cincinnatus medal

Consider This: Classical conventions associated with depictions of Roman senators are evident. 26.3 Describe the Neoclassical style.

c)  the ploughshare beaten from a sword

Consider This: Classical conventions associated with depictions of Roman senators are evident. 26.3 Describe the Neoclassical style.

d)  the contemporary clothing

Consider This: Classical conventions associated with depictions of Roman senators are evident. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q26.10  
Which feature of David’s epic history painting, despite its overall Neoclassical style, relates more specifically to Baroque conventions?

a)  the grouping of women to the right

b)  the positioning of the three sons

Consider This: The sons swear allegiance before battling to the death. 26.3 Describe the Neoclassical style.

c)  the placement of the father at center

Consider This: The sons swear allegiance before battling to the death. 26.3 Describe the Neoclassical style.

d)  the set of three arches in the background

Consider This: The sons swear allegiance before battling to the death. 26.3 Describe the Neoclassical style.

Answer: a

Learning Objective: 26.3 Describe the Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q26.11  
Apart from Britain and Sweden, which European country remained free of Napoleon’s domination?

a)  Portugal

b)  Italy

Consider This: Britain protected Sicily and Sardinia in the Mediterranean. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  Austria

Consider This: Britain protected Sicily and Sardinia in the Mediterranean. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  Spain

Consider This: Britain protected Sicily and Sardinia in the Mediterranean. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q26.12  
Napoleon is associated with the emperor Charlemagne in this portrait by

a)  the sword and ivory hand of justice on his left.

b)  the scepter in his right hand.

Consider This: These objects were believed to have originally belonged to Charlemagne. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  the ermine cape and medallion.

Consider This: These objects were believed to have originally belonged to Charlemagne. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  the signs of the zodiac flanking the imperial eagle at his feet.

Consider This: These objects were believed to have originally belonged to Charlemagne. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q26.13  
The nudity in this depiction of Paolina Borghese was intended by Canova to

a)  demonstrate his artistic skills as equal to those of Classical sculptors.

b)  accentuate her sexuality.

Consider This: Borghese did not intend for the work to be viewed by the public or in daylight. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

c)  counter Napoleon’s disapproval of his own nude portrait by the sculptor.

Consider This: Borghese did not intend for the work to be viewed by the public or in daylight. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

d)  satirize the debauchery of the aristocracy.

Consider This: Borghese did not intend for the work to be viewed by the public or in daylight. 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Answer: a

Learning Objective: 26.4 Examine the influence of Neoclassical values on Napoleonic France, and the popularity of Neoclassical style.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q26.14  
In his best-selling autobiography, published in England in 1789, Olaudah Equiano described

a)  conditions on board a transatlantic slave ship.

b)  the life of a planter in Suriname.

Consider This: Olaudah Equiano was reportedly a native of Benin. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  his experiences in the fleet of Admiral Nelson.

Consider This: Olaudah Equiano was reportedly a native of Benin. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  his abolitionist speeches at the Constitutional Convention.

Consider This: Olaudah Equiano was reportedly a native of Benin. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q26.15  
People in the African diaspora were best able to preserve their

a)  music.

b)  religious practices.

Consider This: The mbira is common in Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

c)  storytelling.

Consider This: The mbira is common in Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

d)  building practices.

Consider This: The mbira is common in Africa. 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Answer: a

Learning Objective: 26.5 Appraise the impact of slavery on the Neoclassical values of the era.

Topic: The Rights of Man: Revolution and the Neoclassical Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 27**

**The Romantic World View:**

**The Self in Nature and the Nature of Self**

**Multiple-Choice Questions**

1. The Romantic artists primarily reacted against Neoclassicism due to its

1. Classical ideals of order, control, and balance.
2. guidance from the educated elite.
3. the brutality of revolution.
4. the Deist movement away from God.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Understand the Concepts

2. The term *Romanticism* was originally coined by

1. William Wordsworth.
2. Friedrich von Schlegel.
3. Samuel Taylor Coleridge.
4. Immanuel Kant.

Answer: b

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. The Romantics’ worldview was most informed by

1. empirical observation.
2. divinely revealed truth.
3. objective reality.
4. subjective experience.

Answer: d

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

4. The night appealed to the Romantics more than the day because they felt it was less

1. knowable.
2. spiritual.
3. moral.
4. political.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

5. Which poem by William Wordsworth is considered to be the fullest statement of the Romantic imagination?

1. “The Daffodils”
2. “The World Is Too Much with Us”
3. “The Rainbow”
4. “Tintern Abbey”

Answer: d

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Idea of the Romantic: William Wordsworth’s “Tintern Abbey”

Difficulty Level: Easy

Skill Level: Remember the Facts

6. In “Tintern Abbey,” why does William Wordsworth believe that he looks at the world differently than he did five years earlier?

1. The losses he endured have made him more sensitive.
2. He now sees the unity among all things.
3. His memory has become sharper as he has matured.
4. He has a closer relationship with his sister.

Answer: b

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Idea of the Romantic: William Wordsworth’s “Tintern Abbey”

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. William Wordsworth’s co-writer for *Lyrical Ballads* was

1. Samuel Taylor Coleridge.
2. Dorothy Wordsworth.
3. Ralph Waldo Emerson.
4. John Keats.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: A Romantic Experiment: Lyrical Ballads

Difficulty Level: Easy

Skill Level: Remember the Facts

8. In Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner,” the Mariner’s killing of the albatross represents

1. Coleridge overcoming opium addiction.
2. an attack on nature.
3. salvation for his shipmates.
4. Christ’s crucifixion.

Answer: b

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Romanticism as a Voyage of Discovery: Samuel Taylor Coleridge

Difficulty Level: Easy

Skill Level: Understand the Concepts

9. Which of the following was among the most popular of the English Romantic painters?

1. Nicolas Poussin
2. Claude Lorraine
3. Jacob von Ruisdael
4. John Constable

Answer: d

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Landscape

Difficulty Level: Easy

Skill Level: Remember the Facts

10. In many of his paintings, John Constable included a cathedral to

1. remind viewers of the Church’s importance.
2. symbolize God’s permanence in nature.
3. celebrate his profession as a minister.
4. make his landscapes more likely to sell.

Answer: b

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Landscape

Difficulty Level: Easy

Skill Level: Remember the Facts

11. In J.M.W. Turner’s paintings, human figures are usually

1. represented nude.
2. small in size.
3. large and placed in the foreground.
4. drawn in chalk over the paint.

Answer: b

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Landscape

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. The Romantics were attracted to the sublime, foremost, because it

1. offered a new challenge that had not been explored.
2. offered an opportunity to explore a contrast against nature.
3. allowed them to explore that which is limitless and unbounded.
4. allowed them to explore that which is both religious and spiritual.

Answer: c

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Closer Look: The Sublime, The Beautiful, and The Picturesque

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. Which historic figure was considered the personification of the Romantic hero?

1. John Keats
2. Julius Caesar
3. Louis XVI
4. Napoleon

Answer: d

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. The Romantics revered Prometheus for

1. being a suffering but noble champion of human freedom.
2. being the Greek god of wisdom and creativity.
3. refusing to obey the laws of the Titans.
4. being able to be restored after suffering cruel treatment.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Easy

Skill Level: Remember the Facts

15. What did German philosopher Georg Hegel say was a reaction to the prevailing set of ideas, or thesis?

a. absolute mind

b. world spirit

c. divine nature

d. antithesis

Answer: d

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. Which of Percy Bysshe Shelley’s works is the poet’s answer to the mistakes of the French Revolution?

a. *Childe Harold’s Pilgrimage*

b. *The Cenci*

c. *Prometheus Unbound*

d. *The Prisoner of Chillon*

Answer: c

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. In Mary Shelley’s *Frankenstein*, the creature embarks on a quest for revenge against Dr. Frankenstein for

1. creating him from dead body parts.
2. abandoning him to fend for himself.
3. not giving him a soul.
4. leaving him in the Arctic Ocean.

Answer: b

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Why does the hero commit suicide in Johann Wolfgang von Goethe’s *The Sorrows of Young Werther*?

1. He was ostracized from the city society.
2. He made a pact with the devil.
3. He killed his pregnant mistress.
4. He fell in love with a married woman.

Answer: d

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. In Johann Wolfgang von Goethe’s *Faust*, the title character sells his soul to the devil out of

1. disappointment with love.
2. lust for vast riches.
3. profound boredom.
4. desire to benefit mankind.

Answer: c

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

20. Francisco Goya was angry at Charles IV for

a. abandoning Charles III’s liberal reforms.

b. banning his print series, the *Caprichos*.

c. brutally executing French soldiers.

d. refusing to side with Napoleon.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya before Napoleon: Social Satire

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. Francisco Goya painted *The Third of May, 1808* with considerable graphic reality to

1. turn the Spanish against Napoleon.
2. show the horrors of war.
3. illustrate Romanticism’s dark side.
4. instigate riots against Joseph Bonaparte.

Answer: b

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: *The Third of May, 1808*: Napoleon’s Spanish Legacy

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. In *Saturn Devouring One of His Children*, the gruesome image seems to symbolize

a. Napoleon defeating Spain.

b. Charles IV’s Inquisition.

c. Charles IV’s ban on books.

d. Spain devouring its own people.

Answer: d

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: The Black Paintings

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. Ludwig van Beethoven eventually viewed his deafness as positive, believing that it

1. gave him more time to compose.
2. distinguished him from his peers.
3. was necessary for creativity.
4. allowed him to ignore criticism.

Answer: c

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Early Years in Vienna: From Classicism to Romanticism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. Ludwig van Beethoven’s post-Heiligenstadt works often called “heroic” and considered to mark the first expression of a genuinely Romantic style, because they are

a. less reliant on Italian forms.

b. less focused on religious themes.

c. more inclusive in their integration of poetry.

d. more emotionally expressive.

Answer: d

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Heroic Decade: 1802–12

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. Ludwig van Beethoven concluded his Ninth Symphony with a

1. long, sustained crescendo.
2. vocal chorus.
3. four-movement sonata.
4. waltz.

Answer: b

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Late Period: The Romantic in Music

Difficulty Level: Easy

Skill Level: Remember the Facts

26. What term did Hector Berlioz give to the leading theme or melody in his symphonies?

1. *scherzo*
2. *fortissimo*
3. *idée fixe*
4. *étude*

Answer: c

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Romantic Music after Beethoven

Difficulty Level: Easy

Skill Level: Remember the Facts

27. Which Mendelssohn composition allowed a violinist to demonstrate individualism and expressive genius?

a. *Fingal’s Cave*

b. *Concerto in E Minor*

c. *Hebrides*

d. *Scottish Symphony*

Answer: b

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Romantic Music after Beethoven

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

28. The *Lieder* of Franz Schubert and Robert Schumann were inspired by

a. setting poetry to music.

b. the revival of folk songs.

c. fairy tales.

d. folk dance steps.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Romantic Music after Beethoven

Difficulty Level: Easy

Skill Level: Understand the Concepts

29. Frédéric Chopin’s most famous pieces—his ballades—focus on

a. the exploration of the mood or character of a person.

b. isolation, lack of self-sufficiency, and suicidal thoughts.

c. formal inventiveness within the framework of Classical clarity.

d. melodramatic romance, supernatural events, and stormy emotion.

Answer: d

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Romantic Music after Beethoven

Difficulty Level: Easy

Skill Level: Remember the Facts

30. In his series of portraits of the insane, Théodore Géricault might have aimed to capture the

1. creative spark of madness.
2. downtrodden and forgotten.
3. shape of an insane person’s head.
4. Romantic anti-hero.

Answer: b

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Continuity & Change: From Romanticism to Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. List and describe three beliefs of the Romantic artists.

Answer: The ideal response would include the following:

1. Romantic artists revolted against the Classical values of order, control, balance and proportionality. The German writer and poet, Friedrich von Schlegel, referred to Romanticism as a reaction to Enlightenment ideals and, therefore, the Classical culture of the eighteenth century. Schlegel claimed that the Classical past from which Europe had descended was disintegrating.
2. Romantics also rejected the truth of empirical observation, a foundation of the Enlightenment, for the subjective experience of the world they observed.
3. For the Romantics, feelings led to truth and emotions became a route to express imagination and creativity.

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Describe the setting of Wordsworth’s “Tintern Abbey,” explaining how that setting exemplifies Romantic ideas.

Answer: The ideal response would include the following:

1. Tintern Abbey was a ruined medieval monastery on the banks of the River Wye in south Wales and often a stop for many visitors, like William Wordsworth.
2. Wordsworth used it as a setting for “Tintern Abbey,” a reflection on the ruined site some five years after his initial visit.
3. In “Tintern Abbey,” the scene implies a connection between visitor and nature, as if one embodies the Romantic imagination. There seems to be purity in the beauty of nature as one experiences it where all opposition is removed by the imagination.

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Chapter Introduction; The Idea of the Romantic: William Wordsworth’s “Tintern Abbey”

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Identify and explain the main theme of Keats’s “Ode on a Grecian Urn.”

Answer: The ideal response would include the following:

The main theme of “Ode on a Grecian Urn” is that of a Greek vase covered in immortalized images of individuals in the joy of fleeting pleasures of life. These are probably composite designs that he describes as seen from Classical works viewed in the British Museum. The vase’s scenes come alive in Keats’s imagination and impart to humanity the message of nature as a higher form than mortal life, a Romantic preoccupation.

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Classical versus Romantic: The Odes of John Keats

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Compare the human figures in Turner’s *The Upper Falls of the Reichenbach* to Friedrich’s *The Wanderer above the Mists*, focusing on placement, size, and detail.

Answer: The ideal response would include the following:

1. The two artists attempted to evoke the same feelings in their works.
2. Turner did that through distinctive placement of small human figures consumed by the vast elements of nature, placed as almost insignificant to the full landscape setting.
3. Friedrich placed a human figure central to the painting in which he used elements to create contrast for the purpose of heightening suspense. The faraway landscape and the clouds, creating a more dreamlike state rather than one of specific interpreted natural beauty, successfully play with the viewer’s imagination.

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Landscape; The Romantic in Germany: Friedrich and Kant

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Explain the sublime’s appeal to the Romantics, citing at least two examples of works of visual art or literature.

Answer: The ideal response would include the following:

1. The sublime is defined as anything beyond the comprehension of the human mind. According to Immanuel Kant, the sublime was limitless and unbound.
2. Casper David Friedrich’s *The Wanderer above the Mists* is an excellent example of the sublime; it makes the viewer feel the immensity and power of nature. One feels in awe of the boundless and limitless interpretation of Friedrich’s figure with his back to us above nature, near the heavens.
3. Another example depicting the sublime is Hubert Robert’s *Pyramids,* in which the enormity of the Egyptian pyramid illustrates to the viewer a structure beyond the comprehension of the human mind as well as the limitlessness that Kant speaks to as the pyramid seems to vanish into the clouds high above the desert floor.

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: Closer Look: The Sublime, the Beautiful, and the Picturesque

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. How does Napoleon fit the Romantic Promethean archetype?

Answer: The ideal response would include the following:

The Romantic hero was manifest and personified in Napoleon Bonaparte. Napoleon became a national icon, a man of common origins who rose through sheer wit and tenacity to power and the world stage. To the Romantics, Napoleon seemed like Prometheus, who took wisdom and creativity from the gods and gave them to humanity, only to be punished by Zeus for his actions. Hegel saw Napoleon as a Promethean figure bringing absolute freedom to France and Europe.

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Compare Goethe’s Faust’s reasons for forming a pact with the devil to Shelley’s Dr. Frankenstein’s reasons for creating the creature. Then discuss the two characters’ outcomes.

Answer: The ideal response would include the following:

1. Faust forms a pact with the devil as a result of boredom and a desire to challenge the limits of his enormous intellect, much like Dr. Frankenstein’s pursuit of a way to endow inanimate materials with life.
2. For his actions, Dr. Frankenstein has to flee his laboratory and consequences of the monster’s revenge. The monster commits a series of murders, which adversely affects Frankenstein and his family. Dr. Frankenstein is punished for his Promethean ambition and power.
3. Faust is seen as a Promethean figure as well, who, like Dr. Frankenstein, presses forward, led by his ambition and power to satisfy himself. However, there is a redeeming quality to the narrative; his soul, which was intended for the devil at his death, is carried into the heavens.

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic Hero

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Identify and explain three techniques Goya uses in *The Third of May, 1808* to convey his message about the horrors of war.

Answer: The ideal response would include the following:

1. The power of the painting lies in the Baroque-like qualities of light and dark. A single light source comes from a lantern.
2. The light acknowledges a central figure that holds out his arms as if on a cross like Christ. The figure seems to be pleading for mercy or illustrating a defiant act of heroics.
3. The soldiers/executioners represented with their backs to the viewer and in the darkness illustrate the grim reality of loyalty to one’s state rather than one’s conscience.

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: *The Third of May, 1808*: Napoleon’s Spanish Legacy

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Citing at least two specific examples, explain how Beethoven’s “heroic” music evokes subjective feeling.

Answer: The ideal response would include the following:

1. Beethoven’s musical compositions during his heroic decade, 1802–12, were guided by his feelings about his hearing loss.
2. During what began as a depressed period of his life, Beethoven turned inward to allow for the isolation created by his physical impairment to guide his creativity.
3. This sense of self-sufficiency guided by an almost pure state of subjective feeling, lies at the heart of the Romantic ideal.
4. This led to groundbreaking compositions that included long, sustained crescendos, sudden and surprising key changes, and loud and soft repetitions. The *Eroica* or Third Symphony illustrates this newer style of Beethoven, followed by his Fifth Symphony, a composition that is touted as one of his greatest.

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Heroic Decade: 1802–12

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. List, explain, and provide specific examples for three developments in music during the Romantic age.

Answer: The ideal response would include the following:

1. Felix Mendelssohn developed the concert overture, a form that grew from the eighteenth-century tradition of performing opera overtures in the concert hall.
2. Franz Schubert introduced the *Lied*, or song written for solo voice and piano, which reflected the growing availability and affordability of the piano.
3. Frédéric Chopin’s most famous works were his ballades, which often evoked melodramatic romance, supernatural events, and stormy emotion. They represented a synthesis of contemporary poetry and diverse moods.

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Romantic Music after Beethoven

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The Romantic Imagination**

EOM Q27.1.1  
A linking interest of Romantic poets was the contemplation of

a)  nature.

b)  the future.

Consider This: William Wordsworth was among the first to explore this subject. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  history.

Consider This: William Wordsworth was among the first to explore this subject. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  Christianity.

Consider This: William Wordsworth was among the first to explore this subject. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.1.2  
The experimental *Lyrical Ballads* was a collaboration between William Wordsworth and

a)  Samuel Taylor Coleridge.

b)  John Keats.

Consider This: Its first edition was published anonymously. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  John Constable.

Consider This: Its first edition was published anonymously. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  Immanuel Kant.

Consider This: Its first edition was published anonymously. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.1.3  
In “Ode on a Grecian Urn,” John Keats employs the metaphor of

a)  heard music and unheard music.

b)  a battle between ships at sea.

Consider This: Its lesson addresses truth and beauty. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  the nightingale and the sorrow of Ruth.

Consider This: Its lesson addresses truth and beauty. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  Prometheus and the Romantic imagination.

Consider This: Its lesson addresses truth and beauty. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.1.4  
What did the painter John Constable mean when he wrote “A sketch will not serve more than one state of mind…”?

a)  A sketch reflects just one emotion.

b)  A sketch inevitably leads to a more significant work.

Consider This: *The Hay Wain* established Constable as the major English landscape painter of his era. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  A single sketch cannot please everybody.

Consider This: *The Hay Wain* established Constable as the major English landscape painter of his era. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  A sketch must always be in the service of a greater idea.

Consider This: *The Hay Wain* established Constable as the major English landscape painter of his era. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.1.5  
As evident in this example, the later landscape paintings of the English painter Joseph Mallord William Turner are notable for their

a)  depiction of the raw experience of nature.

b)  representation of a natural world characterized by clarity, order, and harmony.

Consider This: Turner’s version of nature is the opposite of an Enlightenment ideal. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  essential use of human figures to unite man and nature.

Consider This: Turner’s version of nature is the opposite of an Enlightenment ideal. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  reflective tone and pastoral lyricism.

Consider This: Turner’s version of nature is the opposite of an Enlightenment ideal. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Romanticism’s Darker Realities**

EOM Q27.2.1  
The bloodbath perpetrated by Napoleon and his troops at Jaffa was directed at citizens of that city and

a)  Turkish soldiers.

b)  the British navy.

Consider This: Napoleon began a campaign in Cairo in 1798. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  Egyptian fighters.

Consider This: Napoleon began a campaign in Cairo in 1798. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  French colonists.

Consider This: Napoleon began a campaign in Cairo in 1798. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: Romanticism’s Darker Realities

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.2.2  
Which aspect of this portrayal of Napoleon most closely alludes to Jacques-Louis David’s painting *The Oath of the Horatii*?

a)  the shallow foreground set off by a series of arches

b)  the foreign locale

Consider This: David, a favored Neoclassical painter, responded to the French Revolution and its aftermath. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  the prominent portrayal of the sick

Consider This: David, a favored Neoclassical painter, responded to the French Revolution and its aftermath. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  the emphasis on the portrayal of emotion

Consider This: David, a favored Neoclassical painter, responded to the French Revolution and its aftermath. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: Romanticism’s Darker Realities

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q27.2.3  
George Gordon, Lord Byron, traveled extensively and recreated his experiences in the narrative poem

a)  *Childe Harold’s Pilgrimage*.

b)  *Prometheus Bound*.

Consider This: He added cantos to the poem as his travels continued for many years. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  *The Sorrows of Young Werther*.

Consider This: He added cantos to the poem as his travels continued for many years. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  *Ode to the West Wind*.

Consider This: He added cantos to the poem as his travels continued for many years. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: Romanticism’s Darker Realities

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.2.4  
Which theme is examined in Mary Shelley’s novel *Frankenstein; or the Modern Prometheus*?

a)  ambition and power can become unmanageable

b)  a new age of science will make wonders possible

Consider This: The main character is Dr. Victor Frankenstein. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  new ideas flourish best when they are left to fend for themselves

Consider This: The main character is Dr. Victor Frankenstein. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  exile from normal society is a requirement for making great art

Consider This: The main character is Dr. Victor Frankenstein. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: Romanticism’s Darker Realities

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.2.5  
In Johann Wolfgang von Goethe’s *Faust*, the title character abandons his love, Gretchen, after which she

a)  loses her mind and murders their illegitimate child.

b)  convenes a witches’ sabbath.

Consider This: Goethe called her “Eternal Womanhead.” 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  makes a pact with Mephistopheles in order to gain revenge.

Consider This: Goethe called her “Eternal Womanhead.” 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  kills herself in order to win salvation.

Consider This: Goethe called her “Eternal Womanhead.” 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: Romanticism’s Darker Realities

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Goya’s Tragic Vision**

EOM Q27.3.1  
The figure slumped over a desk in *The Sleep of Reason Produces Monsters* is reported to be

a)  Goya himself.

b)  the deposed Napoleon.

Consider This: This image and its print series were withdrawn from sale under threats from the Church. 27.3 Account for Goya’s pessimistic vision.

c)  Beethoven.

Consider This: This image and its print series were withdrawn from sale under threats from the Church. 27.3 Account for Goya’s pessimistic vision.

d)  Charles IV.

Consider This: This image and its print series were withdrawn from sale under threats from the Church. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya’s Tragic Vision

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.3.2  
Goya’s print series titled the *Caprichos*, or *Caprices*, address which subject?

a)  the follies of Spanish society

b)  the character of Charles IV as a Promethean figure

Consider This: *The Sleep of Reason Produces Monsters* is part of this series. 27.3 Account for Goya’s pessimistic vision.

c)  a celebration of the natural world, as promoted by Jean-Jacques Rousseau

Consider This: *The Sleep of Reason Produces Monsters* is part of this series. 27.3 Account for Goya’s pessimistic vision.

d)  a critique of the state of artistic ennui in French society

Consider This: *The Sleep of Reason Produces Monsters* is part of this series. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya’s Tragic Vision

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.3.3  
The term *guerrillas* refers to

a)  the “little wars” perpetrated by the Spanish against Napoleon’s troops.

b)  the “caprices” of Napoleon’s military campaigns across Europe.

Consider This: Portugal was allied with Britain while Spain was an ally of France. 27.3 Account for Goya’s pessimistic vision.

c)  a type of black painting produced by Goya.

Consider This: Portugal was allied with Britain while Spain was an ally of France. 27.3 Account for Goya’s pessimistic vision.

d)  a form of satire favored by Goya.

Consider This: Portugal was allied with Britain while Spain was an ally of France. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya’s Tragic Vision

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.3.4  
In his own words, Francisco Goya painted the graphically brutal *The Third of May, 1808* in order to

a)  warn men never to do it again.

b)  forgive wrongs darker than death or night.

Consider This: Napoleon retaliated against citizens of Madrid. 27.3 Account for Goya’s pessimistic vision.

c)  look down on knowledge and reason.

Consider This: Napoleon retaliated against citizens of Madrid. 27.3 Account for Goya’s pessimistic vision.

d)  celebrate justice at any cost.

Consider This: Napoleon retaliated against citizens of Madrid. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya’s Tragic Vision

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.3.5  
The theme of this painting alludes to the mythological figure of Saturn as

a)  Spanish society or Spain itself under Ferdinand VII.

b)  Napoleon as a Promethean figure.

Consider This: It is one of Goya’s “black” paintings, produced before his self-exile to France. 27.3 Account for Goya’s pessimistic vision.

c)  Romantic madness personified.

Consider This: It is one of Goya’s “black” paintings, produced before his self-exile to France. 27.3 Account for Goya’s pessimistic vision.

d)  the monster of all wars.

Consider This: It is one of Goya’s “black” paintings, produced before his self-exile to France. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: Goya’s Tragic Vision

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Beethoven and the Rise of Romantic Music**

EOM Q27.4.1  
Which symphony by Beethoven is known as the *Eroica*, or “Heroic”?

a)  First Symphony

Consider This: It represented a breakthrough from Classical to Romantic style. 27.4 Identify the chief characteristics of Romantic music.

b)  Second Symphony

Consider This: It represented a breakthrough from Classical to Romantic style. 27.4 Identify the chief characteristics of Romantic music.

c)  Third Symphony

d)  Fifth Symphony

Consider This: It represented a breakthrough from Classical to Romantic style. 27.4 Identify the chief characteristics of Romantic music.

Answer: c

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Beethoven and the Rise of Romantic Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.4.2  
The music term *scherzo* refers to

a)  a fast, vibrant, and surprising movement.

b)  a type of traditional minuet movement.

Consider This: An example can be heard in Beethoven’s *Eroica*. 27.4 Identify the chief characteristics of Romantic music.

c)  a flute-like instrument with higher range.

Consider This: An example can be heard in Beethoven’s *Eroica*. 27.4 Identify the chief characteristics of Romantic music.

d)  a dynamics mark indicating “very loud.”

Consider This: An example can be heard in Beethoven’s *Eroica*. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Beethoven and the Rise of Romantic Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q27.4.3  
Ludwig van Beethoven’s Ninth Symphony was highly innovative in its incorporation of

a)  a chorus singing a Friedrich Schiller poem.

b)  a traditional minuet.

Consider This: A great theme of this work is faith in humanity. 27.4 Identify the chief characteristics of Romantic music.

c)  a *scherzo*, or “joke” movement.

Consider This: A great theme of this work is faith in humanity. 27.4 Identify the chief characteristics of Romantic music.

d)  polonaises, stylized versions of Polish dances.

Consider This: A great theme of this work is faith in humanity. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Beethoven and the Rise of Romantic Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q27.4.4  
What do Hector Berlioz’s *Symphonie Fantastique* and Johann Wolfgang von Goethe’s *The Sorrows of Young Werther* have in common?

a)  a guiding motif of passionate emotion

b)  a reliance on the *idée fixe*

Consider This: The inspiration for the composition was autobiographical. 27.4 Identify the chief characteristics of Romantic music.

c)  a thesis-antithesis structure associated with Hegelian philosophy

Consider This: The inspiration for the composition was autobiographical. 27.4 Identify the chief characteristics of Romantic music.

d)  a rejection of narrative content

Consider This: The inspiration for the composition was autobiographical. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Beethoven and the Rise of Romantic Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q27.4.5  
Which of the following would have been most likely to be performed in a salon concert?

a)  Frédéric Chopin’s character pieces

b)  Hector Berlioz’s *idée fixe* symphony

Consider This: This example is related to the traditional serenade. 27.4 Identify the chief characteristics of Romantic music.

c)  Felix Mendelssohn’s concerto for violin and orchestra

Consider This: This example is related to the traditional serenade. 27.4 Identify the chief characteristics of Romantic music.

d)  Ludwig van Beethoven’s choral symphony

Consider This: This example is related to the traditional serenade. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: Beethoven and the Rise of Romantic Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter Quiz: The Romantic World View: The Self in Nature and the Nature of Self**

EOC Q27.1  
A poem of exaltation, exhibiting deep feeling, is called

a)  an ode.

b)  a sonnet.

Consider This: John Keats was a master of this type. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  a lyric.

Consider This: John Keats was a master of this type. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  an oration.

Consider This: John Keats was a master of this type. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q27.2  
William Wordsworth’s poem “Tintern Abbey” embodies the Romantic imagination by suggesting

a)  the unity of all things.

b)  thinking to be superior to feeling.

Consider This: Wordsworth defines nature as his “anchor” and “nurse.” 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  that order, control, and balance produce truth.

Consider This: Wordsworth defines nature as his “anchor” and “nurse.” 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  that art grounded in imagination is superior to nature.

Consider This: Wordsworth defines nature as his “anchor” and “nurse.” 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.3  
J.M.W. Turner and John Constable shared in a belief that

a)  nature incites imagination.

b)  the sublime is the only true subject of art.

Consider This: Both Turner and Constable painted landscapes. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  Romanticism must be dark to be pure.

Consider This: Both Turner and Constable painted landscapes. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  painting is an admirable endeavor, but writing is the highest of the arts.

Consider This: Both Turner and Constable painted landscapes. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.4  
Caspar David Friedrich’s dramatic image can be said to illustrate the Romantic concept of the

a)  sublime.

b)  “Great Man” theory.

Consider This: The figure confronts a scene beyond human comprehension, both beautiful and terrifying. 27.1 Define Romanticism as it manifests itself in both literature and painting.

c)  picturesque.

Consider This: The figure confronts a scene beyond human comprehension, both beautiful and terrifying. 27.1 Define Romanticism as it manifests itself in both literature and painting.

d)  sacred.

Consider This: The figure confronts a scene beyond human comprehension, both beautiful and terrifying. 27.1 Define Romanticism as it manifests itself in both literature and painting.

Answer: a

Learning Objective: 27.1 Define Romanticism as it manifests itself in both literature and painting.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q27.5  
The view that history is an evolutionary process in which conflicting ideas resolve themselves in a new synthesis is an example of the

a)  Hegelian dialectic.

b)  “Great Man” theory.

Consider This: Napoleon was regarded in a positive light when framed by this view. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  Promethean idea.

Consider This: Napoleon was regarded in a positive light when framed by this view. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  Faustian character.

Consider This: Napoleon was regarded in a positive light when framed by this view. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q27.6  
Which of the following concepts represents a shared perspective of Romantic writers and Georg Wilhelm Friedrich Hegel?

a)  History is driven by the spiritual rather than the material.

b)  Great men can only drive history when they are without shortcomings.

Consider This: Hegel also shared common ground with Thomas Carlyle. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  World spirit is dialectally opposed to artistic spirit.

Consider This: Hegel also shared common ground with Thomas Carlyle. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  The antithesis is the outcome of all successful artistic processes.

Consider This: Hegel also shared common ground with Thomas Carlyle. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.7  
When Percy Bysshe Shelley called poets “the unacknowledged legislators of the world,” he was

a)  expressing his belief in art as a power for reform and change.

b)  demanding that politics be monitored by artists.

Consider This: This passage is from *A Defense of Poetry*. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  suggesting that revolutions were of less importance than art.

Consider This: This passage is from *A Defense of Poetry*. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  proposing a reconciliation between art and politics.

Consider This: This passage is from *A Defense of Poetry*. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.8  
The hero of Johann Wolfgang von Goethe’s novel *The Sorrows of Young Werther* was emulated by young men throughout Europe, who

a)  began to wear Werther’s trademark blue jacket and yellow trousers.

b)  set off to stir up revolution in Jaffa and elsewhere in the Middle East.

Consider This: Goethe’s novel was semi-autobiographical. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

c)  sought to make pacts with the devil.

Consider This: Goethe’s novel was semi-autobiographical. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

d)  embarked on pilgrimages to visit the classical antiquities of Rome.

Consider This: Goethe’s novel was semi-autobiographical. 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Answer: a

Learning Objective: 27.2 Describe the characteristics of the Romantic hero and their darker implications.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q27.9  
Toward the end of his life, Francisco Goya painted a series of “black paintings,” which

a)  express a sense of insurmountable despair.

b)  convey a mood of artistic ennui.

Consider This: *Saturn Devouring One of His Children* is one of these. 27.3 Account for Goya’s pessimistic vision.

c)  reflect his relationship with his thirty-year-old companion.

Consider This: *Saturn Devouring One of His Children* is one of these. 27.3 Account for Goya’s pessimistic vision.

d)  express man’s triumph over nature.

Consider This: *Saturn Devouring One of His Children* is one of these. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.10  
In epitomizing the subjective Romantic imagination and its fullest expression of emotional interior life, Francisco Goya’s visual art compares most closely to

a)  Beethoven’s later compositions.

b)  *lieder* music.

Consider This: Goethe is a third figure commonly mentioned in this comparison. 27.3 Account for Goya’s pessimistic vision.

c)  Félix Mendelssohn’s concert overtures.

Consider This: Goethe is a third figure commonly mentioned in this comparison. 27.3 Account for Goya’s pessimistic vision.

d)  Frédéric Chopin’s polonaises.

Consider This: Goethe is a third figure commonly mentioned in this comparison. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q27.11  
Ludwig van Beethoven associated his *Eroica* symphony with

a)  Napoleon Bonaparte.

b)  the Austro-Hungarian Empire.

Consider This: The composer later changed the dedication written on the score. 27.4 Identify the chief characteristics of Romantic music.

c)  Joseph Haydn.

Consider This: The composer later changed the dedication written on the score. 27.4 Identify the chief characteristics of Romantic music.

d)  Wolfgang Amadeus Mozart.

Consider This: The composer later changed the dedication written on the score. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q27.12  
Songs that set the poetry of Friedrich Schiller and Johann Wolfgang von Goethe to music are called

a)  *lieder*.

b)  *études*.

Consider This: These songs are generally written for solo voice and piano. 27.4 Identify the chief characteristics of Romantic music.

c)  nocturnes.

Consider This: These songs are generally written for solo voice and piano. 27.4 Identify the chief characteristics of Romantic music.

d)  ballades.

Consider This: These songs are generally written for solo voice and piano. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q27.13  
In *Concerto for Violin and Orchestra in E Minor*, Felix Mendelssohn demonstrates an innovative treatment of the Romantic theme of individualism by

a)  having the solo violin first state the melody before the orchestra.

b)  including a “song without words” in each movement.

Consider This: It demands of a soloist technical mastery of “double-stopping.” 27.4 Identify the chief characteristics of Romantic music.

c)  setting the violin part to the unusual “rubato” rhythm of spoken poems.

Consider This: It demands of a soloist technical mastery of “double-stopping.” 27.4 Identify the chief characteristics of Romantic music.

d)  including an overture in which the orchestra establishes Promethean themes.

Consider This: It demands of a soloist technical mastery of “double-stopping.” 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Difficult

Skill Level: Apply What. You Know and Analyze It

EOC Q27.14  
In the opening section of *Fantasie Impromptu*, what technique does Frédéric Chopin employ to mimic the effects of impassioned speech?

a)  *tempo rubato*

b)  *étude*

Consider This: The title implies a Romantic, spur-of-the-moment expression. 27.4 Identify the chief characteristics of Romantic music.

c)  *polonaise*

Consider This: The title implies a Romantic, spur-of-the-moment expression. 27.4 Identify the chief characteristics of Romantic music.

d)  *idée fixe*

Consider This: The title implies a Romantic, spur-of-the-moment expression. 27.4 Identify the chief characteristics of Romantic music.

Answer: a

Learning Objective: 27.4 Identify the chief characteristics of Romantic music.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Difficult

Skill Level: Apply What. You Know and Analyze It

EOC Q27.15  
Géricault’s depiction of this subject suggests the theme of

a)  subjectivity and the human mind.

b)  creative genius tied to illness.

Consider This: Géricault’s career bridged Neoclassicism and Romanticism. 27.3 Account for Goya’s pessimistic vision.

c)  thesis and antithesis.

Consider This: Géricault’s career bridged Neoclassicism and Romanticism. 27.3 Account for Goya’s pessimistic vision.

d)  ennuiand modern life.

Consider This: Géricault’s career bridged Neoclassicism and Romanticism. 27.3 Account for Goya’s pessimistic vision.

Answer: a

Learning Objective: 27.3 Account for Goya’s pessimistic vision.

Topic: The Romantic World View: The Self in Nature and the Nature of Self

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 28**

**Industry and the Working Class:**

**A New Realism**

**Multiple-Choice Questions**

1. Charles Dickens described the suffering of London’s poor so vividly and accurately because he had

1. interviewed many slum residents.
2. read stories of the plight of the poor.
3. grown up in such conditions.
4. seen the condition of the slums in a job as a reporter.

Answer: c

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. According to French philosopher Auguste Comte, society passes through what three stages on its quest for knowledge?

1. rural, urban, and suburban
2. theological, metaphysical, and positive
3. mythological, religious, and scientific
4. superstitious, religious, and enlightened

Answer: b

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. In his writings, Dickens aimed to

1. highlight the progress made in Western society.
2. simply entertain the reader.
3. escape the realities of modern society.
4. advocate for reform.

Answer: d

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

4. Many people moved to London between 1800 and 1880 to

1. take advantage of better schools for their children.
2. escape religious persecution.
3. afford the cheaper housing the city offered.
4. be near the factories where they were employed.

Answer: d

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Water and Housing

Difficulty Level: Moderate

Skill Level: Remember the Facts

5. In London, during the early to mid-1800s, how many children of the poor died before the age of one?

a. one in two

b. one in three

c. one in four

d. one in five

Answer: b

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Water and Housing

Difficulty Level: Easy

Skill Level: Remember the Facts

6. Factories in London tended to employ unskilled single young women and widows because

1. women worked for lower wages than men did.
2. there was a shortage of available men in the labor force.
3. they were more dependable than men.
4. they brought children who would work as assistants.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Labor and Family Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. The English Factory Act of 1833

1. established a minimum daily wage.
2. banned employment of children under age 9.
3. displaced women from the workforce.
4. required factories to provide decent housing.

Answer: b

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Labor and Family Life

Difficulty Level: Easy

Skill Level: Remember the Facts

8. French philosopher Charles Fourier called his idealized communities where individuals could live freely

a. communes.

b. cooperatives.

c. Renaissance communities.

d. phalanxes.

Answer: d

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Utopian Socialism

Difficulty Level: Easy

Skill Level: Remember the Facts

9. Who did Robert Owen hire as the architectural designer of his New Harmony community in Indiana?

1. Charles Fourier
2. A.W.N. Pugin
3. Stedman Whitwell
4. Sir Charles Barry

Answer: c

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Utopian Socialism

Difficulty Level: Easy

Skill Level: Remember the Facts

10. Architect A.W.N. Pugin considered medieval poorhouses superior to the nineteenth-century ones because they were

1. guided by Christian principles.
2. inside the abbey, not separate.
3. smaller.
4. located in rural, not urban, areas.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: A.W.N. Pugin, Architecture, and the Medieval Model

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. Charles Dickens wrote *Hard Times* to

1. show the greed of London lawyers.
2. satirize Utilitarian industrialists.
3. expose the conditions of London’s poorhouses.
4. show the brutality of London’s orphanages.

Answer: b

Learning Objective: 28.3 Define literary realism.

Topic: Charles Dickens’s *Hard Times*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. French realist writers’ aims differed from Dickens’s in being

a. more straightforward and less biased.

b. less focused on lower classes.

c. more inclined to caricature.

d. less focused on plot.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: French Literary Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

13. Honoré de Balzac wrote his 92-novel series *The Human Comedy* to

a. show love’s healing properties.

b. satirize the new French government.

c. reflect the whole of French society.

d. retell Shakespeare’s stories.

Answer: c

Learning Objective: 28.3 Define literary realism.

Topic: French Literary Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Gustave Flaubert’s *Madame Bovary* is based on the true story of

a. an impoverished family.

b. a prostitute.

c. a factory worker.

d. an unfaithful wife.

Answer: d

Learning Objective: 28.3 Define literary realism.

Topic: French Literary Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

15. Following the end of Napoleon’s reign in 1815, France’s government was

1. a republic.
2. a monarchy.
3. an anarchy.
4. a democracy.

Answer: b

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue Between Idealism and Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. How does Théodore Géricault’s *The Raft of the Medusa* make him a Promethean hero?

1. He challenged the authority of the establishment.
2. He called the viewer’s attention to the plight of slaves.
3. He illustrates rigid geometry in his work, which is typical of Neoclassicism.
4. He wished to shock the French into another revolution.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Théodore Géricault: Rejecting Classicism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

17. What event inspired Delacroix’s *Scenes from the Massacres at Chios*?

1. the Greek war for independence from Turkey
2. the shipwrecking of a government frigate
3. Louis XIII placing France under the protection of the virgin
4. the end of the Protestant rebellion

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: The Aesthetic Expression of Politics: Delacroix versus Ingres

Difficulty Level: Easy

Skill Level: Remember the Facts

18. What about Jean-Auguste-Dominique Ingres’s *Le Grande Odalisque* did viewers immediately recognize as being unrealistic?

a. The woman is not Turkish.

b. The peacock-feather fan lacks brushstrokes.

c. The woman’s back has too many vertebrae.

d. The woman’s right foot has only four toes.

Answer: c

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: The Aesthetic Expression of Politics: Delacroix versus Ingres

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. Eugène Delacroix was inspired to paint *Liberty Leading the People* by the

a. storming of the Bastille.

b. American Revolution.

c. French workers rioting.

d. police shooting a sleeping family.

Answer: c

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: The Aesthetic Expression of Politics: Delacroix versus Ingres

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

20. Why did King Louis-Phillippe purchase and then store away Eugène Delacroix’s *Liberty Leading the People*?

1. It included a nude in it.
2. He believed it would incite the commoners to rebel.
3. It was too large to display.
4. It satirized his claim to the throne.

Answer: b

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: The Aesthetic Expression of Politics: Delacroix versus Ingres

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. The scholarly study of Orientalism is closely associated with the research of

1. Eugène Delacroix.
2. Olympe de Gouges.
3. Mary Wollstonecraft.
4. Edward Said.

Answer: d

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Closer Look: Orientalism and Ingres’s *The Turkish Bath*

Difficulty Level: Easy

Skill Level: Remember the Facts

22. Which French artist of political satire utilized the new medium of lithography to his advantage?

1. Honoré Daumier
2. Jean-Auguste-Dominique Ingres
3. Eugene Delacroix
4. Rosa Bonheur

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Caricature & Illustration: Honoré Daumier

Difficulty Level: Easy

Skill Level: Remember the Facts

23. How did lithography revolutionize printmaking?

1. Inks on prints no longer bled.
2. Artists could draw more detail.
3. Prints became quick and cheap to produce.
4. Prints could be made in color.

Answer: c

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Materials & Techniques: Lithography

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

24. When first exhibited. Millet’s paintings were interpreted as political due to the

1. Romantic interpretation of the countryside.
2. massive scale of his figures.
3. use of light.
4. broad brushstrokes.

Answer: b

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Realist Painting: The Worker as Subject

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. Gustave Courbet explained his *The Stonebreakers* as

a. “the burial of Romanticism.”

b. “a complete expression of human misery.”

c. “ordinary people seeing nothing remarkable.”

d. “the progress of Western civilization.”

Answer: b

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Gustave Courbet: Against Idealism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

26. The camera obscura did not allow a viewer to

1. preserve the captured image.
2. quicken exposure times for reproduction.
3. contrast between light and dark.
4. blur the image.

Answer: a

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

27. How long did imprinting an image on a metal plate—a daguerreotype—take?

a. 1 to 2 minutes

b. 3 to 5 minutes

c. 8 to 10 minutes

d. 15 to 20 minutes

Answer: c

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Which process was the basis of modern photography?

a. daguerreotype

b. lithography

c. photogenic drawing

d. calotype

Answer: d

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

29. Why did Maxine Du Camp almost always include a human figure in his photographs?

1. to prove their realism
2. to indicate scale
3. to make them more marketable
4. to provide a focal point

Answer: b

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

30. What is a possible reason for Roger Fenton not including the dead or wounded in his Crimean War photographs?

1. The British government forbade it.
2. He wasn’t allowed on the battlefield.
3. The families requested him not to do so.
4. Newspapers would not print them.

Answer: a

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Describe the living and working conditions of nineteenth-century London.

Answer: The ideal response would include the following:

1. As the industrial revolution took hold and industry defined the landscape of London, the population exploded as people of the working class made their way to the urban center. Urban factories sprang up and laborers began to flock to neighborhoods, causing crowding. 2.
2. Many neighborhoods became slums as a result of crumbling infrastructure due to age.
3. The largest concentration of workers found their way to the inner city, where their meager wages could not afford them proper living spaces and many shared living quarters in overcrowded conditions.
4. A large number of workers were young women and widows, who worked for lower wages than their male counterparts. Sexual exploitation of women became commonplace.
5. Children as young as 9 were often employed and could work 9-hour days. Employers were required to provide 2 hours of education for child workers daily.
6. Gender roles within the family began to change as men became the provider and women became more responsible for domestic life in the household.

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Water and Housing; Labor and Family Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. List and explain three ways industrialization changed English working-class people.

Answer: The ideal response would include the following:

1. Family life was altered and gender-determined roles of men and women resulted from the spread of industrialism. The family as a whole no longer worked together and men earned the single income the family relied on, whereas women became solely responsible for the domestic life of the family unit.
2. As a result of industrialism, the English workforce increased to a class of workers who did not own the means of production and did not have control of their own work.
3. Machine manufacturing required less skilled workers and allowed single young women and widows the opportunity to gain employment.

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: Labor and Family Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Identify and explain at least two reasons for the failure of Robert Owen’s New Harmony utopian experiment.

Answer: The ideal response would include the following:

1. The lack of farming and manufacturing skills among the hundreds of settlers at New Harmony was one reason Owen’s experiment failed.
2. Many of the individuals who signed up to be a part of New Harmony found it difficult to adapt to life in the community, adding to the failure of New Harmony.

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Utopian Socialism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Describe how Pugin sought to reform nineteenth-century society through his views on architecture.

Answer: The ideal response would include the following:

1. Pugin found Romantic medievalism shallow but thought the advantage of medieval society was that it was guided by Christian principles. He wanted to reform nineteenth-century English society so that it, too, was guided by Christian principles, which, in his mind, had disappeared from English society.
2. Pugin believed that architecture served a moral purpose, not just a functional one, and that a building embodied a spirit of ethical conduct.
3. He had two rules for architecture: the first, that there be no unnecessary ornamentation on buildings, and second, that a building’s ornamentation should enrich the structure of the building.

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London

Topic: A.W.N. Pugin, Architecture, and the Medieval Model

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Define “literary realism,” and provide two examples of artistic or literary works that best describe your definition.

Answer: The ideal response would include the following:

1. Reformist writers reacted to working-class life by criticizing industrial society. They believed that the industrial state’s desire to reap a profit at any cost, as well as unbridled materialism, was life-consuming and soul-destroying. Many argued for social reform .
2. In *Dombey and Son,* Charles Dickens focuses on the new potential of the steam engine; however, he warns of the price that is to be paid as a result of this new industrial monster. The steam engine led to the railroad and its transformation of London’s inner city, where the poor were forced from their homes, allowing for trains and warehouses to proliferate across the urban landscape.
3. J.M.W. Turner’s painting *Rain, Steam, and Speed—The Great Western Railway* entices us to question the price of progress, much like the literary work of Dickens. Turner exhibits the elements of the pre-industrial and post-industrial where a steam engine is seen barreling toward us in a linear two-point. He illustrates the speed of the train through a blurry, dreamlike landscape where glimpses of old and new clash together to create a tension that makes the viewer ask the price of progress.

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Identify and provide examples of two ways French literary realism differed from British literary realism.

Answer: The ideal response would include the following:

1. French literary realists saw themselves as different from their British counterparts, focusing more attention on well-formed characters versus caricatures like those in Dickens’s work. They designed their work to appeal to a growing middle-class audience.
2. French realist writers claimed to examine life scientifically, without bias and in a straightforward manner, unlike the British writers who seemed to follow Dickens’s lead when it came to confronting the effects of industrial society.

Learning Objective: 28.3 Define literary realism.

Topic: French Literary Realism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

37. Explain the events that inspired the creation of Géricault’s *The Raft of the Medusa*.

Answer: The ideal response would include the following:

1. The accounts of July 2, 1816, and the French frigate the *Medusa* inspired Géricault to paint *The Raft of the Medusa*.
2. The frigate was carrying soldiers and settlers to Senegal but was shipwrecked 50 miles off the coast of West Africa. The captain and crew saved themselves yet left some 150 peopl, who were relegated to a makeshift raft. Only 15 persons survived famine, thirst, and insanity, and many resorted to cannibalism to stay alive.
3. It became known that the captain was inept and had been commissioned solely because of his noble birth. Connections to King Louis XVIII prevented him from indictment.
4. To portray the events effectively, Géricault interviewed survivors and painted mutilated bodies of corpses in the Paris morgue.

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Théodore Géricault: Rejecting Classicism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

38. Compare the subjects and themes of Gustave Courbet’s *The Stonebreakers* and *A Burial at Ornans*, both of which drew criticism from French viewers.

Answer: The ideal response would include the following:

1. The subject matter of both Courbet’s *The Stonebreakers* and *A Burial at Ornans* are large scale and life size. When first exhibited at the Salon of 1850–51, the monumental size of Courbet’s subject matter astonished the public.
2. *The Stonebreakers* depict two workers outside of Courbet’s native Ornans pounding rocks for gravel roads that were being constructed. The backbreaking labor of the two figures takes precedence against the backdrop of the Jura Mountains. Courbet’s intentions were to show daily life without any sentimentality.
3. His *A Burial at Ornans* is a monumental treatment of an ordinary burial. The backdrop appears to be similar to *The Stonebreakers* and includes references to those everyday individuals who would have been involved in a funerary procession, including pallbearers, choirboys, a priest, and lay church officers. The use of a black-and-white scheme for the subjects references the realist medium of photography.
4. In both works the monumental size previously reserved for history paintings is now altered to represent the monumentality of the everyday individual, the persons of Courbet’s rural life.

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Gustave Courbet: Against Idealism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

39. Explain the symbolic meaning of a focal point’s absence in Gustave Courbet’s *A Burial at Ornans*.

Answer: The ideal response would include the following:

Gustave Courbet’s *A Burial at Ornans* is meant to illustrate a collective distraction of each individual represented in the frame of the painting. There is no single focal point for the viewer. The symbolic meaning Courbet represents here is a unifying ethos of a loss of shared beliefs and focus on community as a result.

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Gustave Courbet: Against Idealism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. Construct an argument for or against Paul Delaroche’s claim that after the development of photography, “Painting is dead!”

Answer: The ideal response would include the following:

1. Paul Delaroche claimed that painting had died after seeing the newer technological advancements made with the photographic medium.
2. Those who agreed with Delaroche would say that the advent of photography might have made painting obsolete as a medium because photography offered a way to record the events of everyday life in a realistic way.
3. Those who might not have agreed with Delaroche might say that although photography offers a way to capture life events as witnessed by a photographer, painting gives an artist a creative venue of expression. Against that, photography seems more mechanical in its capture the subject matter.

Learning Objective: 28.5 Discuss photography’s contributions to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The Industrial City: Conditions in London**

EOM Q28.1.1  
*Sketches by Boz* was written by

a)  Charles Dickens.

b)  Gustave Doré.

Consider This: “Boz” is a pseudonym. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  Thomas Carlyle.

Consider This: “Boz” is a pseudonym. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  Adam Smith.

Consider This: “Boz” is a pseudonym. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.1.2  
The proletariat was the class of

a)  laborers.

b)  merchants.

Consider This: Industrialization expanded this class. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  factory owners.

Consider This: Industrialization expanded this class. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  politicians.

Consider This: Industrialization expanded this class. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.1.3  
When Thomas Carlyle wrote in 1843, “They sit there, pent up, as in a kind of horrid enchantment; glad to be imprisoned and enchanted, that they may not perish starved,” he was describing

a)  the poor in workhouses.

b)  drug addicts in opium dens.

Consider This: “They” numbered “twelve-hundred-thousand” in England, according to Carlyle. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  prostitutes in city jails.

Consider This: “They” numbered “twelve-hundred-thousand” in England, according to Carlyle. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  criminals on prison ships.

Consider This: “They” numbered “twelve-hundred-thousand” in England, according to Carlyle. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.1.4  
The English Factory Act of 1833 somewhat improved conditions for child laborers by

a)  requiring factory owners to provide them 2 hours of education a day.

b)  requiring child workers to be accompanied by a parent while in the factory.

Consider This: Children could be put to work at 9 years of age. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  banning mothers from factory work to keep them at home caring for their families.

Consider This: Children could be put to work at 9 years of age. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  limiting children to a 4-hour work day.

Consider This: Children could be put to work at 9 years of age. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.1.5  
Which condition created the greatest impact upon the social dynamics of working-class families after industrialization?

a)  factory wages allowing families to subsist on one income

b)  child labor law reforms

Consider This: Women were particularly affected. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  the creation of workhouses for the poor

Consider This: Women were particularly affected. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  development of London’s municipal waterworks

Consider This: Women were particularly affected. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impacts of industrialization on the urban environment. as exemplified by London.

Topic: The Industrial City: Conditions in London

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform**

EOM Q28.2.1  
The assumption that a free marketplace unimpeded by government regulation promoted economic growth was based upon the ideas of

a)  Adam Smith.

b)  Robert Owen.

Consider This: Critics of London’s conditions argued against this principle. 28.2 Describe the reaction of reformers to industrialization.

c)  Charles Fourier.

Consider This: Critics of London’s conditions argued against this principle. 28.2 Describe the reaction of reformers to industrialization.

d)  Thomas Carlyle.

Consider This: Critics of London’s conditions argued against this principle. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.2.2  
British industrialist Robert Owen’s utopian community in New Harmony, Indiana, failed because

a)  settlers lacked the skills necessary to sustain its economy.

b)  Owen went bankrupt when his cotton factories in Scotland failed.

Consider This: Owen believed farm and factory workers could thrive together. 28.2 Describe the reaction of reformers to industrialization.

c)  settlers were unable to agree on a method of self-governance.

Consider This: Owen believed farm and factory workers could thrive together. 28.2 Describe the reaction of reformers to industrialization.

d)  settlers spent more time pursuing pleasure when freed from the drudgery of industrial life.

Consider This: Owen believed farm and factory workers could thrive together. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.2.3  
Charles Fourier could best be described as a

a)  utopian socialist.

b)  free-market economist.

Consider This: He proposed the creation of phalanxes. 28.2 Describe the reaction of reformers to industrialization.

c)  pragmatic classicist.

Consider This: He proposed the creation of phalanxes. 28.2 Describe the reaction of reformers to industrialization.

d)  literary realist.

Consider This: He proposed the creation of phalanxes. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.2.4  
Architect A.W.N. Pugin’s influential study of poor houses and their designs was part of a book titled

a)  *Contrasts*.

b)  *Christian Art*.

Consider This: Pugin designed the new Houses of Parliament with Charles Barry. 28.2 Describe the reaction of reformers to industrialization.

c)  *The Wealth of Nations*.

Consider This: Pugin designed the new Houses of Parliament with Charles Barry. 28.2 Describe the reaction of reformers to industrialization.

d)  *Past and Present*.

Consider This: Pugin designed the new Houses of Parliament with Charles Barry. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.2.5  
Which element of Pugin’s design for the new Houses of Parliament appears to contradict the architect’s avowed “rule” that “there should be no features about a building which are not necessary for convenience, construction, or propriety”?

a)  its elaborate ornamentation

b)  the height of its tower

Consider This: While its form is Classical, Pugin applied Gothic styling to the exterior. 28.2 Describe the reaction of reformers to industrialization.

c)  the material of its construction

Consider This: While its form is Classical, Pugin applied Gothic styling to the exterior. 28.2 Describe the reaction of reformers to industrialization.

d)  the length of its façade

Consider This: While its form is Classical, Pugin applied Gothic styling to the exterior. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Reformists Respond: Utopian Socialism, Medievalism, and Christian Reform

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Literary Realism**

EOM Q28.3.1  
The industrialists in Charles Dickens’ *Hard Times* are referred to as the

a)  Utilitarians.

b)  Utopians.

Consider This: The novel satirizes its subject. 28.3 Define literary realism.

c)  Reformists.

Consider This: The novel satirizes its subject. 28.3 Define literary realism.

d)  Gradgrinds.

Consider This: The novel satirizes its subject. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.3.2  
The term *bourgeoisie* refers to

a)  middle-class merchants and business people.

b)  lawyers and politicians of the upper class.

Consider This: Honoré de Balzac’s fiction focused on this segment of society. 28.3 Define literary realism.

c)  wage earners in the city.

Consider This: Honoré de Balzac’s fiction focused on this segment of society. 28.3 Define literary realism.

d)  rural laborers.

Consider This: Honoré de Balzac’s fiction focused on this segment of society. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.3.3  
Although identified with Honoré de Balzac’s *The Human Comedy*, the daughters and father of *Père Goriot* were inspired by

a)  the tragedy of *King Lear*.

b)  the satire of *Dombey and Son*.

Consider This: The aging father continues to sacrifice for his social-climbing daughters. 28.3 Define literary realism.

c)  the melodrama of *Madame Bovary*.

Consider This: The aging father continues to sacrifice for his social-climbing daughters. 28.3 Define literary realism.

d)  the painting *The Ecstasy of Saint Teresa.*

Consider This: The aging father continues to sacrifice for his social-climbing daughters. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.3.4  
Gustave Flaubert’s *Madame Bovary* is at its core an attack on

a)  Romantic sensibility.

b)  the working class.

Consider This: Flaubert famously declared that he himself was Madame Bovary. 28.3 Define literary realism.

c)  the wealthy.

Consider This: Flaubert famously declared that he himself was Madame Bovary. 28.3 Define literary realism.

d)  utopian idealism.

Consider This: Flaubert famously declared that he himself was Madame Bovary. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.3.5  
If Turner’s depiction questions the price of industrial progress, which element of the painting suggests the answer to his question?

a)  the hare running just ahead of the locomotive

b)  the bathers on the beach

Consider This: This element is a traditional symbol of nature and speed. 28.3 Define literary realism.

c)  the boat floating near the arched bridge

Consider This: This element is a traditional symbol of nature and speed. 28.3 Define literary realism.

d)  the train itself approaching

Consider This: This element is a traditional symbol of nature and speed. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Literary Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: French Painting: The Dialogue between Idealism and Realism**

EOM Q28.4.1  
Théodore Géricault intended his enormous canvas *The Raft of the “Medusa”* as

a)  an indictment of aristocratic privilege.

b)  a veiled tribute to Eugène Delacroix.

Consider This: It was based upon an actual event. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  an allegory of European affairs.

Consider This: It was based upon an actual event. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  a satire of Christian teachings regarding salvation.

Consider This: It was based upon an actual event. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue between Idealism and Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.4.2  
The term *odalisque* is associated with

a)  a female slave in a Middle Eastern or Turkish harem.

b)  a French peasant woman.

Consider This: This subject was a particular interest of Jean-Auguste-Dominique Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  an oil painting technique that eliminates the appearance of brush strokes on canvas.

Consider This: This subject was a particular interest of Jean-Auguste-Dominique Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  a compositional device used by Ingres to distort figural proportions.

Consider This: This subject was a particular interest of Jean-Auguste-Dominique Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue between Idealism and Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.4.3  
Eugène Delacroix’s *Liberty Leading the People* depicts

a)  an allegorical representation of popular unrest using realistic details.

b)  a real event witnessed by the artist on the streets of Paris.

Consider This: Charles X abdicated the throne after a citizen’s uprising in 1830. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  an incident from Greek mythology painted in modern dress.

Consider This: Charles X abdicated the throne after a citizen’s uprising in 1830. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  an incident from a novel by Honoré de Balzac.

Consider This: Charles X abdicated the throne after a citizen’s uprising in 1830. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue between Idealism and Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.4.4  
The artist associated with large-scaled and realistically detailed representations of animals and working-class labor is

a)  Rosa Bonheur.

b)  Gustave Courbet.

Consider This: *Plowing in the Nivernais: The Dressing of the Vines* is an example of the artist’s work. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  Honoré Daumier.

Consider This: *Plowing in the Nivernais: The Dressing of the Vines* is an example of the artist’s work. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  Jean-François Millet.

Consider This: *Plowing in the Nivernais: The Dressing of the Vines* is an example of the artist’s work. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue between Idealism and Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.4.5  
Courbet’s monumental canvas *The Stonebreakers* was daring for its time because it

a)  depicted the mundane conditions of the working class on a grand scale.

b)  attempted to politicize a national road-building initiative.

Consider This: Courbet’s figures are life-sized. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  exploited the working people who had modeled for Courbet without pay.

Consider This: Courbet’s figures are life-sized. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  romanticized life in the French countryside.

Consider This: Courbet’s figures are life-sized. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: French Painting: The Dialogue between Idealism and Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Photography: Realism’s Pencil of Light**

EOM Q28.5.1  
Placing an object directly upon chemically prepared paper, then exposing it to light produces a type of “negative” image known as a

a)  photogenic drawing.

b)  daguerreotype.

Consider This: William Henry Fox Talbot is associated with the earliest examples of this type, such as *Buckler Fern*. 28.5 Discuss photography’s contribution to the rise of realist art**.**

c)  calotype.

Consider This: William Henry Fox Talbot is associated with the earliest examples of this type, such as *Buckler Fern*. 28.5 Discuss photography’s contribution to the rise of realist art**.**

d)  tintype.

Consider This: William Henry Fox Talbot is associated with the earliest examples of this type, such as *Buckler Fern*. 28.5 Discuss photography’s contribution to the rise of realist art**.**

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.5.2  
Exposing a chemically prepared metal plate to light through a focused lens produces a type of image known as a

a)  daguerreotype.

b)  calotype.

Consider This: This type is named after its inventor. 28.5 Discuss photography’s contribution to the rise of realist art**.**

c)  heliotype.

Consider This: This type is named after its inventor. 28.5 Discuss photography’s contribution to the rise of realist art**.**

d)  ambrotype.

Consider This: This type is named after its inventor. 28.5 Discuss photography’s contribution to the rise of realist art**.**

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q28.5.3  
Daguerreotypes such as Louis-Jacques-Mandé Daguerre’s *Le Boulevard du Temple* caused French artist Paul Delaroche to declare

a)  painting to be dead, because of the potential for photography to usurp painting’s role in representing the world.

b)  paper photographic prints to be dead, because images could be set in metal for the first time.

Consider This: Many of the earliest photographers were artists or individuals seeking an alternative to drawing. 28.5 Discuss photography’s contribution to the rise of realist art.

c)  photography to be dead, because of the potential for lithography to disseminate images more efficiently and for a lower cost.

Consider This: Many of the earliest photographers were artists or individuals seeking an alternative to drawing. 28.5 Discuss photography’s contribution to the rise of realist art.

d)  the camera obscura to be dead, because its images could be fixed for the first time.

Consider This: Many of the earliest photographers were artists or individuals seeking an alternative to drawing. 28.5 Discuss photography’s contribution to the rise of realist art.

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.5.4  
By 1850, Maxime Du Camp became known for commercial photographs of

a)  architectural and scenic wonders.

b)  battles and battlefields.

Consider This: He produced the first photographic book published in France from 122 calotypes. 28.5 Discuss photography’s contribution to the rise of realist art.

c)  Parisian notables.

Consider This: He produced the first photographic book published in France from 122 calotypes. 28.5 Discuss photography’s contribution to the rise of realist art.

d)  still lifes and interiors.

Consider This: He produced the first photographic book published in France from 122 calotypes. 28.5 Discuss photography’s contribution to the rise of realist art.

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q28.5.5  
Fox Talbot promoted the aesthetic or artistic principles associated with photographic images on the basis of

a)  associations or feelings prompted by a photographed subject.

b)  contrasts between light and dark areas of an image.

Consider This: Talbot’s position could be considered Romantic, while his medium aligned with Realism. 28.5 Discuss photography’s contribution to the rise of realist art**.**

c)  the degree of sharpness for image details.

Consider This: Talbot’s position could be considered Romantic, while his medium aligned with Realism. 28.5 Discuss photography’s contribution to the rise of realist art**.**

d)  the size of the image produced.

Consider This: Talbot’s position could be considered Romantic, while his medium aligned with Realism. 28.5 Discuss photography’s contribution to the rise of realist art**.**

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Photography: Realism’s Pencil of Light

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: Industry and the Working Class: A New Realism**

EOC Q28.1  
Both Charles Dickens and Thomas Carlyle were

a)  critics of living conditions in industrial London.

b)  social utopians.

Consider This: Their “sketches” and essays were notable, among other achievements. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  British industrialists.

Consider This: Their “sketches” and essays were notable, among other achievements. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  members of the House of Commons.

Consider This: Their “sketches” and essays were notable, among other achievements. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q28.2  
Charles Dickens brought attention to “men and women, in every variety of scanty and dirty apparel, lounging, scolding, drinking, smoking, squabbling, fighting, and swearing,” typical of which notorious setting?

a)  Drury Lane

b)  the Thames

Consider This: This description was sketched by “Boz.” 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  a London factory

Consider This: This description was sketched by “Boz.” 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  Westminster

Consider This: This description was sketched by “Boz.” 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.3  
One critical impact of industrialization in London prompted petitions to Parliament and social critics’ warnings in the early decades of the nineteenth century to address

a)  disease caused by polluted river water.

b)  rural migration into the city.

Consider This: One in three children living in London died before the age of three. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

c)  development of transportation systems.

Consider This: One in three children living in London died before the age of three. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

d)  renewal of the city’s housing stock.

Consider This: One in three children living in London died before the age of three. 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Answer: a

Learning Objective: 28.1 Characterize the impact of industrialization on the urban environment, as exemplified by London.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q28.4  
Architect A.W.N. Pugin advocated the implementation of Gothic ornament in his designs for buildings such as the Houses of Parliament in London because

a)  he thought Medieval architecture represented a society that was guided by Christian principles.

b)  he was influenced by the Romantic taste for Gothic ruins.

Consider This: Pugin explained his views in *Contrasts*. 28.2 Describe the reaction of reformers to industrialization.

c)  he saw it as a practical style for achieving utopian socialist goals.

Consider This: Pugin explained his views in *Contrasts*. 28.2 Describe the reaction of reformers to industrialization.

d)  he was grasping to substitute any historical style to replace Romantic tastes.

Consider This: Pugin explained his views in *Contrasts*. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.5  
Charles Barry’s design for the new Houses of Parliament expressed a balance of powers through

a)  the symmetry of its layout.

b)  its Gothic ornamentation.

Consider This: The design is based upon Classical principles. 28.2 Describe the reaction of reformers to industrialization.

c)  its siting near Westminster Abbey.

Consider This: The design is based upon Classical principles. 28.2 Describe the reaction of reformers to industrialization.

d)  the inclusion of a tall tower and long façade.

Consider This: The design is based upon Classical principles. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.6  
The term *phalanx* refers to

a)  an idealized rural community promoted by Charles Fourier.

b)  a type of city plan instituted at New Harmony, Indiana.

Consider This: It came be associated with utopian socialism. 28.2 Describe the reaction of reformers to industrialization.

c)  a type of ornamentation typical of Gothic architecture.

Consider This: It came be associated with utopian socialism. 28.2 Describe the reaction of reformers to industrialization.

d)  English workhouses in the nineteenth century.

Consider This: It came be associated with utopian socialism. 28.2 Describe the reaction of reformers to industrialization.

Answer: a

Learning Objective: 28.2 Describe the reaction of reformers to industrialization.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q28.7  
Like many of the novels of the period, both Charles Dickens’s *Hard Times* and Gustave Flaubert’s *Madame Bovary*

a)  were first published in serial form in magazines.

b)  were thinly veiled attacks on the aristocracy.

Consider This: This shaped narrative techniques. 28.3 Define literary realism.

c)  saw Christianity as the solution to society’s ills.

Consider This: This shaped narrative techniques. 28.3 Define literary realism.

d)  emphasized the promise of industrialization as a way to improve ordinary lives.

Consider This: This shaped narrative techniques. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q28.8  
For reformist writers across Europe, which of the following inspired the most ambivalence?

a)  the steam locomotive

b)  the bourgeoisie

Consider This: The displacement of a significant population in London is associated with this. 28.3 Define literary realism.

c)  the education system

Consider This: The displacement of a significant population in London is associated with this. 28.3 Define literary realism.

d)  realist literature

Consider This: The displacement of a significant population in London is associated with this. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.9  
When Gustave Flaubert described Emma Bovary’s communion during which  
“she let her head fall back, fancying she heard in space the music of seraphic harps, and perceived in an azure sky, on a golden throne in the midst of saints holding green palms, God the Father, resplendent with majesty,"  
the novelist intended to evoke

a)  absurdity through cliché.

b)  empathy for deep suffering.

Consider This: Emma believed she was dying after her lover ended their affair. 28.3 Define literary realism.

c)  revulsion for religious mania.

Consider This: Emma believed she was dying after her lover ended their affair. 28.3 Define literary realism.

d)  catharsis through redemption.

Consider This: Emma believed she was dying after her lover ended their affair. 28.3 Define literary realism.

Answer: a

Learning Objective: 28.3 Define literary realism.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q28.10  
In contrast to the practices of both Neoclassicism and Romanticism, Honoré Daumier sought in his art to reveal

a)  the truth of everyday experience.

b)  his innermost personal fantasies.

Consider This: In Daumier’s view, art was no longer supposed to reveal some “higher” truth. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  his idealism about the life of the lower classes.

Consider This: In Daumier’s view, art was no longer supposed to reveal some “higher” truth. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  the life of the Parisian aristocracy and bourgeoisie.

Consider This: In Daumier’s view, art was no longer supposed to reveal some “higher” truth. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.11  
Jean-Auguste-Dominique Ingres’s *La Grande Odalisque* could be considered an example of

a)  a Neoclassical work representing the nude in an idealized manner.

b)  a Utilitarian artwork, because the proportions of the body, particularly in the back, are distorted.

Consider This: The odalisque would become a prominent subject for Western artists of the period. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  an Ultraroyalist artwork, because it was intended for display at the Salon.

Consider This: The odalisque would become a prominent subject for Western artists of the period. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  a Realist artwork, because the surface is smooth, lacking the agitated brushwork found in Romanticism.

Consider This: The odalisque would become a prominent subject for Western artists of the period. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q28.12  
What do Courbet’s *Burial at Ornans* and Delacroix’s *Scenes from the Massacres at Chios* have in common?

a)  a refusal to uphold the ideals of French Neoclassicism

b)  an effort to portray a specific politically charged current event

Consider This: Delacroix’s painting was exhibited in the Salon of 1824, as was *The Vow of Louis XIII* by Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

c)  a repudiation of Romanticism

Consider This: Delacroix’s painting was exhibited in the Salon of 1824, as was *The Vow of Louis XIII* by Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

d)  an homage to the artistic achievements of Théodore Géricault

Consider This: Delacroix’s painting was exhibited in the Salon of 1824, as was *The Vow of Louis XIII* by Ingres. 28.4 Compare and contrast idealist and realist directions in French painting.

Answer: a

Learning Objective: 28.4 Compare and contrast idealist and realist directions in French painting.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q28.13  
One advantage of lithography over daguerreotype photography was

a)  its reproducibility in multiples.

b)  the visual clarity of its details.

Consider This: Markets developed for mass-produced images in the earliest period of photography. 28.5 Discuss photography’s contribution to the rise of realist art.

c)  the portability of its production apparatus in the field.

Consider This: Markets developed for mass-produced images in the earliest period of photography. 28.5 Discuss photography’s contribution to the rise of realist art.

d)  its ability to “fix” an image.

Consider This: Markets developed for mass-produced images in the earliest period of photography. 28.5 Discuss photography’s contribution to the rise of realist art.

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.14  
The practice of commercial photography arose in the mid-nineteenth century in part to meet

a)  public desire for views of the world’s scenic wonders.

b)  the needs of the advertising industry.

Consider This: Maxime Du Camp made photographs for this purpose. 28.5 Discuss photography’s contribution to the rise of realist art.

c)  public desire for artistic impressions evoking romantic sentiments.

Consider This: Maxime Du Camp made photographs for this purpose. 28.5 Discuss photography’s contribution to the rise of realist art.

d)  the needs of scientists for documenting studies.

Consider This: Maxime Du Camp made photographs for this purpose. 28.5 Discuss photography’s contribution to the rise of realist art.

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q28.15  
Who undertook one of the earliest efforts to document war photographically?

a)  Roger Fenton

b)  Maxime Du Camp

Consider This: The Crimean War was the first to be photographed. 28.5 Discuss photography’s contribution to the rise of realist art.

c)  Charles Richard Meade

Consider This: The Crimean War was the first to be photographed. 28.5 Discuss photography’s contribution to the rise of realist art.

d)  William Henry Fox Talbot

Consider This: The Crimean War was the first to be photographed. 28.5 Discuss photography’s contribution to the rise of realist art.

Answer: a

Learning Objective: 28.5 Discuss photography’s contribution to the rise of realist art.

Topic: Industry and the Working Class: A New Realism

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter 29**

**Defining a Nation:**

**American National Identity and the Challenge of Civil War**

**Multiple-Choice Questions**

1. In 1826, when Thomas Cole painted *Kaaterskill* *Falls*, the site had

a. a state park.

b. a tourist hotel.

c. a train station.

d. an Indian reservation.

Answer: b

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. What was it about America that artist Thomas Cole claimed had “long since been destroyed or modified” in Europe?

a. the Noble Savage

b. creativity

c. the wilderness

d. farm life

Answer: c

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. The first American to enjoy an international literary reputation was

a. John Winthrop.

b. Herman Melville.

c. Mark Twain.

d. Washington Irving.

Answer: d

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Washington Irving’s Satiric Vision

Difficulty Level: Easy

Skill Level: Remember the Facts

4. According to Washington Irving’s two most famous stories, “Rip Van Winkle” and “The Legend of Sleepy Hollow,” the image of American productivity was the

a. cultivated farm.

b. wilderness.

c. Hudson River.

d. railroad.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Washington Irving’s Satiric Vision

Difficulty Level: Difficult

Skill Level: Understand the Concepts

5. The Hudson River artist exhibited a nostalgia for

a. the vanishing wilderness.

b. the use of dramatic light.

c. time and transience of the natural world.

d. sunrise and sunset subject matter.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: The Hudson River Painters

Difficulty Level: Moderate

Skill Level: Remember the Facts

6. According to Ralph Waldo Emerson, transcendentalism’s fundamental principle was

1. the spirit’s oneness with nature.
2. obedience to religious laws.
3. following the political order of the day.
4. the balance of faith and commerce.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: The Philosophy of Romantic Idealism: Emerson and Thoreau

Difficulty Level: Difficult

Skill Level: Understand the Concepts

7. Henry David Thoreau began his Walden Pond experiment to

1. escape imprisonment.
2. live simply.
3. write a book.
4. preserve nature.

Answer: b

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: The Philosophy of Romantic Idealism: Emerson and Thoreau

Difficulty Level: Easy

Skill Level: Remember the Facts

8. Henry David Thoreau saw the natural world as vulnerable because of

a. the development of the railroad.

b. humanity.

c. the Civil War.

d. the Mexican-American War.

Answer: b

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: The Philosophy of Romantic Idealism: Emerson and Thoreau

Difficulty Level: Moderate

Skill Level: Understanding the Concepts

9. What was Thoreau’s essential essay illustrating his outspoken voice against slavery?

a. *Life in the Woods*

b. “Self-Reliance”

c. “Life without Principle”

d. “Civil Disobedience”

Answer: d

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: The Philosophy of Romantic Idealism: Emerson and Thoreau

Difficulty Level: Easy

Skill Level: Remember the Facts

10. In Herman Melville’s *Moby-Dick*, the white whale seems to symbolize

a. a vanishing way of life.

b. the Promethean hero’s natural image.

c. the natural world’s uncontrollable elements.

d. an evil force that must be dominated.

Answer: c

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Herman Melville and the Uncertain World of *Moby-Dick*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

11. Frederick Douglass eventually broke away from the Anti-Slavery Society out of

1. concern that their doctrine would dissolve the Union.
2. disgust with their exploitation of him as an intelligent African American.
3. concern that they were becoming too militant.
4. disillusionment with their talk but lack of action to help slaves.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Fredrick Douglass

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

12. Who issued the Emancipation Proclamation in 1862?

1. Fredrick Douglass
2. Sojourner Truth
3. Abraham Lincoln
4. Olive Gilbert

Answer: c

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Fredrick Douglass

Difficulty Level: Easy

Skill Level: Remember the Facts

13. What other movement did Sojourner Truth and others view as part of the abolitionist movement?

a. Transcendentalism

b. democracy

c. child labor reform

d. women’s rights

Answer: d

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Other Slave Narratives

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. What caused many to withdraw from the Anti-Slavery Society?

1. the election of women to the executive committee
2. Sarah Grimke’s groundbreaking publication
3. the Civil War
4. Harriet Beecher Stowe’s novel, *Uncle Tom’s Cabin*

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Other Slave Narratives

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. Harriet Beecher Stowe’s novel *Uncle Tom’s Cabin* was inspired by

1. stories told by her father’s slaves.
2. the death and burial of her young son.
3. public speeches of Frederick Douglass.
4. a narrative told by Sojourner Truth.

Answer: b

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Harriet Beecher Stowe and *Uncle Tom’s Cabin*

Difficulty Level: Easy

Skill Level: Remember the Facts

16. In his study of slaves in South Carolina, Harvard professor Louis Agassiz aimed to prove that

1. all races were equal.
2. slavery decreased brain size.
3. Africans were inferior to whites.
4. Africans and whites should interbreed.

Answer: c

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Agassiz versus Darwin

Difficulty Level: Easy

Skill Level: Remember the Facts

17. Some people found Louis Agassiz’s theory of origin more appealing than Charles Darwin’s, because Agassiz

a. offered a Christian idea of origin.

b. explained white superiority.

c. explained natural selection.

d. offered a godless theory.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Agassiz versus Darwin

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

18. To abolitionists, Johnson’s *Negro Life in the South* reflected

a. slaves’ contentment with their role in society.

b. the sorrowful plight of the slave.

c. celebrations that were often held on the plantation.

d. the love between a man and a woman.

Answer: b

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Romanticizing Slavery in Antebellum American Art and Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

19. One of Stephen Foster’s goals in writing plantation melodies was to

1. humanize African Americans.
2. romanticize the South.
3. popularize African-American musical beats.
4. mock African-American dialect

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Romanticizing Slavery in Antebellum American Art and Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. Who was responsible for quelling the slave revolt begun by John Brown at Harpers Ferry?

1. William Tecumseh Sherman
2. George McClellan
3. P.G.T. Beauregard
4. Robert E. Lee

Answer: d

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

21. During the Civil War, Winslow Homer worked as

1. a literary journalist.
2. an illustrator.
3. a photographer.
4. a medic.

Answer: b

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Representing the War

Difficulty Level: Easy

Skill Level: Remember the Facts

22. In *A Harvest of Death, Gettysburg, PA, July 1863*, Timothy O’Sullivan and Alexander Gardner deliberately blurred the foreground and background to

a. conceal the still-raging battle.

b. allow families to identify their dead.

c. make the setting look more sublime.

d. draw attention to the central corpses.

Answer: d

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Representing the War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. During Reconstruction, which governmental agency was set up to provide food, clothing, and medical care to southern refugees?

a. Freedmen’s Bureau

b. Underground Railroad

c. Anti-Slavery Society

d. Saturday Club

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Reconstruction

Difficulty Level: Easy

Skill Level: Remember the Facts

24. In *The Veteran in a New Field*, Winslow Homer creates a sense of optimism by

1. showing an army jacket thrown to the ground.
2. portraying the farmer turning his back on war.
3. bathing the scene in glowing golden light.
4. rejecting the artistic conventions that pervaded before the war.

Answer: c

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Reconstruction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

25. Why, in 1877, did Southern African Americans lose many of the freedoms they had gained as a result of the Civil War?

a. Jim Crow organized the Ku Klux Klan.

b. The newly elected president was a Southerner.

c. The Supreme Court struck down the Emancipation Act.

d. Union troops withdrew from the South.

Answer: d

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Reconstruction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. The triumph of *Huckleberry Finn* lies in the

1. emergent appreciation of Jim’s humanity.
2. mutual compassion between Miss Watson and Aunt Sally.
3. justice served to the most racist characters.
4. arrival at a state of near equality through modifications in speech.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Mark Twain’s *Adventures of Huckleberry Finn*

Difficulty Level: Easy

Skill Level: Understand the Concepts

27. Who did Twain hire to create the illustrations for his *Huckleberry Finn*?

1. Édouard Manet
2. Winslow Homer
3. E.W. Kemble
4. Eastman Johnson

Answer: c

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Mark Twain’s *Adventures of Huckleberry Finn*

Difficulty Level: Easy

Skill Level: Remember the Facts

28. In *A Visit from the Old Mistress*, Winslow Homer portrays the old mistress dressed in black and the former slaves in white to

1. celebrate the new equality of the races.
2. heighten the tension of the scene.
3. show the disparity in wealth between them.
4. balance the colors of his composition.

Answer: b

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Closer Look: Homer’s *A Visit from the Old Mistress*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. Both Britain and France sided with the South before the Civil War because

1. the South was home to many people of British and French descent.
2. those countries associated the North with nationalist ideology.
3. the economies of those countries depended on Southern cotton.
4. the governments of those countries maintained important seaports in the South.

Answer: c

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Continuity & Change: Painting Modern Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

30. Manet’s *The Battle of the “Kearsarge” and the “Alabama”* epitomize

1. his challenge of French support for the Confederacy.
2. his abilities as a painter.
3. his personal sympathy of the Confederacy.
4. the abolitionist movement.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Continuity & Change: Painting Modern Life

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. Explain how artists such as Thomas Cole and Asher Durand portrayed the American landscape at the beginning of the nineteenth century.

Answer: The ideal response would include the following:

The ideal response would include the following:

1. Thomas Cole saw the wilderness of the American landscape as distinctively unique, something different from the European landscape that had resulted from civilization and industrialism destroying and modifying its essence. In addition, Cole saw promise in America as exhibited in the prosperity of its fertile and vast land. His landscapes illustrate large open pristine spaces unaffected by industrialism, ready for the advancements of the young nation.
2. Asher Durand and other members of the Hudson River School, like their contemporary Cole, had an affinity for nature. In their works they emphasized the drama of light as well as the contemplation of time and the transience of the natural world. Nostalgia grew among the Hudson River School artists for the disappearing wilderness. They created subject matter through the representation of sublime wilderness scenes, often focusing on sunrise, sunset, and oncoming storms.

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and The Sublime; The Hudson River Painters

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Define Emerson’s Transcendentalist beliefs, and show how his friend Thoreau lived what Emerson preached.

Answer: The ideal response would include the following:

Ralph Waldo Emerson describes the transcendental as a sense of the oneness of the spirit with nature, and through a communion with nature one is united with God. He expounds on these ideals within his passages from *Nature* and had a profound influence on his contemporary, Henry David Thoreau, who between 1845 and 1847, lived in a small cabin that he had built on Emerson’s property at Walden Pond. While there, he wrote *Walden,* or *Life in the Woods,* in which he focused on the ideals of simple living and one’s communion with nature.

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: The Philosophy of Romantic Idealism: Emerson and Thoreau

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Describe how Melville’s *Moby-Dick* illustrates the darker side of the Romantic imagination.

Answer: The ideal response would include the following:

1. Melville’s personal experiences as a crewmember on a whaler led him to see the natural world as a challenge rather than an inspiration.
2. His experiences informed his novel *Moby-Dick* and his main characters, Ishmael and Ahab. Due to a Romantic sense of melancholy, Ishmael has a limited understanding of the complexities of nature, whereas Ahab has no comprehension of the whale that he pursues. This is the darkest side of the Romantic imagination.

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Herman Melville and the Uncertain World of *Moby-Dick*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Identify two slave narratives, and analyze how they and their authors contributed to the abolitionist movement.

Answer: The ideal response would include the following:

1. The abolitionist movement gained momentum in 1833 in the United States with the formation of the American Anti-Slavery Society. The head of the society, William Lloyd Garrison, heard a former slave give a speech in 1841. That former slave was Fredrick Douglass, who in 1845, with the help of the society, published an influential autobiography of his years as a slave: *Narratives of the Life of Fredrick Douglass: An American Slave.*
2. There are more than 6,000 narratives of slaves and life during pre-Civil War days. Besides Douglass’s, one of the most important was the *Narrative of Sojourner Truth*, dictated to Olive Gilbert by the illiterate former slave whose biography widened the discussion to include women’s rights as a part of the abolitionist movement.
3. These narratives were seminal writings that forwarded and championed the causes of the abolitionist movement in the nineteenth century.

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement; Fredrick Douglass; Other Slave Narratives

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Compare the depiction of slavery in *Uncle Tom’s Cabin* to that in *The Adventures of Huckleberry Finn.*

Answer: The ideal response would include the following:

1. Harriet Beecher Stowe’s *Uncle Tom’s Cabin* recounts the lives of three slaves. The novel’s depiction of slavery, the characters, and their plight fueled antislavery sentiments around the world, and the novel became a best seller in the nineteenth century.
2. *Uncle Tom’s Cabin* depictions of the main characters is Romanticized, utilizing metaphors to illuminate the ideals of Christian beliefs on the slaves, which many abolitionists believed to be a central mission.
3. Mark Twain’s *The Adventures of Huckleberry Finn* was a postwar novel addressing the real truths of the antebellum South in the era of Jim Crow laws, when segregation began to reemerge. The narrative follows Huck Finn and Jim, a former slave, on a pre-Civil War journey down the Mississippi to aid Jim in attaining his freedom.
4. Twain’s narrative is less Romanticized than Stowe’s in *Uncle Tom’s Cabin,* in which the anti-slavery message a well understood. Twain leaves us with a narrative that introduces the humanity of the main character Jim, and is therefore a triumph of the novel itself. Twain made the viewer realize the cultural blindness to racism that existed at the time contemporary to the author.

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States; 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Harriet Beecher Stowe and *Uncle Tom’s Cabin*; Reconstruction

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Explain Louis Agassiz’s theory about the different races and its appeal to many Americans.

Answer: The ideal response would include the following:

1. Louis Agassiz’s theory on the different races was profoundly Christian, which was at odds with the more evolutionist ideals of Charles Darwin that seemed to turn off many Americans.
2. Agassiz claimed that the races and their differences were based on the creator’s ideal of separate species and that each rose up separately in their own climatic zones of the world, therefore making them unequal. He saw the African slaves that he first encountered in Philadelphia as another species altogether, not of the same blood as he, which he wrote of in his text, *Essay on Classification* from 1857.

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Agassiz versus Darwin

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Describe the American minstrel show, focusing on how it fostered stereotypes of Southern African Americans.

Answer: The ideal response would include the following:

The minstrel shows of the pre-Civil War era were theatrical events that presented African-American melodies, jokes, and impersonations performed by white performers in blackface. It emerged as representations of black banjo-pickers from the street performed by white musicians and increasingly grew into racist representations of African-American stereotypes, often utilizing black dialect as well as crude jokes.

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Romanticizing Slavery in Antebellum American Art and Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

38. List, describe, and illustrate two ways photography changed Americans’ views on war.

Answer: The ideal response would include the following:

1. The terror of war was ever present in the minds of most Americans as the mechanized nature of warfare permeated the consciousness of the nation. Until the Civil War and the dead on the battlefield had been buried properly before a photograph had been taken.
2. After the battle at Antietam, photographs were made of the deceased where they lay after the battle. Alexander Gardner, working as an assistant to Mathew Brady, was the first to photograph soldiers dead on the battlefield, often moving the bodies for artistic effect.
3. Later, at Gettysburg, Gardner, working as a chief photographer with assistant Timothy O’Sullivan, photographed the aftermath of the battle there.
4. The general public in New York galleries and even postwar publications documenting the events of the American Civil War saw many of these photographs taken by Brady, Gardner, and others.
5. *Gardner’s Photographic Sketchbook of the War* created a venue for photo documentary and was the first publication of its kind. These images were created with the intent to illustrate the horrors of war as opposed to the antebellum sentimentality of photographic documentation, therefore altering the public’s views on war and its horrors.

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Representing the War

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

39. Describe Winslow Homer’s *A Visit from the Old Mistress*, identifying and explaining the details that emphasize the divide between the Old and the New South.

Answer: The ideal response would include the following:

1. Winslow Homer’s *A Visit from the Old Mistress* shows four generations of a black family being approached by an older woman at the right of the painting.
2. There seems to be a physical distance between the subjects in the picture plane, based on placement and overall treatment of the canvas.
3. To heighten tensions between the figures, Homer uses color, choosing black and white as if to artistically designate the divide between both black and white and the roles they played in the Old South versus the New South.
4. He doesn’t just end there but begs the viewer to question the importance of women in the household no matter the historical time. Old is at odds with new even in the age of the women, which symbolically relates to the Old South and antebellum society and the New South after the Civil War.

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Closer Look: Winslow Homer’s *A Visit from the Old Mistress*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Some modern readers find the racist language of *The Adventures of Huckleberry Finn* offensive. Basing your claim on at least two clearly defined and supported points, argue whether the book should be edited to exclude such language.

Answer: The ideal response would include the following:

Although some readers find the language of Twain’s *The Adventures of Huckleberry Finn* offensive, Twain intended to illustrate and expose the stereotypes of the Old South. He wished the reader to be aware of the racist nature of his characters—showing their intent to dehumanize African Americans—rather than censor those characters.

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Reconstruction

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: American Landscape: The Cultivated and the Sublime**

EOM Q29.1.1  
The Catskills are located in

a)  New York.

b)  California.

Consider This: The Hudson River is also in this region. 29.1 Describe the complex relationship of Americans to the landscape.

c)  England.

Consider This: The Hudson River is also in this region. 29.1 Describe the complex relationship of Americans to the landscape.

d)  Tennessee.

Consider This: The Hudson River is also in this region. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.1.2  
*Letters from an American Farmer*, Hector St. John de Crèvecoeur’s classic eighteenth-century work, is satirized in

a)  Washington Irving’s character of Rip Van Winkle.

b)  Washington Irving’s character of Ichabod Crane.

Consider This: Crèvecoeur praised Americans for their “spirit of industry.” 29.1 Describe the complex relationship of Americans to the landscape.

c)  Thomas Cole’s depiction of *The Oxbow*.

Consider This: Crèvecoeur praised Americans for their “spirit of industry.” 29.1 Describe the complex relationship of Americans to the landscape.

d)  Frederic Edwin Church’s vision of *Twilight in the Wilderness*.

Consider This: Crèvecoeur praised Americans for their “spirit of industry.” 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.1.3  
Which literary character salivates over the vision of a well-cultivated farm, coveting all it produces?

a)  Ichabod Crane

b)  Rip Van Winkle

Consider This: A headless horseman intervenes. 29.1 Describe the complex relationship of Americans to the landscape.

c)  Katrina Van Tassel

Consider This: A headless horseman intervenes. 29.1 Describe the complex relationship of Americans to the landscape.

d)  Washington Irving

Consider This: A headless horseman intervenes. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.1.4  
Thomas Cole’s *The Oxbow* is divided into two parts, the stormy wilderness on the left and the sunny, cultivated fields in the valley on the right, suggesting that civilization will

a)  eventually overwhelm the wilderness.

b)  be destroyed by the wildness of nature.

Consider This: A leaning, “blasted” tree is prominent in the foreground beneath receding storm clouds. 29.1 Describe the complex relationship of Americans to the landscape.

c)  tame nature and eventually shape it into an ideal counterpart.

Consider This: A leaning, “blasted” tree is prominent in the foreground beneath receding storm clouds. 29.1 Describe the complex relationship of Americans to the landscape.

d)  continue to co-exist in perfect balance with the wilderness.

Consider This: A leaning, “blasted” tree is prominent in the foreground beneath receding storm clouds. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q29.1.5  
Without any sign of human presence within its vista, Frederic Edwin Church’s *Twilight in the Wilderness* presents a vision of

a)  the sublime.

b)  the picturesque.

Consider This: Americans were already feeling nostalgic by 1860, the year this work was painted. 29.1 Describe the complex relationship of Americans to the landscape.

c)  a sinful and fallen world.

Consider This: Americans were already feeling nostalgic by 1860, the year this work was painted. 29.1 Describe the complex relationship of Americans to the landscape.

d)  an unnatural void.

Consider This: Americans were already feeling nostalgic by 1860, the year this work was painted. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: American Landscape: The Cultivated and the Sublime

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Transcendentalism and the American Romantics**

EOM Q29.2.1  
Ralph Waldo Emerson outlined the principles of Transcendentalism in his seminal work titled

a)  *Nature*.

b)  *Life in the Woods*.

Consider This: It was written after he became acquainted with the works of Wordsworth and Coleridge in England. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  *Life without Principle*.

Consider This: It was written after he became acquainted with the works of Wordsworth and Coleridge in England. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  *Civil Disobedience*.

Consider This: It was written after he became acquainted with the works of Wordsworth and Coleridge in England. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Transcendentalism and the American Romantics

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.2.2  
When Ralph Waldo Emerson writes in “Self -Reliance” that, “Whoso would be a man must be a nonconformist…. Nothing is at last sacred but the integrity of your own mind,” he is proclaiming that

a)  self-reliance is fundamental to transcendental experience.

b)  reliance on a community is at the center of experience.

Consider This: Emerson’s views are also explored in *Nature*. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  commitment to a personal philosophy leads to maturity.

Consider This: Emerson’s views are also explored in *Nature*. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  actions speak louder than words.

Consider This: Emerson’s views are also explored in *Nature*. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Transcendentalism and the American Romantics

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.2.3  
As described in “Civil Disobedience,” Henry David Thoreau was jailed for

a)  refusing to pay a poll tax.

b)  disrupting a court proceeding.

Consider This: He was against the Mexican-American War and slavery. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  a public display of drunkenness.

Consider This: He was against the Mexican-American War and slavery. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  refusing to attend church.

Consider This: He was against the Mexican-American War and slavery. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Transcendentalism and the American Romantics

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.2.4  
In *Walden*, Henry David Thoreau calls for

a)  living simply and working in communion with Nature.

b)  dedicated and diligent work for the well-being of one’s community.

Consider This: Thoreau lived in a cabin he built himself. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  meditation on the Bible as the revealed word of God.

Consider This: Thoreau lived in a cabin he built himself. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  political activism to counter immoral laws.

Consider This: Thoreau lived in a cabin he built himself. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Transcendentalism and the American Romantics

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.2.5  
Which of the following passages is most explicitly Romantic in its subject and mood?

a)  “….lulled into such an opium-like listlessness of vacant, unconscious reverie is this absent-minded youth by the blending cadence of waves with thoughts, that at last he loses his identity.”

b)  “It would be glorious to see mankind at leisure for once. It is nothing but work, work, work.”

Consider This: The author is viewed as having the darkest sensibility of all American Romantic writers. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  “Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then?”

Consider This: The author is viewed as having the darkest sensibility of all American Romantic writers. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  “A boggy, soggy, squitchy picture truly, enough to drive a nervous man distracted. Yet was there a sort of indefinite, half-attained, unimaginable sublimity about it that fairly froze you to it.”

Consider This: The author is viewed as having the darkest sensibility of all American Romantic writers. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Transcendentalism and the American Romantics

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Abolitionist Movement**

EOM Q29.3.1  
Abraham Lincoln was initially reluctant to emancipate the slaves, fearing that doing so would

a)  divide the Union.

b)  encourage foreign nations to enter the Civil War.

Consider This: Frederick Douglass was a persuasive influence upon Lincoln, urging a change of position. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  cause the Confederacy to surrender under less beneficial terms.

Consider This: Frederick Douglass was a persuasive influence upon Lincoln, urging a change of position. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  undermine attention garnered for the cause of women’s rights.

Consider This: Frederick Douglass was a persuasive influence upon Lincoln, urging a change of position. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.3.2  
The historic speech given in Akron, Ohio, in 1851 and known by the title “Ain’t I a Woman?” was delivered by

a)  Sojourner Truth.

b)  Sarah Grimke.

Consider This: Its message merged women’s rights with the abolitionist cause. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  Harriet Beecher Stowe.

Consider This: Its message merged women’s rights with the abolitionist cause. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  Olive Gilbert.

Consider This: Its message merged women’s rights with the abolitionist cause. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.3.3  
The Harvard professor of zoology and geology Louis Agassiz commissioned photographs of South Carolina plantation slaves in order to

a)  demonstrate his theories of the racial inferiority of black Africans.

b)  document the abusive nature of slavery in the southern United States.

Consider This: His theory was at odds with Charles Darwin’s “survival of the fittest.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  make a historical record for posterity.

Consider This: His theory was at odds with Charles Darwin’s “survival of the fittest.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  support his theory that the earth had once endured an ice age.

Consider This: His theory was at odds with Charles Darwin’s “survival of the fittest.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.3.4  
Which ambiguous element of this seemingly pleasant depiction of slave life complicates its interpretation?

a)  the white woman in the doorway at right

b)  the woman in the window holding onto a baby sitting on the roof

Consider This: The figures were modeled after slaves owned by the artist’s father. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  the interaction between the man and young woman on the left

Consider This: The figures were modeled after slaves owned by the artist’s father. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  the banjo player

Consider This: The figures were modeled after slaves owned by the artist’s father. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q29.3.5  
The term “Jim Crow” originated with

a)  a white actor’s theatrical portrayal of a slave.

b)  a character in *Uncle Tom’s Cabin*.

Consider This: The term was applied to racist laws of the post-Reconstruction South. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  a song lyric by Stephen Foster.

Consider This: The term was applied to racist laws of the post-Reconstruction South. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  a painting by Eastman Johnson.

Consider This: The term was applied to racist laws of the post-Reconstruction South. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: The Abolitionist Movement

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: The Civil War**

EOM Q29.4.1  
What aspect of the American Civil War differed from previous wars?

a)  It was mechanized and impersonal.

b)  It involved a secession.

Consider This: Cannons and sharpshooters were key factors. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  It was documented by artists.

Consider This: Cannons and sharpshooters were key factors. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  It did not involve foreign armies.

Consider This: Cannons and sharpshooters were key factors. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.4.2  
What did the Fourteenth Amendment do?

a)  It gave African Americans citizenship.

b)  It gave African-American men only the right to vote.

Consider This: Southern states were forced to ratify this amendment before being readmitted to the Union. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  It gave all African Americans the right to vote.

Consider This: Southern states were forced to ratify this amendment before being readmitted to the Union. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  It outlawed the enslavement of African Americans.

Consider This: Southern states were forced to ratify this amendment before being readmitted to the Union. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q29.4.3  
When Alexander Gardner wrote, “Such a picture conveys a useful moral: it shows the blank horror and reality of war, in opposition to the pageantry,” he was speaking of

a)  Civil War battlefield photographs of the dead.

b)  Winslow Homer’s wood-engraved illustrations in *Harper’s Weekly*.

Consider This: *Harvest of Death* is an example. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  the Civil War paintings of Eastman Johnson.

Consider This: *Harvest of Death* is an example. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  Édouard Manet’s paintings of sea battles.

Consider This: *Harvest of Death* is an example. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q29.4.4  
The jacket on the ground in this scene, nearly obscured in the right corner, emphasizes

a)  the tensions of Reconstruction.

b)  war as a finished and forgotten event.

Consider This: The presence of the scythe recalls the Grim Reaper. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  the heroic stature of the veteran.

Consider This: The presence of the scythe recalls the Grim Reaper. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  the poverty of the farmer.

Consider This: The presence of the scythe recalls the Grim Reaper. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q29.4.5  
When Huck Finn described himself as “…a-trembling, because I’d got to decide, forever, betwixt two things,” he was referring to

a)  heaven and hell.

b)  returning to his family or running away.

Consider This: Huck tears up a note as a result. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  friendship or fortune.

Consider This: Huck tears up a note as a result. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  joining the Union or the Confederacy.

Consider This: Huck tears up a note as a result. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: The Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter Quiz: Defining a Nation: American National Identity and the Challenge of Civil War**

EOC Q29.1  
The first American to achieve an international literary reputation was

a)  Washington Irving.

b)  James Fenimore Cooper.

Consider This: His *Sketch Book* included “Rip Van Winkle”. 29.1 Describe the complex relationship of Americans to the landscape.

c)  Henry David Thoreau.

Consider This: His *Sketch Book* included “Rip Van Winkle”. 29.1 Describe the complex relationship of Americans to the landscape.

d)  Ralph Waldo Emerson.

Consider This: His *Sketch Book* included “Rip Van Winkle”. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q29.2  
This popular tourist site was promoted through its connection to which literary source?

a)  Rip Van Winkle.

b)  Ichabod Crane.

Consider This: A house was constructed along the road for visitors. 29.1 Describe the complex relationship of Americans to the landscape.

c)  the Van Tassel farm.

Consider This: A house was constructed along the road for visitors. 29.1 Describe the complex relationship of Americans to the landscape.

d)  Leather-Stocking.

Consider This: A house was constructed along the road for visitors. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.3  
Thomas Cole’s view of “primitive” American wilderness emphasized

a)  a possibility of salvation through its associations.

b)  its chaotic reflection of a godless place.

Consider This: America was contrasted to Europe in this view. 29.1 Describe the complex relationship of Americans to the landscape.

c)  the dangers it posed without human cultivation.

Consider This: America was contrasted to Europe in this view. 29.1 Describe the complex relationship of Americans to the landscape.

d)  its purely aesthetic appeal.

Consider This: America was contrasted to Europe in this view. 29.1 Describe the complex relationship of Americans to the landscape.

Answer: a

Learning Objective: 29.1 Describe the complex relationship of Americans to the landscape.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.4  
The Transcendental Club, which formed around Ralph Waldo Emerson, believed that

a)  scientific observation and artistic intuition are complementary.

b)  the human spirit transcends nature.

Consider This: It was influenced by the writings of Friedrich Schelling. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  the spirit is the visible manifestation of nature.

Consider This: It was influenced by the writings of Friedrich Schelling. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  mysticism alone unites the individual with God.

Consider This: It was influenced by the writings of Friedrich Schelling. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.5  
Which author explored the darker sensibilities of the Promethean hero?

a)  Herman Melville

b)  Sojourner Truth

Consider This: Ishmael narrates the story of a relentless and doomed Ahab. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  Henry David Thoreau

Consider This: Ishmael narrates the story of a relentless and doomed Ahab. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  Ralph Waldo Emerson

Consider This: Ishmael narrates the story of a relentless and doomed Ahab. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q29.6  
Henry David Thoreau’s *Walden, or Life in the Woods*

a)  recounts a life lived deliberately and simply in nature.

b)  is an ode to dejection.

Consider This: Thoreau lived for two years in a cabin near Walden Pond on Emerson’s property. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  tells the story of his first meeting with Ralph Waldo Emerson.

Consider This: Thoreau lived for two years in a cabin near Walden Pond on Emerson’s property. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  directly protests the Mexican-American war and slavery.

Consider This: Thoreau lived for two years in a cabin near Walden Pond on Emerson’s property. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.7  
Friedrich Schelling’s notion that “nature is visible Spirit; Spirit is invisible Nature” might best compare to

a)  Emerson in the woods declaring himself to be “a transparent eye-ball.”

b)  Ahab’s white whale in *Moby-Dick*.

Consider This: It is fundamental to Transcendentalist experience. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

c)  Thoreau living “sturdily and Spartan-like” in his cabin at Walden Pond.

Consider This: It is fundamental to Transcendentalist experience. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

d)  Ishmael’s “diligent study” of the mysterious oil painting at the Spouter Inn in *Moby-Dick*.

Consider This: It is fundamental to Transcendentalist experience. 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Answer: a

Learning Objective: 29.2 Explore the idea of Transcendentalism as it manifests itself in the writings of Emerson, Thoreau, and Melville.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q29.8  
The term “Uncle Tom” from Harriet Beecher Stowe’s *Uncle Tom’s Cabin* eventually came to be used as a derogatory term to refer to any

a)  black person considered to be deferential to white people.

b)  freed slave.

Consider This: The slaves Tom and Eva, both adults, are depicted as child-like. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  black person who accepted Christianity.

Consider This: The slaves Tom and Eva, both adults, are depicted as child-like. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  slave killed by a master.

Consider This: The slaves Tom and Eva, both adults, are depicted as child-like. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q29.9  
Minstrel shows evolved out of

a)  skits in which white actors impersonated black street musicians.

b)  theatrical performances of *Uncle Tom’s Cabin.*

Consider This: Thomas Dartmouth "Daddy" Rice was in minstrel shows. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  slave musicals brought from Africa.

Consider This: Thomas Dartmouth "Daddy" Rice was in minstrel shows. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  abolitionist revival meetings.

Consider This: Thomas Dartmouth "Daddy" Rice was in minstrel shows. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.10  
A species of bird developing a specially shaped beak to eat insects would be an example of

a)  Charles Darwin’s concept of adaptation.

b)  Louis Agassiz’s concept of classification.

Consider This: This concept did not necessitate God. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  Ralph Waldo Emerson’s concept of self-reliance.

Consider This: This concept did not necessitate God. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  Friedrich Schelling’s concept of Transcendentalism.

Consider This: This concept did not necessitate God. 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.11  
Listen to the excerpt:  
This sample from Stephen Foster’s diverse range of compositions presents

a)  a comically stereotyped black character singing in dialect.

b)  a realistically portrayed “plantation melody.”

Consider This: Foster also wrote “Nellie Was a Lady” and “Beautiful Dreamer.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

c)  an appealing and surprisingly humanizing Christy Minstrels standard.

Consider This: Foster also wrote “Nellie Was a Lady” and “Beautiful Dreamer.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

d)  a “parlor” song.

Consider This: Foster also wrote “Nellie Was a Lady” and “Beautiful Dreamer.” 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Answer: a

Learning Objective: 29.3 Outline how the arts responded to the development of the abolitionist movement in the United States.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q29.12  
What did Mark Twain and Henry David Thoreau have in common?

a)  a rejection of the conventional morality regarding slavery

b)  a penchant for using racial epithets to heighten narrative interest

Consider This: Huck Finn agonizes over his decision to reveal the runaway slave, Jim. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  a rebellion against the popular strategy of civil disobedience

Consider This: Huck Finn agonizes over his decision to reveal the runaway slave, Jim. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  a preference for poetry over prose

Consider This: Huck Finn agonizes over his decision to reveal the runaway slave, Jim. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q29.13  
Which of the following statements is true regarding the general dispositions of France and England toward the American Civil War?

a)  France and England openly sympathized with the Confederacy.

b)  France and England openly sympathized with the Union.

Consider This: Cotton was important to the French and the English. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  France sympathized with the Union, and England sympathized with the Confederacy.

Consider This: Cotton was important to the French and the English. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  England sympathized with the Union, and France sympathized with the Confederacy.

Consider This: Cotton was important to the French and the English. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q29.14  
Which detail in this scene, drawn from personal experience, horrified the artist?

a)  the sighting scope of the rifle

b)  the condition of the uniform

Consider This: Homer had visited the army at Yorktown. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  the soldier’s precarious position

Consider This: Homer had visited the army at Yorktown. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  the youth of the shooter

Consider This: Homer had visited the army at Yorktown. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q29.15  
To create accurate representations of war scenes such as this, early photographers

a)  repositioned bodies for effect.

b)  used appropriately costumed models to portray officers.

Consider This: Technical limitations of period cameras complicated the process of photographing battle conditions. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

c)  added smoky backdrops to simulate battlefield conditions.

Consider This: Technical limitations of period cameras complicated the process of photographing battle conditions. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

d)  littered fields with props to show personal effects.

Consider This: Technical limitations of period cameras complicated the process of photographing battle conditions. 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Answer: a

Learning Objective: 29.4 Examine the ways in which artists responded to the Civil War and its aftermath.

Topic: Defining a Nation: American National Identity and the Challenge of Civil War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter 30**

**Global Confrontation and Modern Life:**

**The Quest for Cultural Identity**

**Multiple-Choice Questions**

1. A prime factor contributing to the abysmal conditions in Paris in 1848 was

a. excessive taxation.

b. the potato famine.

c. poor sanitation.

d. an outbreak of the bubonic plague.

Answer: c

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Chapter Introduction

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

2. Liberalism was based on the values of

a. equality and freedom.

b. regional autonomy.

c. monarchical control.

d. working-class reform.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Nationalism was based on the values of

a. equality and freedom.

b. regional autonomy.

c. monarchical control.

d. working-class reform.

Answer: b

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

4. Friedrich Engels and Karl Marx wanted to eliminate capitalism, believing that it

a. depended too heavily on governmental support.

b. generated inadequate profits.

c. was inefficient in producing products for export.

d. was inherently unfair.

Answer: d

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Marxism

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In his *Communist Manifesto*, Karl Marx essentially called for

a. revolution by the workers.

b. stronger government control.

c. a welfare system.

d. the closing of the factories.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Marxism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. Why did the Parisian workers revolt in June 1848?

a. Charles-Louis-Napoleon Bonaparte declared himself emperor.

b. Bread shortages led to massive inflation.

c. The government shut down the National Workshops.

d. The military seized control of the factories.

Answer: c

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The June Days in Paris: Worker Defeat and the Rise of Louis-Napoleon

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. In his Haussmannization of Paris, Baron Georges-Eugène Haussmann widened Paris’s streets to

a. enable more shops to be built along them.

b. prevent mobs from barricading them.

c. allow for more factories to be built in the city.

d. prevent snipers from shooting.

Answer: b

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Haussmannization of Paris

Difficulty Level: Easy

Skill Level: Remember the Facts

8. Baron Georges-Eugène Haussmann’s plan increased land dedicated to public parks in Paris by

a. 10 times.

b. 25 times.

c. 50 times.

d. 100 times.

Answer: d

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Haussmannization of Paris

Difficulty Level: Easy

Skill Level: Remember the Facts

9. Why did Baron Georges-Eugène Haussmann’s redesign cause the working class to move outside the city?

a. Their previous neighborhoods had been destroyed.

b. Schools were located outside the city.

c. Factories replaced their tenement housing.

d. The government built new houses for them there.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Haussmannization of Paris

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. Anti-Semitic attitudes forced Jews to live in designated ghettos in

a. Italy.

b. Scandinavia.

c. Russia.

d. Belgium.

Answer: c

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Revolution Across Europe: The Rise of Nationalism

Difficulty Level: Easy

Skill Level: Understand the Concepts

11. George Sand challenged sexual stereotypes by

a. writing novels about female sexual desire.

b. using a man’s name and dressing as a man.

c. marrying more than once.

d. having herself appointed to the French cabinet.

Answer: b

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: George Sand: Politics and the Female Voice

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. Why did Charles Baudelaire speak so disparagingly of George Sand?

a. She disguised her sexuality.

b. He despised her lack of morals.

c. She supported Louis-Napoleon.

d. He considered her to be bourgeois.

Answer: d

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: George Sand: Politics and the Female Voice

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. In his book *Les Fleurs du mal,* Charles Baudelaire was censored and forced to remove six poems due to his

a. critical analysis of the French government.

b. themes of lesbianism and vampirism.

c. presenting a romanticized view of death.

d. celebration of the lives of French prostitutes.

Answer: b

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Charles Baudelaire and the Poetry of Modern Life

Difficulty Level: Easy

Skill Level: Remember the Facts

14. According to Charles Baudelaire, the greatest job of a *flâneur* like himself and Édouard Manet was to

a. seduce women.

b. create poetry and art.

c. challenge authority.

d. shock the bourgeoisie.

Answer: d

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Édouard Manet: The Painter of Modern Life

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. When viewers saw Édouard Manet’s *Le Déjeuner sur l’herbe* at the Salon des Refusés, they reacted with

a. elation.

b. bemused surprise.

c. outrage.

d. indifference.

Answer: c

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Édouard Manet: The Painter of Modern Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

16. According to Émile Zola, people’s lives are determined by two factors over which they have no control, namely,

a. the economy and social status.

b. heredity and environment.

c. class and heredity.

d. the economy and environment.

Answer: b

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Emile Zola and the Naturalist Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

17. Édouard Manet’s *Olympia* was disturbing to viewers primarily due to her

a. age.

b. class.

c. pose.

d. race.

Answer: b

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Closer Look: Manet’s *Olympia*

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Charles Garnier designed the façade of the Paris Opera House to combine the Neoclassical and the Baroque to

a. satisfy liberals and nationalists.

b. highlight the best of both styles.

c. reflect a new imperial style.

d. cut expenses by using existing parts.

Answer: c

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

19. In *Rigoletto*, Giuseppe Verdi shows his characters’ contrasting emotions by

a. using lighting to underscore feelings.

b. replacing songs with spoken words.

c. introducing discordant musical elements.

d. presenting two scenes simultaneously.

Answer: d

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. For his operas to be produced in Paris, Giuseppe Verdi had to

a. include a dance scene.

b. eliminate female leads.

c. reduce the orchestra’s size.

d. add nationalist references.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. The aristocratic Jockey Club demanded that French opera have a second-act ballet to

a. celebrate French dance.

b. greet their late arrivals.

c. employ more actors.

d. pay homage to Louis XIV.

Answer: b

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

22. Why did French audiences react so negatively to Richard Wagner’s *Tannhäuser*?

a. The plot hopelessly Romantic.

b. It was performed in the German language.

c. It was a second-act dance, not a ballet.

d. The plot, derived from German folklore, inflamed French hostility.

Answer: d

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

23. Richard Wagner accomplished his new “music drama” with

a. song cycles.

b. rondo form.

c. multiple arias.

d. leitmotifs.

Answer: d

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. The East India Company recouped the money it spent buying Chinese products for import by

1. indenturing the Chinese for cheap labor.
2. opening gold and silver mines in India.
3. taxing the goods destined for America.
4. selling opium to the Chinese.

Answer: d

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: China and the Opium War

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

25. Many people emigrated from China in the late nineteenth century to

a. escape despotic rulers.

b. attain religious freedom.

c. earn a living.

d. avoid imprisonment.

Answer: c

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Indentured Labor and Mass Migration

Difficulty Level: Easy

Skill Level: Remember the Facts

26. In 1882, the United States outlawed Chinese immigration with the Chinese Exclusion Act for fear of Chinese immigrants

a. forming violent gangs.

b. taking jobs from Americans.

c. trafficking in opium.

d. creating slums.

Answer: b

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Indentured Labor and Mass Migration

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

27. Mehmet Ali presented France with an obelisk from Luxor

a. for France’s help in industrializing Egypt.

b. in gratitude for helping him become Egypt’s viceroy.

c. for France’s military support in his invasion of Turkey.

d. as repayment for money borrowed from France.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Brief Rise and Quick Fall of Egypt

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

28. In both *Two Courtesans, Inside and Outside the Display* *Window* and *Visiting (Kayoi)*, Suzuki Harunobu portrays one woman sitting and the other standing to

a. show one as virtuous and one as immoral.

b. symbolically represent an allegory of piety and worldliness.

c. reflect the Daoist principle of harmonious opposites.

d. balance the figures within his grid structure.

Answer: c

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Opening of Japan

Difficulty Level: Easy

Skill Level: Remember the Facts

29. In Katsushika Hokusai’s *The Great Wave*, the distant Mount Fuji represents

a. a haven for the boats beneath the wave.

b. the immortality of the natural world.

c. the residence of the ancestors.

d. the harmonious opposite of the water.

Answer: b

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Opening of Japan

Difficulty Level: Easy

Skill Level: Remember the Facts

30. *Japonisme* is

a. the imitation of Japanese art.

b. the artform of ink painting.

c. the artform of woodblock printing.

d. Japanese art that imitates Western art.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Opening of Japan

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Explain the differences between liberalism and nationalism, and show how these two ideologies figured into two of the conflicts that defined the latter half of the nineteenth century.

Answer: The ideal response would include the following:

1. As the new modern life began to evolve in the mid-nineteenth century, two newer ideologies—liberalism and nationalism—emerged as well. The conflicts of revolution seen throughout Europe attributed to the growth of these newer ideologies, at times comparable with their logic and aims, and at others not the case.
2. Liberalism addresses the values of equality and freedom on a universal level. The universal nature of liberalism became most importantly influential in the revolution of 1848 in Paris, where the bourgeois or middle class considering themselves liberals who wanted legal equality, religious tolerance, and a freedom of the press. This finally led to the ideals of individual rights and common morality, which many in the working class supported. Together with the bourgeois, the working class fought to overthrow the French King Louis-Philippe in 1848.
3. Nationalism was more focused on freedom from a monarchical ruler, where regional autonomy and cultural pride thrive. Nationalism emerged as a counter to Habsburg rule, which controlled much of Europe at the time. Whereas liberalism was transnational, nationalism was more distinct to particular geographic regions, even local, ethnic and linguistic identities. The uprising in Paris in 1848 led to a number of revolutions across Europe seeking to replace monarchical rule of the Prussian and Austrian Habsburg rulers. Spurred by nationalist ideals, these revolts spread throughout Austria and many of the lesser Germanic states, as well as parts of Italy.

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Chapter Introduction; The Revolutions of 1848

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Identify and describe the arguments Karl Marx and Friedrich Engels made against a capitalistic system.

Answer: The ideal response would include the following:

1. Karl Marx and Friedrich Engels posited that the inherent nature of capitalism is unfair. Engels saw the struggle between proletariat and bourgeoisie, which he saw as capitalist, amounting to the conflict between thesis and antithesis. The resolving factor would be a classless society.
2. Marx and Engels believed that revolution was inevitable, and they were not opposed to violence. In *The* *Communist Manifesto*, they argued that class struggle characterized all past societies and that industrial society simplified these class struggles. They advocated for the toppling of existing social conditions, leading to a call to arms of the proletariat.
3. Their ideologies spread throughout Europe but underestimated the changing nature of capitalism, which they opposed, as accommodating for the proletariat class.

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Marxism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. List three ways Baron Georges-Eugène Haussmann redesigned Paris, describing the rationale for these changes.

Answer: The ideal response would include the following:

Baron Georges-Eugène Haussmann was chosen in July 1853 by Louis-Napoleon to rebuild the city of Paris after the revolution of 1848. By 1870 the reformation of the city was nearly complete and included the following as part of the redesign:

1. Haussmann’s designs included the demolition of nearly 25,000 buildings between 1852 and 1859 with another 92,000 after 1860. The aim was to eliminate the housing that the rebellious working class occupied. Less expensive housing for the workers grew up outside of Paris proper, forming working-class suburbs. Haussmann’s objective here was to rid the city of crowding, crime, and political frustration.
2. Grand boulevards, which were a part of Haussmann’s design, presented a response to the older streets of the city, which made it easy for barricades to be constructed during revolts. The newer wider boulevards eliminated this issue and allowed for a concentration of shops to draw the growing bourgeois class. Seeing the promise of visitors coming to Paris due to these newer designs, Haussmann oversaw the building of a 700-room Grand Hôtel that ended up covering a full city block on the Boulevard des Capucines. His designs included sidewalks and gas streetlights, with some 100,000 trees, all of which attracted visitors.
3. In addition, a large amount of public park space was developed including previous private gardens made available by Louis-Napoleon. Haussmann’s designs included a series of newer parks, squares and gardens with the conversion of an old quarry into a park space. The Parc des Buttes-Chaumont included artificial mountains, streams, waterfalls, and a lake with a café and restaurant overlooking the newer green space, catering to the newer bourgeois class drawn to the new cosmopolitan city of Paris.

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Haussmannization of Paris

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Identify and explain two ways Édouard Manet’s *Le Déjeuner sur l’herbe (Luncheon on the Grass)* was designed not to please but to shock the French Salon—in other words, to fulfill Manet’s role as a *flâneur.*

Answer: The ideal response would include the following:

1. According to Charles Baudelaire, the *flâneur,* or man-about-town, which Manet saw himself as, reviled the bourgeois class. The *flâneur* rejected the bourgeois class as materialistic and vulgar and was greatly devoted to shocking them.
2. Manet wished to accomplish this by shocking the bourgeois with the subject matter of his *Le Déjeuner sur l’herbe (Luncheon on the Grass)*. The painting evokes past historical references compositionally to Raphael’s *Judgment of Paris*; however, Manet’s is a “judgment of Paris” and the bourgeois class and its decadence.
3. The painting was rejected by the Paris Salon in 1863. It was included as a part of an exhibition of rejected work from the Salon promoted by Napoleon III, referred to as the Salon des Refuses.

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Édouard Manet: The Painter of Modern Life

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Define “literary naturalism,” and provide two examples in Émile Zola’s works.

Answer: The ideal response would include the following:

1. According to Émile Zola, “literary naturalism” was subjective reporting of the gritty realities of modern life. Zola saw all human beings as products of their hereditary and environmental factors that they could not control but which do determine the outcome of their lives.
2. Two examples that bear witness to the definition of “literary naturalism” are *Thérèse Raquin* and *Germinal*.
3. The premise of *Thérèse Raquin* is a love affair of the main character, Thérèse,with her husband’s friend. The lovers drown her husband, only to find they are consumed by their guilt, which later leads them to plot each other’s murder.
4. *Germinal* is a novel about the lives of French coal miners and the brutal realities of what these miners experience: fatigue, anemia, and emaciated bodies as a result of the coal dust the miners breathed. Zola even experienced the mineshafts firsthand to capture the truth of what these individual experienced.

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Émile Zola and the Naturalist Novel

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Define “leitmotif,” and explain Wagner’s use of it to unify his musical drama.

Answer: The ideal response would include the following:

1. A leitmotif is a “leading motif” in Wagner’s music, a brief idea connected to a character, event, or idea that recurs throughout the music drama each time the character, event, or idea recurs.
2. Wagner included these brief musical ideas that would be identifiable to the listener. These characters, events, and ideas would change throughout the composition and therefore the leitmotif would grow, develop, or transform as a result.
3. These became the visual and verbal manifestations of the drama created by instruments in the orchestra. This added to the drama of the subject matter found in Wagner’s compositions.

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Nationalism and the Politics of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Discuss the irony that opium produced in British-Chinese relations.

Answer: The ideal response would include the following:

1. In the seventeenth century, British and Chinese relations were rather rocky at best, especially concerning trade. The Chinese tolerated Western traders, or *fanqui* (foreign devils), as they referred to them, imposing strict controls and confining their traders to specific cramped quarters.
2. Western European taste drove the desire for Chinese products; however, opium proved the most profitable product for Western traders, who sold it to the Chinese. It was a cheap commodity, which the British East India Company grew in India at a very low cost.
3. Opium addiction, which became a huge social problem for the Chinese, reached its peak in 1839 after the death of the emperor’s son. Soon after, the Chinese banned the drug, which was later perceived by the British as an unlawful violation of the freedom of commerce, resulting in a deceleration of war and decisive defeat of the Chinese and collapse of the Chinese economy.
4. The British had sought to dominate China through aggressive military and economic policies. Ironically, they sold the Chinese the product that would come to destroy the country’s economy.

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The British in China and India

Difficulty Level: Moderate

Skill Level: Understand the Concepts

38. Describe the role cotton played in the failing economy of Egypt in the late nineteenth century.

Answer: The ideal response would include the following:

1. In the early nineteenth century, cotton became Egypt’s chief cash crop under the rule of Mehmet Ali. Egyptian cotton soon became exporting the cotton at high prices, producing some 1,200,000 bolts of cotton annually.
2. In an effort to gain independence from the Ottoman Empire, Ali invaded Turkey in 1838. He thought the French and British would render assistance, but neither did.
3. Instead, Britain, which had a cotton industry of its own, forced Egypt to abandon protective tariffs on its cotton industry, and soon Egypt no longer exported cotton products, only the raw product.
4. Egypt’s attempt at modernization had failed. This led to a decline in the country’s economy by the end of the nineteenth century.

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Brief Rise and Quick Fall of Egypt

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Compare the compositional elements of Suzuki Harunobu’s *Two Courtesans, Inside and Outside the Display Window* and Katsushika Hokusai’s *The Great Wave*, showing how each artist uses the Daoist principle of unity within diversity.

Answer: The ideal response would include the following:

1. Suzuki Harunobu’s *Two Courtesans, Inside and Outside the Display Window* represents two beautiful courtesans from the Yoshiwara pleasure district in Edo. Rather than showing the full window or *harimise,* Harunobu chose to show the two women on opposite sides of the window. These women are displayed in a soft feminine curvilinear elegance at odds with the more angular masculine *harimise*. These opposites, along with the inside and outside of the two women, represent the Japanese principle of the complementary found in Chinese Daoist principles.
2. Katsushika Hokusai’s *The Great Wave* similarly represents these opposites, illustrating the human experience and the permanence of the natural world seen through a huge wave about to overwhelm three boats with Mount Fuji in the background. The curvilinear nature of the crashing waves juxtaposed against the rigid natural landscape of the mountain again call to mind concepts of opposites one would see in Daoist philosophy. Unity, along with the diversity of these opposites, seen in Harunobu’s courtesans divided by the *harimise* and Hokusai’s wave and mountain, illustrate opposites in perfect harmony, much like that of the ancient symbol of the *yin* and *yang*.

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: The Opening of Japan

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. How does Édouard Manet’s *The Gare Saint-Lazare* portray the roles of women in French society at the end of the nineteenth century?

Answer: The ideal response would include the following:

1. Manet, well known for complex social commentary in his artwork, mentored a number of female painters who would become seminal figures in the Impressionist movement.
2. Although the setting of Manet’s *The Gare Saint-Lazare* is a train station in the newly modernized city of Paris, the subject matter is an image of a young girl and older women. Manet choses to show them as contrasting figures, one facing the viewer, the other with her back turned to the viewer. The colors of their clothing contrast, as well their hairstyles and actions.
3. In the painting he suggests that the little girl will grow to be the woman seated beside her. The limitations of women in French society are manifested in the imagery of the main subject matter here. Equality and respect were limited for women toward the end of the nineteenth century, and many protégés of Manet, like Mary Cassatt and Berthe Morisot, sought to illuminate that.

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850’s and 1860’s.

Topic: Continuity & Change: Impressionist Paris

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The Revolutions of 1848**

EOM Q30.1.1  
In the *Communist Manifesto*, Karl Marx and Friedrich Engels stated that the class struggle that characterized industrial society was between the

a)  bourgeoisie and the proletariat.

b)  aristocracy and the clergy.

Consider This: They believed industrial society amplified the antagonism between these two classes. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  aristocracy and the bourgeoisie.

Consider This: They believed industrial society amplified the antagonism between these two classes. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  communists and the socialists.

Consider This: They believed industrial society amplified the antagonism between these two classes. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Revolutions of 1848

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.1.2  
The street riots in France in 1848 were an uprising against

a)  King Louis-Philippe.

b)  Emperor Louis-Napoleon.

Consider This: Exile to England followed. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  Alphonse de Lamartine.

Consider This: Exile to England followed. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  communism espoused by Karl Marx and Friedrich Engels.

Consider This: Exile to England followed. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Revolutions of 1848

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.1.3  
While the Haussmannization of Paris realigned and expanded streets, and replaced blocks of buildings at the center of Paris, that process ultimately resulted in

a)  the working class being moved to outer-ring suburbs.

b)  industrial expansion at the center as well.

Consider This: By the latter part of the nineteenth century, Paris became a city of leisure. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  a closer proximity between the bourgeoisie and working-class neighborhoods.

Consider This: By the latter part of the nineteenth century, Paris became a city of leisure. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  the elimination of small shops and restaurants in the city center.

Consider This: By the latter part of the nineteenth century, Paris became a city of leisure. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Revolutions of 1848

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q30.1.4  
Due to the spread of nationalism across Europe and consequences of the 1848 revolutions, which group benefited from new legal rights under certain western regimes?

a)  Jews

b)  Italians

Consider This: Full rights of citizenship were achieved for the first time, as well as access to higher education. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  Prussians

Consider This: Full rights of citizenship were achieved for the first time, as well as access to higher education. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  Russians

Consider This: Full rights of citizenship were achieved for the first time, as well as access to higher education. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Revolutions of 1848

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q30.1.5  
In this realistic depiction of an actual location in Paris, a distinctive device of Haussmann’s redesign of the city is illustrated by the

a)  crossroad-square.

b)  multi-storied buildings.

Consider This: Multiple boulevards come together in this scene. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  brick-paved streets.

Consider This: Multiple boulevards come together in this scene. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  wrought iron balconies.

Consider This: Multiple boulevards come together in this scene. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: The Revolutions of 1848

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Paris in the 1850s and 1860s**

EOM Q30.2.1  
The term *flâneur* refers to

a)  a fashionable man-about-town.

b)  a courtesan or mistress.

Consider This: The term is associated with Manet and Baudelaire. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  a type of hoop skirt worn by fashionable women at mid-century.

Consider This: The term is associated with Manet and Baudelaire. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  “flower” in English.

Consider This: The term is associated with Manet and Baudelaire. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Paris in the 1850s and 1860s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.2.2  
In advancing the cause of socialism, George Sand argued that

a)  women were the principal victims of wretchedness.

b)  privileged classes have always extolled women’s sacrifices.

Consider This: She was editor of *Bulletins of the Republic*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  the exploitation of the working-class man must be avenged.

Consider This: She was editor of *Bulletins of the Republic*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  the republic could best be advanced by proclaiming Louis-Napoleon prince-president.

Consider This: She was editor of *Bulletins of the Republic*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Paris in the 1850s and 1860s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q30.2.3  
By juxtaposing a nude woman with fully clothed men in this scene, Manet is

a)  connecting his image to themes and conventions of art history.

b)  exposing female sexuality for titillation.

Consider This: Manet’s painting evokes a sixteenth-century engraving, *The Judgment of Paris*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  protecting the dignity of the men as members of bourgeois society.

Consider This: Manet’s painting evokes a sixteenth-century engraving, *The Judgment of Paris*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  portraying the female as temptress in the Garden of Eden.

Consider This: Manet’s painting evokes a sixteenth-century engraving, *The Judgment of Paris*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Paris in the 1850s and 1860s

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q30.2.4  
The term *avant-garde* refers to

a)  the cutting edge of a movement.

b)  a type of official censorship of art.

Consider This: The term is associated with developments in opera of the period. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  a style of tragic opera.

Consider This: The term is associated with developments in opera of the period. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  a working-class prostitute.

Consider This: The term is associated with developments in opera of the period. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Paris in the 1850s and 1860s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.2.5  
Why did Giuseppe Verdi insert a gypsy dance in the second act of *Il Trovatore*?

a)  to make a nationalist political statement while conforming to tradition

b)  to promote interest in his native Italy

Consider This: The Jockey Club came to the opera after dinner. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  to please the request of his patron Louis-Napoleon

Consider This: The Jockey Club came to the opera after dinner. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  to compete with Wagner’s insertion of ballet in his operas

Consider This: The Jockey Club came to the opera after dinner. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Paris in the 1850s and 1860s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Empire and the Colonial Aspirations of the West**

EOM Q30.3.1  
The Chinese Exclusion Act of 1882

a)  outlawed Chinese immigration and denied citizenship to those already in the United States.

b)  excluded Americans from participating in the opium trade in Hong Kong.

Consider This: Ninety percent of laborers building the Central Pacific Railroad were Chinese. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  excluded Chinese people from riding the Central Pacific Railroad.

Consider This: Ninety percent of laborers building the Central Pacific Railroad were Chinese. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  reversed the terms of the Treaty of Nanjing.

Consider This: Ninety percent of laborers building the Central Pacific Railroad were Chinese. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Empire and the Colonial Aspirations of the West

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q30.3.2  
Paris after Haussmannization was the model for the modernization of

a)  Cairo.

b)  Canton.

Consider This: Wide boulevards, new hotels, and a grand opera house were constructed in this city. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  Edo.

Consider This: Wide boulevards, new hotels, and a grand opera house were constructed in this city. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  Calcutta.

Consider This: Wide boulevards, new hotels, and a grand opera house were constructed in this city. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Empire and the Colonial Aspirations of the West

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.3.3  
By the late nineteenth century, Indian emigration into indentured service was caused in large part by the collapse of

a)  India’s cast steel industry.

b)  opium markets in China.

Consider This: Britain undercut manufacturing by exploiting low prices for raw materials. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  tea exports to Europe.

Consider This: Britain undercut manufacturing by exploiting low prices for raw materials. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  its financial system due to construction debts for building the Suez Canal.

Consider This: Britain undercut manufacturing by exploiting low prices for raw materials. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Empire and the Colonial Aspirations of the West

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q30.3.4  
The term *ukiyo-e* refers to

a)  Japanese pictures of the transient world of everyday life.

b)  the pleasure district of Edo.

Consider This: Suzuki Harunobu was prominently associated with this in the eighteenth century. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  Japanese watercolors aspiring to Chinese painting.

Consider This: Suzuki Harunobu was prominently associated with this in the eighteenth century. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  courtesans operating at high levels of Japanese society.

Consider This: Suzuki Harunobu was prominently associated with this in the eighteenth century. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Empire and the Colonial Aspirations of the West

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q30.3.5  
The Chinese Daoist philosophy of *yin* and *yang* can best be compared to which pair of elements in Hokusai’s iconic image?

a)  the breaking wave and Mount Fuji

b)  the palette of dark and light blue

Consider This: This feature underscores the theme of transience and permanence. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  the outlining of shapes and filled areas of color

Consider This: This feature underscores the theme of transience and permanence. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  the placement of boats on the left and right

Consider This: This feature underscores the theme of transience and permanence. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Empire and the Colonial Aspirations of the West

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: Global Confrontation and Modern Life: The Quest for Cultural Identity**

EOC Q30.1  
*Conditions of the Working Class in England* was a seminal work written by

a)  Friedrich Engels.

b)  Georg Wilhelm Friedrich Hegel.

Consider This: It was published one year after forming an historic partnership. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  Karl Marx.

Consider This: It was published one year after forming an historic partnership. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  Alphonse de Lamartine.

Consider This: It was published one year after forming an historic partnership. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q30.2  
When Karl Marx and Friedrich Engels wrote, “WORKING MEN OF ALL COUNTRIES, UNITE,” they were calling for

a)  the forcible overthrow of the capitalist system.

b)  an end to all government regulations.

Consider This: This passage is from the *Communist Manifesto*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  the overthrow of the ruling proletariat by the bourgeoisie.

Consider This: This passage is from the *Communist Manifesto*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  a single government to rule the world.

Consider This: This passage is from the *Communist Manifesto*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.3  
The term “Haussmannization” refers by name to the French official who

a)  redeveloped Paris by tearing down working-class neighborhoods and building grand avenues.

b)  deported revolutionaries to Algiers in North America.

Consider This: Baron Georges-Eugène Haussmann shared a dream with Napoleon III. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  passed legislation curbing freedom of the press and political association.

Consider This: Baron Georges-Eugène Haussmann shared a dream with Napoleon III. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  restored the monarchy under Louis-Napoleon.

Consider This: Baron Georges-Eugène Haussmann shared a dream with Napoleon III. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.4  
The term *Yiddish* refers to

a)  a German dialect written in the Hebrew alphabet.

b)  the nationalist Parliament of Frankfurt.

Consider This: Sholem Aleichem was associated with this. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  violent, organized riots waged against Jews in Russia.

Consider This: Sholem Aleichem was associated with this. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  an ethnic minority in Hungary.

Consider This: Sholem Aleichem was associated with this. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q30.5  
The placement of figures in this scene supports which interpretation of Parisian social dynamics in this period?

a)  The sympathies of the bourgeoisie and workers align, as do their response to state repression.

b)  The priorities of the bourgeoisie for civility and order, typically threatened by working-class strife, are served well by responsive actions of the state.

Consider This: The painting was also known in the period by the title *The Hunters of Vincennes*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

c)  Benevolent actions of the state preserve a balance of the social order, underscored by equality of treatment for all.

Consider This: The painting was also known in the period by the title *The Hunters of Vincennes*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

d)  The degeneracy of the working class and political corruption of the state are held in check by the moral superiority of bourgeois values.

Consider This: The painting was also known in the period by the title *The Hunters of Vincennes*. 30.1 Appraise the impact of the revolutions of 1848 on European life.

Answer: a

Learning Objective: 30.1 Appraise the impact of the revolutions of 1848 on European life.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q30.6  
The term *leitmotif* refers to

a)  a brief but recurring musical idea connected to a character or event.

b)  a type of gaslight first used at the Paris Opera House.

Consider This: Wagner employed this device in *Tristan und Isolde.* 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  a medieval minstrel or troubadour.

Consider This: Wagner employed this device in *Tristan und Isolde.* 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  a folk dance featured in the second act of an opera.

Consider This: Wagner employed this device in *Tristan und Isolde.* 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q30.7  
Charles Baudelaire’s poetry was passionately attacked by the public because of its

a)  unconventional themes and shocking subject matter.

b)  glorification of Louis-Napoleon.

Consider This: He wrote *Les Fleurs du mal*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  anti-Semitism.

Consider This: He wrote *Les Fleurs du mal*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  promotion of communism.

Consider This: He wrote *Les Fleurs du mal*. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.8  
The naturalism in Émile Zola's novels is distinct from realism because it

a)  expresses the author’s personal and subjective views.

b)  focuses on nature rather than human behavior.

Consider This: He defined *naturalism* as “nature seen through a temperament.” 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  concerns itself with human control over nature.

Consider This: He defined *naturalism* as “nature seen through a temperament.” 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  distances characters and settings from graphic representations of modern life.

Consider This: He defined *naturalism* as “nature seen through a temperament.” 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.9  
When the composer Robert Schumann said, “Chopin’s works are cannons buried in flowers,” he was recognizing that Chopin’s

a)  musical compositions contain political messages.

b)  harmonies are overly dissonant and confusing to sensible ears.

Consider This: Chopin wrote many Polish folk dances while in exile in Paris. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  works are hopelessly bourgeois and Romantic to the extreme.

Consider This: Chopin wrote many Polish folk dances while in exile in Paris. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  approach to instrumentation is radically avant-garde.

Consider This: Chopin wrote many Polish folk dances while in exile in Paris. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.10  
Listen to the excerpt:  
Which element of Wagner’s “Prelude” baffled and repelled French audiences when it was first performed at the Paris Opera?

a)  its dissonant opening chord and unresolved harmonies

b)  the overly Romantic treatment of its theme

Consider This: Wagner built the composition upon a leitmotif. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

c)  the use of orchestral “voices” in the opening rather than a sung aria

Consider This: Wagner built the composition upon a leitmotif. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

d)  its presentation as a “music drama” rather than an “opera”

Consider This: Wagner built the composition upon a leitmotif. 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Answer: a

Learning Objective: 30.2 Describe the various ways in which French artists and writers attacked bourgeois values in the 1850s and 1860s.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q30.11  
Which of the following statements regarding Chinese attitude and policy toward Western traders from the seventeenth century onward is correct?

a)  They admitted foreign ships only to Canton.

b)  They refused to export tea, porcelain, or silk.

Consider This: The Chinese referred to Westerners as *fanqui*. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  They completely eliminated British imports of opium from India to China.

Consider This: The Chinese referred to Westerners as *fanqui*. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  They extracted a treaty from Britain ending the import of machine-made products.

Consider This: The Chinese referred to Westerners as *fanqui*. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.12  
The early Japanese woodblock artist Suzuki Harunobu was especially noted for his

a)  portrayals of beautiful women.

b)  use of Western perspective.

Consider This: His images were first used in calendars. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  comical caricatures of Meiji-era merchants and politicians.

Consider This: His images were first used in calendars. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  depictions of landscapes.

Consider This: His images were first used in calendars. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q30.13  
Owing to a unique type of long and exceptionally strong cotton fiber native to the country, the highest prices for cotton exports in Europe by the 1830s were paid for goods from

a)  Egypt.

b)  China.

Consider This: This country received help from France to industrialize its cotton production. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  the United States.

Consider This: This country received help from France to industrialize its cotton production. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  India.

Consider This: This country received help from France to industrialize its cotton production. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q30.14  
In the aftermath of Commodore Matthew Perry’s visit to Japan in 1853, Japan

a)  began to modernize along Western lines.

b)  became an American colony.

Consider This: Perry’s visit to Japan led to the Treaty of Kanagawa. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  opened all of its ports to foreign trade.

Consider This: Perry’s visit to Japan led to the Treaty of Kanagawa. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  joined the Americans in an alliance against China.

Consider This: Perry’s visit to Japan led to the Treaty of Kanagawa. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q30.15  
While Van Gogh’s painting combines multiple sources in this tribute, which feature ties explicitly to the defining aesthetic of “Le Japon” that the artist most admired?

a)  the areas of flat color

b)  the elongated figure

Consider This: Van Gogh copied the courtesan from a *Paris Illustrated* magazine cover. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

c)  the inclusion of symbolic cranes

Consider This: Van Gogh copied the courtesan from a *Paris Illustrated* magazine cover. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

d)  the courtesan as subject

Consider This: Van Gogh copied the courtesan from a *Paris Illustrated* magazine cover. 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Answer: a

Learning Objective: 30.3 Examine the impact of Western imperial adventuring on the non-Western world.

Topic: Global Confrontation and Modern Life: The Quest for Cultural Identity

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter 31**

**The Promise of Renewal:**

**Hope and Possibility in Late Nineteenth-Century Europe**

**Multiple-Choice Questions**

1. Claude Monet, Pierre-Auguste Renoir, Edgar Degas, and other artists founded a Société Anonyme to

1. help rebuild French culture.
2. unionize the French artists.
3. challenge the Salon’s exhibits.
4. show their art anonymously.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

2. What innovation enabled the Impressionists to paint *en plein air*?

1. tinted eyewear
2. portable easel
3. colored chalk
4. paint in tubes

Answer: d

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Easy

Skill Level: Understand the Concepts

3. In their art, the Impressionists cultivated

a. symmetry.

b. patriotism.

c. spontaneity.

d. symbolism.

Answer: c

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

4. Which of Claude Monet’s artworks helped name the style of art that transformed Western painting in the late nineteenth century?

1. *The Regatta at Argenteuil*
2. *Impression: Sunrise*
3. *Boulevard des Capucines*
4. *Stack of Wheat (Thaw, Sunset)*

Answer: b

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In *Boulevard des Capucines*, Claude Monet’s loose brushwork gives the effect of

1. snow drifting through trees.
2. the animation of a public street.
3. the insignificance of humanity.
4. the majesty of the Place de l’Opéra.

Answer: b

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

6. In Berthe Morisot’s *Summer’s Day*, one woman’s dress is made of zigzags while the other is a patchwork of straight strokes to

1. distinguish the clothing from the water.
2. show one’s social superiority to the other.
3. emphasize the distance between them.
4. capture the diverse play of light.

Answer: c

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Morisot and Pissaro: The Effects of Paint

Difficulty Level: Easy

Skill Level: Understand the Concepts

7. Camille Pissarro painted *Red Roofs* with the complementary colors red and green and orange and blue set side by side to

1. intensify the hue of each color.
2. provide contrast with the brown trees.
3. perfectly mimic nature.
4. imitate the play of light on nature.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Morisot and Pissaro: The Effects of Paint

Difficulty Level: Easy

Skill Level: Remember the Facts

8. Why does Pierre-Auguste Renoir’s *Luncheon of the Boating Party* seem to present an unreal world?

1. Men and women are shown as equals.
2. Many social classes are pictured together.
3. There is no overcrowding and pollution.
4. The scene depicts leisure without work.

Answer: d

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Painting Leisure: Renioir and Degas

Difficulty Level: Easy

Skill Level: Understand the Concepts

9. Pierre-Auguste Renoir’s *Luncheon of the Boating Party* can be viewed as a response to Émile Zola’s challenge for the Impressionists to create more complex paintings because of the

1. imitation of a Rubens genre painting.
2. use of identifiable people for the figures.
3. interlocking triangles connecting the figures.
4. strong outlines of each of the figures.

Answer: c

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Closer Look: Renoir’s *Luncheon of the Boating Party*

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

10. The girls in Edgar Degas’s *Dance Class* are depicted in a moment of great stress, because they are

1. preparing for their dance evaluation.
2. competing for an increase in wages.
3. performing before a famous male dancer.
4. rehearsing a performance for the emperor.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Painting Work: Degas and Caillebotte

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

11. Gustave Caillebotte was defined as a member of the Impressionist group because of his paintings’

1. large formats.
2. daring compositions.
3. loose brushwork.
4. dark palette.

Answer: c

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Painting Work: Degas and Caillebotte

Difficulty Level: Easy

Skill Level: Remember the Facts

12. Édouard Manet paints the barmaid in *A Bar at the Folies-Bergère* looking past the painting’s viewer to emphasize her

1. low social status.
2. promiscuity.
3. superiority.
4. isolation.

Answer: d

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Manet’s Response to Impressionism

Difficulty Level: Easy

Skill Level: Understand the Concepts

13. Nineteenth-century Russian collectors favored French and German work over Russian art because they

1. recognized the genius of the Impressionists.
2. believed Russia to be hopelessly backward.
3. appreciated a sense of rebellion.
4. found Russian art to be too steeped in religion.

Answer: b

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Easy

Skill Level: Remember the Facts

14. Beneath the surface of nineteenth-century Russian culture lay the human-rights issue of

1. women’s rights.
2. child labor conditions.
3. the plight of the serf.
4. imprisonment without trial.

Answer: c

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. What question functions as the theme of Fyodor Dostoyevsky’s *Crime and Punishment*?

1. Can worthy ends justify immoral means?
2. Who has the right to pass judgment on others?
3. Are we our brothers’ keepers?
4. Who is in control of a person’s fate?

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: The Writer and Artist under the Tsars

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. What event provides the focal point of Leo Tolstoy’s *War and Peace*?

a. Alexander II’s emancipation of Russian serfs

b. the Russian Civil War

c. the Crimean War

d. Napoleon’s invasion of Russia

Answer: d

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: The Writer and Artist under the Tsars

Difficulty Level: Moderate

Skill Level: Understand the Concepts

17. Russian artists of the Travelers group were students at

1. the Royal Academy.
2. the St. Petersburg Academy.
3. the Academy of Painting and Sculpture.
4. the University of St. Petersburg.

Answer: b

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: The Writer and Artist under the Tsars

Difficulty Level: Easy

Skill Level: Remember the Facts

18. The five musicians known as the “Mighty Handful” expressed Russia’s essence in their music by

a. composing “God Save the Tsar,” Russia’s national anthem.

b. incorporating Russian folklore, folk songs, and native instruments in their compositions.

c. using cannons, church bells, and a brass band.

d. composing for the celesta, a Russian-invented instrument.

Answer: b

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Nationalist Music and Ballet

Difficulty Level: Easy

Skill Level: Remember the Facts

19. Pyotr Ilych Tchaikovsky raised ballet music to a new level

1. by utilizing costumes that deemphasized the human form**.**
2. by including French and Russian folk music.
3. with lyrical melodies and rich orchestration.
4. by introducing realistic effects such as cannon shots

Answer: c

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Nationalist Music and Ballet

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Joseph Paxton designed London’s Crystal Palace for the

1. new Saint Christopher le Stocks Church.
2. Bridgeman Art Library of Impressionist Painting.
3. Royal Society of London for Improving Knowledge.
4. Exhibition of the Art and Industry of All Nations.

Answer: d

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Easy

Skill Level: Remember the Facts

21. Why did John Ruskin dislike mass manufacture?

1. The results were too standardized and uniform.
2. It deprived people of the satisfaction of creating.
3. It exploited lower-class factory workers.
4. It created hastily done, shoddy products.

Answer: b

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

22. What did Henry Cole believe would help the public understand moderation and restraint?

1. the harmony of beauty and utility
2. the harmony of labor and love
3. the harmony of simplicity and utility
4. the harmony of honor and pride

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Easy

Skill Level: Remember the Facts

23. Which fifteenth-century Flemish painter did the Pre-Raphaelites admire for his texture and clarity?

1. Michelangelo
2. Jan van Eyck
3. Sandro Botticelli
4. Raphael

Answer: b

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

24. What is shown specifically in Dante Gabriel Rossetti’s *Mariana* that was typical of Morris and Company’s productions?

a. the richness of the fabrics represented

b. the inclusion of Morris’s wife

c. his inscription on the frame

d. the erotic tension of the piece

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Easy

Skill Level: Understand the Concepts

25. William Morris’s design company fostered the guild movement known as

a. Art Nouveau.

b. Purism.

c. Arts and Crafts.

d. Neo-Romanticism.

Answer: c

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Easy

Skill Level: Remember the Facts

26. William Morris and Company discriminated against women by

1. presenting them erotically in art.
2. hiring them only to do embroidery.
3. paying them a lower wage than male workers.
4. refusing to let them design tapestries

Answer: b

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Easy

Skill Level: Understand the Concepts

27. John Stuart Mill advocated a theory that is

1. libertarian.
2. economic.
3. socialist.
4. utilitarian.

Answer: d

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: John Stuart Mill: Women’s Rights and the Question of Liberty

Difficulty Level: Easy

Skill Level: Remember the Facts

28. In “The Subjection of Women,” what does John Stuart Mill call “one of the chief hindrances to human improvement”?

a. “considered immoral by other people”

b. “the limits of power which can be legitimately exercised”

c. “the legal subordination of one sex to another”

d. “new obstacles in our already encumbered road”

Answer: c

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: John Stuart Mill: Women’s Rights and the Question of Liberty

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

29. Who was the American expatriate artist that began exhibiting with the Impressionists in 1867?

1. Mary Cassatt
2. Edgar Degas
3. Leslie Hale
4. Lilla Cabot Perry

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Continuity & Change: American Perspectives

Difficulty Level: Easy

Skill Level: Understand the Concepts

30. Why were nineteenth-century Americans were attracted to French culture?

a. liberation from Puritan morality

1. avant-garde developments in art
2. history of France’s traditions and style
3. empathy for the many rebellions

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Continuity & Change: American Perspectives

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Discuss how Manet’s *The Execution of Maximilian* epitomizes his outrage against the actions of Napoleon III in Mexico.

Answer: The ideal response would include the following:

1. Manet painted *The Execution of Maximilian* as an expression of his outrage at Napoleon III’s humiliating imperial occupation of Mexico.
2. In 1862, Napoleon III sent 10,000 French troops to depose president Benito Juarez. His troops placed Maximilian, brother to the Austrian emperor, on the throne as a puppet ruler. After receiving severe criticism at home, Napoleon III withdrew all forces from Mexico, leaving Maximilian unprotected and vulnerable to Juarez’s troops, who captured Maximilian and executed him.
3. The scene depicts Manet’s disdain for Napoleon III’s autocratic reign. It is revealed in three full-scale paintings, an oil sketch, as well as lithography, all of which not allowed to be displayed publically by Napoleon III. The matter of fact nature of the executioners’ point-blank firing startles the viewer and presents a highly charged subject matter that brings to light the emperor’s own imperial ambitions.

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Chapter Introduction

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Supporting your claims with works from specific artists, define three characteristics of the French Impressionists’ art.

Answer: The ideal response would include the following:

1. Many of the Impressionist artists were members of the newly formed Société Anonoyme, which had been formed to revive French culture in the late nineteenth century. From the onset, this group of artists separated themselves from the salons and academies of the past through a newer way of painting and representing the world they encountered. They did so with a number of characteristics that would define their group and therefore the Impressionist style:

* The Impressionist artists preferred to paint outdoors, or *en plein air* as it was called. The newer availability of paints in metal tubes, which could be taken outside of the studio, allowed artists to paint subject matter outside the constraints of their studios.
* In rejection of painting traditions of the past, artists of the Société Anonoyme and specifically the Impressionists delved into the artistic potential of spontaneity and improvisation emphasizing the present moment. This produced paintings that had a quick and sketchy nature to them, which met ridicule by traditional artists who saw the works as unfinished and unrefined.
* Due to the spontaneity of the painting process of the Impressionist artists, many became concerned with the representation of time and how that equates with light. The fleeting effects of light in natural settings became the focus of many Impressionist artists.

1. These characteristics can be seen in works like Claude Monet’s *The Regatta at Argenteuil,* where the sketchy broad brushstrokes create a fleeting moment in time. Natural light floods the canvas in this *en* *plein air* landscape where reflections are created on the water’s surface by Monet’s broad brushstrokes. It is truly a sensory experience that Monet attempts to create for his viewer, witnessing the fleeting moment of time. Monet’s most distinguished work, *Impression: Sunrise*, was exhibited as part of the first Impressionist exhibition. The work was regarded as unfinished and unrefined due to the broad brushstrokes and appearance of unmixed colors with a noticeable canvas visible to the viewer. The elements broke with the traditions of past styles and became synonymous with newer modernist artists who would come after the Impressionists.

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. With the exception of Aline Charigot, who gazes at her little dog, all of the characters in Renoir’s *Luncheon of the Boating Party* look at a different person than is looking at them. Discuss how this observation figures in with Renoir’s geometric composition of the painting.

Answer: The ideal response would include the following:

Émile Zola had challenged the Impressionists to create more complex compositions. In answer to the charge, At first glance, Renoir’s Luncheon of the Boating Party appears to be a simple painting of the artist’s friends and acquaintances joined in an everyday activity. However, closer study reveals that Renoir painted the figures in a complex, structured way, arranged as a series of dynamic triangles emphasized by the sight lines of each figure looking in different directions, away from the individual with which they are engaged in conversation or action.

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Closer Look: Renoir’s *Luncheon of the Boating Party*

Difficulty Level: Moderate

Skill Level: Understanding the Concepts

34. Analyze the connection between work and art as illustrated by Degas’s *Dance Class* and Caillebotte’s *The Floor-Scrapers*.

Answer: The ideal response would include the following:

1. Degas and Caillebotte both painted numerous works centered on the subject of work.
2. In Degas’s *Dance Class,* a tense setting illustrates the hard work and preparations put into a performance that is meant to look effortless and flawless on stage. The complexity of Degas’s subject matter draws the attention of the viewer’s eye, illustrating not only the hard work demonstrated on the part of the dancers but his artistic capabilities as well. Degas’s *Dance Class* shows the viewer the nature of young child workers who are engaged in the completion of an examination determining their future as performers in the ballet.
3. Caillebotte’s *The Floor-Scrapers,* on the other hand, illustrates the monotony of labor on the part of men scraping a floor. Caillebotte shows rhythm through the parallel lines of the flooring, which reinforce the theme, similar to the rehearsal seen in Degas’s *Dance Class* and its repetitious elements.
4. Both illustrate work in a similar manner for the viewer simply by use of space, line, and placement of the figures.

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: Painting Work: Degas and Caillebotte

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. Compare the main themes of Dostoyevsky’s *Crime and Punishment* and Tolstoy’s *War and Peace*.

Answer: The ideal response would include the following:

1. Dostoyevsky and Tolstoy, both Russian nationalists, created a body of literary works reflecting the ideals of Russian nationalism.
2. Dostoyevsky’s *Crime and Punishment* deals with the main theme of psychological guilt centered on the question “Can worthy ends justify immoral means?” The main character, Raskolnikov, encounters a spiritual rebirth as a result of rejecting his beliefs of being superhuman and above the law. Ultimately Raskolnikov discovers a connection with the common people and the essence of his Russian soul.
3. Tolstoy’s *War and Peace* similarly investigates the Russian soul and its triumph over the logic of the Western mind of Napoleon, whose invasion of Russia became his downfall. The narrative follows five aristocratic families as they come to terms with Napoleon’s invasion in 1812.
4. In both works the interpretation of the actions of outside forces strengthen the nationalist ideal.

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: The Writer and Artist under the Tsars

Difficulty Level: Difficult

Skill Level: Understand the Concepts

36. Discuss the important role the Travelers group and their art played in Russian society in the nineteenth century and beyond.

Answer: The ideal response would include the following:

1. Influenced by the nationalist writings of Tolstoy and Dostoyevsky, a group of 13 painters organized a society referred to as the Travelers.
2. The aim of these painters was to exhibit art throughout the country. Many of the group stuck to a more traditional view of art, while others chose Realism as a way to address the contemporary social issues in Russian society.
3. The most important role the Travelers’ group played was bringing art to the public through their traveling exhibitions, rather than the limited view offered by exhibitions in Saint Petersburg and Moscow, where most exhibitions were held. They made their art readily available to the peasantry to view and appreciate.
4. The message of social reform established by these artists would become an important factor in the Russian Revolution later in the twentieth century.

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: The Writer and Artist under the Tsars

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Identify and explain how Tchaikovsky’s music furthered Russian nationalism.

Answer: The ideal response would include the following:

1. Tchaikovsky was a member of a group called “the Mighty Handful,” five musicians that joined together to write music that expressed their Slavic pride through incorporating Russian folklore, folk songs, and native instruments in their compositions.
2. Tchaikovsky’s nationalism is clearly apparent in his *1812 Overture,* written in 1880 to commemorate Napoleon’s retreat from Moscow, capturing the same drama as Tolstoy’s *War and Peace.*
3. The *1812 Overture* includes a Russian hymn, “God Preserve Thy People,” a traditional Russian lullaby and folk song, and the Russian national anthem, “God Save the Tsar.”

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Nationalist Music and Ballet

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Identify and define two ways Joseph Paxton’s Crystal Palace revolutionized architecture and construction.

Answer: The ideal response would include the following:

1. In 1851, Henry Cole proposed an Exhibition of Art and Industry of All Nations to be held in London, and Joseph Paxton was hired to create a structure just for the event.
2. Known as the Crystal Palace, it was constructed from glass as well as cast and wrought iron and proved revolutionary in its architectural design. The structure’s components standardized, modular and factory made, all organized on site and assembled. Built over a period of two months, the three-story structure incorporated the trees of Hyde Park, where it was erected for the Exhibition.
3. Overall Paxton’s design illustrated how prefabrication, mass production, and site-specific assembly had potential to revolutionize architectural design.

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Identify and define the Pre-Raphaelite Brotherhood.

Answer: The ideal response would include the following:

1. The Pre-Raphaelite Brotherhood was a group of artists from the Royal Academy, led by Dante Gabriel Rossetti, who denounced contemporary art and painting completed after the early work of Raphael.
2. This included the work of artists like Michelangelo and Leonardo da Vinci, whose techniques they found appalling.
3. They embraced the texture and clarity of the work of fifteenth-century artist Jan van Eyck as well as the linear contours of Italian painter Sandro Botticelli.
4. They wished to emulate the work of van Eyck and elevate the status of Botticelli’s work, which had almost been forgotten.
5. They championed the spiritual values of the medieval and early Renaissance cultures.

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Morris, the Guild Movement, and the Pre-Raphaelites

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. List the three basic liberties that John Stuart Mill identifies in *On Liberty*, and discuss how the subjugation of women in nineteenth-century Western society can be seen as being in conflict with them.

Answer: The ideal response would include the following:

1. John Stuart Mill, a liberal and reformer who provided intellectual support for women’s causes, wrote an influential essay in 1859, *On Liberty.* In his essay Mill identifies three basic liberties:

* Freedom of thought and feeling, including the freedom to act on one’s thoughts and feelings as in the case of freedom of speech. Mill saw this as the most important of all three basic liberties he identified.
* Freedom to pursue “tastes and modes of life” of one’s choosing, even if considered immoral by others, as long as they do not harm others
* Freedom to combine with other individuals for any purpose as long as they do not harm others

1. These liberties as established by Mill represent a utilitarian logic and serve to be contradictory to the subjection women faced in the nineteenth century. Mill states that society is wasting a viable resource if women are to subjugate themselves to men. Mill propounds that for centuries women have been subordinate to men, excluded from individual choices naturally evolving from the principles of freedom.

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: John Stuart Mill: Women’s Rights and the Question of Liberty

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: French Impressionism**

EOM Q31.1.1  
The term *en plein air* refers to

a)  painting outdoors in the open air.

b)  a new type of metal paint tube.

Consider This: The term also applied to a “School” of painters. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  a type of sketchy brushstroke.

Consider This: The term also applied to a “School” of painters. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  the technique of applying unmixed color in multiple layers.

Consider This: The term also applied to a “School” of painters. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q31.1.2  
Influenced by his sister-in-law, Berthe Morisot, the painter Édouard Manet adopted Impressionist-style techniques of the younger generation, particularly the

a)  emphasis on capturing the effects of light.

b)  critique of bourgeois living.

Consider This: *A Bar at the Folies-Bergère* reflects this influence. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  free use of color.

Consider This: *A Bar at the Folies-Bergère* reflects this influence. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  preference for painting *en plein air*.

Consider This: *A Bar at the Folies-Bergère* reflects this influence. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q31.1.3  
Sticks of powdered pigment in a gum or resin binder are called

a)  pastels.

b)  palettes.

Consider This: Edgar Degas experimented with this medium. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  *le temps*.

Consider This: Edgar Degas experimented with this medium. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  *chanteuse*.

Consider This: Edgar Degas experimented with this medium. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q31.1.4  
The French painter Camille Pissarro had a particularly deep interest in

a)  the new science of color theory.

b)  depicting the French ballet.

Consider This: Pissarro’s *Red Roofs* demonstrates this interest. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  representing the nightlife of Paris.

Consider This: Pissarro’s *Red Roofs* demonstrates this interest. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  producing mixed media works, including sculpture.

Consider This: Pissarro’s *Red Roofs* demonstrates this interest. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q31.1.5  
A distinct characteristic of Berthe Morisot’s Impressionist style that set her apart from others is evident in which feature of this painting?

a)  figures rendered without discernible outlining or minimal application of line

b)  a reflection of *plein-air* painting

Consider This: Morisot went further than Monet in this regard. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  clear separation between foreground and background forms

Consider This: Morisot went further than Monet in this regard. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  the representation of “broken” color

Consider This: Morisot went further than Monet in this regard. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: French Impressionism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Russian Realism and the Quest for the Russian Soul**

EOM Q31.2.1  
The term *Slavophiles* refers to

a)  Russian nationalists.

b)  liberators of the serfs.

Consider This: An opposite term referred to Westernizers. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

c)  Francophiles.

Consider This: An opposite term referred to Westernizers. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

d)  collectors of European fine art.

Consider This: An opposite term referred to Westernizers. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q31.2.2  
In Fyodor Dostoyevsky’s *Crime and Punishment* the main character, Raskolnikov, is propelled by his belief that the world is divided between

a)  ordinary people and gifted heroes.

b)  the “haves” and “have nots.”

Consider This: He believes himself to be above the law because of this. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

c)  masters and slaves.

Consider This: He believes himself to be above the law because of this. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

d)  Westerners and Russians.

Consider This: He believes himself to be above the law because of this. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q31.2.3  
In Leo Tolstoy’s *War and Peace*, Natasha Rostov is a woman

a)  who lives life boldly, determined to enjoy it to the fullest.

b)  whose carnal passion leads her to destruction.

Consider This: She first appears as a thirteen-year-old girl who bursts into a drawing room. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  who is torn between realizing herself and dedicating herself to others.

Consider This: She first appears as a thirteen-year-old girl who bursts into a drawing room. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  who is tortured by doubts about the meaning of her life.

Consider This: She first appears as a thirteen-year-old girl who bursts into a drawing room. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Moderate

Skill Level: Remember the Facts

EOM Q31.2.4  
Ilya Repin’s painting *Leo Tolstoy Ploughing* can best be characterized by its

a)  psychological realism, showing the inner condition of its subject in a manner not unlike the writing of Fyodor Dostoyevsky.

b)  historical realism, suggesting, as Tolstoy himself did, that the triumph of the Russian soul is inevitable, a theme that is underscored by the artist’s rejection of Western European painting techniques.

Consider This: Tolstoy’s religious crises led to his excommunication from the Orthodox Church. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  medievalism, advocating for a pre-Industrial way of life, despite its necessary difficulties.

Consider This: Tolstoy’s religious crises led to his excommunication from the Orthodox Church. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  utilitarianism, advocating for the greatest good for the greatest number of people.

Consider This: Tolstoy’s religious crises led to his excommunication from the Orthodox Church. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q31.2.5  
Listen to the excerpt:  
This opening passage of Tchaikovsky’s *1812 Overture* incorporates

a)  a Russian hymn.

b)  a folk dance.

Consider This: Nationalism influenced this commemorative work. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

c)  strains of the French national anthem.

Consider This: Nationalism influenced this commemorative work. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

d)  a military march.

Consider This: Nationalism influenced this commemorative work. 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in that country’s literature, art, and music.

Topic: Russian Realism and the Quest for the Russian Soul

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Britain and the Design of Social Reform**

EOM Q31.3.1  
The open, greenhouse-like space of the Crystal Palace is known foremost for its

a)  embrace of industrialization in its mass-produced, prefabricated, modular materials.

b)  re-introduction of medievalism in the use of the barrel vault.

Consider This: The massive structure was built in a matter of months. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  revival of the Gothic style in its stated goal of promoting “harmony of beauty and utility.”

Consider This: The massive structure was built in a matter of months. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  rejection of cast and wrought iron for construction in its push for innovation and modernity.

Consider This: The massive structure was built in a matter of months. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q31.3.2  
In the mid-nineteenth century, a group of artists who rejected the style and works of Michelangelo, plus the artists who followed since the Renaissance, created

a)  the Pre-Raphaelite Brotherhood.

b)  the London Academy of Design.

Consider This: They rediscovered and promoted the works of Sandro Botticelli. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  Morris and Company.

Consider This: They rediscovered and promoted the works of Sandro Botticelli. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  the *Journal of Design.*

Consider This: They rediscovered and promoted the works of Sandro Botticelli. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q31.3.3  
In reaction to the Industrial Revolution, William Morris

a)  longed to return to a handmade craft tradition.

b)  sought a fairer division of labor.

Consider This: His company was launched with the Red House. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  promoted construction of smaller, more modest houses built from modular design.

Consider This: His company was launched with the Red House. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  sought to standardize design and production processes to create employment for a larger labor force.

Consider This: His company was launched with the Red House. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q31.3.4  
The Tannhäusersource for Burne-Jones’ rendition of the Venus myth is most evident in which section of this painting?

a)  the group of four maidens

b)  the wall tapestry on the right

Consider This: Wagner’s opera takes up the legend. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  the crown in the lap of Venus

Consider This: Wagner’s opera takes up the legend. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  the rose on the floor

Consider This: Wagner’s opera takes up the legend. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q31.3.5  
The utilitarian theory is associated with

a)  John Stuart Mill.

b)  Henry Cole.

Consider This: It creates the framework for *On Liberty*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  Joseph Paxton.

Consider This: It creates the framework for *On Liberty*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  Edward Burne-Jones.

Consider This: It creates the framework for *On Liberty*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: Britain and the Design of Social Reform

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter Quiz: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe**

EOC Q31.1  
In order to lead the way in rebuilding French culture, painters, sculptors, and other artists

a)  founded a Société Anonyme for the exhibition of art.

b)  took up arms and joined the army of the National Assembly.

Consider This: The first Impressionists were part of this effort. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  established a hospital for casualties of the Franco-Prussian War.

Consider This: The first Impressionists were part of this effort. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  vowed to make France itself the central subject of their art to promote patriotism.

Consider This: The first Impressionists were part of this effort. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q31.2  
As seen in Claude Monet's works, painting *en plein air* is deliberately sketchy because the

a)  paintings aim to capture the natural effects of light.

b)  paintings are intended to be reworked in the studio.

Consider This: Painting *en plein air* altered the artist's traditional work environment. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  Impressionists had little or no academic training.

Consider This: Painting *en plein air* altered the artist's traditional work environment. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  Impressionists worked before paint was available in metal tubes that protected it from drying.

Consider This: Painting *en plein air* altered the artist's traditional work environment. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.3  
Pierre-Auguste Renoir’s paintings are notable for

a)  lush color.

b)  political themes.

Consider This: *Oarsmen at Chatou* is an example of this. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  psychological realism.

Consider This: *Oarsmen at Chatou* is an example of this. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  flat areas of color in imitation of Japanese prints.

Consider This: *Oarsmen at Chatou* is an example of this. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.4  
The soft, smudged effects seen in Degas’s rendering of *Aux Ambassadeurs* were produced from

a)  pastel sticks.

b)  small, multicolored daubs of paint.

Consider This: The medium involves powdered pigments bound with resin or gum. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  synthetic pigments in metal tubes.

Consider This: The medium involves powdered pigments bound with resin or gum. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  palette scrapings.

Consider This: The medium involves powdered pigments bound with resin or gum. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q31.5  
Based upon this particular example, which element of Caillebotte’s painting suggested the strongest link to fellow Impressionists with whom he first exhibited?

a)  its subject

b)  the inclusion of natural light

Consider This: *Dance Class* by Degas suggests a comparison. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

c)  the prominence of geometric patterns

Consider This: *Dance Class* by Degas suggests a comparison. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

d)  the placement of the figures

Consider This: *Dance Class* by Degas suggests a comparison. 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Answer: a

Learning Objective: 31.1 Define Impressionism and examine how it transformed conventional assumptions about style and content in painting.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q31.6  
As a writer Leo Tolstoy differs from Fyodor Dostoyevsky in his

a)  outward turn to the epic stage of Russian history.

b)  focus on the novel as his primary form of expression.

Consider This: Tolstoy wrote *War and Peace*, among other notable works. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  embrace of a uniquely Russian spirit.

Consider This: Tolstoy wrote *War and Peace*, among other notable works. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  use of a realist style.

Consider This: Tolstoy wrote *War and Peace*, among other notable works. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.7  
Which character in *Crime and Punishment* rationalizes his actions by asserting that extraordinary individuals have the right to commit immoral acts in pursuit of greatness?

a)  Raskolnikov

b)  Count Vronsky

Consider This: This character commits a double ax murder. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  Pierre Bezukhov

Consider This: This character commits a double ax murder. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  Prince Andrei Bolkonsky

Consider This: This character commits a double ax murder. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q31.8  
By exhibiting their paintings across the country, the school of Russian painters known as the Travelers sought to

a)  spread a message of social reform.

b)  teach the peasants to accept their lot in life.

Consider This: They were trained at the St. Petersburg Academy where several students were from peasant or working-class families. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  restrict the exhibition of art to St. Petersburg and Moscow.

Consider This: They were trained at the St. Petersburg Academy where several students were from peasant or working-class families. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  promote the message of the Pre-Raphaelites in their native country.

Consider This: They were trained at the St. Petersburg Academy where several students were from peasant or working-class families. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.9  
Which of the following statements accurately describes Kramskoy’s portrait of fellow artist, Shishkin?

a)  While the subject is rendered photo-realistically, the influence of Impressionist technique can also be seen.

b)  Its representation and stylistic treatment of the subject demonstrate a rejection of Westernizer values.

Consider This: Both artists were Travelers. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  It reflects a purely neoclassical training and orientation to the subject.

Consider This: Both artists were Travelers. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  The depiction emphasizes political overtones rather than psychological realism.

Consider This: Both artists were Travelers. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q31.10  
Strains of the French national anthem, “The Marseillaise,” can be heard during Pyotr Ilyich Tchaikovsky’s *1812 Overture* because

a)  the *Overture* commemorates Napoleon’s retreat from Russia.

b)  Tchaikovsky was a Francophile.

Consider This: This was a subtle nationalist gesture. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

c)  Tchaikovsky hoped that his composition would be warmly welcomed at the Paris Opéra.

Consider This: This was a subtle nationalist gesture. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

d)  Tsar Alexander I requested it, wishing to welcome Napoleon to Moscow.

Consider This: This was a subtle nationalist gesture. 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Answer: a

Learning Objective: 31.2 Describe how Russian nationalism is reflected in its literature, art, and music.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.11  
Two English influences on Impressionist painting were the

a)  works of artists J.M.W. Turner and John Constable.

b)  social and aesthetic views of Thomas Carlyle and A.W.N. Pugin.

Consider This: Influence included loosened brushwork and depiction of light in English landscapes. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  artistic theories of William Morris and John Ruskin.

Consider This: Influence included loosened brushwork and depiction of light in English landscapes. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  designs of Joseph Paxton and Owen Jones.

Consider This: Influence included loosened brushwork and depiction of light in English landscapes. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q31.12  
This example of Morris design illustrates which guiding principle?

a)  simplicity and utility

b)  moderation and restraint

Consider This: A corollary emphasized the organic and natural. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  standardization and economy

Consider This: A corollary emphasized the organic and natural. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  reform through morality

Consider This: A corollary emphasized the organic and natural. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q31.13  
British architect Owen Jones used the words “no principles, no unity … novelty without beauty, beauty without intelligence, and all work without faith” to describe

a)  Joseph Paxton’s Crystal Palace.

b)  William Morris’s wool tapestries.

Consider This: Jones was the director of the Fine Arts exhibits. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  French Impressionist paintings.

Consider This: Jones was the director of the Fine Arts exhibits. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  Tolstoy’s and Dostoyevsky’s novels.

Consider This: Jones was the director of the Fine Arts exhibits. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.14  
Essayist and social theorist John Stuart Mill believed that

a)  the goal of any action should be to achieve the greatest good for the greatest number.

b)  the benefits of mass production were illusory.

Consider This: His positions were utilitarian. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  social problems could be solved through increased Christian values.

Consider This: His positions were utilitarian. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  national interests were best served by the continued subjugation of women.

Consider This: His positions were utilitarian. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q31.15  
This example of the American artist’s work demonstrates the influence of

a)  Japanese prints.

b)  the Arts and Crafts movement.

Consider This: It is based upon an image titled *Shaving a Boy’s Head*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

c)  Impressionist painting.

Consider This: It is based upon an image titled *Shaving a Boy’s Head*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

d)  the Pre-Raphaelites.

Consider This: It is based upon an image titled *Shaving a Boy’s Head*. 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Answer: a

Learning Objective: 31.3 Examine the continuing impact of social reform movements on English art and architecture.

Topic: The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter 32**

**The Course of Empire:**

**Expansion and Conflict in America**

**Multiple-Choice Questions**

1. In his work, *The Rocky Mountains, Lander’s Peak,* why did Albert Bierstadt paint a mountain from the Swiss Alps and not the actual Lander’s Peak?

1. He regarded the Swiss mountain as more picturesque.
2. He had never been to the Rocky Mountains.
3. There is no Lander’s Peak in the Rocky Mountains.
4. His audience expected that familiar view.

Answer: d

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

2. With Thomas Jefferson’s Louisiana Purchase, the United States’ size

1. doubled.
2. tripled.
3. quadrupled.
4. quintupled.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Congress passed the Indian Removal Act in 1830 to

1. quarantine smallpox-infected Native Americans.
2. protect Native Americans from white settlers.
3. seize Native American lands east of the Mississippi River.
4. decrease conflicts among various Indian tribes.

Answer: c

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Indian Removal Act

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. How did Jane McCrea become a symbol of Native American and white relations?

1. She lived peacefully with Native Americans.
2. Native Americans captured, killed, and scalped her.
3. Native Americans taught her their Ghost Dance.
4. She led the Trail of Tears into Oklahoma.

Answer: b

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Indian Removal Act

Difficulty Level: Easy

Skill Level: Remember the Facts

5. On the Trail of Tears, the Cherokee forcibly marched to their new home in

1. Mississippi.
2. Georgia.
3. Oklahoma.
4. Alabama.

Answer: c

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Indian Removal Act

Difficulty Level: Easy

Skill Level: Remember the Facts

6. The four-day Mandan Okipa Ceremony was typically preformed

a. during the buffalo hunt.

b. only after the summer buffalo hunt.

c. only before the summer buffalo hunt.

d. before and after the summer buffalo hunt.

Answer: d

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Recording Native Americans: Catlin’s Ethnographic Enterprise

Difficulty Level: Easy

Skill Level: Remember the Facts

7. Native American tribes believed that artistic skill coexisted with

a. hunting magic.

b. divine powers.

c. fertility.

d. virtue.

Answer: b

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Women’s Art on the Plains: Quillwork and Beadwork

Difficulty Level: Easy

Skill Level: Remember the Facts

8. What was the 1863 forced relocation of the Navajo people called?

a. the Trail of Tears

b. the Long Walk

c. the Dine’é

d. the Eye-Dazzler

Answer: b

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Weaving and Basketry

Difficulty Level: Easy

Skill Level: Remember the Facts

9. The Plains tribes began performing the Ghost Dance in 1889 to

a. make white people disappear.

b. prepare for battle at Wounded Knee.

c. bring about peace with the white people.

d. honor those who died from smallpox.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The End of an Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. One reviewer called Walt Whitman’s *Leaves of Grass* “a mass of stupid filth” because of its

a. anti-slavery sentiments.

b. statement of support for Native Americans.

c. celebrations of sexuality.

d. free-verse writing style.

Answer: c

Learning Objective: 32.2 Describe some of the tensions that define America in the last decades of nineteenth century.

Topic: *Leaves of Grass*

Difficulty Level: Easy

Skill Level: Remember the Facts

11. Walt Whitman’s free verse style is based on

a. irregular rhythmic patterns.

b. consonance.

c. a conservative use of alliteration.

d. frequent rhymes.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that define America in the last decades of nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

12. Walt Whitman’s feelings for America are best expressed in his feelings for

a. New Orleans.

b. New York City.

c. himself.

d. Native Americans.

Answer: b

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: *Leaves of Grass*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. The “Panic of 1873” and subsequent four-year “Long Depression” were caused by

a. speculation in cotton futures.

b. political quarrels in New York City.

c. failure of a Philadelphia banking firm.

d. a strike by Pennsylvania railroad workers.

Answer: c

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: In the Interest of Liberty: An Era of Contradictions

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Why did suffragette Lillie Devereux Blake declare the Statue of Liberty to be an oxymoron?

a. Native Americans were treated as slaves.

b. U.S. women had no political liberty.

c. Lady Liberty’s foot rests on a chain.

d. African Americans had lost their rights.

Answer: b

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

15. What did Thomas Dewing paint almost exclusively?

a. animals

b. war scenes

c. cityscapes

d. women

Answer: d

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Women

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Thomas Eakins’s paintings *The Gross Clinic* and *The Agnew Clinic* were poorly received by the American public for

a. including nudity.

b. using too much black in the palette.

c. having a subject considered inappropriate for art.

d. employing impressionistic techniques.

Answer: c

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: Closer Look: Eakins’s *The Gross Clinic* and *The Agnew Clinic*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. In *The Life Line*, Winslow Homer presents the woman as

a. totally dependent on the strong male.

b. bathed in a soft, gauzy light.

c. vulnerable to the forces of nature.

d. holding a rose, symbolizing fallen virtue.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Moderate

Skill Level: Understand the Concepts

18. The poetry of Emily Dickinson symbolized

a. the focus on life in the city in the nineteenth century.

b. the restrained nature of the nineteenth-century woman.

c. the celebration of the individual in the nineteenth century.

d. the celebration of nineteenth-century society women.

Answer: b

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

19. Kate Chopin’s *The Awakening*

a. has an abolitionist theme.

b. is a celebration of city life.

c. is an example of culturally diverse characters.

d. is a celebration of sensuality.

Answer: d

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Ragtime music was poorly received by many Americans because of its

a. disharmonic blending of the classical and the popular.

b. association with African-American roots.

c. loose rhythms suggesting loose morals.

d. association with funerals in New Orleans.

Answer: c

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: Ragtime and the Beginnings of Jazz

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. What innovation made international travel inviting for Americans?

a. airplane travel

b. standardized currency

c. hydraulic elevators

d. ocean liners

Answer: d

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Easy

Skill Level: Remember the Facts

22. Henry James’s novels commonly deal with

a. American innocence confronting European experience.

b. marital infidelity.

c. the frustrations of nineteenth-century American women.

d. New York City’s embodiment of the vast American possibilities.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: Henry James and the International Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. In reference to *Nocturne in Black and Gold: The Falling Rocket,* John Ruskin criticized James Abbott McNeill Whistler for

a. copying the French style.

b. relying too heavily on green.

c. flinging paint.

d. altering objective truth.

Answer: c

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: Painters Abroad: The Expatriate Vision

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. What philosophy did James Abbott McNeill Whistler explain in the 1890 collection of essays, *The Gentle Act of Making Enemies*?

a. Japonisme

b. aestheticismå

c. capitalism

d. Marxism

Answer: b

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: Painters Abroad: The Expatriate Vision

Difficulty Level: Easy

Skill Level: Remember the Facts

25. John Singer Sargent specialized in portraits of

a. women in domestic and intimate settings.

b. the aristocracy and the wealthy.

c. women in passive situations.

d. impoverished people in America’s cities.

Answer: b

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: Painters Abroad: The Expatriate Vision

Difficulty Level: Easy

Skill Level: Remember the Facts

26. The U.S. Congress selected Chicago to host the 1893 Columbian Exposition primarily because

a. it was located at the center of the country.

b. its rapid growth had made it the nation’s second-largest city.

c. its lake provided efficient transport.

d. it boasted rural areas for hall construction.

Answer: b

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

27. Mary Cassatt’s *Young Women Plucking the Fruits of Knowledge or Science* was a positive reinterpretation of the Eve theme because women

a. share knowledge among generations.

b. avoid temptation to eat the fruit.

c. warn children to avoid the fruit.

d. cut down the Tree of Knowledge.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Easy

Skill Level: Understand the Concepts

28. According to architect Louis H. Sullivan, a building’s identity was determined by its

a. framework.

b. design.

c. height.

d. ornamentation.

Answer: d

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Louis Sullivan and the Chicago School of Architecture

Difficulty Level: Easy

Skill Level: Remember the Facts

29. Frederick Law Olmstead’s general plan for Riverside, Illinois, reinvented American living conditions by

a. establishing farms within cities.

b. opening up acres of parkland.

c. developing a commuter suburb.

d. establishing neighborhood grids.

Answer: c

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Frederick Law Olmstead and the Invention of Suburbia

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

30. According to Fredrick Jackson Turner, the frontier gave Americans

a. unprecedented wealth.

b. dominant individualism.

c. capitalistic economy.

d. cultural exchange.

Answer: b

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Continuity & Change: The “Frontier Thesis” of Fredrick Jackson Turner

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Essay Questions**

31. Compare the Native Americans’ and the settlers’ views on land, focusing on the ways the differences in views inevitably produced conflict.

Answer: The ideal response would include the following:

1. Settlers saw the western regions as something to organize, own, and control. The economic well-being of the settlers was seen as a justification for their ownership and even exploitation of the land. It was seen as a commodity for trade or even disposal. Land became a resource to be exploited.
2. In contrast, Native Americans, who had ancient traditions of communal landholding, saw themselves as a part of nature, understanding the vital role they played. A delicate balance was to be achieved by one’s responsibility to live harmoniously, devoid of any changes or alterations to nature.

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Describe the events that led up to and resulted from Wounded Knee, South Dakota, on December 29, 1890.

Answer: The ideal response would include the following:

1. By the 1870s the military and many governmental officials were pursuing a policy of Native American extermination. President Andrew Johnson and later General Philip Sheridan believed that by slaughtering the buffalo herds, the government could undercut Native American populations’ food supply.
2. The building of the transcontinental railroad made these policies a reality when some 4 million buffalo were slaughtered. The end of the buffalo signaled the end of Native American culture.
3. In 1889, a Paiute holy man exclaimed that if the Indians performed a new circle dance called the Ghost Dance, the world would be transformed to one filled with great herds of buffalo, white people would disappear, along with the evils white people brought with them, like disease, alcohol, and hunger. The Plains tribes began to perform these dances, believing that their costumes protected them from harm.
4. This was not the case. On December 29, 1890, at Wounded Knee, South Dakota, the Seventh Calvary of the U.S. Army massacred 200 participants in the Ghost Dance, marking the day Native American culture ended among the Plains Indians.

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The End of an Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Describe and analyze the role and importance of art for the Plains tribes.

Answer: The ideal response would include the following:

1. Art performed a number of functions for the Plains tribes, from recording history to sacred activities in which skill was equated with the divine or supernatural power.
2. Among the Plains Indians, family history was preserved on buffalo-hide robes, teepees, shields, and muslin cloths, serving as a memory and assisting in storytelling. The Lakota Sioux and the Kiowa completed what were known as winter counts, which marked the passage of time in winters for their family histories. Tribal artists created pictographs representing each year to stir the collective memory of what transpired that particular year. They often used a combination of circular and linear formats with which to assemble their pictographs, allowing the viewer to read from left to right and right to left.
3. Cheyenne women practiced quillwork, which was considered a sacred art. Porcupine quills ranging in length between 2½ and 5 inches, dyed, softened, and fashioned by repeatedly being pulled between the women’s teeth, were stretched into hides. Women were often admired for their quillwork abilities, and among the Lakota honored seats were provided and food served to them before others. The baby carrier from the Upper Missouri River area represents the craftsmanship of the female artists and included images of the thunderbird, symbol of protection, woven into the design to ward off supernatural harm in addition to human adversaries.

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: Plains Narrative Painting: Picturing Personal History and Change; Women’s Arts on the Plains: Quillwork and Beadwork

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Not exactly well received during his time, Walt Whitman and his works continue to influence writers today. Identify and describe how Whitman changed American literature.

Answer: The ideal response would include the following:

1. Walt Whitman is attributed as having revolutionized American literature by linking the Romantic, Transcendental, and Realist movements.
2. Whitman was perceived as representing an assertive, restless, and ambitious American spirit of the nineteenth century. His self-defined role as “the American poet” meant, to him, that he spoke for the common man.
3. Many of Whitman’s works capture the diverse populations he experienced along his life journey, living in New Orleans and New York. This has made him a true representative voice of the American spirit and a revered writer.
4. He is well known for his use of the free style of writing poetry, which was based on irregular rhythmic patterns as opposed to conventional meter and which originated from his love of opera arias. The poetry, while not rhythmic, is carried by his liberal use of alliteration, assonance, and repetitive phrasing.

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Define and show with at least three specific examples how artists in the latter part of the nineteenth century viewed women.

Answer: The ideal response would include the following:

1. During the Gilded Age in America, women were often seen as symbols of social reform, embodying education and literacy in both the visual and literary arts. They became a favorite subject matter for American painters in the late nineteenth century.
2. An important source of income for most painters of the time was portraiture, especially formal portraits of society women. In Thomas Dewing’s *A Reading,* the viewer sees a woman engaged in reading bathed by the light of her environment. Ironically, the female is championed as a representation of the intellectual capacity of women when, on the other hand, the true reality was the harsh world of labor and business outside the walls of Dewing’s painting.
3. Often the tensions between male and female were witnessed in the artwork of the late nineteenth century. William Merritt Chase painted *Sunlight and Shadow,* originally titled *The Tif*.The artist illustrates this aforementioned tension in which the woman who was seated at the table has retreated to a swing nearby, and the man playing with his teacup smokes a cigarette. The light and shadow underscores the tension between the two.
4. The relationship between male and female seems a rather different interpretation in Winslow Homer’s *The Life Line*, which depicts a women’s rescue from a ship wrecked during a storm. The strong male figure is rescuing the passive female figure. She appears to be completely dependent on the man as the storm rages around them.

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

36. Identify and analyze two meanings of swimming as a metaphor in Kate Chopin’s *The Awakening*.

Answer: The ideal response would include the following:

In Chopin’s *The Awakening,* swimming is seen as a metaphor for the main character’s freedom from her husband. Seduced by a young Robert Lebrum, Edna learns to swim as symbol of her independence. She gains a new sexual freedom that allows her to give in to carnal pleasure; she discovers that she is her own sexual being and not controlled by anyone. She comes to understand herself and therefore is awakened by the events in her life.

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of nineteenth century.

Topic: The American Woman

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Using works by two different artists as examples, discuss American visual arts’ curious blend of Realism and Impressionism.

Answer: The ideal response would include the following:

1. The curious blend of Realism and Impressionism are best witnessed in the works of James Abbott McNeil Whistler and Mary Cassatt.
2. In his highly controversial *Nocturne in Black and Gold: The Falling Rocket,* Whistler combines the technique of the Impressionist style with the reality of a fireworks show over Cremorne Gardens on the banks of the Thames River. His unique blend of the Realist dialogue with the Impressionist style had never been observed previously and was highly criticized as a departure from the aesthetic qualities and traditions that guided art.
3. Mary Cassatt, another successful American artist, directly incorporated the Impressionist style into her figurative work of women seen in domestic or intimate settings. A friend of Edgar Degas, she participated in numerous Impressionist exhibitions. Her *In the Loge* is an excellent example of the Realist nature with which she portrays a woman at the Paris Opera, peering through her binoculars, the object of a man’s gaze from across the way. The painting is considered her first Impressionist painting to be displayed in the United States.
4. Whistler’s and Cassatt’s works are both examples of the curious blend of these two styles at the end of the nineteenth century that seemed to infatuate and influence numerous artists.

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: Painters Abroad: The Expatriate Vision

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Describe the important role the Columbian Exposition of 1893 played in portraying an idealized America in the late nineteenth century.

Answer: The ideal response would include the following:

1. The Columbian Exposition was held in Chicago and marked the 400th anniversary of the arrival of Christopher Columbus in the Americas. Although one reason Chicago was chosen was its diversity, some groups, such as African Americans, were not represented.
2. The architectural elements, including stark white plaster-of-Paris on the outside of the exhibition buildings, gave the fairgrounds an ironic nickname of the White City.
3. Women had their own building designed by their own committee, the Board of Lady Managers, based on the designs of the first female architectural graduate from MIT, Sophia Hayden.
4. Although some aspects of the diverse nature of America were realized with the Columbian Exposition, others were left on the outside. However, it did create a conversation that would later lead to the question of the need for inclusivity of all.

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exhibition of 1893

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Identify and define three of the four factors that contributed to what became to be known as the Chicago School of Architecture.

Answer: The ideal response would include the following:

Following are the four factors that contributed to the emergence of the Chicago School of Architecture:

1. The devastating fire that destroyed the entire central business district of Chicago in 1871 produced an urgent need to rebuild with fireproof materials, assuring that another fire would not occur. Fireproof materials like steel became the main building material of Chicago architects at the time, commonly referred to as the Chicago School.
2. Chicago was best known as the world’s leading developer of steel. That made the choice of building material obvious and steel would prove vital to the architectural designs of Louis Sullivan and others in the Chicago School.
3. The hydraulic elevator, invented the same year as the devastating fire, allowed for the building of taller structures. Materials and people could easily be moved from floor to floor no matter the height of the building.
4. There was a growing need for taller structures due to the fact that land was so expensive. So Chicago School architects like Sullivan began to design what would be called the skyscraper.

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Louis Sullivan and the Chicago School of Architecture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Identify and describe Frederick Law Olmsted’s contributions to the American landscape. Considering your hometown, can you see any of Olmsted’s influences?

Answer: The ideal response would include the following:

1. As the necessity arose for people living in larger urban landscapes to escape the modern city, many parks were designed and built to create oases. Frederick Law Olmsted played an integral part of the parks movement in the mid-nineteenth century.
2. The greatest example of his contribution to the American urban landscape is New York’s Central Park, which he designed with Calvert Vaux. The English garden proved an effective model for Olmsted and Vaux’s designs, creating a rural artificial environment of more than 840 acres for New Yorkers to stroll and enjoy as an escape from the modern city.
3. His views on density growth in cities precipitated the growth of the suburb, and in 1869 he and Vaux created a general plan for the first suburb 9 miles outside of Chicago, Riverside. Their design incorporated the railroad as the main transportation into the city, as well as well-designed streets offering proper drainage, gas lines and gas lamps.
4. So successful were their designs that another collaborative work soon followed with Prospect Park in Brooklyn. After Vaux’s departure from the partnership, Olmsted successfully completed a number of other public commissions in Chicago, Boston, Montreal, and California.
5. The suburb has really not changed that much in providing the best-engineered design to serve the purpose of all inhabiting in location. The communal spirit is still alive and well within the suburban culture.

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Fredrick Olmsted and the Invention of Suburbia

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: The Native American in Myth and Reality**

EOM Q32.1.1  
In his painting *The Murder of Jane McCrea*, John Vanderlyn intended to portray indigenous Americans as

a)  violent and morally depraved.

b)  noble savages.

Consider This: The painting was commissioned by Joel Barlow, Thomas Jefferson’s envoy to France. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  a people living in delicate balance with the natural world.

Consider This: The painting was commissioned by Joel Barlow, Thomas Jefferson’s envoy to France. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  primitives to be civilized through education and Christianity.

Consider This: The painting was commissioned by Joel Barlow, Thomas Jefferson’s envoy to France. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.1.2  
The term *ethnography* refers to

a)  the scientific description of individual cultures.

b)  sketch work produced by someone other than a trained artist.

Consider This: George Catlin’s paintings contributed to this. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  the mapping of boundary markings between land owners.

Consider This: George Catlin’s paintings contributed to this. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  an official count of individuals within a census track.

Consider This: George Catlin’s paintings contributed to this. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.1.3  
The “winter count” refers to

a)  a recording of family or tribal band history in pictographs.

b)  the census records of the migration of Indians under the Indian Removal Act of 1830.

Consider This: Lakota Sioux and Kiowa were among Great Plains tribes who produced these. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  the counts of buffalo slaughtered during the 1870s construction of the transcontinental railroad.

Consider This: Lakota Sioux and Kiowa were among Great Plains tribes who produced these. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  a report of the ghost dancers massacred at Wounded Knee by the U.S. Army in December 1890.

Consider This: Lakota Sioux and Kiowa were among Great Plains tribes who produced these. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.1.4  
According to the Navajo, the universe

a)  was woven on an enormous loom by Spider Woman.

b)  sprang from the earth like corn.

Consider This: The origin of the universe is believed to relate to a female ancestor. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  would be transformed into what it once had been by performing the Ghost Dance.

Consider This: The origin of the universe is believed to relate to a female ancestor. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  was produced from soil that the turtle brought out of the primal waters.

Consider This: The origin of the universe is believed to relate to a female ancestor. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.1.5  
A wearer of this garment believed

a)  it would protect him or her from harm.

b)  the stars of the American flag would signal peace to American soldiers.

Consider This: The Ghost Dance culminated in the massacre at Wounded Knee. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  its markings would raise evil spirits to attack anyone outside of the tribe, including soldiers.

Consider This: The Ghost Dance culminated in the massacre at Wounded Knee. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  the woman who created the dress achieved the status of priestess in the tribe.

Consider This: The Ghost Dance culminated in the massacre at Wounded Knee. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Native American in Myth and Reality

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Walt Whitman’s America**

EOM Q32.2.1  
The irregular rhythmic patterns that characterize Walt Whitman’s poetry are called

a)  free verse.

b)  alliteration.

Consider This: Rhyming is rare in *Leaves of Grass*. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  arias.

Consider This: Rhyming is rare in *Leaves of Grass*. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  meters.

Consider This: Rhyming is rare in *Leaves of Grass*. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.2.2  
“Boss” Tweed was associated with

a)  New York’s Tammany Hall.

b)  the Haymarket Riots in Chicago.

Consider This: Patronage was exchanged for political support. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  the Baltimore & Ohio Railroad labor strike.

Consider This: Patronage was exchanged for political support. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  raising funds for the Statue of Liberty pedestal.

Consider This: Patronage was exchanged for political support. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.2.3  
Dewing’s painting displays typical French Impressionist influence by

a)  the treatment of light and reflections.

b)  the passive placement of the women.

Consider This: The artist trained at the Académie Julian in Paris. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  the subdued palette.

Consider This: The artist trained at the Académie Julian in Paris. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  its Realist theme.

Consider This: The artist trained at the Académie Julian in Paris. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.2.4  
Which of the following statements is true regarding Kate Chopin’s *The Awakening*?

a)  It was a critical and commercial failure in its era, but is appreciated now for its feminist subject.

b)  Its immediate success launched the writer’s career as a major writer of American short stories.

Consider This: Its main character is Edna Pontellier of New Orleans. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  Due to its controversial subject, it remained unpublished in Chopin’s lifetime, but was rediscovered during the feminist movement of the twentieth century.

Consider This: Its main character is Edna Pontellier of New Orleans. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  It was based upon folk tales and dialect of Southern bayou culture.

Consider This: Its main character is Edna Pontellier of New Orleans. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.2.5  
Listen to the excerpt:  
What characterizes “ragtime” in this example of piano music by Scott Joplin?

a)  The left hand plays a steady tempo, while the right hand plays a syncopated melody.

b)  The left and right hands play in marching time together.

Consider This: Off-beats are accentuated. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  The left hand plays the melody, while the right hand plays in counterpoint.

Consider This: Off-beats are accentuated. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  The right hand plays the melody, while the left hand improvises freely.

Consider This: Off-beats are accentuated. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: Walt Whitman’s America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The American Abroad**

EOM Q32.3.1  
*Portrait of a Lady* is

a)  a novel by Henry James.

b)  a painting exhibited at the Royal Academy by John Singer Sargent.

Consider This: Its theme explores the consequences of European travel. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  a controversial “artwork” at the center of a court case brought against John Ruskin.

Consider This: Its theme explores the consequences of European travel. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  an essay about an expatriate American by William Dean Howells.

Consider This: Its theme explores the consequences of European travel. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.3.2  
When novelist Henry James wrote, “My choice is the Old World, my choice, my need, my life,” he meant that he

a)  preferred life as an American expatriate in Europe.

b)  wished to relive his youth in Switzerland and Germany.

Consider This: James settled in England as an adult. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  preferred the aristocratic culture of pre-1848 Europe.

Consider This: James settled in England as an adult. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  preferred the “old moneyed” patrician class over America’s newly rich.

Consider This: James settled in England as an adult. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.3.3  
The American painter most closely associated with the first French Impressionist group in Paris is

a)  Mary Cassatt.

b)  John Singer Sargent.

Consider This: *In the Loge* is an example of the artist’s work. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  James McNeill Whistler.

Consider This: *In the Loge* is an example of the artist’s work. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  William Dean Howells.

Consider This: *In the Loge* is an example of the artist’s work. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.3.4  
An aesthete believes

a)  in art for art’s sake.

b)  in the therapeutic value of repose.

Consider This: James Abbott McNeill Whistler associated himself with the term. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  that paintings without clear subjects are not art.

Consider This: James Abbott McNeill Whistler associated himself with the term. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  in the cultural superiority of Europe over America.

Consider This: James Abbott McNeill Whistler associated himself with the term. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.3.5  
What aspect of James Abbott McNeill Whistler’s *Nocturne in Black and Gold: The Falling Rocket* most closely illustrates his notion of aestheticism?

a)  the emphasis upon of forms and composition over any message

b)  the suggested integration of painting and music

Consider This: Whistler called some of his works “arrangements.” 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  the pronounced influence of Japanese art

Consider This: Whistler called some of his works “arrangements.” 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  the setting of the scene on the banks of the Thames

Consider This: Whistler called some of his works “arrangements.” 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The American Abroad

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Chicago and the Columbian Exposition of 1893**

EOM Q32.4.1  
The first “world’s fair” held in 1893 commemorated

a)  the arrival of Christopher Columbus to the Americas.

b)  the founding of the United States.

Consider This: It marked a 400th anniversary. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  the founding of Chicago.

Consider This: It marked a 400th anniversary. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  the American Revolution.

Consider This: It marked a 400th anniversary. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.4.2  
The label “White City” referred to

a)  the white plaster façades of the Exposition buildings.

b)  the exclusion of all non-white races from the fair.

Consider This: Steel-framed structures lined the fairgrounds. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  Chicago, characterized as a city known for heavy winter snows.

Consider This: Steel-framed structures lined the fairgrounds. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  the beauty of the fair’s design, described as comparable to a vision of heaven.

Consider This: Steel-framed structures lined the fairgrounds. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q32.4.3  
Mary Cassatt included a naked, flying female figure in the allegorical *Young Girls Pursuing Fame* mural to

a)  show the importance of throwing off conventional social constraints.

b)  emphasize female sexuality as a distraction to progress.

Consider This: This panel was one of three, collectively titled *Modern Woman*. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  connect her artwork to conventions of Classical ancient Greece.

Consider This: This panel was one of three, collectively titled *Modern Woman*. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  symbolize the fleeting and illusory fortunes of fame.

Consider This: This panel was one of three, collectively titled *Modern Woman*. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.4.4  
Frederick Law Olmsted and Calvert Vaux’s plan for Riverside, Illinois, represents an early design for a

a)  commuter suburb.

b)  world’s fair site.

Consider This: Riverside is located nine miles outside of Chicago. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  central city park.

Consider This: Riverside is located nine miles outside of Chicago. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  university campus.

Consider This: Riverside is located nine miles outside of Chicago. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q32.4.5  
Louis Sullivan’s belief that “form follows function” is directly reflected in the

a)  surface ornamentation of the building’s façade.

b)  building’s steel frame and curtain-wall construction.

Consider This: The feature countered the strict lines and geometry of the building’s form. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  height of the building rising over ten stories.

Consider This: The feature countered the strict lines and geometry of the building’s form. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  number and expanse of the building’s windows.

Consider This: The feature countered the strict lines and geometry of the building’s form. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: Chicago and the Columbian Exposition of 1893

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Course of Empire: Expansion and Conflict in America**

EOC Q32.1  
The Trail of Tears was

a)  a forced march of Indians from the Southeast to Oklahoma.

b)  the route traveled by Jane McCrea to Canada.

Consider This: The Trail of Tears moved westward. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  the path through the frontier lands taken by Andrew Jackson after the War of 1812.

Consider This: The Trail of Tears moved westward. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  a part of the Okipa ceremony of the Mandan depicted by George Catlin.

Consider This: The Trail of Tears moved westward. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q32.2  
Why did the American portrait painter George Catlin travel west of the Mississippi and produce more than 400 portrayals of Native American life?

a)  He believed the Indians to be a doomed race and wished to represent them before they disappeared.

b)  He wanted to encourage more rapid settlement of the West.

Consider This: *The Last Race, Part of Okipa Ceremony (Mandan)* is an example of Catlin’s work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  He wanted to document tribal ownership of Western lands for the government.

Consider This: *The Last Race, Part of Okipa Ceremony (Mandan)* is an example of Catlin’s work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  He cruelly intended to caricature the Indians as an act of propaganda.

Consider This: *The Last Race, Part of Okipa Ceremony (Mandan)* is an example of Catlin’s work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.3  
Quillwork and beadwork are examples of

a)  sacred arts practiced by Native American women.

b)  techniques taught by French Catholic missionaries.

Consider This: They originated with Eastern Woodlands tribes, then spread to the Plains. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  crafts practiced by Native American men only.

Consider This: They originated with Eastern Woodlands tribes, then spread to the Plains. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  Native American attempts to emulate white values.

Consider This: They originated with Eastern Woodlands tribes, then spread to the Plains. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q32.4  
The value of these objects is related to

a)  the distinguishing forms and designs associated with a single weaver.

b)  the artistry of their beadwork.

Consider This: White dealers collected Native baskets during an early twentieth-century craze for such work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

c)  their utility as containers.

Consider This: White dealers collected Native baskets during an early twentieth-century craze for such work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

d)  the evidence they provide of Native women’s ability to learn European craft work.

Consider This: White dealers collected Native baskets during an early twentieth-century craze for such work. 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Answer: a

Learning Objective: 32.1 Outline the impact of territorial expansion on the Native American populations of North America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q32.5  
Walt Whitman’s “Song of Myself” celebrates

a)  America itself and all walks of American life.

b)  his own achievements as a poet.

Consider This: The poem is designed in 52 sections with a single narrator. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  the Southern cause of the Civil War.

Consider This: The poem is designed in 52 sections with a single narrator. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  the success of an American empire compared to Europe.

Consider This: The poem is designed in 52 sections with a single narrator. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q32.6  
What do the works of Emily Dickinson and Walt Whitman have in common?

a)  the use of unorthodox verse forms

b)  the prevalence of rhyme

Consider This: Whitman wrote poetry designed with irregular rhythmic patterns. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  the use of New York City as subject

Consider This: Whitman wrote poetry designed with irregular rhythmic patterns. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  critical and commercial success during their writing careers

Consider This: Whitman wrote poetry designed with irregular rhythmic patterns. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.7  
The initial critical reaction to Homer’s painting emphasized which element?

a)  the appealing sexuality of the figures

b)  its theme of heroism

Consider This: It was hailed as a masterpiece when first exhibited at the National Academy. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  its representation of the Sublime in Nature’s power

Consider This: It was hailed as a masterpiece when first exhibited at the National Academy. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  Homer’s innovative composition and rendering of atmospheric effects

Consider This: It was hailed as a masterpiece when first exhibited at the National Academy. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q32.8  
New Orleans is associated with the

a)  careers of Walt Whitman and Scott Joplin.

b)  setting for William Merritt Chase’s *Sunlight and Shadow*.

Consider This: A newspaper, auction poster, and sheet music are related. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

c)  site of Tammany Hall.

Consider This: A newspaper, auction poster, and sheet music are related. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

d)  cause of the “Panic of 1873.”

Consider This: A newspaper, auction poster, and sheet music are related. 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Answer: a

Learning Objective: 32.2 Describe some of the tensions that defined America in the last decades of the nineteenth century.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.9  
Henry James, James McNeill Whistler, Mary Cassatt, and John Singer Sargent are all early examples of American artists who

a)  moved to Europe for the sake of their art.

b)  rejected Old World influence to express American individualism.

Consider This: Henry James wrote *The Ambassadors*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  returned to America from abroad for greater artistic freedom.

Consider This: Henry James wrote *The Ambassadors*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  helped establish New York City as the embodiment of modern culture.

Consider This: Henry James wrote *The Ambassadors*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.10  
John Singer Sargent’s *The Daughters of Edward Darley Boit* is a depiction of

a)  the children of an American expatriate family in Paris.

b)  Sargent’s reimagining of *Alice in Wonderland*.

Consider This: Sargent’s work was admired by Henry James. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  Sargent’s tribute to James McNeill Whistler’s philosophy of aestheticism.

Consider This: Sargent’s work was admired by Henry James. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  characters in Henry James’s novel *The Ambassadors*.

Consider This: Sargent’s work was admired by Henry James. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.11  
According to James Abbott McNeill Whistler, the central concept of aestheticism is that

a)  art “should stand alone and appeal to the artistic sense.”

b)  “the world is shrinking to the size of an orange.”

Consider This: He explained the philosophy of aestheticism in *The Gentle Art of Making Enemies*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

c)  “the function of all functions is the Infinite Creative Spirit.”

Consider This: He explained the philosophy of aestheticism in *The Gentle Art of Making Enemies*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

d)  art should suggest “leisure, contemplativeness, and happy tranquility.”

Consider This: He explained the philosophy of aestheticism in *The Gentle Art of Making Enemies*. 32.3 Examine why so many American artists chose an expatriate lifestyle.

Answer: a

Learning Objective: 32.3 Examine why so many American artists chose an expatriate lifestyle.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q32.12  
The Woman’s Building at the 1893 Columbian Exposition, designed by Sophia Hayden, was

a)  decorated with murals by Mary Cassatt.

b)  inspired by Louis Sullivan’s first skyscrapers.

Consider This: Women’s participation in the fair was limited by the Exposition’s all-male Commission. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  originally the site of the 1878 International Congress of Women’s Rights.

Consider This: Women’s participation in the fair was limited by the Exposition’s all-male Commission. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  the first example of an American building using curtain walls.

Consider This: Women’s participation in the fair was limited by the Exposition’s all-male Commission. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q32.13  
As depicted in this illustration, and declared by Frederick Law Olmsted, which feature of Central Park emphasized its connection to English Garden design, particularly to “imply leisure, contemplativeness, and happy tranquility?”

a)  its curving walkways and roads

b)  its bridges and staircases

Consider This: Central Park recreates a rural setting in the midst of the gridded city. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  the center plaza lined by rows of trees

Consider This: Central Park recreates a rural setting in the midst of the gridded city. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  its facilities for boating

Consider This: Central Park recreates a rural setting in the midst of the gridded city. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q32.14  
Frederick Jackson Turner regarded the frontier as

a)  the “meeting point between savagery and civilization.”

b)  reflecting a “mystical blending of surface.”

Consider This: His influential essay coincided with the 1893 Columbian Exposition. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  an example of “delightful inconsistency.”

Consider This: His influential essay coincided with the 1893 Columbian Exposition. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  serving the “function of all functions…the Infinite Creative Spirit.”

Consider This: His influential essay coincided with the 1893 Columbian Exposition. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q32.15  
The message of John Gast’s *American Progress* emphasizes the

a)  possibilities of the American frontier.

b)  closing of frontier life in the American West.

Consider This: The painting includes an allegorical figure of Progress. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

c)  opportunities for all, including Native Americans, in the American frontier.

Consider This: The painting includes an allegorical figure of Progress. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

d)  important role women played in settling the West.

Consider This: The painting includes an allegorical figure of Progress. 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Answer: a

Learning Objective: 32.4 Analyze the ways in which the 1893 Columbian Exposition portrayed an idealized America.

Topic: The Course of Empire: Expansion and Conflict in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 33**

**The Fin de Siècle:**

**Toward the Modern**

**Multiple-Choice Questions**

1. *Fin de siècle* literally means

1. “end of the century.”
2. “beginning of the cycle.”
3. “period of hope.”
4. “time of change.”

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Paris’s Exposition Universelle of 1889 marked the

1. coronation of Napoleon I as emperor.
2. end of the Franco-Prussian War.
3. first U.S. presidential election.
4. anniversary of the French Revolution.

Answer: d

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. Especially popular in the Palace of Machines were the inventions of

1. Alexander Graham Bell.
2. Thomas Edison.
3. Karl Benz.
4. Nikola Tesla.

Answer: b

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

4. The Eiffel Tower was unique for its time, because it was

1. the first structure built entirely of wrought iron.
2. the only exposition building to house a restaurant.
3. twice the height of any other building in the world.
4. the first building in the world to have electricity.

Answer: c

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Some French people complained about the Eiffel Tower for

1. fear that it would collapse.
2. not thoroughly incorporating the principles of Art Nouveau.
3. not including office space.
4. violating Paris’s beauty

Answer: d

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. By the end of the century, the Eiffel Tower came to symbolize

1. rebellion.
2. modernity.
3. beauty.
4. tradition.

Answer: b

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

7. Louis Comfort Tiffany created his Art Nouveau stained glass by

1. adding ground gemstones to the molten glass.
2. dusting glass with gold and silver powder.
3. mixing different colors of glass together while hot.
4. placing small dots of different colors very near each other.

Answer: c

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Art Nouveau

Difficulty Level: Easy

Skill Level: Remember the Facts

8. Art Nouveau is characterized by

1. abstract geometric patterns.
2. flowing designs from nature.
3. vibrant color applied randomly.
4. simple medieval designs.

Answer: b

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Art Nouveau

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

9. In Henrik Ibsen’s *A Doll’s House*, for Nora, the doll’s house symbolizes

1. a happy marriage.
2. elevation from poverty.
3. a restricted life.
4. child-like nature.

Answer: c

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Exposing Society’s Secrets: The Plays of Henrik Ibsen

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

10. European audiences found the character Nora in Henrik Ibsen’s *A Doll’s House* scandalous because she

1. left her husband and children.
2. cheated on her husband.
3. preferred not to marry.
4. murdered her abusive husband.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Exposing Society’s Secrets: The Plays of Henrik Ibsen

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. The Symbolists presented the human experience by

1. describing the reality of peoples’ behavior
2. suggesting instead of quantifying meaning.
3. using simple, ordinary themes and motifs.
4. relating everyday life to biblical life.

Answer: b

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Symbolist Imagination in the Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

12. Auguste Rodin’s *The Kiss* was considered too scandalous for public display in the United States because

1. both the man and the woman are portrayed nude.
2. it celebrates an adulterous relationship.
3. the woman is an active participant in the kiss.
4. the figures’ faces are concealed.

Answer: c

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Symbolist Imagination in the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

13. Auguste Rodin’s *Monument to Balzac* was criticized for

1. being too large for the designated site.
2. portraying Balzac erotically.
3. being cast in bronze, an expensive material.
4. not being a realistic portrayal.

Answer: d

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Symbolist Imagination in the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Stéphane Mallarmé based his poem “L’Aprés-midi d’un faune” on

1. a biblical story.
2. the life of Loïe Fuller.
3. a myth.
4. his own life.

Answer: c

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Symbolist Imagination in the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

15. Moving in half-steps, the chromatic scale uses

1. all of the black and white keys.
2. only white keys.
3. only black keys.
4. mostly black keys.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Symbolist Imagination in the Arts.

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Georges Seurat preferred to paint using tiny dots of color called *pointilles* to

1. add movement and depth to his figures.
2. convey emotions through color combinations.
3. compensate for the subtractive process of mixing.
4. exaggerate the rigidity of the figures he portrayed.

Answer: b

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Pointillism: Seurat and the Harmonies of Color

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. Which artist tried to incorporate Ogden N. Rood’s theories from *Modern Chromatics* into his paintings?

1. Paul Cézanne
2. Gustav Klimt
3. Auguste Rodin
4. Georges Seurat

Answer: d

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Pointillism: Seurat and the Harmonies of Color

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Vincent van Gogh was foremost concerned with

1. investigating the scientific properties of color.
2. observing how light interacts with surfaces.
3. critiquing European society.
4. discovering a universal harmony.

Answer: d

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Symbolic Color: Van Gogh

Difficulty Level: Easy

Skill Level: Remember the Facts

19. Unlike Van Gogh, Cézanne saw the role of color as

1. a structure to create space.
2. a symbolic element.
3. an experiment in modern color theory.
4. an illusion of the way we view the world.

Answer: b

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Structure of Color: Cézanne

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

20. In *Still Life with Plaster Cast*, Paul Cézanne’s use of two viewpoints seems to suggest his view that

1. a painting is best created while moving about.
2. perspective can be symbolic, charged with feelings.
3. people do not view the world from a single point of view.
4. the human eye can be tricked into focusing on certain details.

Answer: c

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Closer Look: Cézanne’s *Still Life with Plaster Cast*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. In 1891, Paul Gauguin left France for Tahiti to avoid

1. being arrested.
2. living under European capitalism.
3. being entangled with the Impressionists.
4. being criticized in the press.

Answer: b

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Escape to far Tahiti: Gauguin

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

22. Friedrich Nietzsche rejected organized religion for

a. subjecting humanity to slave morality.

b. conforming to moral rules.

c. killing God.

d. suppressing man’s Dionysian tendencies.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The New Moral World of Nietzsche

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

23. Which twentieth-century leader justified his actions by misconstruing Friedrich Nietzsche’s ideas?

1. Winston Churchill
2. Franklin D. Roosevelt
3. Richard Nixon
4. Adolph Hitler

Answer: d

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The New Moral World of Nietzsche

Difficulty Level: Easy

Skill Level: Remember the Facts

24. In his Symphony No. 1, Gustav Mahler created a jarring sense of conflict and tension by

1. using brass instruments only.
2. mixing Classical and folk music.
3. ending each movement abruptly.
4. ignoring the principles of tonality.

Answer: b

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: On the Cusp of Modern Music: Mahler and Brahms

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. Which work was originally titled *Despair*?

1. Henri Marie Raymond de Toulouse-Lautrec’s *At the Moulin Rouge*
2. Vincent van Gogh’s *Night Café*
3. Edvard Munch’s *The Scream*
4. Giorgio de Chirico’s *The Child’s Brain*

Answer: c

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The Painting of Isolation: Munch

Difficulty Level: Easy

Skill Level: Remember the Facts

26. At the beginning of the twentieth century, Western powers vied to dominate Africa in an effort to

1. control the natural resources and trade routes.
2. continue “civilizing” the natives through Christianity.
3. import cheap labor for their Caribbean plantations.
4. establish colonies for their overpopulated countries.

Answer: a

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Moderate

Skill Level: Understand the Concepts

27. Southern Africans submitted themselves to the prison-like conditions of working in the diamond mines to

1. escape the poverty of their tribes.
2. earn money to buy Western weapons.
3. smuggle out some of the diamonds they found.
4. avoid being enslaved by warring tribes.

Answer: b

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: European Imperialism

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Social Darwinism supposedly explained

a. altruistic behavior.

b. capitalistic tendencies.

c. moral relativity.

d. European superiority.

Answer: d

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: Social Darwinism: The Theoretical Justification for Imperialism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

29. In Joseph Conrad’s *Heart of Darkness*, darkness is a metaphor for

1. the brutality of Africans.
2. a world without clarity.
3. the conquest of the earth
4. the complexity of imperialism.

Answer: b

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: Joseph Conrad’s *Heart of Darkness*

Difficulty Level: Easy

Skill Level: Understand the Concepts

30. Sigmund Freud placed a great deal of emphasis on interpreting dreams, believing them to

1. reveal suppressed desires.
2. be more logical than reality.
3. foretell the future.
4. indicate both mental and non-mental illness.

Answer: a

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: Continuity & Change: Freud and the Unconscious

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. Identify and explain at least two reasons for Paris’s position as the *fin de siècle*’s center for artistic and literary change.

Answer: The ideal response would include the following:

1. The 1890s can be described as a time of opulence, decadence, and anticipation as Europe prepared for the twentieth century. *Fin de siècle,* which means end of the century, identifies the “in between” of Europe as it passed from the nineteenth into the twentieth century.
2. Paris was widely acknowledged as the center of the *fin de siècle* spirit and was an artistic and literary center. The Exposition Universelle of 1889 symbolized the break with the traditions of the past and an embrace of the future and modernity.
3. New art movements such as Art Nouveau honored the traditions of past styles but embraced the complexity of the twentieth century.
4. In the literary world the *fin de siècle* was evident in how writers addressed the social changes taking place pitted against the traditions of nineteenth-century logic, as in the writings of Henrik Ibsen. These became a symbol of “the new,” which seemed to permeate the *fin de siècle* spirit.

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Chapter Introduction; *Fin de Siècle*: From Naturalism to Symbolism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

32. List and define three characteristics of the Art Nouveau movement, giving examples of each.

Answer: The ideal response would include the following:

Art Nouveau, the name of which derived from the Paris workshop where it emerged, was associated with a number of contemporary trends in late nineteenth century, including the Arts and Crafts movement and the Symbolist movement. Art Nouveau included architecture, glassware, textiles, furniture, and painting. The following are characteristics of the Art Nouveau movement.

1. Art Nouveau represented the *fin de siècle* spirit of decadence and the modernist embrace of innovation as can be seen in the stained-glass work of Louis Comfort Tiffany.
2. Art Nouveau designers were perceived as entrepreneurial and wished to take advantage of the middle class’s materialism by selling them art. From the designs of Tiffany, which were quite popular in America and France, to the architectural interior commissions of Victor Horta, art nouveau designers wished to create something to satisfy the taste of their public.
3. The decadence of society and suggested sexuality became a characteristic of the work of many Art Nouveau artists, such as Gustave Klimt, who sought to liberate art from the confines of conventional morals. His painting, *Judith I,* illustrates a wealthy Viennese woman as a femme fatale, symbolizing the newly liberated woman of the twentieth century in the traditional context of Judith and Holofernes.

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Art Nouveau

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Compare Nora in Ibsen’s *A Doll’s House* to the female in Rodin’s *The Kiss*, explaining why audiences found both females to be scandalous.

Answer: The ideal response would include the following:

1. Ibsen’s character of Nora is illustrative of Victorian-era marriage. She lives a pampered and sheltered life, but her awakening and growing sense of independence lead her to leave her surroundings and family. She is a strong individual who was perceived as scandalous by audiences at the time of the play’s release.
2. In *The Kiss*, Rodin shows the female an active participant in the kiss, individualistic in her actions and no different from Nora. As with Nora, the general public saw Rodin’s female as scandalous.
3. Both artists broke with the traditions of portraying passive females. Instead, Rodin and Ibsen portrayed individuals who symbolize the transition from the nineteenth to twentieth centuries.

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: Exposing Society’s Secrets: The Plays of Henrik Ibsen; The Symbolist Imagination in the Arts

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

34. Describe Auguste Rodin’s research for his *Monument to Balzac*, and analyze his reasons for presenting Balzac in a non-realistic manner.

Answer: The ideal response would include the following:

1. Rodin’s representation of Balzac is a full-sized figure of the writer dressed in a gown.
2. To capture the realism of Balzac’s features, Rodin traveled to Tours, Balzac’s hometown, to study the physical attributes of the people of Balzac’s world. Rodin tracked down the writer’s tailor to get his exact measurements for specificity with his sculpture. This research included a detailed study of portraits, lithographs, and even daguerreotypes of Balzac.
3. The finished project is anything but a realistic portrayal, at 9 feet tall and lacking exact physical features as Rodin attempted to show a moment of artistic creativity on the part of the subject. It became more of a symbolic representation rather than a realistic one of Balzac.

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Symbolist Imagination in the Arts

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

35. Define *pointillism,* and explain Georges Seurat’s use of it to reflect and to create mood.

Answer: The ideal response would include the following:

1. Pointillism was concerned with the structure of a painting based on the colors and the way the eye perceives them. It was heavily influenced by nineteenth-century color theory.
2. Seurat saw his dots of color or *pointilles* as a scientific application in which particular colors juxtaposed next to one another were aided by the eye in determining a mixing of those colors.
3. *A Sunday on La Grande Jatte* illustrates Seurat’s pointillist technique. The foreground shadows are bathed in melancholy tones of blue, violet, and green. To create the brilliant sunlight of a Sunday afternoon in the park, Seurat mixed warmer colors. The painting balances its lights and darks, creating a sense of calm.

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Pointillism: Seurat and the Harmonies of Color

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

36. Using specific details to support your response, describe and explain the use of perspective in Paul Cézanne’s *Still Life with Plaster Cast*.

Answer: The ideal response would include the following:

1. Paul Cezanne understood that we see the world through the multiple lenses of our lived experience; thus the multiplicity of views, or perspectives, is a dominant feature of his works. Cézanne introduces competing points of view and manipulates them for the viewer.
2. His *Still Life with Plaster Cast* is an excellent example. In this composition the still life is altered to create a spatial confusion, where features seem to come toward the viewers and others seem to recede into the background, as seen with the canvas behind the plaster figure of Cupid. The floor of the artist’s studio seems to defy conventional representations of perspective by giving the viewer multiple views from above and straight on.
3. Cézanne also manipulates the scale of the still life elements to create a heightened state of perspective, placing objects of varying size next to one another. Objects have no traditional shading and have radical colors rather than gradations to illustrate light and dark. These details give the viewer the effects of the artist scanning his studio rapidly capturing those elements for the viewer.

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Closer Look: Cézanne’s *Still Life with Plaster Cast*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Identify and explain how the effect of the Symbolists’ need to retire from society to create works can be seen in the work of Paul Gaugin.

Answer: The ideal response would include the following:

Symbolism arose as a revolt against reason and an embrace of the true subjective experience of human beings. It represented a return to spirituality but without formalized religion. Symbolists practiced a kind of religion of the self, free from social constraints. Painters like Gauguin found themselves retreating from society literally and figuratively. Gauguin chose to escape to far Tahiti to get away from the hectic pace of modern life. He found himself in the French colony of Tahiti, where he painted the indigenous peoples of the region in a type of spiritual setting away from the trappings of modern society.

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Escape to Far Tahiti: Gauguin

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. List and describe two beliefs of Friedrich Nietzsche.

Answer: The ideal response would include the following:

Nietzsche described two forces at conflict with one another stemming from Socratic rationale: “Apollonian” and “Dionysian” tendencies, which he describes as running parallel with one another. When joined, they generate what he referred to as a Athenian dramatic tragedies. The Apollonian tendency leads to the art of sculpture, the beauty of illusion of the ideal form, whereas the Dionysian tendency can be seen in music and dance, which have the ability to excite the senses.

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The New Moral World of Nietzsche

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Using specific details to support your response, describe and explain the meaning of Edvard Munch’s *The Scream*.

Answer: The ideal response would include the following:

Edvard Munch’s *The Scream* is a horrifying depiction of modern life and the isolation felt in that environment. The original intended title was *Despair*, which alludes to the interpretation that Munch intended for the viewer. Hearing its own anguished cry, the figure clasps its ears to suppress the sound. The red sky intensifies the scream, and the two people farther in the back and the single ship moored in the bay intensify the figure’s isolation.

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The Painting of Isolation: Munch

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. List and describe how European colonialism of Africa affected the African people.

Answer: The ideal response would include the following:

1. Europeans viewed Africa and its colonization purely through a lens of self-interest, motivated by a wish to control natural resources and trading routes and a belief in the superiority of Western culture.
2. The allure of natural resources and large quantities of raw materials at a low price made Africa the target of European imperialism. France extracted phosphates from Morocco; Belgium acquired gems, ivory, and rubber from the Congo; and England obtained diamonds from South Africa.
3. European imperialists justified their actions as in the adoption of the philosophy of social Darwinism.
4. The exploitation of Africa’s natural resources led to widespread poverty among Africans. Many supplied the labor of the South African diamond mines, where they lived in confined and controlled quarters that were designed to cut down on theft. Christian missionaries were encouraged to start congregations to aid in controlling the population and prepare Africans for life in British colonial society. The compounds were a tool in making that society segregated, where blacks were to be separated entirely from whites. This marked the start of South African apartheid.

Learning Objective: 33.4 Discuss the economic interest and social values that served to justify European aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: The Fin de Siècle: From Naturalism to Symbolism**

EOM Q33.1.1  
Art Nouveau style in France was introduced and promoted by

a)  Siegfried Bing.

b)  Max Nordau.

Consider This: His interior design store featured furniture, art, and decorative objects, including works by Tiffany Studios. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  Victor Horta.

Consider This: His interior design store featured furniture, art, and decorative objects, including works by Tiffany Studios. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  Gustav Klimt.

Consider This: His interior design store featured furniture, art, and decorative objects, including works by Tiffany Studios. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: From Naturalism to Symbolism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.1.2  
Artists in Austria called their version of the Art Nouveau movement

a)  the Secession.

b)  the Fin de Siècle.

Consider This: Gustav Klimt was a leading artist of this group. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  Arts and Crafts.

Consider This: Gustav Klimt was a leading artist of this group. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  Art Universelle.

Consider This: Gustav Klimt was a leading artist of this group. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: From Naturalism to Symbolism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.1.3  
Typical of the Art Nouveau style, Victor Horta used

a)  floral patterns resembling tendrils and young plants.

b)  tiny, scientifically applied dots of color.

Consider This: Horta designed the Tassel House in Brussels. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  fleeting qualities of light.

Consider This: Horta designed the Tassel House in Brussels. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  bold, expressive brushstrokes.

Consider This: Horta designed the Tassel House in Brussels. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: From Naturalism to Symbolism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.1.4  
The furor of European audiences over Henrik Ibsen’s *A Doll’s House* was incited by the decision of the central character, Nora, to

a)  leave her children behind.

b)  divorce her husband.

Consider This: Ibsen’s ending was altered in the first German production. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  confront her father.

Consider This: Ibsen’s ending was altered in the first German production. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  end her life.

Consider This: Ibsen’s ending was altered in the first German production. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: From Naturalism to Symbolism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.1.5  
Listen to the excerpt:  
Although this movement of Debussy’s *La Mer* can be described as creating an “impression” of light playing across the surface of the sea, in what way is this work considered closer to goals of the Symbolist writers?

a)  It suggests the composer’s feelings about that experience.

b)  It relates the direct, literal view the composer had of that scene.

Consider This: Debussy himself rejected the Impressionist label for this work. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  The composition makes reference to a literary work.

Consider This: Debussy himself rejected the Impressionist label for this work. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  Its subject represents a socially significant theme of modern life.

Consider This: Debussy himself rejected the Impressionist label for this work. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: From Naturalism to Symbolism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Post-Impressionist Painting**

EOM Q33.2.1  
The technique of pointillism characterizes the style of which Post-Impressionist?

a)  Georges Seurat

b)  Henri Toulouse-Lautrec

Consider This: This technique was employed in *A Sunday on La Grande Jatte.* 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  Paul Cézanne

Consider This: This technique was employed in *A Sunday on La Grande Jatte.* 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  Vincent van Gogh

Consider This: This technique was employed in *A Sunday on La Grande Jatte.* 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Post-Impressionist Painting

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.2.2  
Ogden Rood’s influence on Georges Seurat can be seen in Seurat’s

a)  application of small dots of unmixed color.

b)  depiction of the bourgeoisie and proletariat together.

Consider This: He was also influenced by the work of Michel Eugène Chevreul. 33.3 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  classical treatment of line, form, and composition.

Consider This: He was also influenced by the work of Michel Eugène Chevreul. 33.3 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  symbolic approach to color, used to express emotion.

Consider This: He was also influenced by the work of Michel Eugène Chevreul. 33.3 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Post-Impressionist Painting

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.2.3  
Van Gogh’s synthesized technique reflects the influence of

a)  Seurat’s approach to contrasting colors.

b)  Cézanne’s approach to structuring space.

Consider This: In this painting, the technique is stroked within zones of the image. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  the Symbolists’ preference for subjects linked to modern urban life.

Consider This: In this painting, the technique is stroked within zones of the image. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  Gauguin’s concept of the *primitif.*

Consider This: In this painting, the technique is stroked within zones of the image. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Post-Impressionist Painting

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q33.2.4  
Paul Gauguin’s career is particularly associated with scenes of

a)  Tahiti.

b)  Paris nightlife.

Consider This: *Day of the God* is a notable example of his work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  Mont Sainte-Victoire.

Consider This: *Day of the God* is a notable example of his work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  the bourgeoisie at leisure.

Consider This: *Day of the God* is a notable example of his work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Post-Impressionist Painting

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.2.5  
A chief characteristic of Claude Monet’s last cycle of panoramic *Water Lilies* is

a)  their lack of a single focal point resulting in perceptions of movement.

b)  the pointillist technique employed.

Consider This: The wall-sized panels curve around the gallery space of the Musée de L’Orangerie. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  the artist’s symbolic use of color.

Consider This: The wall-sized panels curve around the gallery space of the Musée de L’Orangerie. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  its clarity of line and modeled forms.

Consider This: The wall-sized panels curve around the gallery space of the Musée de L’Orangerie. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: Post-Impressionist Painting

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Toward the Modern**

EOM Q33.3.1  
The term *Übermensch* is associated with

a)  Friedrich Nietzsche.

b)  Socrates.

Consider This: It also came to be associated with Adolph Hitler. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  Gustav Mahler.

Consider This: It also came to be associated with Adolph Hitler. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  Edvard Munch.

Consider This: It also came to be associated with Adolph Hitler. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: Toward the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.3.2  
Vienna is associated with

a)  Mahler.

b)  the setting of *The Scream*.

Consider This: Brahms was also associated with the city. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  the setting of *The Night Café*.

Consider This: Brahms was also associated with the city. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  Munch.

Consider This: Brahms was also associated with the city. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: Toward the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.3.3  
Klezmer music is characterized by

a)  a notable bass line and shrill sounds of a clarinet.

b)  the use of chromatic scales, which move in half-steps through all the keys on a keyboard.

Consider This: It originated in Eastern European Jewish culture. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  lush, atmospheric effects.

Consider This: It originated in Eastern European Jewish culture. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  the three-quarter “waltz” time.

Consider This: It originated in Eastern European Jewish culture. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.3.4  
Listen to the excerpt:  
The trombone theme that opens this movement is repeated in a variation in the next eight measures, a structure that reflects the influence of

a)  Baroque form.

b)  chromatic scales.

Consider This: These follow a triple-time structure. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  fin de siècle mood.

Consider This: These follow a triple-time structure. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  a well-known French folk song.

Consider This: These follow a triple-time structure. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.3.5  
In *The Scream*, Edvard Munch appears to demonstrate his awareness of Friedrich Nietzsche by extending the influence of

a)  Vincent van Gogh, with a decidedly “Dionysian” treatment of anxiety reflected in vibrant bands of color and disorienting perspective.

b)  Paul Cézanne, with a decidedly “Apollonian” treatment of a naturalized urban landscape.

Consider This: Socrates addressed the art of idealized forms versus art that excites the senses. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  Georges Seurat, with a decidedly “Dionysian” treatment of conformity marked by clearly defined edges.

Consider This: Socrates addressed the art of idealized forms versus art that excites the senses. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  Paul Gauguin, with a decidedly “Apollonian” treatment of the primitive accentuated by curvilinear forms.

Consider This: Socrates addressed the art of idealized forms versus art that excites the senses. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: Toward the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Africa and Empire**

EOM Q33.4.1  
An Afrikaner is

a)  a Dutch emigrant to South Africa.

b)  anyone native to the African continent.

Consider This: The term would apply to the namesake of a prominent mining company. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

c)  a coin in the currency of South Africa.

Consider This: The term would apply to the namesake of a prominent mining company. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

d)  a rare type of diamond.

Consider This: The term would apply to the namesake of a prominent mining company. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.4.2  
The term *apartheid* refers to the separation between

a)  black Africans and white residents of South Africa.

b)  British and French colonies within Africa.

Consider This: It was reflected in laborers’ compounds. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

c)  Germany’s position in Europe between Russia and France.

Consider This: It was reflected in laborers’ compounds. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

d)  members of different African tribes.

Consider This: It was reflected in laborers’ compounds. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q33.4.3  
The theory of eugenics advocates

a)  selective breeding to improve human stock.

b)  segregating the races.

Consider This: It was advocated by Francis Galton. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

c)  nations’ superiority based on “the survival of the fittest.”

Consider This: It was advocated by Francis Galton. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

d)  directing patients to say whatever comes to mind.

Consider This: It was advocated by Francis Galton. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.4.4  
Joseph Conrad’s novel *Heart of Darkness* concerns

a)  the dehumanizing effects of colonialism and social Darwinism.

b)  substandard medical care in Africa.

Consider This: Marlow frames the tale about Kurtz. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

c)  the plight of Christian missionaries in the diamond mine camps of South Africa.

Consider This: Marlow frames the tale about Kurtz. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

d)  a firsthand account of a voyage to Tahiti.

Consider This: Marlow frames the tale about Kurtz. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q33.4.5  
Which of the following statements accurately summarizes a position espoused by Charles Darwin in *The Descent of Man*?

a)  Communal altruistic behavior supports survival over individualistic interests.

b)  Ethical conduct is defined and redefined according to social and cultural circumstances.

Consider This: This book countered prevailing misinterpretations of Darwin’s earlier work. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

c)  Imperialism advances the “fitness” and survival of all cultures.

Consider This: This book countered prevailing misinterpretations of Darwin’s earlier work. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

d)  Human progress is an illusion.

Consider This: This book countered prevailing misinterpretations of Darwin’s earlier work. 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial aggression and colonization of Africa.

Topic: Africa and Empire

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Fin de Siècle: Toward the Modern**

EOC Q33.1  
The leading painter of the Vienna Secession, a movement dedicated to liberating art from the confines of convention, was

a)  Gustav Klimt.

b)  Edvard Munch.

Consider This: The Vienna Secession was an Art Nouveau movement. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  Vincent van Gogh.

Consider This: The Vienna Secession was an Art Nouveau movement. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  Paul Gauguin.

Consider This: The Vienna Secession was an Art Nouveau movement. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q33.2  
The transition from Realist to Symbolist treatments of subjects is represented by which literary work of Henrik Ibsen?

a)  *When We Dead Awaken*

b)  *Hedda Gabbler*

Consider This: This play was one of four intertwined dramas, including *The Master Builder*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  *A Doll’s House*

Consider This: This play was one of four intertwined dramas, including *The Master Builder*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  *Ghosts*

Consider This: This play was one of four intertwined dramas, including *The Master Builder*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q33.3  
Stéphane Mallarmé’s work is typical of Symbolist poetry in that

a)  what is said is less important than the feelings a poem evokes.

b)  meaning is conveyed through precisely documented representation.

Consider This: His “Afternoon of a Faun” reflects this principle. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  his poems focus upon complex psychological states and disturbances of the mind.

Consider This: His “Afternoon of a Faun” reflects this principle. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  the poetry dramatizes complex moral questions.

Consider This: His “Afternoon of a Faun” reflects this principle. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.4  
Rodin’s representation of novelist Balzac was rejected by the literary organization that commissioned the work due to

a)  the exaggerated physical features.

b)  the suggestion of nudity beneath the enveloping robe.

Consider This: Rodin sought to capture the essence and vigor of creative power. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  the roughened irregularity of the bronze surface.

Consider This: Rodin sought to capture the essence and vigor of creative power. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  the abstract styling of the form without realistic reference to literature.

Consider This: Rodin sought to capture the essence and vigor of creative power. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q33.5  
In musical composition, the use of chromatic scales, which move in half-steps across a keyboard, creates a sense of

a)  aimless wandering.

b)  lush romanticism.

Consider This: This effect characterizes Claude Debussy’s *Prelude to the Afternoon of a Faun*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

c)  vigor and heroism.

Consider This: This effect characterizes Claude Debussy’s *Prelude to the Afternoon of a Faun*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

d)  mental confusion and anxiety.

Consider This: This effect characterizes Claude Debussy’s *Prelude to the Afternoon of a Faun*. 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Answer: a

Learning Objective: 33.1 Describe the fin de siècle sensibility and how Art Nouveau, realism, and Symbolism reflect it.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.6  
The artist who overlapped Art Nouveau, Symbolism, and Post-Impressionism was

a)  Toulouse-Lautrec.

b)  Paul Cézanne.

Consider This: His depiction of Paris nightlife in lithographic prints, drawings, and paintings relate to multiple “isms.” 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  Georges Seurat.

Consider This: His depiction of Paris nightlife in lithographic prints, drawings, and paintings relate to multiple “isms.” 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  Vincent van Gogh

Consider This: His depiction of Paris nightlife in lithographic prints, drawings, and paintings relate to multiple “isms.” 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q33.7  
A central theme of *A Sunday on La Grande Jatte* is reinforced in this second painting by Seurat through

a)  the actions of the three models in relation to the work’s title.

b)  the technique of unmixed color applied in precise dots.

Consider This: The French term for an artist’s model is *modèle*. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  the emphasis upon female nudity and classical formulations of beauty.

Consider This: The French term for an artist’s model is *modèle*. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  the social realism of the artist’s studio as a site of labor.

Consider This: The French term for an artist’s model is *modèle*. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q33.8  
This example of the artist’s work reflects his characteristic approach to

a)  surface flatness versus spatial perspective.

b)  emotionally and psychologically charged color.

Consider This: Cézanne did not admire Van Gogh’s work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  undulating and curvilinear rhythms.

Consider This: Cézanne did not admire Van Gogh’s work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  scientific handling of light.

Consider This: Cézanne did not admire Van Gogh’s work. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q33.9  
In color theory, mixing light is called an *additive* process because

a)  when all the primary colors of light are mixed, they create white.

b)  mixing together the three primary pigments creates black.

Consider This: Ogden N. Rood’s *Modern Chromatics* addressed this subject. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  most colors can be mixed from the primary colors.

Consider This: Ogden N. Rood’s *Modern Chromatics* addressed this subject. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  secondary colors are produced by mixing two primary colors.

Consider This: Ogden N. Rood’s *Modern Chromatics* addressed this subject. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.10  
Paul Gauguin’s work reflects the *primitif*, which refers to

a)  the primal, essential forces of nature.

b)  a theory of color mixing based upon primary pigments.

Consider This: He wrote *Noa Noa* based upon his travels. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

c)  a type of *plein air* painting.

Consider This: He wrote *Noa Noa* based upon his travels. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

d)  a theory focused on eliminating undesirable members of society.

Consider This: He wrote *Noa Noa* based upon his travels. 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Answer: a

Learning Objective: 33.2 Differentiate among the innovations that the Post-Impressionist artists brought to their painting.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.11  
Edvard Munch’s artwork is known for its

a)  powerful sense of isolation and despair.

b)  investigation into the structure of painted space.

Consider This: Munch adopted Symbolism. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  romantic themes and sensuous detail.

Consider This: Munch adopted Symbolism. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  incorporation of color theory.

Consider This: Munch adopted Symbolism. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.12  
Listen to the excerpt:  
What element does Gustav Mahler use to incorporate Eastern European Jewish music into *Symphony No. 1, III*?

a)  the high-pitched clarinets

b)  the variation on “Frère Jacques”

Consider This: This element characterizes Klezmer music. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  the variation on Ludwig van Beethoven’s *Eroica*

Consider This: This element characterizes Klezmer music. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  the invocation of the Dionysian spirit

Consider This: This element characterizes Klezmer music. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q33.13  
According to Sigmund Freud, the subconscious can be revealed through

a)  an exploration of dreams.

b)  intense physical activity.

Consider This: His theory was explained in a seminal publication in 1900. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

c)  focused meditation with ritual chanting.

Consider This: His theory was explained in a seminal publication in 1900. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

d)  re-enacting dramatic scenes.

Consider This: His theory was explained in a seminal publication in 1900. 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Answer: a

Learning Objective: 33.3 Examine the impact of Symbolism on the rise of modern art outside of France.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.14  
The scramble for control of Africa began with the

a)  opening of the Suez Canal.

b)  French seizure of Algeria.

Consider This: This event took place in 1869. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

c)  opening of the first DeBeers mine in South Africa.

Consider This: This event took place in 1869. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

d)  Belgian capture of the Congo.

Consider This: This event took place in 1869. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q33.15  
The belief that Europeans were the “fitter” race and destined to dominate the world is an example of the ideology known as

a)  social Darwinism.

b)  eugenics.

Consider This: It represented a reinterpretation of natural science theory related to survival and evolution. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

c)  apartheid.

Consider This: It represented a reinterpretation of natural science theory related to survival and evolution. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

d)  the “Great Man” theory.

Consider This: It represented a reinterpretation of natural science theory related to survival and evolution. 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Answer: a

Learning Objective: 33.4 Discuss the economic interests and social values that served to justify European imperial adventuring in Africa.

Topic: The Fin de Siècle: Toward the Modern

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

**Chapter 34**

**The Era of Invention:**

**Paris and the Modern World**

**Multiple-Choice Questions**

1. The first motion picture theater in the world opened in

1. Paris.
2. Pittsburgh.
3. Cambridge.
4. Chicago.

Answer: b

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Pablo Picasso’s portrait of Gertrude Stein represents a shift in art from

1. the literal to the conceptual.
2. the conceptual to the symbolic.
3. the symbolic to the abstract.
4. the abstract to the surreal.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

3. Pablo Picasso’s use of perspective in *Les Demoiselles d’Avignon* was inspired largely by

1. Jean-Auguste-Dominique Ingres.
2. Vincent van Gogh.
3. Paul Cézanne.
4. Édouard Manet.

Answer: c

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Aggressive New Modern Art: *Les Demoiselles d’Avignon*

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. In his *Les Demoiselles d’Avignon*, Pablo Picasso demonstrates an affinity with Paul Gauguin in his

1. discovery of the “primitive.”
2. penchant for angularity.
3. use of Barcelona street life as a motif.
4. Interest in African masks.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Aggressive New Modern Art: *Les Demoiselles d’Avignon*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

5. Who was the leader of the Fauves?

1. Umberto Boccioni
2. Georges Braque
3. Henri Matisse
4. Pablo Picasso

Answer: c

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Matisse and the Fauves: A New Color

Difficulty Level: Easy

Skill Level: Remember the Facts

6. Matisse’s *Luxe, calme, et volupté* was inspired by a poem written by

1. Gertrude Stein.
2. Stéphane Mallarmé.
3. Pablo Picasso.
4. Charles Baudelaire.

Answer: d

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Matisse and the Fauves: A New Color

Difficulty Level: Easy

Skill Level: Remember the Facts

7. The relationship between Pablo Picasso and Henri Matisse can best be described as

1. cold.
2. competitive.
3. warm.
4. indifferent.

Answer: b

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Matisse and the Fauves: A New Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. Which artist most inspired Georges Braque and Pablo Picasso in their development of Cubism?

1. Édouard Manet
2. Vincent van Gogh
3. Paul Cézanne
4. Paul Gauguin

Answer: c

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Invention of Cubism: Braque’s Partnership with Picasso

Difficulty Level: Moderate

Skill Level: Remember the Facts

9. Georges Braque and Pablo Picasso began pasting paper, fabric, rope, and other objects to their canvases to

1. cover flaws made in early stages of the works.
2. challenge the space between life and art.
3. save money.
4. find more effective surfaces onto which paint could adhere.

Answer: b

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Abstraction and Collage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. What does Pablo Picasso provide in his *The Guitar Player* to help the viewer understand the subject matter?

1. the name of the artwork
2. punctuated horizontal and vertical lines
3. diagonal right angles
4. semicircles reminiscent of Braque’s work

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Abstraction and Collage

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

11. In the Cubist vocabulary, *papiers-collés* means

1. “false wood.”
2. “pasted paper.”
3. “to paste.”
4. “to glue.”

Answer: b

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Closer Look: Picasso’s Collages

Difficulty Level: Easy

Skill Level: Remember the Facts

12. Picasso influenced the Futurists’ attitudes toward

1. the government.
2. the concept of space.
3. the concept of structure.
4. bourgeois taste.

Answer: d

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Futurism: The Cult of Speed

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. Which work seems to evoke the ancient sculpture *Nike of Samothrace*?

1. Carlo Carrà’s *Interventionist Demonstration*
2. Umberto Boccioni’s *Unique Forms of Continuity in Space*
3. Ernst Ludwig Kirchner’s *Self-Portrait with Model*
4. Gabriele Münter’s *The Blue Gable*

Answer: b

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Futurism: The Cult of Speed

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

14. Why did Igor Stravinsky’s *Le Sacre de printemps* (*The Rite of Spring*) earn boos and hisses from the opening-night Parisian audience?

a. Stravinsky was Russian.

b. The dancers were nude.

c. The play was violent.

d. The radical music was jarring.

Answer: d

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Modernist Music and Dance: Stravinsky and the Ballet Russes

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

15. The choreography of Vaslav Nijinsky in Stravinsky’s *Picture from Pagan Russia* recalls

a. Futurist “noise sound.”

b. Russian folk songs.

c. contorted positions from ancient bas-relief sculpture.

d. Manet’s *Le Déjeuner sur l’herbe*.

Answer: c

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Modernist Music and Dance: Stravinsky and the Ballet Russes

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. The German Die Brücke artists are associated with

a. jarring color contrasts and jagged, linear compositions.

b. heavily political content.

c. frequent use of collage.

d. juxtapositions of traditional scenes with violent images.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Die Brücke: The Art of Deliberate Crudeness

Difficulty Level: Moderate

Skill Level: Understand the Concepts

17. Franz Marc was especially fond of painting animals, because he believed them to

a. symbolize human nature at a remove.

b possess elemental energies.

c. have forms that embodied universal ratios.

d. be the only vehicles capable of showing nature’s purest colors.

Answer: b

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Der Blaue Reiter: The Spirituality of Color

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Wassily Kandinsky was obsessed with color, because he believed it to

a. imitate the divinity of nature.

b. create the most rational paintings.

c. directly influence the soul.

d. enable him to alter reality.

Answer: c

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Der Blaue Reiter: The Spirituality of Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. The chief theme of Wassily Kandinsky’s *Composition VII* is

a. a great deluge.

b. the biblical apocalypse.

c. the Russian Revolution.

d. the Passion of Christ.

Answer: b

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Der Blaue Reiter: The Spirituality of Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. In *Composition VII*, Wassily Kandinsky represents the social middle class with green, because they are

a. the dominant living force.

b. calm in the storm of blue.

c. smug and immovable.

d. fertile and vibrant.

Answer: c

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Der Blaue Reiter: The Spirituality of Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. Arnold Schoenberg created his 12-tone system to

a. abandon the home-key idea of tonality.

b. show that every tone was equal to every other.

c. give his *Sprechstimme* (speech-song) a wider range.

d. reflect song with more explosive force.

Answer: b

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: A Diversity of Sound: Schoenberg’s New Atonal Music versus Puccini’s Lyricism

Difficulty Level: Easy

Skill Level: Remember the Facts

22. Guillaume Apollinaire arranged the words of his *calligramme* poem “Il Pleut” in vertical columns to

a. mimic musical notation.

b. imitate Chinese script.

c. create a verbal picture.

d. defy traditional form.

Answer: c

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Guillaume Apollinaire and Cubist Poetics

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

23. Who developed Imagist poetry?

a. Guillaume Apollinaire

b. Gertrude Stein

c. Alice B. Toklas

d. Ezra Pound

Answer: d

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Ezra Pound and the Imagists

Difficulty Level: Easy

Skill Level: Remember the Facts

24. What was a fundamental strategy of modern art that informs Imagist poetry?

a. the juxtaposition of incongruent elements

b. the analytical use of color

c. the observation of space

d. the relationship of sight and sound

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Ezra Pound and the Imagists

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

25. Which American poet did Ezra Pound admit to being influenced by?

a. Emily Dickinson

b. Edgar Allen Poe

c. Walt Whitman

d. Ralph Waldo Emerson

Answer: c

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Ezra Pound and the Imagists

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Eadweard Muybridge photographed a trotting horse in rapid succession to

a. analyze the optimal positioning of a jockey.

b. determine whether all four feet ever were off the ground.

c. study the length of the horse’s stride.

d. create a series of frames for a motion picture.

Answer: b

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Moderate

Skill Level: Understand the Concepts

27. Why were Thomas Edison’s early films for the Kinetoscope rather limited?

a. Only one person at a time could view them.

b. The price to view them was too much for the working class.

c. Lapses between slides made the films long.

d. Only black-and-white images showed up on film.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

28. Why did working-class, immigrant audiences find early silent films especially accessible?

a. The films included intertitles.

b. The films featured working-class actors.

c. The audience did not need to understand English.

d. Most of the films were set in exotic locales.

Answer: c

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Nickelodeon: Movies for the Masses

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. *The Birth of a Nation* established director D. W. Griffith as a film master because of the

a. invention of intertitles.

b. adept use of music.

c. sophisticated plot.

d. use of cinematic space.

Answer: d

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: D.W. Griffith and Cinematic Space

Difficulty Level: Easy

Skill Level: Remember the Facts

30. Why can Pablo Picasso’s *Bottle of Suze* be viewed as a political statement about the first Balkan War?

1. The map shows the Balkans.
2. A gun rests beside the bottle.
3. Suze is a Balkan aperitif.
4. The newspaper describes a battle.

Answer: c

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: Continuity & Change: The Prospects of War

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Identify and explain three specific examples for motion being a defining characteristic of early-twentieth-century art.

Answer: The ideal response would include the following:

1. Motion is synonymous with modern life and the urban landscape of the early twentieth-century. At the heart of the fascination with motion is the machine, which by the late nineteenth century was becoming a major part of everyday life in the forms of the steam engine, train, automobile, airplane, and the motion picture. Motion became a defining characteristic of early-twentieth-century art.
2. In Robert Delaunay’s *The Cardiff Team*, the Cardiff (Wales) rugby team can be seen leaping up at a rugby ball in the center of the painting. The painting includes references to the Olympic Games, where many of the competitions are about speed and motion; to a French advertising company that claimed it could post billboards in more than 35,000 locations in five days; and to flight, with the image of an airplane.
3. Movement and motion were not just the subject matter of artists’ work; they became synonymous with artistic movements like Futurism. The Futurists concerned themselves with speed and the ideas of motion as perceived from the modern urban landscape. Giacomo Bala’s *Speeding Automobile* is an excellent example of Futurist concerns with motion.
4. In addition, the rise of motion pictures exhibited the early-twentieth-century preoccupation with motion. The first film, *Arrival of a Train at La Ciotat*, shows a train arriving at a station, exhibiting motion that was alarming to audience goers due to the realism of what they were viewing.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism; 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: Chapter Introduction; Pablo Picasso’s Paris: At the Heart of the Modern; The Origins of Cinema

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

32. Identify and explain two ways Pablo Picasso’s *Les Demoiselles d’Avignon* shows the influence of Paul Cézanne’s work.

Answer: The ideal response would include the following:

Picasso saw Cezanne as a progenitor of his approach to art and can best be seen in Picasso’s *Les Demoiselles d’Avignon*. Completed in 1907 and anticipatory of a newer style, Cubism, that would later be attributed to Picasso, *Les Demoiselles d’Avignon* shows five prostitutes in a brothel on Avignon Street in his native Barcelona. The influences of Cezanne can be seen in the following ways:

1. Picasso shows an object or figure from two different points of view, reminiscent of Cezanne’s *Still Life with Plaster Cast*. The still life included with the subject matter of the prostitutes best demonstrates where he wishes the viewer to experience an angle that is inconsistent with the frontal view of the women.

2. The compressed and concentrated space in which he places his subject matter creates a tension for the viewer. Simultaneous rounded and angular forms reinforce that tension—an element often witnessed in Cezanne’s paintings in which form and structure create a compressed or concentrated subject matter.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Aggressive New Modern Art: *Les Demoiselles d’Avignon*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Describe Pablo Picasso’s *Les Demoiselles d’Avignon*, and analyze the tremendous influence this work exerted on the other art movements discussed in the chapter.

Answer: The ideal response would include the following:

1. The uniqueness of Pablo Picasso’s *Les Demoiselles d’Avignon* is not the intensity of the sexuality with which he presents to the viewer or the influenced primitivism brought about from European colonialism and imperialism, but the new. *Les Demoiselles d’Avignon* exhibits a newer way of seeing, a liberation of past traditions and painting itself. The nature of the subject matter can be seen in the tradition of the female nude, borrowing from Manet’s *Olympia* or Ingres’s *Grande Odalisque*. Picasso, however, sees the object and how he views it in its complexity in an ambiguous space. Influenced by the primitive of contemporaries like Gauguin, Picasso sets out to challenge and mock simultaneously the Western artistic tradition.
2. This approach influenced a number of subsequent art movements, while others repudiated it entirely. Diametrically opposed to Picasso’s subdued use of color in *Les Demoiselles d’Avignon*, Henri Matisse and the Fauves were known for their radical use of color. Matisse’s *The Joy of Life* illustrates this vibrant use of color, a sensuous line and harmony, which are in opposition to the angularity of Picasso’s lines in *Les Demoiselles d’Avignon.*
3. Georges Braque, originally a Fauve artist and influenced by Cezanne, collaborated with Picasso to found Cubism. The two began to observe faceted planes of their subject matter as in the case of Braque’s *Violin and Palette,* where angular and curvilinear lines create a tension similar to that of Picasso’s *Les Demoiselles d’Avignon*.
4. The far-reaching effects of *Les Demoiselles d’Avignon* forever changed the artistic landscape.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Aggressive New Modern Art: *Les Demoiselles d’Avignon*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Compare Georges Braque’s *Violin and Palette* to Pablo Picasso’s *Violin*, focusing on the portrayal of the violins, the other objects pictured with the violins, and the meaning expressed by the two works.

Answer: The ideal response would include the following:

1. The Cubist analysis of the form and its reality can be seen in both Georges Braque’s *Violin and Palette* and Pablo Picasso’s *Violin.* Reality becomes a consideration of both artists as they experiment with abstraction as it applies to the form and the space it occupies. However, the subject almost disappears in Braque’s *Violin and Palette.* The faceted planes of Braque’s subject matter of the violin are set against a three-dimensional space emphasized by the trompe-l’oeil nail. Braque gives the viewer two painted illusions, the nail and the violin, equal in the work. The viewer must question what reality is here.
2. Picasso, on the other hand, challenges the subjectivity of the creative act by his inclusion of newspaper fragments in the painting. The paper is a connection to the realties of everyday life, but he has transformed it to something that is an illusion, the violin. Picasso illustrates two points of view not unlike the abstraction of the form seen in Braque’s work, intensifying the relationship of two-dimensional and three-dimensional space.
3. Both artists intend to challenge the viewer and the way the viewer views and experiences objects and the space those objects.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Invention of Cubism: Braque’s Partnership with Picasso

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Define and compare Cubism and Fauvism, illustrating your points with specific works.

Answer: The ideal response would include the following:

1. Cubism focuses on the form of the object and its interpretation from varied planes or perspectives, whereas Fauvism is more concerned with the use of color and its arbitrary and unnatural application. Both challenge the viewer’s perception, but the Cubists offered a more controlled analysis of form while the Fauves were more random in their use of color.
2. Two examples that best exhibit the aims of each are Pablo Picasso’s *Les Demoiselles d’Avignon* and Henri Matisse’s *The Joy of Life*, the latter being a direct response to Picasso’s work. In *Les Demoiselles,* Picasso chose to illustrate varied planes of perspective, whether the prostitutes or the still life, which makes the viewer question the orientation of the subject matter.
3. Matisse’s *The Joy of Life*, created in response, illustrates the lack of tension created by the perspective and use of space in *Les Demoiselles* in favor of a harmonious space. The angularity of Picasso’s piece has been replaced by a curvilinear approach to the form of the human figure in Matisse’s *The Joy of Life*. The colors of Matisse’s palette are brighter than Picasso’s, illustrating a light whereas Picasso’s seems more of a darker and uneasy narrative. Although both painters worked in a modernist dialogue, the methods differed.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Matisse and the Fauves: A New Color; The Invention of Cubism: Braque’s Partnership with Picasso

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Identify and define two characteristics of the Futurists, supporting your definitions with specifics about the artists and art of that group.

Answer: The ideal response would include the following:

The founding of Futurism is attributed to Filippo Marinetti, who rejected traditional art and called for a new art.

1. Futurists renounce static art and sought to represent what they thought of as the defining characteristic of modern life, which was speed. Speed is the subject in Giacomo Balla’s *Speeding Automobile*, whichBalla painted after he and fellow Futurists visited Picasso and Braque. In his work Balla attempts to represent the automobile as it passes in a blur of lines and light.

2. In addition, Futurists celebrated modern life and the triumphs of humanity over nature. In his collage *Interventionist Demonstration*, Carlo Carrá celebrates modern life and his love for it, dynamically envisioning the sounds, noises, and smells. His inspiration for the piece originated from experiences he had at a political demonstration where leaflets were dropped from an airplane.

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Futurism: The Cult of Speed

Difficulty Level: Moderate

Skill Level: Understand the Concepts

37. Explain the German Der Blaue Reiter’s obsession with color, identifying two works that depend on their “spirituality of color.”

Answer: The ideal response would include the following:

1. Der Blaue Reiter artists like Wassily Kandinsky and Franz Marc were obsessed with color and saw it as having a spiritual connection with the soul. For example, Kandinsky saw blue as a heavenly color, whereas Marc interpreted it as a masculine spirituality.
2. Franz Marc’s *The Large Blue Horses* exhibits this ideal; in the painting, an element of the beauty of the untainted natural world, the blue horses, is pitted against the unpleasantness of modern existence.
3. In *Composition VII*, Kandinsky refers to a biblical apocalypse interpreted through the clash of heavenly blue and earthly yellow, creating a nonobjective composition of line and color.

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: Der Blaue Reiter: The Spirituality of Color

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Identify the three characteristics of Imagist poetry.

Answer: The ideal response would include the following:

Imagist poetry is defined by three rules, which poet and critic F.S. Flint identified in 1913:

1. Direct treatment of the “thing,” whether subjective or objective

2. To use no word that does not contribute to the presentation

3. To compose in a sequence of musical phrases, not in sequence of the metronome

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Ezra Pound and the Imagists

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Identify three reasons why early motion pictures appealed to people.

Answer: The ideal response would include the following:

Motion pictures appealed to a broad spectrum of Americans, for the following reasons:

1. Immigrants who lived in crowded tenements in city slums like New York could afford the nickelodeon, and they became the biggest consumers of the nickelodeon theater. By 1910 there were more than 10,000 nickelodeons in the United States.

2. Movies catered to the ambitions of the working class, and theaters showed a wide variety of films.

3. Even though early films were, silent they did have a dialogue and text associated with their narrative; however, due to the fact that it was a visual medium, the appeal to immigrants did not require an understanding of the English language.

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Nickelodeon: Movies for the Masses

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Using *The Birth of a Nation* as the extended example, describe three film techniques that D. W. Griffith introduced to motion pictures. Next, identify three current films that use one or more of these techniques.

Answer: The ideal response would include the following:

1. Griffith’s film techniques created a new sense of space, which was referred to as cinematic space and was a precursor to the use of space and shots that are typical of any films that followed his *The Birth of a Nation*. He is noted for organizing his shots in innovative ways, which included the full shot, medium shot, close-up, extreme close-up, traveling shot, long shot, and iris shot. His editing was innovative as well, including the flashback and cross-cutting.
2. *The Birth of a Nation* included examples of many of these shots:

• In one shot of a couple kissing, Griffith switches from full shot to a close-up of them embraced in the kiss, something that would have been unfamiliar to his audiences previously.

• *The Birth of a Nation* involves narrative episodes, which include flashbacks that are intended to show the audience narrative what preceded the beginning of the film.

• In addition, Griffith incorporated the innovative use of cross-cutting, which illustrated scenes that would go back and forth in the narrative, often in a rhythmic pattern of a furious pace.

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: D.W. Griffith and Cinematic Space

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: Pablo Picasso’s Paris: At the Heart of the Modern**

EOM Q34.1.1  
Whose early portrait by Pablo Picasso reveals the beginnings of his path towards Cubism?

a)  Gertrude Stein’s

b)  Alice B. Toklas’s

Consider This: The subject hosted an influential Saturday evening salon in Paris. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  Paul Cézanne’s

Consider This: The subject hosted an influential Saturday evening salon in Paris. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  Max Jacob’s

Consider This: The subject hosted an influential Saturday evening salon in Paris. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.1.2  
The term *Fauves* means

a)  Wild Beasts.

b)  False Art.

Consider This: Henri Matisse was a leader of this movement. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  Color Fields.

Consider This: Henri Matisse was a leader of this movement. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  Future France.

Consider This: Henri Matisse was a leader of this movement. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.1.3  
Georges Braque’s *Houses at l’Estaque* is an early work of Cubism, which is evident in the

a)  geometric simplification of the observed world, demonstrating the influence of Paul Cézanne.

b)  emphasis upon “primitive” qualities, demonstrating the influence of Paul Gauguin.

Consider This: It was painted as an homage during a summer visit to the village of Estaque. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  inclusion of symbolic and arbitrary qualities, demonstrating the influence of Stéphane Mallarmé.

Consider This: It was painted as an homage during a summer visit to the village of Estaque. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  intense color and expressive brushwork, demonstrating the influence of Vincent van Gogh.

Consider This: It was painted as an homage during a summer visit to the village of Estaque. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q34.1.4  
The Italian artists of the Futurist movement thought that the defining characteristic of modern urban life was

a)  speed.

b)  political demonstrations.

Consider This: They published a manifesto declaring their views. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  sound.

Consider This: They published a manifesto declaring their views. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  pleasure.

Consider This: They published a manifesto declaring their views. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q34.1.5  
In Igor Stravinsky’s “Sacrificial Dance of the Chosen One” in *Le Sacre du printemps* (*The Rite of Spring*), the frequent changes in tempo create a feeling of

a)  frenzied tension.

b)  rhythmic harmony.

Consider This: Its story was subtitled *Pictures from Pagan Russia*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  joyful celebration.

Consider This: Its story was subtitled *Pictures from Pagan Russia*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  melancholy.

Consider This: Its story was subtitled *Pictures from Pagan Russia*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: Pablo Picasso’s Paris: At the Heart of the Modern

Difficulty Level: Modern

Skill Level: Understand the Concepts

**Quiz: The Expressionist Movement: Modernism in Germany and Austria**

EOM Q34.2.1  
The art group label *Die Brücke* translates to

a)  “The Bridge.”

b)  “The Brotherhood.”

Consider This: The name was inspired by a quote from Nietzsche. 34.2 Identify the chief characteristics of the Expressionist style.

c)  “Dresden Berlin.”

Consider This: The name was inspired by a quote from Nietzsche. 34.2 Identify the chief characteristics of the Expressionist style.

d)  “Drawing Future.”

Consider This: The name was inspired by a quote from Nietzsche. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Expressionist Movement: Modernism in Germany and Austria

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.2.2  
When Wassily Kandinsky wrote, “Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings,” he meant that

a)  color directly influences the soul.

b)  tonality is the harmonic basis of Western music.

Consider This: He related the color blue with heaven. 34.2 Identify the chief characteristics of the Expressionist style.

c)  there can be no music without melody.

Consider This: He related the color blue with heaven. 34.2 Identify the chief characteristics of the Expressionist style.

d)  subject matter must be drawn from the artist’s psychological makeup.

Consider This: He related the color blue with heaven. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Expressionist Movement: Modernism in Germany and Austria

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q34.2.3  
The emphatic black outlining of shapes in this image reveals the influence of

a)  stained-glass leading.

b)  woodblock printing.

Consider This: Münter developed an interest in Bavarian folk art. 34.2 Identify the chief characteristics of the Expressionist style.

c)  Die Brücke primitivism.

Consider This: Münter developed an interest in Bavarian folk art. 34.2 Identify the chief characteristics of the Expressionist style.

d)  Cubism.

Consider This: Münter developed an interest in Bavarian folk art. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Expressionist Movement: Modernism in Germany and Austria

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q34.2.4  
The term *Sprechstimme* translates to

a)  “speech-song.”

b)  “sound system.”

Consider This: An example can be heard in *Pierrot lunaire*. 34.2 Identify the chief characteristics of the Expressionist style.

c)  “12-tone.”

Consider This: An example can be heard in *Pierrot lunaire*. 34.2 Identify the chief characteristics of the Expressionist style.

d)  “tone row.”

Consider This: An example can be heard in *Pierrot lunaire*. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Expressionist Movement: Modernism in Germany and Austria

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.2.5  
In order to create longer works without using tonality, the composer Arnold Schoenberg increasingly resorted to

a)  serial composition.

b)  *Sprechstimme*.

Consider This: Schoenberg developed the concept of tone rows. 34.2 Identify the chief characteristics of the Expressionist style.

c)  emotional lyricism.

Consider This: Schoenberg developed the concept of tone rows. 34.2 Identify the chief characteristics of the Expressionist style.

d)  melody and harmony.

Consider This: Schoenberg developed the concept of tone rows. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Expressionist Movement: Modernism in Germany and Austria

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Early Twentieth-Century Literature**

EOM Q34.3.1  
Guillaume Apollinaire invented a type of visual poem called

a)  a calligramme.

b)  a collage.

Consider This: “It’s Raining” is an example. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  an image.

Consider This: “It’s Raining” is an example. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  a cubist.

Consider This: “It’s Raining” is an example. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Early Twentieth-Century Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.3.2  
The poem’s directive to “listen to it rain while regret and disdain weep an old fashioned music” refers to

a)  traditional verse poetry.

b)  artistic principles of Cubism.

Consider This: The poem is an example of a *calligramme*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  imagistic language.

Consider This: The poem is an example of a *calligramme*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  atonal compositions.

Consider This: The poem is an example of a *calligramme*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Early Twentieth-Century Literature

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q34.3.3  
The Imagists were

a)  a group of English and American poets.

b)  writers of *calligrammes*.

Consider This: Ezra Pound was a leading member. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  followers of Arnold Schoenberg.

Consider This: Ezra Pound was a leading member. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  students of Wassily Kandinsky.

Consider This: Ezra Pound was a leading member. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Early Twentieth-Century Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.3.4  
The influence of *waka* is most specifically evident in which aspect of Ezra Pound’s “In a Station of the Metro”?

a)  the theme of the changing seasons

b)  the brevity

Consider This: This is a Japanese tradition. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  the use of a traditional rhyme scheme

Consider This: This is a Japanese tradition. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  the transformation of the “objective” into the “subjective”

Consider This: This is a Japanese tradition. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Early Twentieth-Century Literature

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q34.3.5  
Ezra Pound was inspired by the example of Walt Whitman to

a)  freely invent and write the long poem.

b)  study Chinese and Japanese poetry.

Consider This: Pound wrote *Cantos*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  distill the poetic force to a single image.

Consider This: Pound wrote *Cantos*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  leave America to live in Europe.

Consider This: Pound wrote *Cantos*. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: Early Twentieth-Century Literature

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The Origins of Cinema**

EOM Q34.4.1  
The first continuous-film motion-picture viewing machine was the

a)  Kinetoscope.

b)  Kodak.

Consider This: It was invented by Thomas Edison and Laurie Dickson. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  Chronophotograph.

Consider This: It was invented by Thomas Edison and Laurie Dickson. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  Nickelodeon.

Consider This: It was invented by Thomas Edison and Laurie Dickson. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.4.2  
The photographer Eadweard Muybridge was able to demonstrate that all four feet leave the ground when a horse gallops

a)  by using a series of cameras triggered by tripwires.

b)  by using his newly invented movie camera.

Consider This: Muybridge also influenced motion studies by Étienne-Jules Marey. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  by using Thomas Edison’s Kinetoscope.

Consider This: Muybridge also influenced motion studies by Étienne-Jules Marey. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  after reading Étienne-Jules Marey’s book *Movement*.

Consider This: Muybridge also influenced motion studies by Étienne-Jules Marey. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q34.4.3  
The early nickelodeon theater primarily catered to

a)  working-class women and children.

b)  upper-class European audiences.

Consider This: Language wasn’t a barrier as films were silent. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  men who enjoyed “peep shows.”

Consider This: Language wasn’t a barrier as films were silent. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  upper-class patrons of legitimate theatre.

Consider This: Language wasn’t a barrier as films were silent. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q34.4.4  
A shot produced by a camera moving across a scene from side to side is called

a)  a pan.

b)  a full shot.

Consider This: It typically captures a wide vista. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  an iris shot.

Consider This: It typically captures a wide vista. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  a traveling shot.

Consider This: It typically captures a wide vista. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q34.4.5  
Which two camera techniques are evident this scene?

a)  a long shot and an iris shot

b)  a full shot and an intertitle

Consider This: The scene is opening to a wide expansive view. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  a cross-cut and a traveling shot

Consider This: The scene is opening to a wide expansive view. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  a pan and a flashback

Consider This: The scene is opening to a wide expansive view. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Origins of Cinema

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Era of Invention: Paris and the Modern World**

EOC Q34.1  
The term for the technique of “pasting and gluing” material onto a surface is

a)  collage.

b)  fauve.

Consider This: Picasso and Braque collaborated in experimenting with this. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  Cubism.

Consider This: Picasso and Braque collaborated in experimenting with this. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  palette.

Consider This: Picasso and Braque collaborated in experimenting with this. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q34.2  
The paintings of the Fauves are known for

a)  bold application of arbitrary color.

b)  spatial ambiguity and cube-like shapes.

Consider This: Matisse was a Fauve. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  emphasis upon effects of speed and motion.

Consider This: Matisse was a Fauve. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  lyrical harmonies that seek to capture the moment.

Consider This: Matisse was a Fauve. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.3  
Along with Futurist performance, the ballets of Vaslav Nijinsky set to the music of Igor Stravinsky contributed to the characterization of modern art as

a)  an affront to public taste.

b)  a new type of lyrical expression.

Consider This: *The Rite of Spring* was polyrhythmic. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  an entertainment for the working classes.

Consider This: *The Rite of Spring* was polyrhythmic. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  a vehicle for the preservation of customs and traditions.

Consider This: *The Rite of Spring* was polyrhythmic. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.4  
This visual “demonstration” of sound references that subject by

a)  the form of a phonograph record.

b)  the addition of print graphics.

Consider This: It is a Futurist painting. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  a Cubist layering of space.

Consider This: It is a Futurist painting. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  the intensity of color.

Consider This: It is a Futurist painting. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q34.5  
A musical passage in which two or more keys are sounded at the same time by different instruments is termed

a)  polytonal.

b)  polyrhythmic.

Consider This: This can be heard in Stravinsky’s *Rite of Spring*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

c)  chromatic.

Consider This: This can be heard in Stravinsky’s *Rite of Spring*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

d)  ostinato.

Consider This: This can be heard in Stravinsky’s *Rite of Spring*. 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Answer: a

Learning Objective: 34.1 Distinguish between Cubism, Fauvism, and Futurism.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q34.6  
The artists of Die Brücke believed that they could free the imagination from the chains that enslaved it by

a)  using a deliberately crude technique.

b)  exploring harmonies of color.

Consider This: They favored woodblock prints in addition to paintings. 34.2 Identify the chief characteristics of the Expressionist style.

c)  incorporating random collage.

Consider This: They favored woodblock prints in addition to paintings. 34.2 Identify the chief characteristics of the Expressionist style.

d)  representing multiple points of view simultaneously.

Consider This: They favored woodblock prints in addition to paintings. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.7  
The abstraction in *Composition VII* demonstrates a clear affinity with the music of

a)  Arnold Schoenberg only.

b)  Arnold Schoenberg and Giacomo Puccini.

Consider This: Kandinsky and Franz Marc attended an influential concert in Munich together. 34.2 Identify the chief characteristics of the Expressionist style.

c)  Giacomo Puccini and Igor Stravinsky.

Consider This: Kandinsky and Franz Marc attended an influential concert in Munich together. 34.2 Identify the chief characteristics of the Expressionist style.

d)  Igor Stravinsky only.

Consider This: Kandinsky and Franz Marc attended an influential concert in Munich together. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q34.8  
Listen to the excerpt:  
Atonal musical composition is characterized by

a)  the absence of a home key.

b)  the repetition of the same rhythmic pulse.

Consider This: This concept overturned the basis of Western music. 34.2 Identify the chief characteristics of the Expressionist style.

c)  two or more keys sounded by different instruments at the same time.

Consider This: This concept overturned the basis of Western music. 34.2 Identify the chief characteristics of the Expressionist style.

d)  a text that is enunciated in approximated pitches.

Consider This: This concept overturned the basis of Western music. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.9  
Listen to the excerpt:  
What sets “Un bel dì” from *Madama Butterfly* apart from the work of Arnold Schoenberg?

a)  a realist libretto

b)  its reference to a story

Consider This: An abandoned Japanese wife and mother sings in hopes of her husband’s return. 34.2 Identify the chief characteristics of the Expressionist style.

c)  its atonality

Consider This: An abandoned Japanese wife and mother sings in hopes of her husband’s return. 34.2 Identify the chief characteristics of the Expressionist style.

d)  the expression of emotion

Consider This: An abandoned Japanese wife and mother sings in hopes of her husband’s return. 34.2 Identify the chief characteristics of the Expressionist style.

Answer: a

Learning Objective: 34.2 Identify the chief characteristics of the Expressionist style.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q34.10  
The 1913 book *Les peintres cubistes* (*The Cubist Painters*), which introduced Pablo Picasso and Georges Braque to the general audience, was written by

a)  Guillaume Apollinaire.

b)  Ezra Pound.

Consider This: He was also a poet. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  F.S. Flint.

Consider This: He was also a poet. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  Georges Braque.

Consider This: He was also a poet. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q34.11  
The influence of *haiku* is clearly present in which early twentieth-century poem?

a)  “In a Station of the Metro” by Pound

b)  “It’s Raining” by Apollinaire

Consider This: It is characterized by compressed imagery and brevity. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  “A Pact” by Pound

Consider This: It is characterized by compressed imagery and brevity. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  “Monday, rue Christine” by Apollinaire

Consider This: It is characterized by compressed imagery and brevity. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.12  
In “A Pact” Ezra Pound declares, “We have one sap and one root,” addressing

a)  Walt Whitman and American culture.

b)  F.S. Flint and Imagism.

Consider This: The poet is making a truce. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

c)  nineteenth- and twentieth-century history.

Consider This: The poet is making a truce. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

d)  Pablo Picasso and European modernism.

Consider This: The poet is making a truce. 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Answer: a

Learning Objective: 34.3 Discuss the innovations that distinguish the literary world in the first years of the twentieth century.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.13  
The printed text added to silent films between scenes was called

a)  intertitles.

b)  image graphics.

Consider This: Brief lines of dialogue could be added in this way. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  celluloids.

Consider This: Brief lines of dialogue could be added in this way. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  credits.

Consider This: Brief lines of dialogue could be added in this way. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q34.14  
D.W. Griffith’s *The Birth of a Nation* demonstrated the viability of

a)  the feature film.

b)  silent movies.

Consider This: It was a 13-reel film. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  the use of intertitles.

Consider This: It was a 13-reel film. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  35mm film.

Consider This: It was a 13-reel film. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q34.15  
When D.W. Griffith’s epic film *The Birth of a Nation* was released, riots broke out because

a)  its story line included blatant racism.

b)  its immense popularity made seats scarce.

Consider This: The subject of the film was the Civil War. 34.4 Outline the innovations that contributed to the rise of cinema.

c)  of its graphic depiction of war scenes.

Consider This: The subject of the film was the Civil War. 34.4 Outline the innovations that contributed to the rise of cinema.

d)  its innovative filming techniques created frighteningly realistic experiences of motion.

Consider This: The subject of the film was the Civil War. 34.4 Outline the innovations that contributed to the rise of cinema.

Answer: a

Learning Objective: 34.4 Outline the innovations that contributed to the rise of cinema.

Topic: The Era of Invention: Paris and the Modern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 35**

**The Great War and Its Impact:**

**A Lost Generation and a New Imagination**

**Multiple-Choice Questions**

1. Mustard gas killed its victims by

1. burning them.
2. choking them.
3. causing failures in blood circulation.
4. causing failures of the nervous system.

Answer: b

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. In World War I, approximately how many casualties were there?

1. 1 million
2. 5 million
3. 10 million
4. 20 million

Answer: c

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Who said of the survivors of World War I, “You are all a lost generation”?

1. Erich Maria Remarque
2. Ernst Ludwig Kirchner
3. John Singer Sargent
4. Gertrude Stein

Answer: d

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

4. The Nazi government banned Erich Maria Remarque’s novel *All Quiet on the Western Front* for being too

1. antimilitaristic.
2. violent.
3. crass.
4. nationalistic.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: In the Trenches: Remarque’s *All Quiet on the Western Front*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Irish poet William Butler Yeats compared the postwar era to the

1. Reign of Terror.
2. apocalypse.
3. Spanish Inquisition.
4. Dark Ages.

Answer: b

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: William Butler Yeats and the Specter of Collapse

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. In *The Waste Land*, T. S. Eliot describes modern love as

1. spiritual and inspiring.
2. violent and physical.
3. hopeful and healing.
4. mechanical and tedious.

Answer: d

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: T. S. Eliot: The Landscape of Desolation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

7. The “Dada” movement grew out of a reaction

1. against mass production.
2. embracing social order.
3. against mass genocide.
4. embracing Marxist ideals.

Answer: c

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. The Dada poets composed nonsensical sound poems to

1. recite in pubic protests.
2. imitate the sounds of modern warfare.
3. protest nationalism’s empty rhetoric.
4. accompany their art in galleries.

Answer: c

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

9. Which artwork did one American critic describe as “an explosion in a shingle factory”?

1. El Lissitzsky’s *Beat the Whites with the Red Wedge*
2. Raoul Hausmann’s *The Art Critic*
3. Hans Arp’s *Fleur Manteau* (*Flower Hammer*)
4. Marcel Duchamp’s *Nude Descending a Staircase*

Answer: d

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Easy

Skill Level: Remember the Facts

10. When Marcel Duchamp submitted *Fountain* to the exhibition of the New York Society of Independent Artists, the exhibition committee

1. hid the work behind a curtain.
2. rejected the work from the exhibition.
3. gave the work prominent placement in the show.
4. exhibited the work but refused to label it as being by Duchamp.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Easy

Skill Level: Remember the Facts

11. Marcel Duchamp regarded bourgeois taste to be most embodied in

a. film.

b. photomontage.

c. ready-made sculpture.

d. painting.

Answer: d

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. Who was the utopian idealist that wrote *The State and Revolution*?

1. Kazimir Malevich
2. El Lissitzky
3. Vladimir Lenin
4. Sergei Eisenstein.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Vladimir Lenin and the Soviet State

Difficulty Level: Easy

Skill Level: Remember the Facts

13. Much of Kazimir Malevich’s Suprematist art depends on the square to

1. undermine the efforts of the Cubo-Futurists.
2. represent the world’s four corners.
3. free art from objectivity’s weight.
4. express deep emotion.

Answer: c

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Arts of the Revolution

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. In the 1915 “0,10” exhibition, Kazimir Malevich replaced the area typically reserved for religious icons with his *Black Square* to

1. support the forces looking for revolution.
2. represent the masses of Russian peasants.
3. show the difference between good and evil.
4. represent the void of religious feeling.

Answer: d

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Arts of the Revolution

Difficulty Level: Difficult

Skill Level: Remember the Facts

15. Sergei Eisenstein made *agitkas*, the most famous of which is *The Battleship Potemkin*, to

1. gain support for the aims of the Bolshevik Revolution.
2. frighten peasants into obeying the government.
3. portray the brutality of the Bolsheviks.
4. heighten the Russians’ sense of nationalism.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Arts of the Revolution

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. In *The Battleship Potemkin’s* Odessa Steps scene, Sergei Eisenstein heightened tension and emotional impact by

1. alternating between traveling and fixed shots.
2. using different rhythms of music.
3. speeding up the rate of the sequence.
4. shooting the film from behind the soldiers

Answer: b

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Closer Look: Eisenstein’s *The Battleship Potemkin,* “Odessa Steps Sequence”

Difficulty Level: Easy

Skill Level: Remember the Facts

17. How does *The Battleship Potemkin’s* Odessa Steps scene qualify as Sergei Eisenstein’s invention?

1. No civilians were killed in the massacre.
2. No such steps exist in the city of Odessa.
3. No tsarist massacre occurred on the steps.
4. No tsar ruled Odessa.

Answer: c

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Closer Look: Eisenstein’s *The Battleship Potemkin,* “Odessa Steps Sequence”

Difficulty Level: Moderate

Skill Level: Understand the Concepts

18. According to Sigmund Freud, sublimation is the

1. return to a child-like state.
2. desire for pleasure.
3. compromise reached between the ego and the superego.
4. redirection of the id’s primal impulses.

Answer: d

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud’s *Civilization and Its Discontents*

Difficulty Level: Easy

Skill Level: Remember the Facts

19. According to Sigmund Freud, civilizations have failed by

1. repressing human sexuality.
2. not defining a social conscience.
3. not controlling aggression.
4. not establishing pleasure principles.

Answer: c

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud’s *Civilization and Its Discontents*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

20. Archetypes are central to the

a. thinking of Carl Jung.

b. thinking of Sigmund Freud.

c. writing of James Joyce.

d. writing of Virginia Woolf.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Jungian Archetype

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. In literature and art, the Surrealists attempted to capture

1. the mind’s innate, inherited contents.
2. thought not controlled by reason.
3. the imprint of early sexual feeling.
4. the moral base that forms conscience.

Answer: b

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Dreamwork of Surrealism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. In his *Girl Before a Mirror*, what does Picasso portray in his mistress’s reflected image?

1. the subconscious self revealing itself
2. his own self-portrait
3. a monstrous figure of his wife
4. an animal licking its fur

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Dreamwork of Surrealism

Difficulty Level: Easy

Skill Level: Remember the Facts

23. In *The Lugubrious Game*, why does Salvador Dalí position a grasshopper under his self-portrait’s nose?

1. Grasshoppers symbolize death.
2. Dalí was terrified of grasshoppers.
3. Grasshoppers symbolize famine.
4. Dalí saw grasshoppers as phallic.

Answer: b

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Dreamwork of Surrealism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

24. Salvador Dalí claims to have been inspired to paint such works as *The Lugubrious Game* and *The Persistence of Memory* by

1. staring at works by Picasso.
2. free-association sessions with Freud.
3. self-hypnosis that led to hallucinations.
4. keeping a journal of his dreams.

Answer: c

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Dreamwork of Surrealism

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

25. Some early twentieth-century writers embraced a stream-of-consciousness method to

1. pare down their writing styles to the most basic reflections.
2. expand their novels beyond a mere narrative of events
3. focus more sharply on condensed episodes of time.
4. emphasize the subjectivity of their characters’ points of view.

Answer: d

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. Stream of consciousness enables the reader to

a. see the characters’ nightmares as real events.

b. allow the subconscious self to become a character.

c. see characters recur throughout history and across cultures.

d. become an active participant, sorting fact from fiction.

Answer: d

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Difficult

Skill Level: Understand the Concepts

27. The final episode of James Joyce’s *Ulysses* is considered revolutionary for its

1. uncensored exploration of a woman’s sexuality.
2. vivid description of the main character’s suicide.
3. frank exploration of a character’s mental illness.
4. use of Homer’s epic as its organization.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Joyce, *Ulysses*, and Sylvia Beach

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Virginia Woolf disapproved of James Joyce’s *Ulysses* for its

1. use of obscenity.
2. absence of punctuation.
3. working-class focus.
4. excessive length.

Answer: c

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Virginia Woolf: In the Mind of Mrs. Dalloway

Difficulty Level: Easy

Skill Level: Understand the Concepts

29. In “A Room of One’s Own,” Virginia Woolf claimed that to reach their full potential, women needed

1. the social position to bring about political change.
2. financial and psychological freedom from men.
3. relief from the constraints of motherhood.
4. mental stability to overcome life’s stresses.

Answer: b

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Virginia Woolf: In the Mind of Mrs. Dalloway

Difficulty Level: Easy

Skill Level: Remember the Facts

30. In *Remembrance of Things Past*, Marcel Proust defies the constraints of linear time through

1. free association of memories.
2. multiple streams of consciousness.
3. dismissal of grammatical conventions.
4. exploration of subjective impulses.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Marcel Proust ad the Novel of Memory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. List and explain three ways in which World War I’s trench warfare produced a sense of fragmentation, alienation, and futility.

Answer: The ideal response would include the following:

1. Troops rotated trench duty, spending a week at each of the different stages—front-line, support, reserve, and then a week of rest—which created a feeling of fragmentation.
2. The fighting normally came at dawn, so all movements and building took place at night. Work on trenches, including wiring, digging, and the moving of ammunition, was often done under the cover of darkness, which led to soldiers feeling alienated from one another.
3. Trench warfare seemed futile. Both sides dug in around the Western Front, but in three years of brutal fighting in which thousands upon thousands of soldiers died, the front moved only a few miles east or west. In addition to the brutal fighting, soldiers faced constant rain, pockets of gas, lice, rats that fed on cadavers and dead horses, and the ever-present possibility of being blinded, maimed, or killed by a poison mustard gas attack. In the face of such adversity, life could easily seem meaningless.

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

32. Compare Alfred Lord Tennyson’s “Charge of the Light Brigade” to Wilfred Owen’s “Dulce et Decorum Est” in the context of World War I.

Answer: The ideal response would include the following:

1. The works of Tennyson and Owen both address war, but Tennyson’s “Charge of the Light Brigade” is more of a celebration of heroism in the time of war while Owen’s “Dulce et Decorum Est” is an analysis of the horrors of war.
2. Tennyson introduces us to the suicidal charge of the British cavalry at the Battle of Balaclava during the Crimean War.
3. “Dulce et Decorum Est” is Owen’s description of war and its victims. He drew the title from Horace’s Ode 13, but in the closing lines of the poem, Owen says that Horace’s “Dulce et Decorum Est” was a lie. Owen offers his vivid description of the fallen warrior, intending that his audience never forget him.

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination; William Owen: The Pity of War

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

33. Summarize William Butler Yeats’s “The Second Coming,” identifying and explaining two metaphors in the poem.

Answer: The ideal response would include the following:

In his appropriately titled poem “The Second Coming,” Yeats uses metaphors to imagine the very dark world of apocalypse, if not the Second Coming of Christ that is predicted in the Bible:

1. The poem opens with the metaphor of a falcon that circles higher and higher, seemingly out of control. This is a reference to history, which seems to spin farther and farther from its origins out of control.

2. A second metaphor Yeats uses here is of a sphinx-like beast with a lion’s body and head of a man, who is possibly the anti-Christ. It emerges from the sands of the desert and represents Satan, who anticipates the Second Coming of Christ in biblical tradition. He calls the beast Spiritus Mundi, the collective spirit of mankind in the new postwar era.

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: William Butler Yeats and the Specter of Collapse

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

34. Define “Dadaism” and identify the reasons for its notoriety, supporting your ideas with at least one specific Dada work.

Answer: The ideal response would include the following:

1. According to Romanian poet Tristan Tzara, who claimed it as his invention, *Dada* is meaningless and closely tied to the meaningless nature of life as a result of war.
2. The movement itself can be traced to the Cabaret Voltaire in Zurich, where a group of intellectuals and artists met to escape the constraints of postwar society. They were against the conventional, spurred by the empty rhetoric of nationalism.
3. Dada and its anti-art nature meet with great public criticism, which made it known to the public if not widely accepted. One notorious artist, Marcel Duchamp, became the leading figure among the Dada artists with works like *Nude Descending a* Staircase. The work was highly criticized by American audiences and art critics alike at the Armory Show.
4. Dada became a style that challenged everything traditional art was, often turning off viewers to the art at their expense.

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Moderate

Skill Level: Understand the Concepts

35. The Russian Suprematists sought to discover what most minimally made a painting. Explain their response to that idea, and then provide your definition of what qualifies as a painting.

Answer: The ideal response would include the following:

1. Kazimir Malevich, the most inventive of the Russian avant-garde artists, intended to free art from the weight of the object.
2. To do just that, and to create a nonobjective painting, he sought refuge in the square. He saw the square as representing the absolute truth, a utopian idealism similar to the political ideologies of Lenin, in which the most minimal means are discovered.
3. His art was referred to as Suprematism after the supremacy of feeling in art in relation to the revelation of absolute truth. Suprematists wished to get to the core of painting, or the zero degree, a reference to an exhibition of Suprematists’ work in Petrograd in 1915.
4. The dynamic tension created by two squares of color on the rectangular canvas in Malevich’s *Painterly Realism: Boy with Knapsack-Color Masses in the Fourth Dimension* exhibit this minimal means.
5. A painting by definition is something that either communicates an idea or subject or creates a venue for discussion, and in both cases the works of the Russian Suprematists do so, therefore making those works paintings.

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Describe the effects Sergei Eisenstein achieved with montage in *The Battleship Potemkin’s* Odessa Steps sequence. Then show how a modern filmmaker has used this technique in a recent film.

Answer: The ideal response would include the following:

The most famous sequence of Eisenstein’s *The Battleship Potemkin* is the Odessa Steps sequence. The people of Odessa are seen reacting to a mutiny that has taken place on the *Potemkin*. The tsar’s soldiers appear at the top of marble stairs leading to the harbor, carrying rifles in their hands and firing into the crowd. Eisenstein uses 155 separate shots in 4 minutes and 20 seconds of a quick, frantic, and chaotic scene to intensify the emotion of the event for the viewer. Long shots are contrasted with close-ups of faces, which alternate back and forth between scenes, as well as traveling and fixed shots. The rhythmic montage as described by Eisenstein is heightened through the rhythmic music, the pace of which creates an emotional intensity as reel time becomes suspended and dissected from real time of the unfolding drama of the montage.

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Closer Look: Eisenstein’s *The Battleship Potemkin,* “Odessa Steps Sequence”

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. List and define Freud’s three competing drives of human personality.

Answer: The ideal response would include the following:

According to Sigmund Freud, human personality is organized by three competing drives: the id, the ego, and the superego.

1. The id is the basis of innate, physical desires guided by the necessity for nourishment and sexual gratification. The immediacy of gratification is what drives the id, which acts in accordance with the pleasure principle.

2. The ego manages the id, mediating between the problematic and destructive nature of impulses while seeking to satisfy the id’s needs in socially acceptable ways. Freud used the word *sublimation* to describe how primal impulses could be made into constructive social behavior.

3. The psyche’s moral base or consciousness was what Freud described as the superego. The superego is critical, due to its ability to move between the ego and id, representing the psyche’s consideration of criticism or disapproval leveled at the individual. Because the superego does not distinguish between thinking a deed and doing it, it can instill in the id enormous subconscious guilt.

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud’s *Civilization and Its Discontents*

Difficulty Level: Difficult

Skill Level: Understand the Concepts

38. Show and explain two ways Freud’s theories about personality affected the Surrealist art of Picasso and Dalí.

Answer: The ideal response would include the following:

1. Surrealist artists included diverse elements as a part of their subject matter, elements that did not normally occupy the same space as one might find in a dream world. These became fundamental artistic approaches of the Surrealist, hinging on the writings of Freud and the concept of personality, where artists express unacceptable impulses in their art rather than acting on them. André Breton, the father of Surrealism, makes this connection and shows how it connects with the unconscious and the psychic activity that influences the subject matter of artists who refer to themselves as Surrealists.
2. The Surrealist dialogue reaches an apex in Picasso’s *Girl Before a Mirror*, a double portrait of his mistress, Marie-Thérèse, whom he sees as representing the duality of the death drive and sex drive referred to in Freud’s *Beyond the Pleasure Principle*. His image of his mistress represents the conscious self being revealed to the unconscious self.
3. This is no different from Salvador Dalí revealing the unconscious self to the viewer in *The Lugubrious Game*. The mistress in Picasso’s *Girl Before a Mirror* represents her psyche, literally as well as figuratively. Dali’s *The Lugubrious Game* intends to discredit the world of reality by giving the viewer personally related symbols from the unconscious mind of the creator, introducing the viewer to the unconscious vis-à-vis the psyche. These would be recurring themes Dalí would include in the Surrealist style in his work till the 1930s, when he was rejected by the group over his politics and admiration for Adolf Hitler.

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Dreamwork of Surrealism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Trench Warfare and the Literary Imagination**

EOM Q35.1.1  
Alfred, Lord Tennyson’s often recited “Charge of the Light Brigade” was written about

a)  the Crimean War.

b)  World War I.

Consider This: It commemorates the “Noble six hundred.” 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  the American Civil War.

Consider This: It commemorates the “Noble six hundred.” 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  legends of King Arthur.

Consider This: It commemorates the “Noble six hundred.” 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.1.2  
The death of which writer just before the armistice of World War I added to the literary sensation when his work was first published?

a)  Wilfred Owen

b)  William Butler Yeats

Consider This: He wrote “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  Ernest Hemingway

Consider This: He wrote “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  Erich Maria Remarque

Consider This: He wrote “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.1.3  
A spirit of Romanticism can be sensed in the subject of

a)  “The Lake Isle of Innisfree” by Yeats.

b)  “Dulce et Decorum Est” by Owen.

Consider This: A scenario reminiscent of Wordsworth is described. 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  “What the Thunder Said” by Eliot

Consider This: A scenario reminiscent of Wordsworth is described. 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  *All’s Quiet on the Western Front* by Remarque

Consider This: A scenario reminiscent of Wordsworth is described. 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.1.4  
Having earned a degree in philosophy and the classics, T.S. Eliot sought in his poetry to

a)  save and rehabilitate tradition.

b)  negate the past in favor of meaninglessness.

Consider This: *The Waste Land* is among his best-known works. 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  reject tradition in favor of modernity.

Consider This: *The Waste Land* is among his best-known works. 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  preserve tradition in order to relive the past.

Consider This: *The Waste Land* is among his best-known works. 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.1.5  
Which literary image among the following relates directly to the repudiated concept of war as a field of heroic virtue, the ancient Greek *arête*?

a)  “Bent double, like old beggars under sacks, / Knock-kneed, coughing like hags, we cursed through sludge” (Owen)

b)  “A gaze blank and pitiless as the sun, / Is moving its slow thighs” (Yeats)

Consider This: This viewpoint characterizes a new type of antiwar literature. 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  “Came thro’ the jaws of Death, / Back from the mouth of Hell” (Tennyson)

Consider This: This viewpoint characterizes a new type of antiwar literature. 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  “…for peace comes dropping slow, / Dropping from the veils of the morning” (Yeats)

Consider This: This viewpoint characterizes a new type of antiwar literature. 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: Trench Warfare and the Literary Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Escape from Despair: Dada in the Capitals**

EOM Q35.2.1  
The label *Dada* equates to

a)  a meaningless signifier.

b)  a hobby-horse.

Consider This: Its definition was declared in a Manifesto. 35.2 Explain the rise of Dada as a movement in art.

c)  a sacred cow’s tail.

Consider This: Its definition was declared in a Manifesto. 35.2 Explain the rise of Dada as a movement in art.

d)  a cube.

Consider This: Its definition was declared in a Manifesto. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.2.2  
Dada performance at the Cabaret Voltaire in Zurich was inspired by the

a)  Futurists.

b)  Fauvists.

Consider This: It involved a “noise concert.” 35.2 Explain the rise of Dada as a movement in art.

c)  Cubists.

Consider This: It involved a “noise concert.” 35.2 Explain the rise of Dada as a movement in art.

d)  Symbolists.

Consider This: It involved a “noise concert.” 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.2.3  
Among the most notable works at the opening of the Galerie Dada in 1917 were Hans Arp’s relief wall pieces that were

a)  constructed according to the laws of chance.

b)  based on seeing troops blinded by mustard gas.

Consider This: These works were considered "anti-art." 35.2 Explain the rise of Dada as a movement in art.

c)  influenced by new developments in photography.

Consider This: These works were considered "anti-art." 35.2 Explain the rise of Dada as a movement in art.

d)  conceived in five dimensions, the fifth being “economy.”

Consider This: These works were considered "anti-art." 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.2.4  
Despite initial perceptions of Duchamp’s painting by American viewers, the image can be easily interpreted through an association with

a)  chronophotographs.

b)  readymades.

Consider This: These were also of interest to the Futurists. 35.2 Explain the rise of Dada as a movement in art.

c)  noise concerts.

Consider This: These were also of interest to the Futurists. 35.2 Explain the rise of Dada as a movement in art.

d)  puns.

Consider This: These were also of interest to the Futurists. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q35.2.5  
The title of Marcel Duchamp’s work *L.H.O.O.Q.* refers to a

a)  pun.

b)  postcard.

Consider This: It works by sight and sound. 35.2 Explain the rise of Dada as a movement in art.

c)  photomontage.

Consider This: It works by sight and sound. 35.2 Explain the rise of Dada as a movement in art.

d)  pencil.

Consider This: It works by sight and sound. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: Escape from Despair: Dada in the Capitals

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Russia: Art and Revolution**

EOM Q35.3.1  
The Red Terror was unleashed by

a)  Vladimir Lenin.

b)  Tsar Nicholas II.

Consider This: It was also connected to the Politburo. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  Karl Marx.

Consider This: It was also connected to the Politburo. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  Russian peasants.

Consider This: It was also connected to the Politburo. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.3.2  
The early Cubo-Futurist movement was headed by

a)  Kazimir Malevich.

b)  Pablo Picasso.

Consider This: It combined an interest in geometric forms with Russian folk themes. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  El Lissitzky.

Consider This: It combined an interest in geometric forms with Russian folk themes. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  Sergei Eisenstein

Consider This: It combined an interest in geometric forms with Russian folk themes. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.3.3  
In their 1915 Petrograd exhibition Constructivist artists were trying to answer which question?

a)  What are the minimal requirements of painting?

b)  What is the relationship of painting to spirituality?

Consider This: The title of the exhibition refers to “zero degree.” 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  Is the history of painting cyclical?

Consider This: The title of the exhibition refers to “zero degree.” 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  When is a painting finished?

Consider This: The title of the exhibition refers to “zero degree.” 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q35.3.4  
In 1921 Kazimir Malevich and El Lissitzky wanted Suprematism to become more Constructivist in order to

a)  put design in the service of social change.

b)  shock the public.

Consider This: The lithograph *Beat the Whites with the Red Wedge* is an example of their intention. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  obtain teaching positions for themselves.

Consider This: The lithograph *Beat the Whites with the Red Wedge* is an example of their intention. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  express opposition to the Red Terror.

Consider This: The lithograph *Beat the Whites with the Red Wedge* is an example of their intention. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.3.5  
Out of his experience making propaganda films, Lev Kuleshov, a founder of the Film School in Moscow, theorized that cinematic shots acquire meaning by

a)  their relation to other shots.

b)  alternating shots of the entire scene and close-ups.

Consider This: His concept was the basis of montage. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  rapid cutting between shots.

Consider This: His concept was the basis of montage. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  alternating between traveling shots and fixed shots.

Consider This: His concept was the basis of montage. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: Russia: Art and Revolution

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Freud, Jung, and the Art of the Unconscious**

EOM Q35.4.1  
In Sigmund Freud’s concept of human personality, conscience is equated with

a)  superego.

b)  id.

Consider This: It is shaped by family and culture. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  ego.

Consider This: It is shaped by family and culture. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  sex.

Consider This: It is shaped by family and culture. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud, Jung, and the Art of the Unconscious

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.4.2  
Carl Jung developed the theory of

a)  archetypes.

b)  sublimation.

Consider This: It is related to his concept of the collective unconscious. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  free association.

Consider This: It is related to his concept of the collective unconscious. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  dreamwork.

Consider This: It is related to his concept of the collective unconscious. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud, Jung, and the Art of the Unconscious

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.4.3  
The Oedipus complex differs from the Electra complex in that it

a)  takes place in the psyche of boys.

b)  influences later neurotic behavior.

Consider This: It is named for a king of Thebes in Greek legend. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  involves the force of the libido.

Consider This: It is named for a king of Thebes in Greek legend. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  relates to a child’s subconscious attachment to a parent.

Consider This: It is named for a king of Thebes in Greek legend. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud, Jung, and the Art of the Unconscious

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.4.4  
In this painting Pablo Picasso expresses an affinity with

a)  Surrealism.

b)  automatism.

Consider This: His work in this period was focused upon the dualities of experience. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  Dada’s anti-art.

Consider This: His work in this period was focused upon the dualities of experience. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  Suprematism.

Consider This: His work in this period was focused upon the dualities of experience. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud, Jung, and the Art of the Unconscious

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q35.4.5  
Although he identified himself and was recognized as a Surrealist in the first decade of his career, Salvador Dalí was eventually “expelled” from that movement because

a)  of political and commercial interests.

b)  he turned to producing sculpture, a medium rejected by other Surrealists.

Consider This: He was nicknamed “Avida Dollars” by André Breton. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  his images were too autobiographical, obscure, and alienating for the public.

Consider This: He was nicknamed “Avida Dollars” by André Breton. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  other Surrealists rejected his photorealist style.

Consider This: He was nicknamed “Avida Dollars” by André Breton. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: Freud, Jung, and the Art of the Unconscious

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Experimentation and the Literary Life: The Stream-of-Consciousness Novel**

EOM Q35.5.1  
The concept of “stream-of-consciousness” was initially defined by

a)  William James.

b)  James Joyce.

Consider This: The work of French philosopher Henri Bergson was also influential. 35.5 Define stream-of-consciousness as a style of writing.

c)  André Breton.

Consider This: The work of French philosopher Henri Bergson was also influential. 35.5 Define stream-of-consciousness as a style of writing.

d)  Leopold Bloom.

Consider This: The work of French philosopher Henri Bergson was also influential. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.5.2  
Who first imagined the novel as a mental space?

a)  Marcel Proust

b)  Virginia Woolf

Consider This: This concept was explored in an epic multi-volume novel. 35.5 Define stream-of-consciousness as a style of writing.

c)  James Joyce

Consider This: This concept was explored in an epic multi-volume novel. 35.5 Define stream-of-consciousness as a style of writing.

d)  William Butler Yeats

Consider This: This concept was explored in an epic multi-volume novel. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q35.5.3  
James Joyce devotes the entire book of *Ulysses* to

a)  events that take place in a single day in Dublin.

b)  an analysis of the motivations of Homer’s *Odyssey*.

Consider This: Leopold and Molly Bloom are two of three central characters. 35.5 Define stream-of-consciousness as a style of writing.

c)  a history of the working-class in Dublin.

Consider This: Leopold and Molly Bloom are two of three central characters. 35.5 Define stream-of-consciousness as a style of writing.

d)  a stream-of-consciousness monologue of a single character.

Consider This: Leopold and Molly Bloom are two of three central characters. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.5.4  
In an influential 1929 essay, Virginia Woolf argued that in order to realize her potential, a woman needed

a)  a room of her own.

b)  the right to vote.

Consider This: She wrote *Mrs. Dalloway* and other classic works of fiction. 35.5 Define stream-of-consciousness as a style of writing.

c)  the joys of motherhood.

Consider This: She wrote *Mrs. Dalloway* and other classic works of fiction. 35.5 Define stream-of-consciousness as a style of writing.

d)  a job outside the home.

Consider This: She wrote *Mrs. Dalloway* and other classic works of fiction. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q35.5.5  
What do James Joyce’s *Ulysses* and Marcel Proust’s *À la recherché du temps perdu* (*In Search of Lost Time*) have in common?

a)  a subjective, stream-of-consciousness narrative

b)  a frank exploration of female sexuality

Consider This: The memory of a kiss and the taste of a cookie figure prominently in these works. 35.5 Define stream-of-consciousness as a style of writing.

c)  a recasting of ancient mythology into conditions of twentieth-century life

Consider This: The memory of a kiss and the taste of a cookie figure prominently in these works. 35.5 Define stream-of-consciousness as a style of writing.

d)  characters grounded in Carl Jung’s archetypes

Consider This: The memory of a kiss and the taste of a cookie figure prominently in these works. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: Experimentation and the Literary Life: The Stream-of-Consciousness Novel

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: The Great War and Its Impact: A Lost Generation and a New Imagination**

EOC Q35.1  
The poetry of Wilfred Owen, killed in combat at the age of 25,

a)  ridicules the idea that it is glorious to die for one’s country.

b)  celebrates the glory and honor of war.

Consider This: He composed “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  explores the realm of imaginative experience.

Consider This: He composed “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  depicts facing death as an adventure.

Consider This: He composed “Dulce et Decorum Est.” 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.2  
The German soldier Erich Maria Remarque detailed the horror of trench warfare in

a)  *All Quiet on the Western Front*.

b)  “The Pity of War.”

Consider This: It was also the basis of an American film by the same name. 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  “The Second Coming.”

Consider This: It was also the basis of an American film by the same name. 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  *The Waste Land*.

Consider This: It was also the basis of an American film by the same name. 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q35.3  
The “Second Coming” predicted in Yeats’s poem is linked to

a)  an ancient beast of the desert.

b)  a spiraling falcon.

Consider This: The image may be associated with Satan. 35.1 Describe the effects of trench warfare on the European literary imagination.

c)  a ghostly crowd crossing London Bridge.

Consider This: The image may be associated with Satan. 35.1 Describe the effects of trench warfare on the European literary imagination.

d)  singing cicadas on dry grass.

Consider This: The image may be associated with Satan. 35.1 Describe the effects of trench warfare on the European literary imagination.

Answer: a

Learning Objective: 35.1 Describe the effects of trench warfare on the European literary imagination.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q35.4  
Dada’s reaction against the language of nationalism was celebrated in

a)  Hugo Ball’s “Gadji beri bimba.”

b)  Jean Arp’s “Flower Hammer.”

Consider This: It was part of a concert performed in Zurich. 35.2 Explain the rise of Dada as a movement in art.

c)  Marcel Duchamp’s “L.H.O.O.Q.”

Consider This: It was part of a concert performed in Zurich. 35.2 Explain the rise of Dada as a movement in art.

d)  R. Mutt’s “Fountain.”

Consider This: It was part of a concert performed in Zurich. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q35.5  
Marcel Duchamp wrote that his *Fountain* was an artwork because it was

a)  an object that he chose.

b)  made by factory workers.

Consider This: *Fountain* is a readymade. 35.2 Explain the rise of Dada as a movement in art.

c)  made of porcelain.

Consider This: *Fountain* is a readymade. 35.2 Explain the rise of Dada as a movement in art.

d)  symmetrical.

Consider This: *Fountain* is a readymade. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.6  
Which details set up a visual and verbal pun in Hausmann’s image?

a)  “Venus” printed on the pencil and the photo of a woman (a modern Venus)

b)  the German bank note and the shoe

Consider This: Dada creations aimed to overturn traditions of art. 35.2 Explain the rise of Dada as a movement in art.

c)  the business card and the artist’s name printed on the suit

Consider This: Dada creations aimed to overturn traditions of art. 35.2 Explain the rise of Dada as a movement in art.

d)  the suit of the critic and the printed figure on the poster

Consider This: Dada creations aimed to overturn traditions of art. 35.2 Explain the rise of Dada as a movement in art.

Answer: a

Learning Objective: 35.2 Explain the rise of Dada as a movement in art.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q35.7  
When Vladimir Ilyich Lenin said, “From each according to his ability: to each according to his needs,” he was expressing the goals of the

a)  Bolsheviks.

b)  Suprematists.

Consider This: Lenin’s view was published in *The State and Revolution*. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  White Russians.

Consider This: Lenin’s view was published in *The State and Revolution*. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  Constructivists.

Consider This: Lenin’s view was published in *The State and Revolution*. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q35.8  
In this example of his work, Kazimir Malevich attempts to

a)  free art from objectivity.

b)  make art meaningless.

Consider This: It is a Suprematist painting. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  express the horror of trench warfare.

Consider This: It is a Suprematist painting. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  rehabilitate the Classical tradition.

Consider This: It is a Suprematist painting. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q35.9  
After the Russian Revolution, filmmaker Sergei Eisenstein worked on railway trains that

a)  distributed agitational propaganda materials to peasants.

b)  brought Suprematist painting to the provinces.

Consider This: Peasants in the provinces were illiterate. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

c)  transported prisoners to Siberia.

Consider This: Peasants in the provinces were illiterate. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

d)  had been linked to mutinies among the tsar’s troops.

Consider This: Peasants in the provinces were illiterate. 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Answer: a

Learning Objective: 35.3 Discuss the reaction of Russian artists to the Russian Revolution.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.10  
By asking patients to free associate, Sigmund Freud observed that patients tended to relate their neuroses to childhood experiences, which led him to

a)  theorize about the unconscious.

b)  theorize about archetypes.

Consider This: He published *The Interpretation of Dreams* in 1900. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  formulate ideas about montage.

Consider This: He published *The Interpretation of Dreams* in 1900. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  use hypnosis.

Consider This: He published *The Interpretation of Dreams* in 1900. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.11  
Sigmund Freud called the redirection of the id’s impulses into constructive social behavior

a)  sublimation.

b)  the collective unconscious.

Consider This: This process could result in the production of art. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  stream-of-consciousness.

Consider This: This process could result in the production of art. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  automatism.

Consider This: This process could result in the production of art. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.12  
Both Alberto Giacometti’s *Suspended Ball* and Meret Oppenheim’s *Object* reflect Surrealist sensibilities in their

a)  indefinable sexual suggestiveness.

b)  subtle political themes.

Consider This: A slip of the tongue prompted Oppenheim’s concept. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

c)  construction through the method of chance.

Consider This: A slip of the tongue prompted Oppenheim’s concept. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

d)  reliance on Constructivist techniques.

Consider This: A slip of the tongue prompted Oppenheim’s concept. 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Answer: a

Learning Objective: 35.4 Appraise the impact of Freudian and Jungian psychology on the Surrealist art movement.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q35.13  
In order to describe the subjectivity of life, the American psychologist William James emphasized the term

a)  stream of consciousness.

b)  collective unconscious.

Consider This: A metaphor related its process. 35.5 Define stream-of-consciousness as a style of writing.

c)  superego.

Consider This: A metaphor related its process. 35.5 Define stream-of-consciousness as a style of writing.

d)  sublimation.

Consider This: A metaphor related its process. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q35.14  
When James Joyce’s *Ulysses* was banned in Britain and the United States for obscenity, Paris bookseller Sylvia Beach

a)  published the book herself.

b)  solicited the Bloomsbury Group to publish it.

Consider This: It was printed in small editions over its first decade. 35.5 Define stream-of-consciousness as a style of writing.

c)  took Joyce’s case to court.

Consider This: It was printed in small editions over its first decade. 35.5 Define stream-of-consciousness as a style of writing.

d)  edited out the offensive parts.

Consider This: It was printed in small editions over its first decade. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q35.15  
In Marcel Proust’s monumental seven-volume novel *À la recherché du temps perdu* (*In Search of Lost Time*), the narrator’s free association is initiated by

a)  the taste of a madeleine cookie.

b)  the reading of Shakespeare’s Sonnet 30 and its line regarding “remembrance of things past.”

Consider This: The book excavates the workings of memory. 35.5 Define stream-of-consciousness as a style of writing.

c)  a day of wandering through the streets of Paris and a series of “tests” he faces along the way.

Consider This: The book excavates the workings of memory. 35.5 Define stream-of-consciousness as a style of writing.

d)  psychotherapy under the care of Sigmund Freud.

Consider This: The book excavates the workings of memory. 35.5 Define stream-of-consciousness as a style of writing.

Answer: a

Learning Objective: 35.5 Define stream-of-consciousness as a style of writing.

Topic: The Great War and Its Impact: A Lost Generation and a New Imagination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 36**

**New York, Skyscraper Culture, and the Jazz Age:**

**Making It New**

**Multiple-Choice Questions**

1. African-American artist Aaron Douglas wrote about his first impression of

1. Washington, D.C.
2. Chicago.
3. Topeka.
4. Harlem.

Answer: d

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. The first sociological text published on the black community was

1. *The Philadelphia Negro.*
2. *The Souls of Black Folk.*
3. *Harlem Shadows.*
4. *Cane.*

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Who became the editor of *The Crisis*?

1. Langston Hughes
2. W.E.B. Du Bois
3. Countee Cullen
4. Zora Neale Hurston

Answer: b

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Easy

Skill Level: Remember the Facts

4. Whites were stunned during the 1919 “Red Summer” riots because blacks

1. fought back.
2. fled.
3. passively resisted.
4. carried guns.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Who wrote of Harlem as the new center of creative expression?

1. W.E.B. Du Bois
2. Langston Hughes
3. Alain Leroy Locke
4. Countee Cullen

Answer: c

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: “The New Negro”

Difficulty Level: Easy

Skill Level: Remember the Facts

6. New York’s white population supported the Harlem cultural resurgence by

1. investing in black-owned businesses.
2. financing the revitalization of Harlem apartments.
3. buying blacks’ art and frequenting the clubs.
4. supporting black-owned publication houses.

Answer: c

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: “The New Negro”

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

7. The town of Gee’s Bend, Alabama, is particularly known for

a. blues.

b. painting.

c. poetry.

d. quilt making.

Answer: d

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Quilts of Gee’s Bend

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. By the time of the Great Migration, jazz had established itself as the music of

a. African Americans.

b. white Americans.

c. Asian Americans.

d. Hispanic Americans.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: All That Jazz

Difficulty Level: Easy

Skill Level: Understand the Concepts

9. Bessie Smith distinguished her blues songs by

a. expanding the band to include a saxophone.

b. introducing a call-and-response chorus.

c. adding a chromatic note before a line’s last note.

d. singing entirely in the lower blue note.

Answer: c

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: All That Jazz

Difficulty Level: Easy

Skill Level: Remember the Facts

10. George Gershwin’s *Porgy and Bess* bridged the gap between popular culture and high culture because it

a. blended jazz and blues with orchestras and arias.

b. was performed by jazz bands and opera companies.

c. set the plot of *Romeo and Juliet* in Harlem.

d. was the first Broadway musical to use a jazz band.

Answer: b

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: All That Jazz

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. Which artist’s two-dimensional silhouetted figures became the signature style of the art of the Harlem Renaissance?

a. Langston Hughes

b. Countee Cullen

c. Robert Johnson

d. Aaron Douglas

Answer: d

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Visual Arts in Harlem

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

12. Skyscrapers predominantly symbolize

a. manufacturing skill.

b. corporate power and prestige.

c. male dominance.

d. freedom.

Answer: b

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Easy

Skill Level: Remember the Facts

13. New York City’s Chrysler Building has giant Art Deco stainless-steel eagle gargoyles, which

1. add height to the skyscraper.
2. symbolize U.S. superiority.
3. provide terraces for its occupants.
4. replicate the Chrysler hood ornament.

Answer: d

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Easy

Skill Level: Understand the Concepts

14. The International Style is characterized by

a. great height and decorative style.

b. highly stylized forms and exotic materials.

c. plain geometries and austere design.

d. machine parts used as décor.

Answer: c

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: The International Style

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

15. Frank Lloyd Wright found the International Style too

a. artificial.

b. massive.

c. European.

d. uniform.

Answer: d

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: The International Style

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. Who opened a gallery in New York called An American Place?

a. Alfred Stieglitz

b. Georgia O’Keeffe

c. Frank Lloyd Wright

d. Aaron Douglas

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making it New: The Art of Place

Difficulty Level: Easy

Skill Level: Remember the Facts

17. Who coined the phrase “Jazz Age” to describe 1920s America?

a. Ernest Hemingway

b. F. Scott Fitzgerald

c. William Faulkner

d. Hart Crane

Answer: b

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making it New: The Art of Place

Difficulty Level: Easy

Skill Level: Remember the Facts

18. According to the first-person narrator of F. Scott Fitzgerald’s *The Great Gatsby*, Jay Gatsby’s great tragedy is

a. lusting for a married woman.

b. amassing wealth through illegal means.

c. believing in the American Dream.

d. rejecting his working-class roots.

Answer: c

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Novel and Its Tragic Sense of Place

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

19. Ernest Hemingway’s character Nick Adams, a war veteran, goes fishing by himself in northern Michigan to

a. escape a jealous wife.

b. drink himself to death.

c. win a competition.

d. heal from post-traumatic stress syndrome.

Answer: d

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Novel and Its Tragic Sense of Place

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Why is William Faulkner’s *The Sound and the Fury* considered one of the most daring uses of stream of consciousness in modern fiction?

a. It is told from the viewpoints of several different characters.

b. One of its narrators is intellectually disabled.

c. Its interior monologues span multiple generations.

d. One of its narrators is a victim of rape.

Answer: b

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Novel and Its Tragic Sense of Place

Difficulty Level: Moderate

Skill Level: Understand the Concepts

21. The subjects of William Carlos Williams’s poems are

a. commonplace, everyday items.

b. death and disease.

c. religion and faith.

d. the wonders of technology.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Poetry and the Machine Aesthetic

Difficulty Level: Easy

Skill Level: Remember the Facts

22. Why did Charles Steeler title his painting of the Ford factory *Classic Landscape*?

a. The title is meant ironically.

b. The title refers to classic cars.

c. The factory evokes Classical Greek and Roman architecture.

d. The factory forms evoke timeless natural forms.

Answer: c

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Painting: “That, Madam . . . is paint.”

Difficulty Level: Easy

Skill Level: Remember the Facts

23. Georgia O’Keeffe’s critics labeled her paintings

a. political.

b. feminine.

c. surrealist.

d. traditional.

Answer: b

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Painting: “That, Madam . . . is paint.”

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. Hollywood, California, become the center of the movie industry because of

a. plentiful cheap labor.

b. proximity to varied terrain.

c. abundant sunshine.

d. a large existing manufacturing industry.

Answer: c

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Easy

Skill Level: Remember the Facts

25. Who was considered one of the greatest set designers and art directors of the 1920s?

a. William Fox

b. Cecil B. DeMille

c. William Cameron Menzies

d. D. W. Griffith

Answer: c

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Americanization of a Medium

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Why were between 75 percent and 90 percent of the films shown in Europe made in America?

a. Europeans were fascinated with American culture.

b. Banks refused to loan money to postwar European studios.

c. Europeans lacked skill in filmmaking.

d. The American studio system set it apart from others.

Answer: d

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Americanization of a Medium

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

27. What distribution company did D.W. Griffith help create?

a. Metro-Goldwyn-Mayer

b. United Artists

c. Fox

d. Universal

Answer: b

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Studio and the Star System

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Male audiences were drawn to the monstrous characters played by horror-genre actor Lon Chaney out of

a. identification with the characters’ alienation.

b. symbolic catharsis for aggressive tendencies.

c. vicarious ability to triumph over evil.

d. erotic stimulation of subjugating women.

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: Audience and Expectation: Hollywood’s Genres

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

29. Why did the more experimental, avant-garde films develop in Europe?

a. European films contained more symbolism.

b. Europeans lacked the financing of the major studios.

c. Europeans viewed film as a form of high art.

d. European film focused more on mood and feeling.

Answer: c

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: Cinema in Europe

Difficulty Level: Easy

Skill Level: Remember the Facts

30. Nazis required art to be

a. abstract.

b. concrete.

c. symbolic.

d. expressive.

Answer: b

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: Continuity & Change: The Rise of Fascism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Essay Questions**

31. List and explain three reasons Harlem became a destination of choice for the 1920 Great Migration of Southern African Americans.

Answer: The ideal response would include the following:

It was estimated that nearly 90 percent of African Americans lived in the South after World War I, with three-quarters of them located in rural areas. African Americans faced hardships, which made them want to live elsewhere. Harlem became the destination of choice, for the following reasons:

1. A huge demand for labor enticed many African Americans to migrate North, especially after a boll weevil infestation ruined the cotton crop. New York became the center of world commerce and a huge construction boom that attracted African Americans migrating from the South.
2. Jim Crow laws enforced societal ills in the American South, forcing many to migrate North to find a better life.

Harlem became an urban center of possibilities, with a rich African-American culture and a thriving nightlife of clubs and cabarets. Even though Prohibition existed in the 1920s, liquor was plentiful and the Harlem jazz clubs prospered as a result. These events were instrumental in the birth of The Harlem Renaissance.

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Define W.E.B. Du Bois’s “double-consciousness” of African Americans, and show how that “double-consciousness” presents itself in two of the following from the 1920s–1930s: literature, visual art, music.

Answer: The ideal response would include the following:

1. In his *The Souls of Black Folk,* W.E.B. Du Bois proposes an ambiguity associated with African-American identity. The ambiguity lay in the “double-consciousness,” which was the “sense of always looking at one’s self through the eyes of others.” He further describes the African American consisting of two identities, American and Negro, and how one must rely on strength to maintain one dominating the other.
2. The idea of Du Bois’s “double-consciousness” permeated the works of literary, artistic, and musical figures that were a part of The Harlem Renaissance.
3. Countee Cullen’s poem, “Heritage,” speaks to Du Bois’s “double-consciousness,” addressing a feeling of identifying as white within the constructs of a type of confession in which the black impulse keeps pulling him back.
4. The “double consciousness” can be seen in the visual artwork of Aaron Douglas’s *Aspiration,* in which references of African culture and Negro are juxtaposed against representational images of the new and the migration of African Americans from the South to the industrial North. However, the irony here is the existence of segregation even in the North, as was the case in jazz clubs. The strength here is the visual representation of a better life than that experienced by many in the American South.
5. The music scene saw the growth of a newer American genre, jazz, which had its roots deeply embedded in African-American culture. An excellent example of Du Bois’s “double-consciousness is the New York hotspot, the Cotton Club, where African-American artists performed jazz for whites-only audiences. The name itself references plantation life.

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Identify and explain two reasons for America’s infatuation with its distinct invention, the skyscraper.

Answer: The ideal response would include the following:

First developed in Chicago, the skyscraper came to represent corporate power and prestige. Americans became infatuated with the skyscraper due to the following:

1. Due to corporations’ close connections with urban centers like Chicago and New York, the skyscraper became an identity of a city as well as an advertisement. The Chrysler Building is a great example of a skyscraper that is a symbol of the city of New York but at the same time serves as an advertisement for the Chrysler Corporation.
2. The seeming competition to build higher skyscrapers added to this infatuation as many architects strove to build the tallest building. Between 1902 and 1933 in New York alone seven structures sought to be the tallest building only to be replaced in a matter of months by another taller building.

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Compare the architecture philosophies of the International Style and Frank Lloyd Wright.

Answer: The ideal response would include the following:

1. The philosophy of the International Style was born out of the debate over design in major urban centers in the early twentieth century in which architects advocated for an austere, clean modernism revealed through geometric patterns. The style would become know as the International Style and was related to the machine, pure form, and an absence of ornamentation.
2. The architect who seemed to represent the new style was Frank Lloyd Wright, who, after being criticized for being old-fashioned and inconsistent with the style, broke with its adherents. However, his influences on the International Style were far-reaching, compelling his contemporaries to think of the interior space beyond just a box and to open it up, consider the use of steel frame construction and finding ways to connect interior and exterior spaces through features like the concrete cantilever. Wright’s main inspiration became nature and not the machine; he rejected the uniformity of International Style design for uniqueness and individuality. His style has become synonymous with a sense of place.

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: The International Style

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Recalling Gertrude Stein’s pronouncement that “You are all a lost generation” (Chap. 35), show how that sense of alienation appears in the main characters of Fitzgerald’s *The Great Gatsby* and Hemingway’s *The Sun Also Rises*.

Answer: The ideal response would include the following:

1. Fitzgerald’s *The Great Gatsby* and Hemingway’s *The Sun Also Rises* both include main characters with an infatuation with excess, which leads them to an emptiness and isolation similar to the “lost generation” of Gertrude Stein’s comment.
2. In *The Great Gatsby* the main character, Gatsby, devises a deceitful charade to win Daisy Buchanan, a married women living across the bay in a more fashionable neighborhood. Fitzgerald gives us a character isolated from the human experience due to his own shallowness, which plays out through his actions to win over Daisy.
3. *The Sun Also Rises* takes Gertrude Stein’s quote as an epigraph. The hero, Jake Barnes, who after an injury in World War I, finds himself isolated from the novel’s heroine, Lady Brett Ashley.
4. The main characters of Fitzgerald’s and Hemingway’s novels and their actions exemplify the characteristics of Stein’s “lost generation,” aimlessness and isolation.

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The American Novel and Its Tragic Sense of Place

Difficulty Level: Moderate

Skill Level: Understand the Concepts

36. Compare the symbolism of the machine in E. E. Cummings’s “she being Brand” and William Carlos Williams’s “The Great Figure.”

Answer: The ideal response would include the following:

1. The symbolism of the machine is evident as main content in both poems; each poet uses symbolism differently to reach similar aims.
2. In E. E. Cummings’s “she being brand,” “she” is a machine, the narrator’s first car. Cummings uses sexual imagery to describe the experience of driving the car for the first time. It is almost as if he is making love to the machine.
3. The symbolism of the machine in William Carlos Williams’s “The Great Figure” is that of a fire engine having passed the narrator. Williams’s interpretation of the sights and sounds of the urban landscape and the fire engine illustrate a powerfully moving imagery of the fire engine coming toward the narrator just after turning a corner. The imagery is so jarring that the poem was appears to have been written in the moment, showing an immediacy and urgency.
4. Each poet captures the essences of the machine through a physical experience, which they intend the reader to experience as well.

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New American Poetry and the Machine Aesthetic

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Compare Charles Sheeler’s *Classical Landscape* with Georgia O’Keeffe’s *Red Hills and Bones*.

Answer: The ideal response would include the following:

1. Charles Sheeler’s *Classical Landscape* is an industrial landscape of a cement plant. To Sheeler, the architecture evoked a sense of Classical architecture, referencing ancient Greek and Roman styles. The perspective of the railroad tracks in *Classical Landscape* adds to the Classicism of the architecture.
2. Georgia O’Keeffe’s *Red Hills and Bones* illustrates a juxtaposition of hills and bones, which appear to create a body where the skin of the landscape stretches over the bones. O’Keeffe was moved by the landscape that she often painted, just as Sheeler painted his industrial landscapes.
3. These subjects were familiar and regarded as even spiritual to the artists who created them.

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: The New Painting: “That Madam . . . is paint.”

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Identify and explain two factors that influenced Hollywood becoming the center of the motion picture industry.

Answer: The ideal response would include the following:

By the 1920s Hollywood had grown from about 700 people to a “colony” of movie people, none of whom were native Californians. Hollywood became the center of the motion picture industry for the following reasons:

1. Hollywood boasted 350 days a year of temperate sunshine, which proved important given the slow speed of film at the time.
2. The relatively cheap property available at the time precipitated studios buying large tracts of land in and around Hollywood on which to construct giant sets.

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Define “genre film,” and list three types popularized during the 1920s. Next, identify three modern films that can be considered genre films. Then explain two reasons for the continuing appeal of the genre film.

1. The “genre” was a standard, conceptual template used by Hollywood due to its appeal to audiences and the industry stars that defined a particular genre. As early as the 1920s, the genres of comedy, fantasy, adventure, crime or gangster, coming-of-age, romantic drama, horror, war, and westerns were the most popular.
2. Three modern films in the horror genre are *The Texas Chainsaw Massacre, Halloween,* and *Friday the 13th*.
3. The rich nature of the genre film is still witnessed today and has a wide audience from drama, to comedy, and fantasy. Audiences follow their favorite genre actors, who bring in ticket sales. The escapist nature of the genre film allows the audience to experience the environment of the genre for a two-hour timeframe when the bothers of everyday life can be put to the side.

Answer: The ideal response would include the following:

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Identify and explain two ways the films made in 1920s Hollywood differ from those made in Europe during the same era.

Answer: The ideal response would include the following:

The European film industry was a thriving business like that of the Hollywood studio system in the 1920s. However the two were rather different from one another.

1. Many films in Europe were experimental and avant-garde in nature. Many Europeans saw the film medium as a high art form. This differed from the focus of the American film industry, which was more commercial and catering to general audiences.
2. In the 1920s many American film studios hired European actors as well as directors. It was an era of the silent film and the language barrier was not an issue.

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The Harlem Renaissance**

EOM Q36.1.1  
The sociological term “double-consciousness” was created by

a)  W.E.B. Du Bois.

b)  Claude McKay.

Consider This: He wrote *The Souls of Black Folk.* 36.1 Describe the Harlem Renaissance.

c)  Alain Leroy Locke.

Consider This: He wrote *The Souls of Black Folk.* 36.1 Describe the Harlem Renaissance.

d)  Langston Hughes.

Consider This: He wrote *The Souls of Black Folk.* 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.1.2  
In a 1925 issue of *Survey Graphic*, Alain Leroy Locke argued that

a)  Harlem was the center of a new era dawning for black Americans.

b)  modern art should focus on aesthetics, not on politics.

Consider This: *Survey Graphic* was a national magazine dedicated to sociology, social work, and social analysis. 36.1 Describe the Harlem Renaissance.

c)  black artists should leave America to seek opportunities in Europe.

Consider This: *Survey Graphic* was a national magazine dedicated to sociology, social work, and social analysis. 36.1 Describe the Harlem Renaissance.

d)  the “New Negro” should only look forward, not to the past.

Consider This: *Survey Graphic* was a national magazine dedicated to sociology, social work, and social analysis. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.1.3  
Since the late nineteenth century, a distinctive design tradition developed in the African-American community of isolated Gees Bend in

a)  Alabama.

b)  New York.

Consider This: These quilts are appreciated today in museum exhibitions. 36.1 Describe the Harlem Renaissance.

c)  Nigeria.

Consider This: These quilts are appreciated today in museum exhibitions. 36.1 Describe the Harlem Renaissance.

d)  New Orleans.

Consider This: These quilts are appreciated today in museum exhibitions. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.1.4  
The poetry of Langston Hughes is especially informed by

a)  the vernacular expression, in music and speech, of African Americans.

b)  the freedom he found in Paris.

Consider This: His first collection of poems was titled *The Weary Blues.* 36.1 Describe the Harlem Renaissance.

c)  the field research of Zora Neale Hurston.

Consider This: His first collection of poems was titled *The Weary Blues.* 36.1 Describe the Harlem Renaissance.

d)  folk sermons preserved by James Weldon Johnson.

Consider This: His first collection of poems was titled *The Weary Blues.* 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.1.5  
In the call-and-response section of “Hotter Than That,” which two are in dialogue?

a)  the scat voice and the guitar

b)  the guitar and the trombone

Consider This: Each one imitates the other. 36.1 Describe the Harlem Renaissance.

c)  the trombone and the clarinet

Consider This: Each one imitates the other. 36.1 Describe the Harlem Renaissance.

d)  the clarinet and the scat voice

Consider This: Each one imitates the other. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: The Harlem Renaissance

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Skyscraper and Machine: Architecture in New York**

EOM Q36.2.1  
In addition to its distinctive styling, the Chrysler Building’s exterior was notable for its innovative use of

a)  stainless steel.

b)  glass.

Consider This: It was a direct expression of corporate identity. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  granite.

Consider This: It was a direct expression of corporate identity. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  marble.

Consider This: It was a direct expression of corporate identity. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.2.2  
The 291 gallery in New York City was the first in the United States to show art by

a)  Pablo Picasso.

b)  Aaron Douglas.

Consider This: It was owned by Alfred Stieglitz. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  Paul Cézanne.

Consider This: It was owned by Alfred Stieglitz. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  Frank Lloyd Wright.

Consider This: It was owned by Alfred Stieglitz. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.2.3  
Alfred Stieglitz proposed that modern photography and art should be concerned with revealing the

a)  underlying geometries of the world.

b)  spirituality of living things.

Consider This: In addition to Picasso, he promoted Henri Matisse, Georgia O’Keeffe and Paul Strand. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  stream-of-consciousness.

Consider This: In addition to Picasso, he promoted Henri Matisse, Georgia O’Keeffe and Paul Strand. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  sexual innuendo of modern life.

Consider This: In addition to Picasso, he promoted Henri Matisse, Georgia O’Keeffe and Paul Strand. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.2.4  
The objects featured in the Museum of Modern Art’s exhibition of “Machine Art” expressed a new aesthetic inspired by

a)  Classicism.

b)  Gothic sensibility.

Consider This: Symmetry, balance, and proportion were characteristics. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  organic naturalism.

Consider This: Symmetry, balance, and proportion were characteristics. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  Arts and Crafts handwork.

Consider This: Symmetry, balance, and proportion were characteristics. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.2.5  
What aspect of Frank Lloyd Wright’s Fallingwater represents a departure from his Prairie Houses?

a)  its relative verticality

b)  the influence from nature

Consider This: It is a three-story structure built into a cliff. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  the use of cantilevering

Consider This: It is a three-story structure built into a cliff. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  the design of open interior spaces

Consider This: It is a three-story structure built into a cliff. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: Skyscraper and Machine: Architecture in New York

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Making It New: The Art of Place**

EOM Q36.3.1  
What does F. Scott Fitzgerald mean when he writes, in *The Great Gatsby*, “Gatsby believed in the green light”?

a)  Gatsby was reaching out for the elusive American dream.

b)  Gatsby believed in glory, honor, and courage.

Consider This: The light is at Daisy Buchanan’s dock across the bay in East Egg. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  Gatsby decorated his home in the Art Deco style.

Consider This: The light is at Daisy Buchanan’s dock across the bay in East Egg. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  Gatsby was always “on” when the movie camera was rolling.

Consider This: The light is at Daisy Buchanan’s dock across the bay in East Egg. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making It New: The Art of Place

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.3.2  
In Ernest Hemingway’s “Big Two-Hearted River,” Nick Adams experiences the healing power of place in

a)  the woods and rivers of northern Michigan.

b)  the streets of Manhattan.

Consider This: He has returned from the war. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  the cafés of Paris.

Consider This: He has returned from the war. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  the old beach shore of Long Island.

Consider This: He has returned from the war. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making It New: The Art of Place

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.3.3  
In his rallying cry to “make it new,” Ezra Pound was invoking the necessity of

a)  continual cultural renewal.

b)  the machine age.

Consider This: Pound translated an ancient Chinese Confucian text. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  the rise of fascism.

Consider This: Pound translated an ancient Chinese Confucian text. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  an end to the Jazz Age.

Consider This: Pound translated an ancient Chinese Confucian text. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making It New: The Art of Place

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.3.4  
What does E.E. Cummings’s poem “she being Brand,” have in common with Charles Sheeler’s painting?

a)  a thematic interest in the machine age

b)  a thematic interest in sexuality

Consider This: Sheeler’s landscape depicts a section of Ford Motor Company’s River Rouge plant. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  a radically anti-traditionalist approach to craft

Consider This: Sheeler’s landscape depicts a section of Ford Motor Company’s River Rouge plant. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  a distrust of industrial influence upon America

Consider This: Sheeler’s landscape depicts a section of Ford Motor Company’s River Rouge plant. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making It New: The Art of Place

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q36.3.5  
For much of her long career Georgia O’Keeffe’s landscape paintings explored the distinctive sense of place in

a)  New Mexico.

b)  New York.

Consider This: *Red Hills and Bones*, painted in 1941, is an example. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  Mississippi.

Consider This: *Red Hills and Bones*, painted in 1941, is an example. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  the Midwestern prairie.

Consider This: *Red Hills and Bones*, painted in 1941, is an example. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: Making It New: The Art of Place

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: The Golden Age of Silent Film**

EOM Q36.4.1  
Many people involved in the early film industry came from careers in

a)  the garment industry.

b)  the stock market.

Consider This: The ability to predict and respond to popular taste was influential in establishing successful film companies. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  the jazz music industry.

Consider This: The ability to predict and respond to popular taste was influential in establishing successful film companies. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  painting.

Consider This: The ability to predict and respond to popular taste was influential in establishing successful film companies. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.4.2  
In order to resist the power of the studio system, what did Douglas Fairbanks, Mary Pickford, Charles Chaplin, and D.W. Griffith do?

a)  They formed their own finance and distribution company.

b)  They quit making films and started a theater.

Consider This: United Artists was followed by the formation of a studio by Fairbanks and Pickford. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  They went on strike until their demands were met.

Consider This: United Artists was followed by the formation of a studio by Fairbanks and Pickford. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  They left Hollywood to star in European films.

Consider This: United Artists was followed by the formation of a studio by Fairbanks and Pickford. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.4.3  
The term *mise-en-scène* refers to

a)  the totality of a film’s visual style.

b)  a constructed film set.

Consider This: It shapes the mood or tone of a film. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  a grotesque character in the genre of horror films.

Consider This: It shapes the mood or tone of a film. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  a special type of lighting developed for film.

Consider This: It shapes the mood or tone of a film. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q36.4.4  
The visual style of *Metropolis* can be traced to

a)  German Expressionism.

b)  Surrealism.

Consider This: The film’s story presents humanity at the edge of extinction. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  Cubism.

Consider This: The film’s story presents humanity at the edge of extinction. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  Romanticism.

Consider This: The film’s story presents humanity at the edge of extinction. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q36.4.5  
In the film *Un Chien andalou* (*An Andalusian Dog*), the close-up of a girl’s eye being sliced by a razor is best understood as a metaphor of the

a)  Surrealist way of seeing.

b)  crass materialism of American filmmaking.

Consider This: The film was a collaboration between Salvador Dalí and Luis Buñuel. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  feminine powers of expression.

Consider This: The film was a collaboration between Salvador Dalí and Luis Buñuel. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  rise of the Fascist state.

Consider This: The film was a collaboration between Salvador Dalí and Luis Buñuel. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: The Golden Age of Silent Film

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: New York, Skyscraper Culture, and the Jazz Age: Making It New**

EOC Q36.1  
When W.E.B. Du Bois wrote, “It is a peculiar sensation, this double-consciousness,” he was speaking of the

a)  African-American experience.

b)  experience of the moviegoer.

Consider This: Du Bois was a sociologist and editor of *The Crisis*. 36.1 Describe the Harlem Renaissance.

c)  machine aesthetic.

Consider This: Du Bois was a sociologist and editor of *The Crisis*. 36.1 Describe the Harlem Renaissance.

d)  new American landscape.

Consider This: Du Bois was a sociologist and editor of *The Crisis*. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.2  
The musical genre of the blues consists primarily of

a)  lamentations of love, poverty, and injustice.

b)  two musicians closely imitating each other on different instruments.

Consider This: Bessie Smith was an early blues artist. 36.1 Describe the Harlem Renaissance.

c)  big bands that produce a powerful sound with a rhythm that avoids downbeats.

Consider This: Bessie Smith was an early blues artist. 36.1 Describe the Harlem Renaissance.

d)  singing an instrument-like solo in nonsense syllables.

Consider This: Bessie Smith was an early blues artist. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.3  
Big bands using a rhythm that depends on the avoidance of downbeats are characteristic of

a)  swing music.

b)  the blues.

Consider This: Duke Ellington introduced this style. 36.1 Describe the Harlem Renaissance.

c)  Dixieland jazz.

Consider This: Duke Ellington introduced this style. 36.1 Describe the Harlem Renaissance.

d)  ragtime.

Consider This: Duke Ellington introduced this style. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q36.4  
In Lawrence’s illustration, the increasing height of the girls and the numbers they write represent

a)  a musical crescendo.

b)  one girl growing over the years.

Consider This: Lawrence studied under Aaron Douglas. 36.1 Describe the Harlem Renaissance.

c)  girls aging out of schooling in the North.

Consider This: Lawrence studied under Aaron Douglas. 36.1 Describe the Harlem Renaissance.

d)  a blue note.

Consider This: Lawrence studied under Aaron Douglas. 36.1 Describe the Harlem Renaissance.

Answer: a

Learning Objective: 36.1 Describe the Harlem Renaissance.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q36.5  
Its highly stylized forms and exotic materials distinguish the Chrysler Building as an example of a style known at the time as

a)  Art Moderne.

b)  Machine Art.

Consider This: An alternate term was coined in the 1960s. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  International Style.

Consider This: An alternate term was coined in the 1960s. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  Art Deco.

Consider This: An alternate term was coined in the 1960s. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q36.6  
The “tools that money couldn’t buy” was the description used by

a)  Walter Chrysler in reference to his handmade tempered steel tools.

b)  Alfred Stieglitz in reference to his camera and darkroom.

Consider This: They represented personal and industrial achievement. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  Alfred H. Barr, Jr., in reference to the kitchen tools shown in the exhibition *Machine Art*.

Consider This: They represented personal and industrial achievement. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  William Fox in reference to his Hollywood studios.

Consider This: They represented personal and industrial achievement. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.7  
Unlike the architects of the International Style, Frank Lloyd Wright was inspired by

a)  nature.

b)  the machine.

Consider This: Wright referred to his early designs as Prairie Houses. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  the Jazz Age.

Consider This: Wright referred to his early designs as Prairie Houses. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  industrial materials.

Consider This: Wright referred to his early designs as Prairie Houses. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.8  
Gilbert’s description of this building with “the ultimate note of the mass gradually gaining in spirituality the higher it mounts” explains its

a)  Gothic styling.

b)  Classicism.

Consider This: International Style countered this tradition. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

c)  Modernist sensibility.

Consider This: International Style countered this tradition. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

d)  expression of corporate identity.

Consider This: International Style countered this tradition. 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Answer: a

Learning Objective: 36.2 Discuss the International Style in architecture and its development as a response to skyscraper architecture in the 1920s.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q36.9  
For poet Hart Crane, the symbol of machine aesthetic was the

a)  Brooklyn Bridge.

b)  Woolworth Building.

Consider This: Hart Crane believed that the poet must “absorb the machine.” 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  Chrysler Building.

Consider This: Hart Crane believed that the poet must “absorb the machine.” 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  River Rouge Plant of the Ford Motor Company.

Consider This: Hart Crane believed that the poet must “absorb the machine.” 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q36.10  
Eugene O’Neill’s plays are noted for their

a)  emphasis on the alienation and isolation of modern life.

b)  monologues in stream-of-consciousness.

Consider This: O’Neill wrote *The Hairy Ape* and *Long Day’s Journey Into Night*. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  celebration of the American dream.

Consider This: O’Neill wrote *The Hairy Ape* and *Long Day’s Journey Into Night*. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  inspiration from the nascent Hollywood film industry.

Consider This: O’Neill wrote *The Hairy Ape* and *Long Day’s Journey Into Night*. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.11  
Like James Joyce’s *Ulysses* and Virginia Woolf’s *Mrs. Dalloway*, William Faulkner’s *The Sound and the Fury*

a)  uses a stream-of-consciousness technique.

b)  recounts the events of a single day.

Consider This: Faulkner’s novel begins with a scene narrated by Benjy. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  takes place in an imaginary county.

Consider This: Faulkner’s novel begins with a scene narrated by Benjy. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  was inspired by Greek myth.

Consider This: Faulkner’s novel begins with a scene narrated by Benjy. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q36.12  
Hartley’s depiction of the New Mexican landscape reflects the stylistic and thematic influence of

a)  Cézanne.

b)  Picasso.

Consider This: Both artists were connected to Alfred Stieglitz. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

c)  Van Gogh.

Consider This: Both artists were connected to Alfred Stieglitz. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

d)  Demuth.

Consider This: Both artists were connected to Alfred Stieglitz. 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Answer: a

Learning Objective: 36.3 Examine how both the idea of the new and a sense of place define American modernism.

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.13  
The most popular star of 1920s Western films, characterized by his white hat and “wonder” horse, was

a)  Tom Mix.

b)  Douglas Fairbanks.

Consider This: He had worked as a cowboy prior to making films. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  Rudolph Valentino.

Consider This: He had worked as a cowboy prior to making films. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  Lon Chaney.

Consider This: He had worked as a cowboy prior to making films. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q36.14  
When movie theaters resisted booking the entire yearly output of the film studios, the studios sought to gain control of the process by

a)  buying the theaters.

b)  demanding the lowering of ticket prices.

Consider This: Adolph Zukor was a key figure in this. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  suing theater owners.

Consider This: Adolph Zukor was a key figure in this. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  sending their stars to plead the case in person.

Consider This: Adolph Zukor was a key figure in this. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q36.15  
The opening scene of Chaplin’s *Gold Rush* establishes

a)  its realistic style.

b)  its comedic tone.

Consider This: Chaplin’s inspiration came from period photographs. 36.4 Outline the characteristics of silent film in its “golden age.”

c)  the effectiveness of studio lighting.

Consider This: Chaplin’s inspiration came from period photographs. 36.4 Outline the characteristics of silent film in its “golden age.”

d)  the importance of expansive studio back lots for set construction.

Consider This: Chaplin’s inspiration came from period photographs. 36.4 Outline the characteristics of silent film in its “golden age.”

Answer: a

Learning Objective: 36.4 Outline the characteristics of silent film in its “golden age.”

Topic: New York, Skyscraper Culture, and the Jazz Age: Making It New

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

**Chapter 37**

**The Age of Anxiety:**

**Fascism and Depression, Holocaust and Bomb**

**Multiple-Choice Questions**

1. What three major divisions of German society does Georg Grosz parody in his painting *The Pillars of Society*?

a. upper, middle, and lower classes

b artists, entertainers, and merchants

c. military, clergy, and middle class

d. intellectuals, workers, and politicians

Answer: c

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Easy

Skill Level: Remember the Facts

2. In Franz Kafka’s *The Trial*, the plight of the protagonist, Josef K., is usually understood as reflecting anxiety about

1. Communism.
2. Judaism.
3. urbanization.
4. modern alienation.

Answer: d

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: Kafka’s Nightmare Worlds

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. Bertolt Brecht’s “alienation effect” describes his attempt to

1. persuade audiences to dislike drama.
2. lead audiences to view a drama’s characters critically.
3. convert audiences to Marxism.
4. persuade audiences to identify with the drama’s characters.

Answer: b

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: Brecht and the Berlin Stage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

4. Bourgeois German youth flocked to the Wandervogel movement to

1. defy their conservative parents.
2. discuss plans for a revolt.
3. recapture a premodern past.
4. train in secret for military duty.

Answer: c

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Adolf Hitler claimed that Jewish financiers were responsible for

a. radical art.

b. the worldwide financial collapse.

c. his imprisonment following the beer hall *putsch*.

d. *Kristallnacht* (“Night of Broken Glass”).

Answer: b

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. The Nuremberg Laws were designed to limit German Jews’ participation in the realm of

a. culture.

b. agriculture.

c. technology.

d. politics.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. Bauhaus founder Walter Gropius equated his architecture with

1. politics.
2. romance.
3. nationalism.
4. religion.

Answer: d

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. Which of the following would Piet Mondrian most likely have considered the culmination of artistic expression?

1. Wagnerian opera
2. Georg Grosz’s painting *The Pillars of Society*
3. Gerrit Rietveld’s Schröder House
4. Franz Kafka’s novel *The Trial*

Answer: c

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

9. Le Corbusier designed his buildings without supporting walls to

1. provide interior-space flexibility.
2. conserve concrete and steel.
3. increase privacy.
4. adhere to the principles of Zen.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. Why did the Nazis dislike the Bauhaus style?

1. The designs were not functional for the working class.
2. Bauhaus artists rejected traditional German values.
3. Walter Gropius was a known communist.
4. Its openness lacked adequate privacy.

Answer: b

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. In 1936, Adolf Hitler inaugurated the tradition of carrying the Olympic torch from Athens to the Olympic venue to

1. show off the Germans’ athletic abilities.
2. demonstrate Germany’s openness to other cultures.
3. suggest that Germany was the new Classical Greece.
4. postpone the games by a week.

Answer: c

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. Which of the following types of music best matches the tone and style of Leni Riefenstahl’s film *Triumph of the Will*?

1. a waltz
2. a lullaby
3. a traditional march
4. a jazz song

Answer: c

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

13. Joseph Stalin killed up to 10 million kulaks (peasant farmers) and sent millions of others to labor camps between 1929 and 1933 for

1. refusing to collectivize.
2. causing a meat shortage.
3. leaving their farms for factory jobs.
4. exporting grain to Germany.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Stalin in Russia

Difficulty Level: Easy

Skill Level: Remember the Facts

14. Composer Sergei Prokofiev most likely wrote the simplistic symphonic fairy tale *Peter and the Wolf* to

1. encourage Russian children to appreciate classical music.
2. satisfy Soviet authorities who called his music too complicated.
3. symbolize Soviet ability to triumph over other countries.
4. celebrate the spirit and capability of the Russian peasants.

Answer: b

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Stalin in Russia

Difficulty Level: Easy

Skill Level: Remember the Facts

15. What is one key symbolic reason architects employed by Mussolini favored the use of travertine (white limestone)?

a. It resembled the marble used in Classical Roman structures.

b. It was readily available and inexpensive.

c. It reflected light, suggesting the “brilliance” of Italian fascism.

d. It suggested purity.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Mussolini in Italy

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

16. The Germans’ stated aim in leveling the Basque town of Guernica in 1937 was to

1. show the world their air power.
2. destroy a French outpost in the town.
3. destroy a bridge used by Spanish rebels.
4. frighten the Spanish into siding with them.

Answer: c

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Closer Look: Picasso’s *Guernica*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

17. In his painting *Guernica*, Pablo Picasso links the tragedy of Guernica to

1. the Roman defeat of the Jews at Masada.
2. the Crucifixion of Jesus.
3. the assassination of Pancho Villa.
4. ritualized Spanish bullfighting.

Answer: d

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Closer Look: Picasso’s *Guernica*

Difficulty Level: Easy

Skill Level: Remember the Facts

18. Nelson A. Rockefeller had Diego Rivera’s fresco *Man at the Crossroads Looking with Hope and High Vision to a New and Better Future* destroyed because it

1. portrayed workers in communist red scarves.
2. included a portrait of Vladimir Lenin.
3. celebrated the Mexican revolution.
4. showed Rockefeller enjoying a cocktail.

Answer: b

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: The Mexican Mural Movement

Difficulty Level: Easy

Skill Level: Remember the Facts

19. Frida Kahlo’s self-portraits document

a. the Mexican Revolution.

b. New York society.

c. her Surrealist dreams.

d. her personal tragedy.

Answer: d

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: The Private World of Frida Kahlo

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. During America’s Great Depression, approximately how much of the national workforce was unemployed?

1. one-tenth
2. one-fourth
3. one-third
4. one-half

Answer: c

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in America

Difficulty Level: Easy

Skill Level: Remember the Facts

21. The WPA mural project was led by the example of

a. Diego Rivera.

b. Thomas Hart Benson.

c. Aaron Copland.

d. Margaret Bourke-White.

Answer: b

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Road to Recovery: The New Deal

Difficulty Level: Easy

Skill Level: Remember the Facts

22. John Steinbeck’s novel *The Grapes of Wrath* brought attention to injustice against

a. Mexican refugees.

b. European Jews.

c. migrant workers.

d. blacks in the American South.

Answer: c

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Road to Recovery: The New Deal

Difficulty Level: Easy

Skill Level: Remember the Facts

23. Despite its relatively high cost, America’s favorite leisure activity throughout the Great Depression was

1. going to the movies.
2. listening to the radio.
3. playing sports.
4. dancing.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: Cinema: The Talkies and Color

Difficulty Level: Easy

Skill Level: Remember the Facts

24. Which of the following films, in addressing deep-seated male anxiety about female sexuality, suggests the influence of Freudian ideas on popular culture?

1. *The Blue Angel*
2. *The Wizard of Oz*
3. *The Black Pirate*
4. *The Jazz Singer*

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: Sound and Language

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

25. Which of the following artistically ambitious films lost money, thereby ushering in an era of formulaic vehicles for bankable stars?

1. *The Blue Angel*
2. *The Wizard of Oz*
3. *The Black Pirate*
4. *The Jazz Singer*

Answer: b

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: 1939: The Great Year

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. Orson Welles’s *Citizen Kane* is considered one of the most cinematically inventive films of the postwar era because of its

a. unorthodox structure.

b. use of Technicolor.

c. use of storyboards.

d. panoramic overviews.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: Orson Welles and *Citizen Kane*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

27. A campaign of nonviolence was key in the liberation of

a. Vietnam from France.

b. Nigeria from Britain.

c. Algeria from France.

d. India from Britain.

Answer: d

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Decolonization and Liberation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

28. The final death toll of World War II was

1. 10 million.
2. 20 million.
3. 40 million.
4. 50 million.

Answer: c

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Bearing Witness: Reactions to the War

Difficulty Level: Easy

Skill Level: Remember the Facts

29. *Night* is a memoir about

1. the Holocaust.
2. the Great Depression.
3. the Mexican Revolution.
4. the bombing of Nagasaki.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Bearing Witness: Reactions to the War

Difficulty Level: Easy

Skill Level: Remember the Facts

30. Why *might* the original film *Gojira* (*Godzilla*) have disturbed American audiences when it was made in 1954?

1. It expresses overt hostility toward the United States.
2. It suggests that the Japanese would soon out-compete the United States economically.
3. It blames the United States for unleashing a radioactive “monster” on Japan.
4. It raises fears of environmental degradation.

Answer: c

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Bearing Witness: Reactions to the War

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

**Essay Questions**

31. Describe Bertolt Brecht’s concept of epic theater, and list four ways his plays aimed to achieve his desired “alienation effect.”

Answer: The ideal response would include the following

1. Brechtian theater rejects the notion that the audience should identify with the characters and situations in the drama—instead, Brecht wanted his audience to remain acutely aware of the artificiality of the medium and thus be capable of critiquing the ideas presented.
2. To achieve this effect, epic theater used the following:

* disjointed, atemporal presentation of scenes
* highly artificial, non-naturalistic acting styles
* exposed stage machinery, with no curtain separating audience and set
* songs and music that disrupt rather than further the action

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: Brecht and the Berlin Stage

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Identify and explain two events that aided Hitler’s rise to power in Germany.

Answer: The ideal response would include the following:

1. German culture was strongly marked by conservative nostalgia for the premodern and the rural in response to the radical “newness” of many aspects of urban post–World War I culture.
2. Germans were powerfully affected by the postwar reparations imposed on Germany and its loss of the territories of Alsace-Lorraine and Silesia.
3. Many societies, Germany among them, were rocked by the collapse of world economies following the crash of the New York stock market on October 29, 1929.

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Difficult

Skill Level: Understand the Concepts

33. Describe the features of Le Corbusier’s Villa Savoye by referring to his “Five Points of a New Architecture.”

Answer: The ideal response would include the following:

1. Le Corbusier’s goal, in part as a response to the massive destruction of property in World War I, was to design low-cost but superior housing for the common person that could be mass produced and easily adapted to create apartment buildings, office space, and industrial space.
2. Le Corbusier envisioned a basic structure of reinforced concrete supported by steel pillars, which turned the interior into an open, free-flowing space.
3. In his “Five Points of a New Architecture,” Le Corbusier specified that (1) the structure should be raised on columns to provide for privacy, with only an entrance on the ground level; (2) it should have a flat roof, to be used as a roof garden; (3) it should have an open floor plan; (4) the exterior curtain walls should be freely composed; and (5) the windows should be horizontal ribbons of glass.
4. Le Corbusier employed those five principles to design the Villa Savoye: its entry is set back, beneath the main living space on the second floor, which is supported by steel columns; rounded windbreaks shelter a roof garden.

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Hitler in Germany

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Analyze the significance of the ritualized bullfighting metaphor that Pablo Picasso uses in his *Guernica*.

Answer: The ideal response would include the following:

1. Picasso’s response to the devastation of the Basque town of Guernica by the German air-force on April 26, 1937, took the form of a black-and-white mural that the artist had previously been commissioned to contribute to the Spanish Pavilion at the 1937 Exposition Universelle in Paris.
2. *Guernica* portrays a scene of violence, helpless suffering, and death.
3. In the mural, Picasso links the tragedy of Guernica to the ritualized bullfight, in which the preordained death of the bull symbolizes the ever-present nature of death. (For the Surrealists, too, the bull represented the irrational forces of the human psyche.)
4. In *Guernica’s* portrayal of the bullfight, however, there are no victors. The dead figure lying face up in the mural’s foreground is both a soldier and a picador (the chief antagonist of the bull and the one who torments him on horseback with a lance).
5. Near the center of the frame, a spear penetrates the flank of the horse, whose scream echoes that of the mother at left holding her dead child in her arms.

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: Closer Look: Picasso’s *Guernica*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Compare the portraits of women in Frida Kahlo’s *The Broken Column* and Dorothea Lange’s *Migrant Mother*.

Answer: The ideal response would include the following:

1. Both works offer striking portrayals of women, clearly suffering, who seem somehow able to transcend their painful circumstances.
2. Frida Kahlo’s paintings serve in part to document her personal suffering:

* Already crippled by a bout of polio in childhood, she was injured severely at the age of 18 when the bus in which she was riding was struck by a tram and a metal handrail pierced her body.
* In her self-portrait *The Broken Column* (1944), Kahlo portrays her body pierced with nails and ripped open from neck to navel, her broken spine exposed.

1. Kahlo’s portrait, undeniably a record of personal struggle, can also be interpreted as a portrayal of the universal struggle for survival.
2. The essential solitariness of human existence seems echoed in the painting’s fractured and barren landscape, which may also symbolize Kahlo’s inability to bear children—another result of her injuries.
3. In *Migrant Mother* (1936), Dorothea Lange portrays the plight of a family whose situation was captured in the work’s original title: “Destitute pea pickers in California. Mother of seven children.”
4. At the center of the work is the portrait of Florence Owens Thompson, clearly suffering from privation and overwork, but still determined to survive.

Learning Objectives: 37.3 Discuss the response of artists to the Mexican Revolution.; 37.4 Characterize the WPA’s impact on the arts.

Topic: The Private World of Frida Kahlo; The Road to Recovery: The New Deal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

36. Identify and explain three ways the Work Projects Administration (WPA) affected the American economy and culture.

Answer: The ideal response would include the following:

1. The WPA was part of President Franklin Delano Roosevelt’s plan for combatting the devastating economic effects of the Great Depression; it comprised a large number of agencies that, together, employed 8.5 million people who built 116,000 buildings, 78,000 bridges, and 651,000 miles of road and improved 800 airports.
2. The WPA’s contributions to culture included the Federal Art Project, the Federal Writers’ Project, the Federal Theater Project, and the Federal Music Project, under whose auspices visual artists produced nearly 10,000 drawings, paintings, and sculptures and a number of large-scale murals; theater professionals offered 4,000 productions per month; writers created a series of state and regional guidebooks; and musicians performed in 34 new orchestras.
3. Artists employed by the WPA included Thomas Hart Benton, who created lasting murals celebrating American life and culture; musical composer Virgil Thomson and documentary filmmaker Pare Lorentz, whose careers were supported by commissions from the Resettlement Administration; and photographers Dorothea Lange and Walker Evans, whose careers were supported by commissions from the Farm Security Administration.

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Road to Recovery: The New Deal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Identify two motion pictures released in 1939, Hollywood’s “Great Year,” and explain some of the key factors explaining their artistic and/or commercial success.

Answer: The ideal response would include the following:

1. Notable movies released in 1939 included *The Wizard of Oz; Gone with the Wind;* and *The Rules of the Game.*
2. *The Wizard of Oz* celebrates both traditional American values (love of home, resourcefulness, honesty, wisdom, courage) and new technologies; its use of traditional black-and-white for scenes portraying Kansas and saturated color for the scenes of Oz was both an invitation to participate in a fantasy and the outward sign of advances in cinematography. The film assured singer and actress Judy Garland’s lasting fame.
3. *Gone with the Wind*, which was shot from start to finish in Technicolor, was a masterpiece both of cinema and of marketing. Producer David O. Selznick spared no expense in making the film, hiring celebrated art director William Cameron Menzies to storyboard scenes two years before filming began; Selznick also spared no effort in promoting and selling the film, seeking publicity for the drama surrounding such things as the casting of its protagonist, Scarlett O’Hara, and carefully vetting the script for racial balance to avoid the controversy that had marked similarly themed material such as *Birth of a Nation*.
4. *The Rules of the Game*, a film made by French director Jean Renoir, earned its place in cinematic history not through technological innovation but through the thoughtful treatment of profound themes (class conflict, social disengagement, and response to the threat of war) in the guise of a love farce.

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: 1939: The Great Year

Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. Explain two reasons Orson Welles’s *Citizen Kane* differed from its motion picture predecessors; then, name two later films that utilize Welles’s techniques.

Answer: The ideal response would include the following:

*Citizen Kane* presented the following innovations:

1. The narrative—set in motion by a journalist’s search for the meaning of the term “Rosebud,” revealed in the end to be a child’s toy—is told in a series of flashbacks and from multiple perspectives.
2. Director Orson Welles collaborated with cinematographer Gregg Toland on nearly every shot and insisted that Toland experiment, encouraging Toland’s innovative use of a deep-focus lens, chiaroscuro lighting, and unusual angles (often, far above or far below the action).
3. Students’ discussion of contemporary films influenced by *Citizen Kane* will vary and could include many notable films. Some films indebted to *Kane* that are frequently mentioned include *The Godfather, Lawrence of Arabia, The Searchers, Rashomon, Raging Bull, Pulp Fiction, Magnolia, Memento, There Will Be Blood, The Master,* and *The Social Network.*

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: Orson Welles and *Citizen Kane*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

39. World War II instigated the movement toward worldwide decolonization. Identify two countries in which this effect was felt, and explain each country’s path toward independence.

Answer: The ideal response would include the following:

1. French Indochina (Laos, Cambodia, and Vietnam): Occupied by France since the late nineteenth century, Indochina experienced nationalist stirrings as early as 1930, when Ho Chi Minh (1892–1969) founded the Indochina Communist Party. During World War II, Ho Chi Minh led the military campaign against the invading Japanese, while the pro-Vichy colonial French government allied with the Japanese. When, in 1945, Ho Chi Minh declared Vietnam an independent state, civil war erupted, ending with the division of Vietnam with Ho Chi Minh in control north of that line and centered in Hanoi, and the French in charge south of that line and centered in Saigon.
2. Algeria: France had maintained a strong base in Algeria since the early nineteenth century. At the end of World War II, violence broke out between French and European settlers and Algerian Muslim nationalists. The postwar French Republic declared Algeria an integral part of France. Guerrilla resistance to the French began in 1954, led by the National Liberation Front (FLN), and lasted until 1962, during which time hundreds of thousands of Muslim and European Algerians were killed. Finally, in 1962, French president Charles de Gaulle (1890–1970) called for a referendum in Algeria on independence. It passed overwhelmingly and Algeria became independent on July 3, 1962.
3. India and Pakistan: While studying law in England, Mohandas Gandhi (1869–1948) learned the concept of passive resistance through his reading of Thoreau. After returning from South Africa in 1915, where he had worked for 20 years as an advocate for Indian immigrants, Gandhi began a campaign against the British government. He was repeatedly arrested and, during his imprisonments, engaged in long hunger strikes. Gandhi’s campaign of nonviolence finally convinced the British to leave India in 1947, after partitioning the country into two parts, India and Pakistan.
4. In 1948, Burma and Sri Lanka became independent, the Dutch were forced out of Indonesia, and the British withdrew from Palestine, after helping to establish the new country of Israel. In the following decade, the British withdrew from Ghana, Nigeria, Cyprus, Kenya, and Aden (now part of Yemen).

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Decolonization and Liberation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. Focusing on one work of literature and one film discussed in the chapter, analyze the artistic response of each to the horrors of World War II.

Answer: The ideal response would include the following:

1. Italian chemist Primo Levi’s memoir, *If This Is a Man*, the wrenching story of a man attempting to understand why he survived the death camps
2. American cartoonist Art Spiegelman’s graphic novel *Maus: A Survivor’s Tale*, which recounts Spiegelman’s parents’ experiences as Jews in Poland before the war and at Auschwitz during the war
3. Paris-based documentary filmmaker Claude Lanzmann’s 9.5-hour *Shoah*, a series of testimonials on the Holocaust drawn from survivors, witnesses, and perpetrators
4. The Holocaust memoir *Night* by Elie Wiesel (1928–2016), who won the Nobel Peace Prize in 1986
5. *Night and Fog* (1955), a 32-minute documentary about the Holocaust by French filmmaker Alain Resnais (1922–2014), which combines contemporary footage of Auschwitz with archival footage recorded during the liberation, and which addresses the key question: Who was responsible?
6. *11:02—Nagasaki,* by Shomei Tomatsu (1930–2012), a series of photographs depicting the after-effects of the atomic bomb, from keloidal burns and physical deformities to the cultural process of Americanization that Japan underwent at the war’s conclusion
7. *Gojira* (1954), a movie directed by Ishiro Honda (1911–93), which portrays a radiation-breathing monster born from the sea after an American test of an atomic bomb in the Pacific—a vehicle through which the Japanese could confront the significance of the atomic bomb and address the question of who was to blame for World War II

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: Bearing Witness: Reactions to the War

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: The Glitter and Angst of Berlin**

EOM Q37.1.1  
The German word *angst* means

a)  anxiety.

b)  artist.

Consider This: The term came to represent the era. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  anger.

Consider This: The term came to represent the era. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  associated.

Consider This: The term came to represent the era. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.1.2  
Playwright Carl Zuckmeyer’s remark, “Some saw her as hefty, full-breasted, in lace underwear, others as a mere wisp of a thing, with boyish legs in black silk stockings” referred to

a)  Berlin.

b)  a prostitute.

Consider This: A strong theme of post-World War I was moral decadence at the center of artistic activity. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  Germany.

Consider This: A strong theme of post-World War I was moral decadence at the center of artistic activity. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  a character in *The Threepenny Opera.*

Consider This: A strong theme of post-World War I was moral decadence at the center of artistic activity. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.1.3  
In Franz Kafka’s novella *The Metamorphosis*, the protagonist, Gregor Samsa, wakes one morning to discover that

a)  he has been transformed into an insect.

b)  he has been accused of an unnamed crime and is to be put on trial.

Consider This: The novella suggests the period’s sense of alienation. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  he lays mortally injured on a city street and cannot remember his name.

Consider This: The novella suggests the period’s sense of alienation. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  the woman he loves is about to marry a wealthy arms manufacturer.

Consider This: The novella suggests the period’s sense of alienation. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.1.4  
“I laugh when they weep, I weep when they laugh” expresses

a)  the dynamic between the audience and characters of Bertolt Brecht’s epic theater.

b)  the message drawn in the background of Käthe Kollwitz’s anti-war poster.

Consider This: The implications of this statement were groundbreaking. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  the life of crime led by Mack the Knife in *The Threepenny Opera.*

Consider This: The implications of this statement were groundbreaking. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  a sign of the main character’s madness in Franz Kafka’s *The Trial.*

Consider This: The implications of this statement were groundbreaking. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.1.5  
Which statement is true regarding Georg Grosz’s representation of *The Pillars of Society*?

a)  Segments of the middle class form viewpoints from different perspectives, but are equally disruptive and culpable for the chaotic state of society.

b)  The church offers hope, reconciliation, and open arms to all despite the divisive actions of some.

Consider This: The painting’s title is ironic. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  An actively resistant and independent press stands between extremist political positions, courageously safeguarding freedom of expression.

Consider This: The painting’s title is ironic. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  A strong military presence maintains and reinforces the rule of law as a stabilizing force to preserve social order.

Consider This: The painting’s title is ironic. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Glitter and Angst of Berlin

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Rise of Fascism**

EOM Q37.2.1  
What was true of the Wandervogel movement after World War I?

a)  It represented a romantic longing for a rural German past.

b)  It embraced modernism.

Consider This: In English, Wandervogel means “freebirds.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  It centered its identity in the urban culture of Berlin.

Consider This: In English, Wandervogel means “freebirds.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  It was anti-fascist.

Consider This: In English, Wandervogel means “freebirds.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.2.2  
The English translation of Hitler’s *Mein Kampf* is

a)  My Struggle.

b)  Man Suffering.

Consider This: Hitler was imprisoned for inciting a political riot in Munich. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  Camp Munich.

Consider This: Hitler was imprisoned for inciting a political riot in Munich. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  Modern War.

Consider This: Hitler was imprisoned for inciting a political riot in Munich. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.2.3  
Nazi propaganda spread quickly through the new medium of

a)  radio.

b)  newspaper.

Consider This: Nazi control of the medium’s source was especially important for controlling the message. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  poster art.

Consider This: Nazi control of the medium’s source was especially important for controlling the message. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  photography.

Consider This: Nazi control of the medium’s source was especially important for controlling the message. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.2.4  
Listen to the excerpt:  
  
Shostakovich described this section of Symphony No. 5 as “if someone were beating  you with a stick and saying ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’” Which element of the music reflects this intention?

a)  the rhythm emphasized by drums and tympani

b)  the bugle call of the brass

Consider This: Russian authorities failed to recognize the composition’s devices as musical parody. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  the opening chords with strings playing in unison

Consider This: Russian authorities failed to recognize the composition’s devices as musical parody. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  the dance melody

Consider This: Russian authorities failed to recognize the composition’s devices as musical parody. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q37.2.5  
Civilian populations were intended targets of airstrike campaigns during

a)  Hitler’s “total war” strategy in the Spanish Civil War.

b)  Stalin’s suppression of the kulak uprising in the Soviet Union.

Consider This: This conflict set a precedent for the conduct of World War II. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  Mussolini’s Black Shirts campaign against communists in Italy.

Consider This: This conflict set a precedent for the conduct of World War II. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  Russia’s Bolshevik Revolution.

Consider This: This conflict set a precedent for the conduct of World War II. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Rise of Fascism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Revolution in Mexico**

EOM Q37.3.1  
The Mexican Revolution followed the assassination of

a)  Francisco Madero.

b)  Emiliano Zapata.

Consider This: Foreign investments in Mexico played a significant role in creating the country’s factions. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  Pancho Villa.

Consider This: Foreign investments in Mexico played a significant role in creating the country’s factions. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  Porfirio Díaz.

Consider This: Foreign investments in Mexico played a significant role in creating the country’s factions. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: Revolution in Mexico

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.3.2  
Nationalist sentiment following the Revolution inspired

a)  mural art.

b)  avant-garde architecture.

Consider This: A new Mexico required new government buildings. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  dream imagery in Frieda Kahlo’s portraits.

Consider This: A new Mexico required new government buildings. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  poetry by Pancho Villa.

Consider This: A new Mexico required new government buildings. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: Revolution in Mexico

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.3.3  
What did the Mexican Revolution have in common with the Russian Revolution and its consequences for the Soviet Union?

a)  Both were reactions against authoritarian rulers, one a czar and the other a dictator.

b)  Each revolution succeeded in preserving landowners’ rights.

Consider This: Revolutions typically begin with one set of intentions, but change with shifts in power. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  Mexico, like Russia, rejected industrialization in favor of expanding agricultural production.

Consider This: Revolutions typically begin with one set of intentions, but change with shifts in power. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  Artists were banned or severely restricted to producing state-sponsored propaganda in post-revolutionary Mexico and Russia.

Consider This: Revolutions typically begin with one set of intentions, but change with shifts in power. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: Revolution in Mexico

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.3.4  
Diego Rivera’s *Sugar Cane* demonstrated his

a)  appreciation of peasant laborers.

b)  support for Mexico’s modern industrialization.

Consider This: The Mexican Revolution attracted the strong support of artists. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  belief that the lower classes were holding back Mexico’s social progress.

Consider This: The Mexican Revolution attracted the strong support of artists. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  commitment to avant-garde art without political overtones.

Consider This: The Mexican Revolution attracted the strong support of artists. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: Revolution in Mexico

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.3.5  
The title change of Diego Rivera’s mural from *Man at the Crossroads Looking with Hope and High Vision to a New and Better Future* to *Man, Controller of the Universe* for the replicated version emphasized

a)  the theme of “control” with its positive and negative connotations, particularly in light of Rockefeller’s actions.

b)  the artist’s increasing optimism about humanity because man, no longer at a “crossroads,” has become a creator of destiny.

Consider This: The original mural was installed in New York City and the second version was created in Mexico City. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  an implied loss of “hope” and “vision” for man without a clear “future.”

Consider This: The original mural was installed in New York City and the second version was created in Mexico City. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  Rivera’s commitment to “universal” communist principles in place of religion.

Consider This: The original mural was installed in New York City and the second version was created in Mexico City. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: Revolution in Mexico

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: The Great Depression in America**

EOM Q37.4.1  
The WPA was created by

a)  New Deal legislation.

b)  Wall Street banks.

Consider This: Franklin Roosevelt’s election tied federal funding to economic recovery. 37.4 Characterize the WPA’s impact on the arts.

c)  private funds invested in the stock market.

Consider This: Franklin Roosevelt’s election tied federal funding to economic recovery. 37.4 Characterize the WPA’s impact on the arts.

d)  corporate donations and philanthropic institutions.

Consider This: Franklin Roosevelt’s election tied federal funding to economic recovery. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in Americ a

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.4.2  
In searching for material to create a new type of modern music, composer Aaron Copland began to

a)  draw from American folk music and dance.

b)  adapt cabaret influences from the music of Kurt Weill.

Consider This: Copland was a beneficiary of the Federal Music Program. 37.4 Characterize the WPA’s impact on the arts.

c)  experiment with parodies of classical genres.

Consider This: Copland was a beneficiary of the Federal Music Program. 37.4 Characterize the WPA’s impact on the arts.

d)  incorporate samples of film scores.

Consider This: Copland was a beneficiary of the Federal Music Program. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.4.3  
The dominant literary and visual style informing American works produced during the Great Depression was

a)  social realism.

b)  surrealism.

Consider This: Documentary photography reflected this influence. 37.4 Characterize the WPA’s impact on the arts.

c)  the avant-garde.

Consider This: Documentary photography reflected this influence. 37.4 Characterize the WPA’s impact on the arts.

d)  socialist propaganda.

Consider This: Documentary photography reflected this influence. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in America

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.4.4  
The subject of James Agee and Walker Evans’s *Let Us Now Praise Famous Men* is

a)  poor sharecroppers in central Alabama during the Depression.

b)  American volunteers who joined Spanish peasants fighting Franco’s troops at Guernica.

Consider This: The project was produced under the Farm Security Administration. 37.4 Characterize the WPA’s impact on the arts.

c)  African-American victims of the Louisville Flood.

Consider This: The project was produced under the Farm Security Administration. 37.4 Characterize the WPA’s impact on the arts.

d)  migrant workers fleeing the Dust Bowl in California camps.

Consider This: The project was produced under the Farm Security Administration. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in America

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.4.5  
Which feature connects this work to characteristics of Russian social realism?

a)  the montage effect of photography mixed with graphics

b)  the underlying theme of racism

Consider This: Poster art was prominent in Soviet Russia in this period. 37.4 Characterize the WPA’s impact on the arts.

c)  the documentation of disaster

Consider This: Poster art was prominent in Soviet Russia in this period. 37.4 Characterize the WPA’s impact on the arts.

d)  the abstract style of black-and-white photography

Consider This: Poster art was prominent in Soviet Russia in this period. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Great Depression in America

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Cinema: The Talkies and Color**

EOM Q37.5.1  
The term “dubbing” refers to

a)  vocal doubling on a film soundtrack.

b)  duplicating characters’ words in scrolling subtitles over a film scene.

Consider This: This process added to the “Americanization” of world cultures. 37.5 Describe how sound and color changed the motion-picture industry.

c)  the Technicolor process of employing a double layer of dyed film stock.

Consider This: This process added to the “Americanization” of world cultures. 37.5 Describe how sound and color changed the motion-picture industry.

d)  placing a camera on dual tracks to shoot action within a scene.

Consider This: This process added to the “Americanization” of world cultures. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Talkies and Color

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.5.2  
The first true “blockbuster” movie was

a)  *Gone with the Wind*.

b)  *The Wizard of Oz*.

Consider This: This film ran for over 4 hours including an intermission. 37.5 Describe how sound and color changed the motion-picture industry.

c)  *Fantasia*.

Consider This: This film ran for over 4 hours including an intermission. 37.5 Describe how sound and color changed the motion-picture industry.

d)  *Citizen Kane*.

Consider This: This film ran for over 4 hours including an intermission. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Talkies and Color

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.5.3  
*The Jazz Singer* is recognized as the first feature-length talkie, but which element of the film elevated its critical reception?

a)  the typically American context of its romantic story line

b)  Al Jolson’s use of blackface

Consider This: The film was widely popular with audiences regardless of class or ethnicity. 37.5 Describe how sound and color changed the motion-picture industry.

c)  the performance of minstrel-style music

Consider This: The film was widely popular with audiences regardless of class or ethnicity. 37.5 Describe how sound and color changed the motion-picture industry.

d)  its depiction of Jewish family life

Consider This: The film was widely popular with audiences regardless of class or ethnicity. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Talkies and Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.5.4  
By the 1940s, Hollywood discovered a formula for studio success based upon

a)  economical production of star-driven films with recyclable story lines.

b)  large-scale history epics with expensive special effects.

Consider This: Teaming Judy Garland with Mickey Rooney paid off for MGM. 37.5 Describe how sound and color changed the motion-picture industry.

c)  full-length animation features paired with classical orchestral scores.

Consider This: Teaming Judy Garland with Mickey Rooney paid off for MGM. 37.5 Describe how sound and color changed the motion-picture industry.

d)  adaptations of imported foreign films dubbed into English.

Consider This: Teaming Judy Garland with Mickey Rooney paid off for MGM. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Talkies and Color

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.5.5  
In subject and style, *The Blue Angel* seems most directly influenced by

a)  Bertolt Brecht’s *The Threepenny Opera.*

b)  Franz Kafka’s *The Metamorphosis.*

Consider This: The decadence of Berlin is reflected in the character of Lola Lola. 37.5 Describe how sound and color changed the motion-picture industry.

c)  Al Jolson’s *The Jazz Singer.*

Consider This: The decadence of Berlin is reflected in the character of Lola Lola. 37.5 Describe how sound and color changed the motion-picture industry.

d)  Jean Renoir’s *The Rules of the Game.*

Consider This: The decadence of Berlin is reflected in the character of Lola Lola. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Talkies and Color

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: World War II**

EOM Q37.6.1  
In World War II the Axis powers included

a)  Germany, Italy, and Japan.

b)  France, Italy, and Spain.

Consider This: This coalition jointly declared war on the United States after the bombing of Pearl Harbor. 37.6 Outline the reaction of artists around the world to World War II.

c)  Germany, the Soviet Union, and Japan.

Consider This: This coalition jointly declared war on the United States after the bombing of Pearl Harbor. 37.6 Outline the reaction of artists around the world to World War II.

d)  Japan and China.

Consider This: This coalition jointly declared war on the United States after the bombing of Pearl Harbor. 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: World War II

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.6.2  
While leading the anticolonial movement against the British in India, Mohandas Gandhi advocated a campaign of nonviolence by using the concept of

a)  passive resistance.

b)  blitzkrieg.

Consider This: Hunger strikes were one example of this. 37.6 Outline the reaction of artists around the world to World War II.

c)  Americanization.

Consider This: Hunger strikes were one example of this. 37.6 Outline the reaction of artists around the world to World War II.

d)  surrender.

Consider This: Hunger strikes were one example of this. 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: World War II

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q37.6.3  
In *Night and Fog* filmmaker Alain Resnais asserts that the Holocaust is symptomatic of the

a)  indifference of humanity and could be repeated in time.

b)  danger of modern political systems without international governance.

Consider This: His viewpoint serves as a warning. 37.6 Outline the reaction of artists around the world to World War II.

c)  pathological German character whose tendency toward totalitarianism must be curbed by a stronger will of the people.

Consider This: His viewpoint serves as a warning. 37.6 Outline the reaction of artists around the world to World War II.

d)  essential and inevitable evil of human nature.

Consider This: His viewpoint serves as a warning. 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: World War II

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.6.4  
Elie Wiesel writes in his memoir *Night*, “Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live.” Interpreted in the context of his experience at Auschwitz, “nocturnal silence” refers to

a)  the absence of God.

b)  death.

Consider This: It is the reason he has lost his “desire to live.” 37.6 Outline the reaction of artists around the world to World War II.

c)  the quiet of the sleeping camps.

Consider This: It is the reason he has lost his “desire to live.” 37.6 Outline the reaction of artists around the world to World War II.

d)  the failure of Jews to resist.

Consider This: It is the reason he has lost his “desire to live.” 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: World War II

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q37.6.5  
Which element of New York City’s Seagram Building reveals the influence of Bauhaus design?

a)  its glass curtain walls set within a gridded steel frame

b)  it being set back from the street on a plaza site

Consider This: This building summed up the phrase "less is more." 37.6 Outline the reaction of artists around the world to World War II.

c)  its monumental verticality

Consider This: This building summed up the phrase "less is more." 37.6 Outline the reaction of artists around the world to World War II.

d)  its use of colored glass

Consider This: This building summed up the phrase "less is more." 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: World War II

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter Quiz: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb**

EOC Q37.1  
The Weimar Republic is the name of

a)  the German government after World War I.

b)  a portion of Germany annexed to France after World War I.

Consider This: The Weimer Republic was the successor to the German Empire. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  the German government under Adolf Hitler during World War II.

Consider This: The Weimer Republic was the successor to the German Empire. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  Prussia before World War I.

Consider This: The Weimer Republic was the successor to the German Empire. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q37.2  
Listen to the excerpt:  
  
Which feature of “Mack the Knife” signaled a surprising change in theater tradition when first performed?

a)  its jazz inspired score

b)  its opening of the play with a female rather than a male singer

Consider This: Although based upon an eighteenth century play, Brecht created his *The Threepenny Opera* as a critique of contemporary German life. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  its use of German rather than Italian for opera

Consider This: Although based upon an eighteenth century play, Brecht created his *The Threepenny Opera* as a critique of contemporary German life. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  its introduction of a criminal as the main character of the play

Consider This: Although based upon an eighteenth century play, Brecht created his *The Threepenny Opera* as a critique of contemporary German life. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.3  
Käthe Kollwitz’s production of prints and posters rather than paintings after World War I reflected her desire to connect to

a)  the proletariat.

b)  the middle class.

Consider This: The war significantly altered her political views and artistic style. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

c)  the bourgeoisie.

Consider This: The war significantly altered her political views and artistic style. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

d)  fascists.

Consider This: The war significantly altered her political views and artistic style. 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Answer: a

Learning Objective: 37.1 Explore the ways in which artists critiqued life in 1920s Berlin.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q37.4  
When Le Corbusier used the phrase “machines for living in,” he was referring to

a)  his own designs for affordable yet essentially superior housing for everyone.

b)  the decadent modern designs of Walter Gropius.

Consider This: This concept was part of his “Five Points of a New Architecture.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  housing for collectivized agricultural workers in Russia.

Consider This: This concept was part of his “Five Points of a New Architecture.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  urban housing built by Mussolini’s Fascist Party in Italy.

Consider This: This concept was part of his “Five Points of a New Architecture.” 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.5  
Which theme connects the architectural style of the 1942 World Exhibition in Rome and Leni Riefenstahl’s 1936 documentary film of the 1936 Olympics?

a)  Great achievements of the present are rooted in the glories of ancient empire.

b)  Art is more powerful than politics.

Consider This: Agendas of fascist states shape what they produce and promote. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  Man must live in harmony with Nature.

Consider This: Agendas of fascist states shape what they produce and promote. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  Greatness belongs to a future unshackled from the past.

Consider This: Agendas of fascist states shape what they produce and promote. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q37.6  
Which statement is true regarding the Spanish Civil War?

a)  With support from Germany and Italy, Francisco Franco prevailed over Republican fighters, securing his dictatorship and a fascist Spain for decades to come.

b)  Republican factions gained international support, successfully countering Franco’s Falange army and returning Spain to free elections.

Consider This: Pablo Picasso’s “Guernica” responded to a key event of the war. 37.2 Explain the rise of fascism and discuss its impact on the arts.

c)  Franco’s nationalist army was allied to the communist revolution in Russia.

Consider This: Pablo Picasso’s “Guernica” responded to a key event of the war. 37.2 Explain the rise of fascism and discuss its impact on the arts.

d)  Mexico provided aid to the Falange, strengthening Franco’s forces against the Republicans.

Consider This: Pablo Picasso’s “Guernica” responded to a key event of the war. 37.2 Explain the rise of fascism and discuss its impact on the arts.

Answer: a

Learning Objective: 37.2 Explain the rise of fascism and discuss its impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q37.7  
In *The Broken Column*, Frida Kahlo depicts her intense preoccupation with

a)  the physical traumas she experienced in her youth.

b)  Surrealist dream imagery.

Consider This: The painting’s subject coincided with the start of her activity as an artist. 37.3 Discuss the response of artists to the Mexican Revolution.

c)  the ongoing war in Europe.

Consider This: The painting’s subject coincided with the start of her activity as an artist. 37.3 Discuss the response of artists to the Mexican Revolution.

d)  atrocities committed against women during the Mexican Revolution.

Consider This: The painting’s subject coincided with the start of her activity as an artist. 37.3 Discuss the response of artists to the Mexican Revolution.

Answer: a

Learning Objective: 37.3 Discuss the response of artists to the Mexican Revolution.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.8  
By incorporating military marches, gunfire, and the sound of rolling tanks into his film score for *The Plow That Broke the Plains*, Virgil Thomson was

a)  noting the contribution of agriculture to the war effort.

b)  creating a parody of the film’s intentions.

Consider This: Thompson’s work was supported by the New Deal’s Resettlement Administration. 37.4 Characterize the WPA’s impact on the arts.

c)  revealing the influence of Leni Riefenstahl.

Consider This: Thompson’s work was supported by the New Deal’s Resettlement Administration. 37.4 Characterize the WPA’s impact on the arts.

d)  criticizing politicized art.

Consider This: Thompson’s work was supported by the New Deal’s Resettlement Administration. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.9  
When John Steinbeck writes, “In the souls of the people, the grapes of wrath are filling and growing heavy,” he means to decry

a)  injustices encountered by American migrant workers during the Great Depression.

b)  the treatment of Jews in Nazi Germany.

Consider This: The metaphor plays on the image of a vineyard before harvest. 37.4 Characterize the WPA’s impact on the arts.

c)  vestiges of slavery in the racist American South.

Consider This: The metaphor plays on the image of a vineyard before harvest. 37.4 Characterize the WPA’s impact on the arts.

d)  the spread of communism beyond the Soviet Union.

Consider This: The metaphor plays on the image of a vineyard before harvest. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.10  
What do Aaron Copland’s variations on “Simple Gifts” from *Appalachian Spring* and Dimitri Shostakovich’s *Symphony No. 5, IV* have in common?

a)  the intentional connection they draw between a cultural or political context and the musical composition

b)  avant-garde orchestrations with prominent dissonance

Consider This: Social realism is influential during this period. 37.4 Characterize the WPA’s impact on the arts.

c)  the inclusion of a militaristic march section in both

Consider This: Social realism is influential during this period. 37.4 Characterize the WPA’s impact on the arts.

d)  their function as memorials

Consider This: Social realism is influential during this period. 37.4 Characterize the WPA’s impact on the arts.

Answer: a

Learning Objective: 37.4 Characterize the WPA’s impact on the arts.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q37.11  
Disney Studios advanced a process of adding sound separately to a film image, an innovation termed

a)  postsynchronization.

b)  animation.

Consider This: The sound track was added after the visual. 37.5 Describe how sound and color changed the motion-picture industry.

c)  vocal doubling.

Consider This: The sound track was added after the visual. 37.5 Describe how sound and color changed the motion-picture industry.

d)  subtitling.

Consider This: The sound track was added after the visual. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q37.12  
Which element of *The Wizard of Oz* represents an innovation in filmmaking?

a)  mixing documentary black-and-white with Technicolor production

b)  incorporating a musical soundtrack with visuals

Consider This: This technique was tied to the story’s settings. 37.5 Describe how sound and color changed the motion-picture industry.

c)  storyboarding to plan camera shots

Consider This: This technique was tied to the story’s settings. 37.5 Describe how sound and color changed the motion-picture industry.

d)  employing chiaroscuro for special effects

Consider This: This technique was tied to the story’s settings. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q37.13  
Jean Renoir’s description of *The Rules of the Game* as a “war film…with no reference to the war” suggests an analogy to

a)  Shostakovich’s *Symphony No. 5* in relation to Stalinist gulags.

b)  Picasso’s *Guernica* in relation to the Spanish Civil War.

Consider This: Renoir’s farcical love story parodies French society. 37.5 Describe how sound and color changed the motion-picture industry.

c)  Diego Rivera’s *Man, Controller of the Universe* in relation to European fascism.

Consider This: Renoir’s farcical love story parodies French society. 37.5 Describe how sound and color changed the motion-picture industry.

d)  Dorothea Lange’s *Migrant Mother, Nipomo, California* in relation to the Great Depression.

Consider This: Renoir’s farcical love story parodies French society. 37.5 Describe how sound and color changed the motion-picture industry.

Answer: a

Learning Objective: 37.5 Describe how sound and color changed the motion-picture industry.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q37.14  
Which element of Tomatsu’s presentation moves this image from documentation into interpretation of its subject?

a)  the technique of chiaroscuro

b)  the titling of the image and series

Consider This: Tomatsu worked from a specific viewpoint regarding postwar Japan. 37.6 Outline the reaction of artists around the world to World War II.

c)  the use of black-and-white photography rather than color

Consider This: Tomatsu worked from a specific viewpoint regarding postwar Japan. 37.6 Outline the reaction of artists around the world to World War II.

d)  the severely cropped head and shoulders

Consider This: Tomatsu worked from a specific viewpoint regarding postwar Japan. 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q37.15  
Changes made by American distributors of the Japanese film *Gojira* in 1956 emphasized

a)  an American’s role in witnessing and interpreting a monster’s destruction of Tokyo.

b)  the film title’s homage to *King Kong*, a classic American production.

Consider This: The monster’s origin is both a mystery and well understood. 37.6 Outline the reaction of artists around the world to World War II.

c)  the disaster’s effects on a personal scale through its central love story.

Consider This: The monster’s origin is both a mystery and well understood. 37.6 Outline the reaction of artists around the world to World War II.

d)  the guilt of the Japanese for causing conditions that created the monster.

Consider This: The monster’s origin is both a mystery and well understood. 37.6 Outline the reaction of artists around the world to World War II.

Answer: a

Learning Objective: 37.6 Outline the reaction of artists around the world to World War II.

Topic: The Age of Anxiety: Fascism and Depression, Holocaust and Bomb

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 38**

**After the War:**

**Existential Doubt, Artistic Triumph, and the Culture of Consumption**

**Multiple-Choice Questions**

1. According to French philosopher Jean-Paul Sartre, the only thing certain is

1. death.
2. technology.
3. taxes.
4. science.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. What led to the perceived inevitability of nuclear confrontation in the 1950s?

1. the rapid materialism occurring in the West
2. tensions between the West and the Soviet Bloc
3. the rise of advertising in the West
4. the beliefs of Existentialism across Europe

Answer: b

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

3. The philosophical movement of existentialism primarily offered people

1. an explanation for the horrors of World War II.
2. affirmation of the existence of a higher power.
3. a path for finding some sense of meaning in life.
4. a realization that people are not in control of their lives.

Answer: c

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Easy

Skill Level: Remember the Facts

4. According to theologian Reinhold Niebuhr, religion provided post–World War II alienated people with

1. a capacity to forgive.
2. freedom to act morally.
3. courage to conquer despair.
4. power to accept change.

Answer: c

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Christian Existentialism: Kierkegaard, Niebuhr, and Tillich

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. What is Jean-Paul Sartre’s first principle of atheistic existentialism?

1. “Only in suffering can a man make a leap of faith.”
2. “A man’s eternal hell is other people.”
3. “The paths up and down are one in the same.”
4. “Man is nothing else but what he makes of himself.”

Answer: d

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: The Philosophy of Sartre: Atheistic Existentialism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

6. The theme that “hell is other people” is most central to

1. Samuel Beckett’s *Waiting for Godot*.
2. Albert Camus’s *The Stranger*.
3. Jean-Paul Sartre’s *Huis Clos (No Exit)*.
4. Simone de Beauvoir’s *The Second Sex*.

Answer: c

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: The Philosophy of Sartre: Atheistic Existentialism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. According to existential feminist Simone de Beauvoir, why are women often satisfied with secondary status to men?

1. Women are conditioned to accept that they are the lesser gender.
2. Men provide women with financial and existential protection.
3. Women define their existence through the needs of others.
4. Men have conditioned women to shun change.

Answer: b

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: De Beauvoir and Existential Feminism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

8. Jean Dubuffet’s works, such as *Corps de Dame*, look disordered because he

1. practiced “ghost drawing,” producing works while in a trance.
2. aimed for “authentic” art, divorced from convention and tradition.
3. modeled his works after the *art brut* created by psychotics and children.
4. deconstructed figures, reducing them to unraveled lines.

Answer: b

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: The Art of Existentialism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

9. In Albert Camus’s *The Stranger*, society condemns Meursault, the main character, because he

1. refuses to lie.
2. confesses to being a thief.
3. believes in nothing.
4. has an affair.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: The Literature of Existentialism

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

10. In Samuel Beckett’s *Waiting for Godot*, why does Godot never arrive?

* 1. He is dead.
  2. The audience never knows.
  3. He never existed.
  4. He goes to the wrong place.

Answer: b

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: The Literature of Existentialism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. Why did the London-formed Independents call their creations “Pop Art”?

1. They based it on American popular culture.
2. The vivid colors they used “pop” from the canvas.
3. It celebrated the popular films of the 1950s.
4. The term derived from London slang.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: Closer Look: Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing?*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

12. In *Just What Is It That Makes Today’s Homes So Different, So Appealing?*, why does Richard Hamilton position a canned ham in front of the nearly nude stripper?

1. The can mimics the stripper’s curves.
2. The placement is a chance occurrence.
3. Like the ham, the stripper, he wanted to claim, is not quite “real.”
4. Both are consumable flesh—“meat.”

Answer: d

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: Closer Look: Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing?*

Difficulty Level: Easy

Skill Level: Remember the Facts

13. Jackson Pollock’s work can best be labeled as

* 1. action painting.
  2. hard-edge painting.
  3. color-field painting.
  4. combine painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Why did a rooster have psychological meaning to Jackson Pollock, who painted one into his *Guardians of the Secret*?

1. He identified with the arrogance associated with the rooster.
2. He grew up on a California chicken farm.
3. A rooster had stolen his severed fingertip.
4. Like his art, roosters symbolize honesty.

Answer: c

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

15. The main objective in Willem de Kooning’s figurative work is

* 1. the relationship of an individual to his or her environment.
  2. the realism of the human form.
  3. to immerse the viewer in the action of painting.
  4. to create a tension between genders.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. The organization known as “The Club” excluded communists, homosexuals, and women, claiming them to be

* 1. incapable of producing serious art.
  2. capable of bringing negative attention to The Club.
  3. prone to make political statements.
  4. the three groups that take over.

Answer: d

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

17. Two examples of color-field painters are

* 1. Joan Mitchell and Mark Rothko.
  2. Grace Hartigan and Joan Mitchell.
  3. Helen Frankenthaler and Mark Rothko.
  4. Mark Rothko and Grace Hartigan.

Answer: c

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Easy

Skill Level: Understand the Concepts

18. To reap the full effect of David Smith’s *Blackburn: Song of an Irish Blacksmith*, the viewer must

* 1. see it in different lights.
  2. move around it.
  3. know Smith’s background.
  4. see it move.

Answer: b

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Easy

Skill Level: Remember the Facts

19. In writing, Jack Kerouac likened his process to that of a

* 1. color-field painter.
  2. classical violinist.
  3. jazz musician.
  4. free-verse poet.

Answer: c

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: Robert Frank and Jack Kerouac

Difficulty Level: Easy

Skill Level: Understand the Concepts

20. Lawrence Ferlinghetti, owner of San Francisco’s City Lights bookstore, was charged with obscenity for

* 1. publishing Allen Ginsberg’s “Howl.”
  2. hosting an Allan Kaprow Happening.
  3. selling copies of Jack Kerouac’s *On the Road*.
  4. hosting Beat poetry readings.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: Ginsberg and “Howl”

Difficulty Level: Easy

Skill Level: Understand the Concepts

21. John Cage’s notorious *4’33”* (*4 minutes, 33 seconds*) has

a. instrumentation by strings only.

b. percussion only.

c. no instrumentation or vocals.

d. vocals only.

Answer: c

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: John Cage: The Aesthetic of Chance and the Art of Inclusiveness

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

22. Combine paintings are the invention of

* 1. Tom Wesselmann.
  2. Jasper Johns.
  3. Merce Cunningham.
  4. Robert Rauschenberg.

Answer: d

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: John Cage: The Aesthetics of Chance and the Art of Inclusiveness

Difficulty Level: Easy

Skill Level: Remember the Facts

23. The musical score for Allan Kaprow’s Happenings was designed to represent

* 1. an urban cacophony.
  2. a Beat poetry reading.
  3. John Cage’s collaborative pieces.
  4. Jackson Pollock’s action painting.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: John Cage: The Aesthetics of Chance and the Art of Inclusiveness

Difficulty Level: Easy

Skill Level: Understand the Concepts

24. Frank Lloyd Wright designed the Guggenheim Museum as a spiral with a ramp and an open rotunda in the middle so that

* 1. visitors could see what they had viewed and what was to come.
  2. the building would survive longer.
  3. visitors would not tire from climbing many stairs.
  4. natural light would amply permeate the picture galleries.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: Architecture in the 1950s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. In the early 1960s, Pop Art was designed to represent reality in terms of

a. subjective experience.

b. the media.

c. a series of traditional conventions.

d. literary formulas.

Answer: b

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Easy

Skill Level: Remember the Facts

26. James Rosenquist’s use of a large format for *Marilyn Monroe* was influenced by his previous job as

* 1. an advertiser.
  2. an illustrator.
  3. a billboard painter.
  4. a film maker.

Answer: c

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Two Marilyns: Warhol and Rosequist

Difficulty Level: Moderate

Skill Level: Remember the Facts

27. Which Pop artist is best known for making enlarged everyday objects?

a. Andy Warhol

b. Tom Wesselmann

c. Roy Lichtenstein

d. Claes Oldenburg

Answer: d

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Lichtenstein and Oldenburg

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

28. Most Minimalist art is based on

a. pure geometries.

b. formlessness.

c. patterns generated by water.

d. the aesthetics of chance.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

29. What question did the Minimalists seem to ask with their works?

* 1. Why must art include imagery?
  2. What makes a work of art?
  3. How can art be made new?
  4. What role does a viewer play?

Answer: b

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

30. Sol LeWitt’s *Wall Drawing #146a* is based on a vocabulary of

a. Egyptian hieroglyphs.

b. randomly generated markings.

c. squares and rectangles.

d. 20 different kinds of lines.

Answer: d

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Define “existentialism” and explain its appeal to post–World War II people.

Answer: The ideal response would include the following:

1. Christian existentialism emerged out of the horrors of World War II; the benevolence of God, and even his very existence, was questioned. The philosophies of Kierkegaard were tested with regards to Christians and their ever-present state of anguish brought about by their own freedom of choice. To understand the meaning of God’s existence required a leap of faith with reason eliminated. Christians were seen as living in a state of “fear and trembling,” live uncertainty that they will never really “know” God, leading to actions of responsibility and morality on their part as conditions of their own existence. This is the humans’ and therefore the Christians’ existential obligation, later validated by Protestant theologians Reinhold Niebuhr and Paul Tillich.
2. French philosopher Jean-Paul Sartre argued for atheistic existentialism; he rejected religious existentialism, touting that God did not exist, and if he did, nothing would change. Individuals must choose to act ethically. Sartre’s basic idea was “Existence precedes essence”—in other words, humans must define their own essence.
3. After World War II, the European psyche was devastated and pessimism reigned. People felt the future was devoid of hope. The conflict between Eastern and Western powers exacerbated a growing sense of meaninglessness, alienation, and anxiety on the European continent. Many felt there was no hope, and the philosophical movement of existentialism gave them a sense of meaning.

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Difficult

Skill Level: Understand the Concepts

32. List and explain two characteristics of Theater of the Absurd, illustrating your points with specific plays.

Answer: The ideal response would include the following:

* + - 1. The Theater of the Absurd is a theater in which the meaninglessness of existence is the central thematic concern.
      2. The absurd can be witnessed in the work of Sartre’s *No Exit*, in which language is a barrier to communication and the absurdity of speech makes communicating futile.
      3. Samuel Beckett’s *Waiting for Godot* is another example. The stag is barren and nonconventional, the audience and the characters contemplate the incomprehensible world created by the playwright, a world in which \ nothing occurs. The narrative promises an action as the play unfolds but there is no action.
      4. In both cases there is an element in the narrative that creates a barrier between the audience and the main characters, inevitably leaving them with nothing.

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Literature of Existentialism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Describe Jackson Pollock’s process for creating an “action painting.” Then explain the meaning of the result of this technique.

Answer: The ideal response would include the following:

According to Harold Rosenberg, Jackson Pollock’s style was one defined as action painting, in which the canvas became an arena where the act of art took place. His process included dripping, splattering, and pouring various types of paint, both oil- and water-based, on a canvas surface. His application would often include covering the entire space of the canvas; often he determined the bottom and top of the work after the process was complete.

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. From the London Independents to Andy Warhol and Roy Lichtenstein, artists of the 1950s and early 1960s were fascinated by American popular culture. Identify and explain two reasons for this fascination.

Answer: The ideal response would include the following:

The London Independents, Andy Warhol, and Roy Lichtenstein shared an interest in American popular culture after World War II. The media became the biggest influence on the artwork of the Pop Artists, a style first defined in the 1950s by Lawrence Alloway when referring to the work of the London-based Independents and their fascination with goods and products advertised in American magazines.

The term “Pop Art” soon came to refer to any work with a theme of commodification of culture through objects of advertising. Two examples are Andy Warhol’s *Brillo Boxes* and *Campbell’s Soup Cans,* which illustrated those objects as works of art and even debunked the idea of originality associated with art and the creative process.

Popular comic strips and the printing process associated with them became the object of artistic analysis in the work of Roy Lichtenstein. Lichtenstein used the Ben-Day dot system, which was widely used in comic strips, in his *Oh, Jeff…I love You, Too…But…*. Lichtenstein’s work often rejected the Abstract Expressionist style, which he learned could easily be replicated.

The explosion of American popular culture, advertising, and mass media as well as a rejection of Abstract Expressionism influenced the emergence of the Pop Art style that defined American art in the 1950s and 60s.

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting; 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: America After the War: Triumph and Doubt; Closer Look: Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing?*; Pop Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. In *The Second Sex*, Simone de Beauvoir presented complacency with the status quo as the reason for women occupying a secondary status to men. List two female Abstract Expressionist painters, and discuss their contributions to the male-dominated art world.

Answer: The ideal response would include the following:

1. The women of the Abstract Expressionist movement were often seen as spouses, lovers, or even second-generation artists following the great male progenitors. However, female artists played a large role in the Abstract Expressionist movement, and, although often secluded from the all-boys club, artists like Elaine de Kooning, and Lee Krasner helped to define the movement.
2. Elaine de Kooning, who was married to artist Willem de Kooning, was known for her highly sexualized representations of males.
3. Lee Krasner, the spouse of Jackson Pollock, had her own allover style, which predates her husband’s.
4. The two women influenced other female artists who made their own reputation as Abstract Expressionists during the 1950s.

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: The Triumph of American Art: Abstract Expressionism

Difficulty Level: Moderate

Skill Level: Understand the Concepts

36. Identify and explain two ways the art of the Abstract Expressionists introduced a new aspect—the creation of meaning shifting from artist to audience.

Answer: The ideal response would include the following:

1. Abstract Expressionism in the 1950s introduced new ways of creating and viewing art. The individualistic spirit of Abstract Expressionists was the antithesis of communism. Having its origins in German Expressionism, Cubism, and Surrealism, Abstract Expressionism was an attempt to capture the collective unconsciousness through the action of painting.
2. Harold Rosenberg later defined Abstract Expressionism as action painting, where the canvas is an arena in which the artist acts. Painting became an event, implying an audience.
3. The color field artists were another group of Abstract Expressionists who offered the viewer a more meditative state of reflection. Large spaces of indifferent colors became their stage, in which they wished the viewer to experience a human drama. The artists created an environment where the artwork involved the viewer.

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

37. Explain John Cage’s notions about music as reflected in *4’33”* (*4 minutes 33 seconds*). Justify your position as to whether this piece qualifies as “music.”

Answer: The ideal response would include the following:

1. John Cage showed that anything and everything could be considered art. With the idea that music is controlled and could be uncontrolled, Cage departed the conventional to let sound simply be. He began his experimentation with his work *4’33’*. The piece was three silent movements, each different in length, for a total of four minutes and thirty-three seconds. Ambient sound—whispers, coughs, passing cars, and the wind—filled the silence. Chance and unpredictability illustrated Cage’s idea of uncontrolled music. Whatever sounds happened during the performance was a matter of chance and unpredictable. Cage’s is an art of inclusiveness.
2. Students’ responses as to whether or not Cage’s piece qualifies as music will vary.

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: John Cage: The Aesthetics of Chance and the Art o f Inclusiveness

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

38. Explain the idea behind Ludwig Mies van der Rohe’s Farnsworth House. List two advantages and two disadvantages of living in this transparent house.

Answer: The ideal response would include the following:

1. Ludwig Mies van der Rohe’s Farnsworth House was a direct homage to Le Corbusier’s Villa Savoye, with a focus on severe horizontal and vertical lines. The structure is transparent and looks out onto the surrounding environment with views of a nearby river.
2. Advantages: The structure’s design allows for residents to feel a part of the organic environment they occupy. The inside is the outside and the outside is the inside, which follows the rules of American architect and designer Frank Lloyd Wright, who consciously considered the organic environment each structure would occupy. In addition, private areas cannot be seen behind non-load-bearing walls.
3. Disadvantages: The intended purpose of the structure was commissioned as a weekend retreat, which would not allow for much interaction between residents and their organic environment. In addition, the walls that divide the storage and bathroom areas were non-load-bearing, lessening the structural integrity of the building.

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: Architecture in the 1950s

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

39. Compare the statements being presented about women in Andy Warhol’s *Marilyn Diptych* and Roy Lichtenstein’s *Oh, Jeff . . . I Love You, Too . . . But . . .* .”

Answer: The ideal response would include the following:

1. Andy Warhol’s *Marilyn Diptych* and Roy Lichtenstein’s *Oh, Jeff . . . I Love You, Too . . . But . . .* share commonalties in their representation of women.
2. Warhol’s *Marilyn Diptych* was created as a memorial to Marilyn Monroe and the circumstances that brought her to commit suicide earlier that year. She is presented as a personality, created by the movie industry, which ultimately led to her demise
3. The drama of Lichtenstein’s *Oh, Jeff . . . I Love You, Too . . . But . . .* mirrors the Hollywood screen in its scale and size. The personality, although not notable as Monroe, is still just that a persona created by Hollywood. The text adds a dramatic tone reminiscent of a television soap opera.

In both cases the women have been relegated to something they are not but are portrayed as.

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

40. Minimalist art seems to ask an intriguing question—what, minimally, makes a work of art? Using as your examples the works discussed in this chapter, list three qualities necessary for a work to be considered art.

Answer: The ideal response would include the following:

Minimalism intentionally challenges the viewer’s interpretation and the presumption that the art originates in the genius of the individual artists. They rely on the deals of the mass produced, the readymade materials, and modular units. The question posed here is not a new one, since it goes back to the Dada art of Marcel Duchamp, and the Suprematist Kazimir Malevich. Minimalist stressed the aesthetic quality of a work similar and invited the viewer to contemplate on the beauty, no to far from the role the Abstract Expressionist saw. Therefore the three qualities necessary for a work to be considered art would be 1) the role of the artists as creator, 2) the process, and 3) the role the viewer plays in a shared understanding of what is art.

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Revel Quizzes**

**Quiz: Europe After the War: The Existential Quest**

EOM Q38.1.1  
The Danish philosopher Søren Kierkegaard claimed that Christians must live in a state of “fear and trembling” because

a)  belief requires a leap of faith.

b)  existence precedes essence.

Consider This: It is based upon a paradox. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  there is no meaning to existence.

Consider This: It is based upon a paradox. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  hell is other people.

Consider This: It is based upon a paradox. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.1.2  
Atheistic existentialism is associated with the philosophy articulated by

a)  Jean-Paul Sartre.

b)  Paul Tillich.

Consider This: It was also the framework for a play. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  Reinhold Niebuhr.

Consider This: It was also the framework for a play. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  Simone de Beauvoir.

Consider This: It was also the framework for a play. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.1.3  
In her classic feminist text *The Second Sex*, Simone de Beauvoir argues that women

a)  have passively allowed men to define them rather than creating themselves.

b)  have always been willing to give up advantages men confer upon them.

Consider This: She addressed the “myth of femininity.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  have never been pleased with their role as Other.

Consider This: She addressed the “myth of femininity.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  are best off accepting the myth of femininity.

Consider This: She addressed the “myth of femininity.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.1.4  
The tumult of scribbling gestures throughout the body of the figure in Jean Dubuffet’s *Corps de Dame* most closely and directly reflect the artist’s interest in

a)  Georges Bataille’s ideas about formlessness.

b)  Harold Rosenberg’s ideas about “action painting.”

Consider This: He collected examples of “raw art.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  John Cage’s ideas about the aesthetics of chance.

Consider This: He collected examples of “raw art.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  Søren Kierkegard’s ideas about faith.

Consider This: He collected examples of “raw art.” 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q38.1.5  
The classic “absurdist” play *Waiting for Godot* was written by

a)  Samuel Beckett.

b)  Jean-Paul Sartre.

Consider This: Vladimir and Estragon are the play’s characters. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  Albert Camus.

Consider This: Vladimir and Estragon are the play’s characters. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  Alberto Giacometti

Consider This: Vladimir and Estragon are the play’s characters. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: Europe After the War: The Existential Quest

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: America After the War: Triumph and Doubt**

EOM Q38.2.1  
The term *action painting* is most closely associated with

a)  Jackson Pollock.

b)  Mark Rothko.

Consider This: This reflected the artist’s dripping, pouring, and splashing of paint directly on the canvas. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  Grace Hartigan.

Consider This: This reflected the artist’s dripping, pouring, and splashing of paint directly on the canvas. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  Alexander Calder.

Consider This: This reflected the artist’s dripping, pouring, and splashing of paint directly on the canvas. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.2.2  
The psychic “secrets” depicted in Pollock’s painting reflect an underlying influence of

a)  Surrealism.

b)  Cubism.

Consider This: The guardian dog might be seen as occupying the position of the id. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  German Expressionism.

Consider This: The guardian dog might be seen as occupying the position of the id. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  Abstraction.

Consider This: The guardian dog might be seen as occupying the position of the id. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q38.2.3  
The effect of Mark Rothko’s paintings becoming “stage sets for the human drama that transpires before them” is related to color and

a)  scale.

b)  dynamic line.

Consider This: *Green on Blue* is an example of his work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  automatism.

Consider This: *Green on Blue* is an example of his work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  geometric balance.

Consider This: *Green on Blue* is an example of his work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.2.4  
The term *mobile* is associated with works by

a)  Alexander Calder.

b)  Helen Frankenthaler.

Consider This: Marcel Duchamp coined the term for a distinctive type of sculpture. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  Joan Mitchell.

Consider This: Marcel Duchamp coined the term for a distinctive type of sculpture. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  David Smith.

Consider This: Marcel Duchamp coined the term for a distinctive type of sculpture. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.2.5  
Which artist explained “What Abstract Art Means to Me” by declaring, “Everything that passes me I can see only a little of, but I’m always looking. And I see an awful lot sometimes”?

a)  Willem de Kooning

b)  Helen Frankenthaler

Consider This: *Excavation* is a result of this process. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  Lee Krasner

Consider This: *Excavation* is a result of this process. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  David Smith

Consider This: *Excavation* is a result of this process. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: America After the War: Triumph and Doubt

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The Beat Generation and the Art of Inclusiveness**

EOM Q38.3.1  
The original meaning of the slang term *beat* is

a)  down and out, poor and exhausted.

b)  hipster.

Consider This: This sense of the word evolved to become attached to disenchanted American writers and artists of the 1950s. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  to exceed or outdo.

Consider This: This sense of the word evolved to become attached to disenchanted American writers and artists of the 1950s. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  to strike or hit.

Consider This: This sense of the word evolved to become attached to disenchanted American writers and artists of the 1950s. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: The Beat Generation and the Art of Inclusiveness

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.3.2  
Exemplifying the Beat approach, Jack Kerouac wrote the novel *On the Road*

a)  on a single long scroll of paper.

b)  to be read aloud to a composition by John Cage.

Consider This: He compared his writing to the music of a jazz musician. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  in collaboration with Allen Ginsberg.

Consider This: He compared his writing to the music of a jazz musician. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  to accompany the photographs of Robert Frank.

Consider This: He compared his writing to the music of a jazz musician. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: The Beat Generation and the Art of Inclusiveness

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.3.3  
Listen to the excerpt:  
John Cage’s recording of his 89-minute composition, *Indeterminacy*, is an example of

a)  chance operations.

b)  Pop Art.

Consider This: Pianist David Tudor also performs on this recording. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  silence timed to mimic traditional movements of music.

Consider This: Pianist David Tudor also performs on this recording. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  Abstract Expressionism.

Consider This: Pianist David Tudor also performs on this recording. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: The Beat Generation and the Art of Inclusiveness

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q38.3.4  
Robert Rauschenberg’s *Bed* is an example of what he called a *combine* painting because

a)  it was produced from a variety of everyday materials mixed with paint.

b)  it demonstrates both abstraction and representation.

Consider This: Rauschenberg used parts of his own mattress, pillow, and sheets in this work. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  it reflects chance gestures and deliberate mark making.

Consider This: Rauschenberg used parts of his own mattress, pillow, and sheets in this work. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  it mixes influences from multiple art movements and eras.

Consider This: Rauschenberg used parts of his own mattress, pillow, and sheets in this work. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: The Beat Generation and the Art of Inclusiveness

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.3.5  
Who is known for creating multimedia events called Happenings?

a)  Allan Kaprow

b)  Merce Cunningham

Consider This: They were inspired by John Cage’s *Theater Piece #1*. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  Ludwig Mies van der Rohe

Consider This: They were inspired by John Cage’s *Theater Piece #1*. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  Robert Frank

Consider This: They were inspired by John Cage’s *Theater Piece #1*. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: The Beat Generation and the Art of Inclusiveness

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Pop Art**

EOM Q38.4.1  
An underlying theme of Pop Art is

a)  the shaping influence of the marketplace upon consumer culture.

b)  the subjective experience of the artist confronting mid-twentieth-century life.

Consider This: Andy Warhol’s *Campbell’s Soup Cans* epitomize this theme. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  the rehabilitation of post-War European society.

Consider This: Andy Warhol’s *Campbell’s Soup Cans* epitomize this theme. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  art for art’s sake.

Consider This: Andy Warhol’s *Campbell’s Soup Cans* epitomize this theme. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.4.2  
Which tragic public figure became an iconic subject of Pop Art?

a)  Marilyn Monroe

b)  Andy Warhol

Consider This: James Rosenquist produced a billboard-size portrayal of this subject. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  John F. Kennedy

Consider This: James Rosenquist produced a billboard-size portrayal of this subject. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  Frank Lloyd Wright

Consider This: James Rosenquist produced a billboard-size portrayal of this subject. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.4.3  
The spirit of which earlier art movement is suggested by Pop artist Claes Oldenburg’s declaration: “I am for an art that is political-erotica-mystical, that does something other than sit on its ass in a museum”?

a)  Surrealism

b)  Abstract Expressionism

Consider This: His statement accompanied an exhibition of *The Store*. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  International Style

Consider This: His statement accompanied an exhibition of *The Store*. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  Modernism

Consider This: His statement accompanied an exhibition of *The Store*. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.4.4  
Roy Lichtenstein’s use of Ben-Day dots was a conscious parody of

a)  Georges Seurat’s pointillism.

b)  Lee Krasner’s Abstract Expressionist brushwork.

Consider This: Benjamin Day invented a mechanical printing process. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  Andy Warhol’s silkscreens.

Consider This: Benjamin Day invented a mechanical printing process. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  Robert Rauschenberg’s sets for Merce Cunningham’s choreography.

Consider This: Benjamin Day invented a mechanical printing process. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q38.4.5  
Which artist made his sculptures in large sizes motivated, in part, by the sight of cars filling auto showrooms?

a)  Claes Oldenburg

b)  David Smith

Consider This: He produced “soft” sculpture as well as adapting everyday objects as sculpture. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  Mike Bidlo

Consider This: He produced “soft” sculpture as well as adapting everyday objects as sculpture. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  Andy Warhol

Consider This: He produced “soft” sculpture as well as adapting everyday objects as sculpture. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: Pop Art

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Minimalism in Art**

EOM Q38.5.1  
The use of a shaped canvas is associated with which Minimalist?

a)  Frank Stella

b)  Andy Warhol

Consider This: *Pagosa Springs* is an example. 38.5 Define Minimalism in art.

c)  Sol LeWitt

Consider This: *Pagosa Springs* is an example. 38.5 Define Minimalism in art.

d)  Carl Andre

Consider This: *Pagosa Springs* is an example. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.5.2  
The production of Minimalist artwork typically included

a)  ready-made materials and modular composition.

b)  self-referential gestures by artists and expressiveness.

Consider This: Carl Andre’s *10 x 10 Alstadt Copper Square* reflects these qualities. 38.5 Define Minimalism in art.

c)  explorations of consciousness and experimental automatism.

Consider This: Carl Andre’s *10 x 10 Alstadt Copper Square* reflects these qualities. 38.5 Define Minimalism in art.

d)  chance and parody.

Consider This: Carl Andre’s *10 x 10 Alstadt Copper Square* reflects these qualities. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.5.3  
How do visitors to this installation actively engage with Andre’s work?

a)  They view as well as walk across its squares.

b)  They read its title and caption information while viewing it.

Consider This: Space is defined here by both the work and the spectator. 38.5 Define Minimalism in art.

c)  The work is seen among other works installed in the gallery.

Consider This: Space is defined here by both the work and the spectator. 38.5 Define Minimalism in art.

d)  Viewers are invited to take the work apart and rearrange its squares.

Consider This: Space is defined here by both the work and the spectator. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q38.5.4  
Which Minimalist related Eadweard Muybridge’s photographic studies to his own work?

a)  Sol LeWitt

b)  Frank Stella

Consider This: He was attracted to the concept of logical, serial movement through space. 38.5 Define Minimalism in art.

c)  Carl Andre

Consider This: He was attracted to the concept of logical, serial movement through space. 38.5 Define Minimalism in art.

d)  Roy Lichtenstein

Consider This: He was attracted to the concept of logical, serial movement through space. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q38.5.5  
When Minimalist Sol LeWitt declared, “The idea becomes the machine that makes the art,” he meant that

a)  artworks are generated by concepts.

b)  in the future, only machines would make art.

Consider This: *Wall Drawing #146A* demonstrates his view. 38.5 Define Minimalism in art.

c)  the concept of art had been rendered superfluous.

Consider This: *Wall Drawing #146A* demonstrates his view. 38.5 Define Minimalism in art.

d)  the function of the artist has become irrelevant in the process of art.

Consider This: *Wall Drawing #146A* demonstrates his view. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: Minimalism in Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter Quiz: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption**

EOC Q38.1  
When Jean-Paul Sartre said, “Existence precedes essence,” he meant that

a)  humans must define who they are through what they do.

b)  life is defined by subconscious drives.

Consider This: His views countered Christian existentialism. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  one’s life is determined by socioeconomic circumstances.

Consider This: His views countered Christian existentialism. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  without religion, no one has the courage to conquer despair.

Consider This: His views countered Christian existentialism. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.2  
Jean-Paul Sartre saw the existential position echoed in the artwork of

a)  Alberto Giacometti.

b)  Duane Hanson.

Consider This: Sartre's existentialism proposed that life lacked meaning. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  Frank Stella.

Consider This: Sartre's existentialism proposed that life lacked meaning. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  Richard Hamilton.

Consider This: Sartre's existentialism proposed that life lacked meaning. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q38.3  
Albert Camus’ claims that the protagonist in *The Stranger* is convicted despite the absurd irrelevance of the case against him because

a)  he refuses to “play the game.”

b)  he is abandoned by God.

Consider This: The character is accused of being unmoved by his mother’s death. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

c)  ethics are irrelevant in a universe without morality.

Consider This: The character is accused of being unmoved by his mother’s death. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

d)  he was controlled by subconscious drives and socioeconomic circumstances.

Consider This: The character is accused of being unmoved by his mother’s death. 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Answer: a

Learning Objective: 38.1 Outline the principles of existentialism and how they manifest themselves in art and literature.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.4  
Post-war Europeans viewed exhibitions of Abstract Expressionism by American artists as demonstrating

a)  anti-communism and the success of American culture.

b)  a weak, copy-cat imitation of European art.

Consider This: The U.S. Department of State sponsored traveling exhibitions of American works across Europe. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  a backwards nostalgia for tradition.

Consider This: The U.S. Department of State sponsored traveling exhibitions of American works across Europe. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  the irrelevance of American popular culture to a recovering Europe.

Consider This: The U.S. Department of State sponsored traveling exhibitions of American works across Europe. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.5  
The technique of pouring diluted acrylic paint directly onto canvas, resulting in thin, stained layers of color resembling landscape, was developed by

a)  Helen Frankenthaler.

b)  Lee Krasner.

Consider This: *The Bay* is an example of this innovative approach to color-field work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  Grace Hartigan.

Consider This: *The Bay* is an example of this innovative approach to color-field work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  Joan Mitchell.

Consider This: *The Bay* is an example of this innovative approach to color-field work. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q38.6  
Which statement accurately describes Smith’s innovative sculpture?

a)  It incorporates chance through the movement of the viewer around its space and in relation to its diverse elements.

b)  It functions as a mobile, with its extended sections moving in relation to chance air currents, constantly changing in orientation.

Consider This: Smith’s work shifts responsibility for the creation of meaning from artist to audience. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

c)  It demonstrates static open form as an expression of stability and certainty.

Consider This: Smith’s work shifts responsibility for the creation of meaning from artist to audience. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

d)  It is a non-objective exploration of pure line, shape, and form without reference to a subject.

Consider This: Smith’s work shifts responsibility for the creation of meaning from artist to audience. 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Answer: a

Learning Objective: 38.2 Compare and contrast the varieties of Abstract Expressionist painting.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q38.7  
Although drugs and alcohol became prominent features of Beat culture, the underlying cultural theme or value embraced by its artists was

a)  alienation.

b)  self-destruction.

Consider This: Jack Kerouac and Allen Ginsberg were Beats. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  conformity.

Consider This: Jack Kerouac and Allen Ginsberg were Beats. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  pleasure for the sake of pleasure.

Consider This: Jack Kerouac and Allen Ginsberg were Beats. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.8  
Which Beat-era work was first met with charges of obscenity in America?

a)  Allen Ginsberg’s *Howl*

b)  Robert Frank’s *The Americans*

Consider This: Lawrence Ferlinghetti’s City Lights bookstore was directly charged. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  Jack Kerouac’s *On the Road*

Consider This: Lawrence Ferlinghetti’s City Lights bookstore was directly charged. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  Jasper Johns’s *Three Flags*

Consider This: Lawrence Ferlinghetti’s City Lights bookstore was directly charged. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q38.9  
When pianist David Tudor premiered John Cage’s composition *4’ 33”* (*4 minutes 33 seconds*), he

a)  sat at the piano and played nothing.

b)  shouted “Go!” in cadence.

Consider This: The performance incorporated ambient sound. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  accompanied dancers choreographed by Merce Cunningham.

Consider This: The performance incorporated ambient sound. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  read a poem by Allen Ginsberg while playing.

Consider This: The performance incorporated ambient sound. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.10  
Which feature of Johns’s *Three Flags* transforms this work into abstraction?

a)  the surface material and its textural quality

b)  its title as subject

Consider This: A viewer’s initial attention passes from representational elements to a different focal point. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

c)  its mixture and manipulation of scale

Consider This: A viewer’s initial attention passes from representational elements to a different focal point. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

d)  its reference to history

Consider This: A viewer’s initial attention passes from representational elements to a different focal point. 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Answer: a

Learning Objective: 38.3 Describe the aesthetic principles governing the work of the Beats, John Cage, and Robert Rauschenberg.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q38.11  
The Factory is associated with which artist?

a)  Andy Warhol

b)  Claes Oldenburg

Consider This: This studio was located in New York City. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  Tom Wesselmann

Consider This: This studio was located in New York City. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  James Rosenquist

Consider This: This studio was located in New York City. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q38.12  
When Andy Warhol first exhibited paintings of Campbell’s soup cans, he intended to

a)  reject self-conscious subjectivity.

b)  suggest a multiplicity of meaning.

Consider This: Pop Art countered Abstract Expressionism. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  emphasize the gestural freedom of brushwork.

Consider This: Pop Art countered Abstract Expressionism. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  explore psychological abstraction.

Consider This: Pop Art countered Abstract Expressionism. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.13  
The representation of Rosenquist’s subject as a commercial commodity is emphasized here through

a)  conventions related to graphics and advertising billboards.

b)  the separation of imagery into four sections.

Consider This: Rosenquist employed oil and enamel spray paint. 38.4 Discuss Pop Art as an American cultural phenomenon.

c)  highlights and shading that create three-dimensional effects.

Consider This: Rosenquist employed oil and enamel spray paint. 38.4 Discuss Pop Art as an American cultural phenomenon.

d)  the placement of saturated primary colors.

Consider This: Rosenquist employed oil and enamel spray paint. 38.4 Discuss Pop Art as an American cultural phenomenon.

Answer: a

Learning Objective: 38.4 Discuss Pop Art as an American cultural phenomenon.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q38.14  
Although Minimalist Art and Pop Art differ in many ways, they both

a)  reject the energetic brushwork of action painting.

b)  employ overtly symbolic content.

Consider This: Minimalism can be related to the pure geometry of Classicism. 38.5 Define Minimalism in art.

c)  reject the idea that art conveys meaning.

Consider This: Minimalism can be related to the pure geometry of Classicism. 38.5 Define Minimalism in art.

d)  embrace the commodity culture.

Consider This: Minimalism can be related to the pure geometry of Classicism. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q38.15  
Sol LeWitt and Andy Warhol shared

a)  the sense that art does not reveal a greater truth.

b)  significant influence from the photographer Eadweard Muybridge.

Consider This: Both artists commented upon this issue. 38.5 Define Minimalism in art.

c)  the practice of valuing instructions to make a work more than the work itself.

Consider This: Both artists commented upon this issue. 38.5 Define Minimalism in art.

d)  a rejection of figurative imagery.

Consider This: Both artists commented upon this issue. 38.5 Define Minimalism in art.

Answer: a

Learning Objective: 38.5 Define Minimalism in art.

Topic: After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Chapter 39**

**Multiplicity and Diversity:**

**Cultures of Liberation and Identity in the 1960s and 1970s**

**Multiple-Choice Questions**

1. In 1963, Martin Luther King, Jr., was arrested and jailed in Birmingham for

1. going to a public golf course.
2. organizing a sit-in.
3. publishing an open letter.
4. leading a protest march.

Answer: d

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Who defined “blackness” as a mark of authenticity in “Black Orpheus”?

1. Jean-Paul Sartre
2. Martin Luther King, Jr.
3. Ralph Ellison
4. Amiri Baraka

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Easy

Skill Level: Understand the Concepts

3. How does the narrator in Ralph Ellison’s *Invisible Man* end up living in an underground hole in Harlem?

1. It was the only living space he could afford.
2. He accidentally fell into it during a riot.
3. He was driven there by three hostile white boys.
4. He withdrew from society after a wrongful arrest.

Answer: b

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Asserting Blackness in Art and Literature

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. As re-created in Jeff Wall’s photograph based on *Invisible Man*, Ralph Ellison’s narrator needs light to

1. keep away the nightmares.
2. brighten his existence.
3. keep the rats at bay.
4. confirm his reality.

Answer: d

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Asserting Blackness in Art and Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

5. Malcolm X advocated for blacks to

a. protest nonviolently.

b. assassinate Martin Luther King, Jr.

c. create their own black nation.

d. put poetry aside.

Answer: c

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Asserting Blackness in Art and Literature

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. Malcolm X differed from Martin Luther King, Jr., in his

1. lack of elected office.
2. advocacy for violence, if necessary.
3. advocacy for rights for blacks.
4. role in inaugurating hip-hop.

Answer: b

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Asserting Blackness in Art and Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

7. Fatalism is a theme of

1. Gil Scott-Heron’s “The Revolution Will Not Be Televised.”
2. Amiri Baraka’s “Ka’Ba.”
3. Kurt Vonnegut’s *Slaughterhouse-Five*.
4. Ralph Ellison’s *Invisible Man*.

Answer: c

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Kurt Vonnegut’s *Slaughterhouse-Five*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

8. Why did the government continue to fund the construction of the F-111 fighter bomber even though it was declared obsolete?

1. It had an unbreakable contract with General Dynamics.
2. The F-111 would be the world’s largest aircraft.
3. It would keep people employed and the company afloat.
4. The F-111 could still be used for transport.

Answer: c

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Closer Look: Rosenquist’s *F-111*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

9. In his mural *F-111*, James Rosenquist equates the military with consumer culture by

1. juxtaposing consumer products with the fighter plane.
2. painting product advertisements on the plane’s body.
3. symbolizing the war with various product labels.
4. showing American consumers in awe of the bomber.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Closer Look: Rosenquist’s *F-111*

Difficulty Level: Moderate

Skill Level: Understand the Concepts

10. Yale University’s architecture graduate students commissioned Claes Oldenburg to create *Lipstick (Ascending) on Caterpillar Tracks* as

1. an antiwar statement.
2. a protest against women in the military.
3. a practical joke.
4. a protest against a modern art exhibition.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Artists Against the Art

Difficulty Level: Easy

Skill Level: Understand the Concepts

11. In the fall of 1969, Gregory Battcock organized the Art Worker’s Coalition, which criticized

1. art in the marketplace.
2. the amount of war coverage.
3. the spending of federal funds.
4. the complacency of artists.

Answer: d

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Artists Against the War

Difficulty Level: Moderate

Skill Level: Remember the Facts

12. In the late 1960s, many American artists began protesting against museums because

1. they disliked having their works enclosed within four walls.
2. the government funded the majority of museums.
3. museums were refusing to display their antiwar works.
4. they associated the museums with support of the war.

Answer: d

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Artists Against the War

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

13. Many American artists undermined museums and galleries by

1. destroying their works soon after creating them.
2. selling their works in Europe only.
3. making art that could not be displayed or purchased.
4. refusing to make art altogether.

Answer: c

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Conceptual Art

Difficulty Level: Easy

Skill Level: Remember the Facts

14. Why did Robert Smithson choose the inaccessible, inhospitable Utah location for *Spiral Jetty*?

1. Land was inexpensive there.
2. Its barrenness symbolized the American Dream.
3. The area was outside the United States parks system.
4. Its entropy symbolized the fate of all things.

Answer: d

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Land Art

Difficulty Level: Easy

Skill Level: Understand the Concepts

15. Robert Smithson used the spiral shape for its

1. association with pagan religions.
2. symbolism of rebirth and renewal.
3. prevalence in nature and ornamentation.
4. reflection of the Great Salt Lake’s shape.

Answer: c

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Land Art

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. Why is Richard Long’s *A Line Made by Walking* considered low-impact art?

a. It was created on reclaimed land.

b. The field soon returned to its natural state.

c. It drew on nature’s energy.

d. It required its viewers to be participants.

Answer: b

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Land Art

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. A main effect of Christo and Jeanne-Claude’s *Running Fence* was the

1. spirit of collaboration in its erection.
2. political statement that it offered.
3. emotional expression that it enabled.
4. income that it generated for the state.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Land Art

Difficulty Level: Easy

Skill Level: Remember the Facts

18. The greatest promoter of rock and roll music in the 1960s was

* 1. Bonnie MacLean.
  2. Lou Reed.
  3. Seymour Hersh.
  4. Bill Graham.

Answer: d

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Music of Youth and Rebellion

Difficulty Level: Easy

Skill Level: Remember the Facts

19. On May 4, 1970, the National Guard opened fire on and killed four Kent State students for

* 1. pelting the National Guard with rocks.
  2. chanting antiwar slogans.
  3. reasons that have never been fully explained.
  4. burning American flags.

Answer: c

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Music of Youth and Rebellion

Difficulty Level: Easy

Skill Level: Remember the Facts

20. For the first time, the electronic synthesizer allowed composers to create

* 1. stereo and surround sound.
  2. music without performers.
  3. the sound of pure vibration.
  4. a natural echo chamber.

Answer: b

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: György Ligeti and Minimalist Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. John Adams’s *Nixon in China* is the first opera to use

a. a staged media event as the basis for its dramatic structure.

b. music produced solely on an electronic synthesizer.

c. repeating dance sequences set to different music.

d. performers who transformed their voices electronically.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: György Ligeti and Minimalist Music

Difficulty Level: Easy

Skill Level: Remember the Facts

22. According to composer Philip Glass, the score for Robert Wilson’s *Einstein on the Beach* was particularly difficult because of its

* 1. many repeating patterns.
  2. interweaving of text and music.
  3. patterns that never repeat a similar sound.
  4. 53 brief thematic fragments.

Answer: c

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

23. In *The Feminist Mystique*, Betty Friedan rejects Sigmund Freud’s idea that women envy men for that concept’s

* 1. assumption that women are inferior to men.
  2. emphasis on female sexuality.
  3. denial of the chance for inequality to be eliminated.
  4. acceptance that culture determines gender roles.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Theoretical Framework: Betty Friedan & NOW

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. In Sylvia Plath’s “Lady Lazarus,” the title character is reborn for the purpose of

a. countering sexual stereotyping.

b. seeking revenge on her father.

c. advancing gender equity.

d. attacking the male ego.

Answer: d

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Feminist Poetry

Difficulty Level: Easy

Skill Level: Remember the Facts

25. The 39 places of Judy Chicago’s *The Dinner Party* symbolize

* 1. Christianity.
  2. the vagina.
  3. creativity.
  4. power.

Answer: b

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Feminist Art

Difficulty Level: Easy

Skill Level: Understand the Concepts

26. Eleanor Antin explores gender definitions and construction by

* 1. photographing herself in Hollywood roles.
  2. deepening her voice with a harmonizer.
  3. casting herself as both genders in her plays.
  4. adopting personae and disguises.

Answer: d

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Feminist Art

Difficulty Level: Easy

Skill Level: Remember the Facts

27. Mel Bochner’s *Win!* both celebrates and challenges macho culture in

a. the art world.

b. professional football.

c. politics.

d. professional wrestling.

Answer: b

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Easy

Skill Level: Understand the Concepts

28. Television’s *An American Family* star Lance Loud created controversy in the mid-1970s by

* 1. being open about his homosexuality.
  2. getting divorced.
  3. demonstrating support for abortion.
  4. posing nude for Andy Warhol.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. Christo and Jeanne-Claude chose to erect their umbrellas in California and Japan to

1. symbolize their interdependence in the electronic revolution.
2. honor California’s large Japanese-American population.
3. commemorate the 50th anniversary of the U.S. bombing of Japan.
4. show the dramatic difference in landscape between the two countries.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Change & Continuity: The Global Village

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

30. According to Marshall McLuhan, the “global village” was created by

1. World War II.
2. electronic mass media.
3. the Vietnam War.
4. affordable transportation.

Answer: b

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Change and Continuity: The Global Village

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Essay Questions**

31. Identify and describe two ways African Americans used passive resistance in their quest for civil rights during the 1960s. Then detail the immediate results of this protest technique.

Answer: The ideal response would include the following:

1. By 1963 the focus of the civil rights movement, which had begun with the passive actions of Rosa Parks and the Little Rock Nine, had shifted to Birmingham, Alabama, where African Americans engaged in passive resistance to fight for their civil rights.
2. The Southern Christian Leadership Conference, led by Martin Luther King, Jr., led protestors to the city’s downtown to boycott businesses that maintained “separate but equal” practices. After being arrested, King spoke of civil disobedience being required if the movement was to be successful.
3. After King’s arrest, African-American youth staged a mass demonstration in Birmingham’s Kelly Ingram Park, in which 600 people were arrested, mostly children and teenagers.
4. Televised images spread across the nation and around the world of the Birmingham police using attack dogs and water hoses on the protestors. Behind-the-scenes negotiations led to the dismantling of the policies the protestors had targeted. All lunch counters, department store fitting rooms, restrooms, and drinking fountains would be open to all. However, there was backlash against these advancements: a bomb exploded at the 16th Street Baptist Church, killing four girls. The tragedy shed light on the struggles still ahead in the civil rights movement and brought whites into the movement.

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. List and analyze two reasons for the title of Ralph Ellison’s novel, *Invisible Man*.

Answer: The ideal response would include the following:

1. The title of Ellison’s *Invisible Man* alludes to his main character being invisible as attributed to the black American life and experience.
2. Ellison’s hero is invisible due to his own social context as a black man; he is not even seen by his own people, as they have been invisible to him.
3. Furthermore, the setting of the story in a subterranean “hole,” where he is invisible, adds to the context of the main character’s predicament.
4. The rationale is that through self-realization one must open his or her eyes and help others to open theirs. At the conclusion of Ellison’s novel, the character’s determination to come out of his “hole” becomes the main focus, as he asserts his blackness rather than hiding from it.

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Asserting Blackness in Art and Literature

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Discuss the role the Art Workers’ Coalition played in the art of the antiwar movement.

Answer: The ideal response would include the following:

1. Gregory Battcock was associated with the founding of an antiwar group of artists named the Art Workers’ Coalition, which focused on their perception of the complicity of the art world in the war effort. He saw the museum as embodying establishment politics that led to the war.
2. In 1969, on the first Vietnam Moratorium Day, which was coordinated by the Coalition, artists managed to close the Museum of Modern Art, the Whitney, and the Jewish Museum.
3. The Art Workers’ Coalition made public the senseless killing of 40 to 45 villagers in My Lai by American soldiers in a poster designed by Peter Brandt, which incorporated the photography of Ron Haeberle and excerpts from a transcript interview by Mike Wallace. The text superimposed over the images of the murdered villagers gave light to the atrocities going on in Vietnam, and the poster was distributed around the world.

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

34. Identify two works of land art discussed in the chapter, analyzing the statement made by their construction and their impact on the environment.

Answer: The ideal response would include the following:

1. The primary reason behind land art was the artists’ ability to escape the gallery system, and many of these works were placed in locations of pilgrimage.
2. One of the most well known of these was Robert Smithson’s *Spiral Jetty*, created in 1970 about 100 miles north of Salt Lake City. The jetty was created out of a focus on the environment and a recycling of materials from an abandoned industrial site, referring to the creation as a practical solution for the utilization of such a site. The *Spiral Jetty* can still be visited today and has undergone changes over the years due to the environment and its surroundings. Its construction did have a connection to the environmental movement and possibly the first Earth Day celebration, which took place the same year Smithson completed the project. Smithson’s statement is embedded in his concept of entropy and deteriorating order, where time changes the interpretation and experience of *Spiral Jetty.*
3. Another unique land art piece is *Running Fence* by Christo and Jeanne-Claude. The work, made from a 2.2-million-square-foot-long white nylon fabric, was created specifically for an area of Sonoma and Marin Counties in Northern California. It was 18 feet high and spread for 24.5 miles, encompassing private and public lands. The ultimate nature of the work, according to Christo, was that no one owned nor could purchase or even buy tickets to see it, which was all relative to its site-specific and temporal nature. The work was erected for a 14-day period and created a statement of beauty where the contour of the landscape is observed by the defining nature of the artwork.

Learning Objective: 39.2 Examine the response of artists to the Vietnam War; 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Land Art

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

35. Summarize the role popular music played in the youth rebellion of the 1960s.

Answer: The ideal response would include the following:

1. American youth’s music, rock and roll, helped to increase the animosity over American foreign policy. Rock and roll originated as early as the 1940s, and in the 1950s it gained popularity with songs by artists like Elvis Presley. By the 1960s British bands like the Beatles, Led Zeppelin, and the Rolling Stones were transforming rock into a chosen musical genre of the counterculture rebellion, which embraced sex, drugs, and rock and roll.
2. Many concert goers as well as rock groups imbibed in drug use, which often was referenced in their music, like that of Pink Floyd, the Grateful Dead, and Jefferson Airplane. Often bands would provide music as part of antiwar and civil rights protests like the March on Washington in 1963 and the peace march in San Francisco in 1969.
3. The role music played as an important part of the counterculture of the 1960s culminated at the Woodstock Festival held near Woodstock, New York, and touted as “3 Days of Peace and Music” with nearly 500,000 people in attendance.
4. The music of the generation also made statements about events like that at Kent State University in 1970, when 77 national guardsmen, who were responding to a peaceful antiwar protest, shot into a crowd of 2,000 students, killing four. Neil Young then wrote Crosby, Stills, Nash and Young’s most famous protest song, “Ohio.”

Learning Objective: 39.2 Examine the response of artists to the Vietnam War & 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: The Music of Youth and Rebellion

Difficulty Level: Moderate

Skill Level: Understand the Concepts

36. Discuss how the work of Laurie Anderson fully realizes the *Gesamtkunstwerk* ideal.

Answer: The ideal response would include the following:

1. *Gesamtkunstwerk* was defined by German composer Richard Wagner as a “total work of art,” where the elements of visual art are merged with music, opera, and dance to create a single integrated whole.
2. Speaking to the rock and roll popular culture through the nature of a *Gesamtkunstwerk* is the work of Laurie Anderson. Her multimedia works included newly designed electronic instruments that she designed with violins and audiotape for the strings, which transformed her voice into a type of talking opera. She attached microphones to her body, transforming it into a precision instrument while images of popular culture were projected behind her performance, integrating all the visual and auditory elements of the *Gesamtkunstwerk.*
3. Her work represents a critical analysis of American culture, both good and bad.

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: The Theatrical and the New *Gesamtkunstwerk*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Describe and explain the context in which Betty Friedan placed Freud’s concept of women’s envy of men.

Answer: The ideal response would include the following:

Betty Friedan’s *The Feminine Mystique* presents the inconsistencies of Freudian psychology and his commentaries concerning the inferiority of women to men. She acknowledges how Freud’s writings have been used as a tool to suppress women, especially through the concept of penis envy, which she places in the context of women in the Victorian era. Freud’s ideals did not take into account the biological context of what defines women, which Friedan identifies as a flaw, in addition to what a modern woman represents in American society. Her treatise became a seminal text of the modern feminist movement, and she later became a founder of the National Organization for Women.

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Theoretical Framework: Betty Friedan & NOW

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

38. Supporting your claims with specific works, show how two of the following female visual artists of the 1960s explored and aimed to redefine gender roles: Judy Chicago, Eleanor Antin, Cindy Sherman.

Answer: The ideal response would include the following:

1. The feminist movement of the 1960s prompted artists to create works that redefined gender roles.
2. Judy Chicago’s collaborative piece, *The Dinner Party*, best illustrates how she intended to celebrate the contributions of women in history. It was a bold statement asserting women’s place in social history, including direct references to women from different historical periods, classes, ethnicities, geographies, and experiences collected in one space joined by their identity.
3. Cindy Sherman explores female identity through stereotypical female characters in Hollywood, foreign movies, and television. Her photographic film stills capture the identity of the female as viewed by the male and a construction of consumer society, illustrated in works like *Untitled Film Still #35*.
4. Both artists explored the female identity; however, one is in a historical and social construct whereas the other does this through the lens of how women are viewed as a commodity. Each successfully identifies female identity to the viewer in a manner to challenge preconceived stereotypes of women and their cultural and social contexts.

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Explain the image of the American male as presented by Mel Bochner’s *Win!*

Answer: The ideal response would include the following:

Commissioned by the Dallas Cowboys for their new stadium in Arlington, Texas, Mel Bochner’s *Win!* is a subtle challenge to the macho football culture associated with professional football and its fan base. This work continues Bochner’s conceptual style of investigating word relationships and their visual display through a series he called “thesaurus paintings.” The intended meaning is supplanted by the action of the viewer reading the words that seemingly underscore the game of football as more like war than a sport.

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. The chapter’s “Continuity & Change” feature poses an intriguing question: Does technology in fact threaten the idea of identity and “self”? Referencing your knowledge about and experience with specific media and technology, argue for or against that idea of identity loss.

Answer: Answers will vary but here is a possible response:

Technology does in fact threaten the idea of identity and “self.” Marshall McLuhan first used the term “global village” to reference the nature of communication and mass media to create a global community; however, that global village has created a loss of cultural identity. Many critics saw the globalization of culture as just another form of imperialism, in which cultural identities have become more associated with the West. The effects of this globalization can be seen in the West as influential elements from other cultures have pervaded all aspects of living, from food to art. Facebook, for example, has brought cultures and peoples together from all over the world; before its advent, anonymity was more commonplace and identity more insular based on the “choice” to create one’s own virtual village. The current nature of politics and culture seem to be at odds with this lost sense of identity and an attempt to recapture it in some way.

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Continuity & Change: The Global Village

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Black Identity**

EOM Q39.1.1  
An example of an “Orphic” voice, the short story “Sonny’s Blues” was written by

a)  James Baldwin.

b)  Jean-Paul Sartre.

Consider This: He also wrote *Go Tell It on the Mountain* and *Notes of a Native Son*. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  Ralph Ellison.

Consider This: He also wrote *Go Tell It on the Mountain* and *Notes of a Native Son*. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  LeRoi Jones.

Consider This: He also wrote *Go Tell It on the Mountain* and *Notes of a Native Son*. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.1.2  
When Gil Scott-Heron says, “The revolution will not be televised,” he means that the revolution

a)  will be live.

b)  is unlikely to actually happen.

Consider This: This poem appeared on the writer’s 1970 spoken word album. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  will be pre-empted by other news.

Consider This: This poem appeared on the writer’s 1970 spoken word album. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  will be clandestine in nature.

Consider This: This poem appeared on the writer’s 1970 spoken word album. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.1.3  
Jeff Wall’s *After ‘Invisible Man’ by Ralph Ellison, The Prologue* is

a)  a staged photograph that recreates a setting from Ellison’s novel.

b)  a documentary image of Ellison’s work room.

Consider This: The scene includes 1,269 light bulbs strung across the ceiling of a basement room. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  a photograph of a reading performance by Ellison in a New York gallery.

Consider This: The scene includes 1,269 light bulbs strung across the ceiling of a basement room. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  a video still from a television play written by Wall about an artist influenced by Ellison.

Consider This: The scene includes 1,269 light bulbs strung across the ceiling of a basement room. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.1.4  
Which details in Bearden’s image undercut the optimistic theme implied by the work’s title?

a)  the white dog in the left corner stalking the black cat at center

b)  the two enlarged cigarettes at center pointing down

Consider This: Racial aggression and potential conflict are suggested by these details. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  the scratched, cracked, and broken sidewalk and pavement sections along the lower portion

Consider This: Racial aggression and potential conflict are suggested by these details. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  the densely overlapping figures crowded across the mid-section

Consider This: Racial aggression and potential conflict are suggested by these details. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q39.1.5  
The leader who advocated for a separate black nation rather than integration was

a)  Malcolm X.

b)  Martin Luther King, Jr.

Consider This: His life and death were particularly influential for Amiri Baraka. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  Jean-Paul Sartre.

Consider This: His life and death were particularly influential for Amiri Baraka. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  Wilfredo Lam.

Consider This: His life and death were particularly influential for Amiri Baraka. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Black Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: The Vietnam War: Rebellion and the Arts**

EOM Q39.2.1  
The 4077th Mobile Army Surgical Hospital in Korea was the setting for

a)  *M\*A\*S\*H*.

b)  *Catch-22*.

Consider This: It was both a film and a TV series. 39.2 Examine the response of artists to the Vietnam War.

c)  *Slaughterhouse-Five*.

Consider This: It was both a film and a TV series. 39.2 Examine the response of artists to the Vietnam War.

d)  *Surrealistic Pillow.*

Consider This: It was both a film and a TV series. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.2.2  
Kurt Vonnegut’s antiwar novel *Slaughterhouse-Five* tells the story of a survivor of the

a)  Allied fire-bombing of Dresden, Germany.

b)  Nazi Holocaust.

Consider This: Billy Pilgrim is the main character. 39.2 Examine the response of artists to the Vietnam War.

c)  nuclear bomb at Hiroshima.

Consider This: Billy Pilgrim is the main character. 39.2 Examine the response of artists to the Vietnam War.

d)  My Lai massacre.

Consider This: Billy Pilgrim is the main character. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.2.3  
Which statement about Christo and Jeanne-Claude’s *Running Fence* is correct?

a)  It was meant to alter the landscape temporarily on a large scale.

b)  It can best be classified as an earthwork.

Consider This: Christo once commented that, “freedom is the enemy of possession.” 39.2 Examine the response of artists to the Vietnam War.

c)  It was motivated primarily by political concerns.

Consider This: Christo once commented that, “freedom is the enemy of possession.” 39.2 Examine the response of artists to the Vietnam War.

d)  It was intended to be sold to landowners on whose property it was installed.

Consider This: Christo once commented that, “freedom is the enemy of possession.” 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q39.2.4  
Jefferson Airplane’s song, “White Rabbit” draws an analogy between Lewis Carroll’s *Alice’s Adventures in Wonderland* and

a)  the hallucinatory effects of taking LSD.

b)  events at Kent State University on May 4, 1970.

Consider This: It was featured in the album *Surrealistic Pillow*. 39.2 Examine the response of artists to the Vietnam War.

c)  the look of the posters of Bill Graham’s Fillmore West.

Consider This: It was featured in the album *Surrealistic Pillow*. 39.2 Examine the response of artists to the Vietnam War.

d)  the nationwide Vietnam Moratorium Day, on November 15, 1969.

Consider This: It was featured in the album *Surrealistic Pillow*. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.2.5  
In August of 1969, a celebrated “3 Days of Peace and Music” took place in

a)  Woodstock, New York.

b)  San Francisco, California.

Consider This: A documentary film about the event was released in 1970. 39.2 Examine the response of artists to the Vietnam War.

c)  London, England.

Consider This: A documentary film about the event was released in 1970. 39.2 Examine the response of artists to the Vietnam War.

d)  New York City, New York.

Consider This: A documentary film about the event was released in 1970. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: The Vietnam War: Rebellion and the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: High and Low: The Example of Music**

EOM Q39.3.1  
The American orchestra dedicated to performing a popular, “lighter kind of music” than classical repertoire was founded in the late nineteenth century in

a)  Boston.

b)  New York.

Consider This: Arthur Fiedler and John Williams served as conductors. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  Chicago.

Consider This: Arthur Fiedler and John Williams served as conductors. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  Cleveland.

Consider This: Arthur Fiedler and John Williams served as conductors. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.3.2  
Steve Reich’s *It’s Gonna Rain* repeats

a)  a recorded phrase from a street preacher.

b)  a sine wave.

Consider This: The repetitions gradually go “out of phase.” 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  pure vibrations.

Consider This: The repetitions gradually go “out of phase.” 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  a high C played on a piano.

Consider This: The repetitions gradually go “out of phase.” 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.3.3  
In his critique of Richard Wagner’s concept of *Gesamtkunstwerk*, Bertolt Brecht warned that

a)  fusing arts together tended to degrade them.

b)  classical music was increasingly the province of elite audiences.

Consider This: The independent but collaborative works of Merce Cunningham, John Cage, and Robert Rauschenberg reflect Brecht’s perspective. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  Minimalist music had “sold out.”

Consider This: The independent but collaborative works of Merce Cunningham, John Cage, and Robert Rauschenberg reflect Brecht’s perspective. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  high culture and popular culture could no longer coexist.

Consider This: The independent but collaborative works of Merce Cunningham, John Cage, and Robert Rauschenberg reflect Brecht’s perspective. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.3.4  
Listen to the excerpt:  
Philip Glass’s postmodernism is most evident in which aspect of *Einstein on the Beach*?

a)  the continuous shifting of both lyrics and rhythm without any melodic repetition

b)  the setting of music to dance

Consider This: It is the music for a five-hour opera. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  the repetition of lines such as “It could be very fresh and clean”

Consider This: It is the music for a five-hour opera. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  the combination of spoken elements with violin

Consider This: It is the music for a five-hour opera. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q39.3.5  
Why did some people think that Laurie Anderson “sold out”?

a)  Her song “O Superman” was commercially successful.

b)  Her rock opera *United States, Part II* reflected an antiestablishment attitude.

Consider This: Anderson was regarded as performance artist out of sync with the avant-garde. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  Her “talking operas” included “the Voice of Authority.”

Consider This: Anderson was regarded as performance artist out of sync with the avant-garde. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  She used “tape-bow violins.”

Consider This: Anderson was regarded as performance artist out of sync with the avant-garde. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: High and Low: The Example of Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: The Birth of the Feminist Era**

EOM Q39.4.1  
The groundbreaking book *The Feminine Mystique* was published in 1963 by

a)  Betty Friedan.

b)  Anne Sexton.

Consider This: The work presents a counter-argument to prevailing interpretations of Freudian psychology. 39.4 Discuss the impact of feminism on the arts.

c)  Sylvia Plath.

Consider This: The work presents a counter-argument to prevailing interpretations of Freudian psychology. 39.4 Discuss the impact of feminism on the arts.

d)  Adrienne Rich.

Consider This: The work presents a counter-argument to prevailing interpretations of Freudian psychology. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.4.2  
The writings of both Sylvia Plath and Anne Sexton investigated what it means to be a woman, as informed by

a)  existentialism.

b)  Romanticism.

Consider This: Their works explored issues of socially constructed identity. 39.4 Discuss the impact of feminism on the arts.

c)  Surrealism.

Consider This: Their works explored issues of socially constructed identity. 39.4 Discuss the impact of feminism on the arts.

d)  Minimalism.

Consider This: Their works explored issues of socially constructed identity. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.4.3  
Adrienne Rich’s poem “Diving into the Wreck” delves into the metaphoric wreck created by

a)  patriarchal culture.

b)  the military-industrial complex.

Consider This: The “I” of the poem is an androgynous character. 39.4 Discuss the impact of feminism on the arts.

c)  Communism.

Consider This: The “I” of the poem is an androgynous character. 39.4 Discuss the impact of feminism on the arts.

d)  Freudian psychology.

Consider This: The “I” of the poem is an androgynous character. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.4.4  
Which artist used vaginal imagery as a central motif of a major feminist artwork?

a)  Judy Chicago

b)  Eva Hesse

Consider This: The collaborative multimedia project *The Dinner Party* references numerous historical figures. 39.4 Discuss the impact of feminism on the arts.

c)  Eleanor Antin

Consider This: The collaborative multimedia project *The Dinner Party* references numerous historical figures. 39.4 Discuss the impact of feminism on the arts.

d)  Cindy Sherman

Consider This: The collaborative multimedia project *The Dinner Party* references numerous historical figures. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.4.5  
In this guise, Cindy Sherman personifies

a)  the duality of the gaze as both viewer and subject.

b)  androgyny.

Consider This: The image suggests another presence in the room. 39.4 Discuss the impact of feminism on the arts.

c)  a projection of Freudian psychology.

Consider This: The image suggests another presence in the room. 39.4 Discuss the impact of feminism on the arts.

d)  the artist as laborer.

Consider This: The image suggests another presence in the room. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: The Birth of the Feminist Era

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Quiz: Questions of Male Identity**

EOM Q39.5.1  
Which statement summarizes Mel Bochner’s *Win!* most accurately?

a)  It operates graphically and linguistically to provoke.

b)  It works on a level of pure abstraction to counter concepts of “art.”

Consider This: The artist refers to this work as a “thesaurus painting.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  Its manipulation of script and spacing drains meaning from the words, countering the message of its texts.

Consider This: The artist refers to this work as a “thesaurus painting.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  It celebrates the vibrancy of contemporary American speech patterns.

Consider This: The artist refers to this work as a “thesaurus painting.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q39.5.2  
Events that took place at the Stonewall Inn on June 28, 1969, were formational in the struggle

a)  for equal rights for gay men and lesbians.

b)  for equal rights for black people.

Consider This: Four days of rioting followed police actions in Greenwich Village. 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  against the Vietnam War.

Consider This: Four days of rioting followed police actions in Greenwich Village. 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  against sexism in the workplace.

Consider This: Four days of rioting followed police actions in Greenwich Village. 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.5.3  
As a teenager, Lance Loud corresponded with which gay celebrity pen pal?

a)  Andy Warhol

b)  Keith Haring

Consider This: He was photographed by this celebrity in New York City. 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  Liberace

Consider This: He was photographed by this celebrity in New York City. 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  John Sex

Consider This: He was photographed by this celebrity in New York City. 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q39.5.4  
In expressing his openly gay lifestyle in a television series and talk shows, Lance Loud inspired

a)  other gay men and lesbians to acknowledge their own sexuality.

b)  the formation of the first ever Gay Pride parade.

Consider This: PBS produced *An American Family* in 1973. 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  Robert Wilson’s postmodern opera, *Einstein on the Beach*.

Consider This: PBS produced *An American Family* in 1973. 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  Laurie Anderson’s pop hit song, “O Superman.”

Consider This: PBS produced *An American Family* in 1973. 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q39.5.5  
Andy Warhol’s project to publish a collection of Polaroid portraits in 1985 resulted in a book titled

a)  *America*.

b)  *Stonewall Nation*.

Consider This: He conceived of the project partly as an “outing.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  *Gay Pride*.

Consider This: He conceived of the project partly as an “outing.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  *Physique Pictorial.*

Consider This: He conceived of the project partly as an “outing.” 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Questions of Male Identity

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter Quiz: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s**

EOC Q39.1  
The classic African-American novel *Invisible Man* was written by

a)  Ralph Ellison.

b)  Amiri Baraka.

Consider This: This work introduced existentialism to American literature in 1952. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  Martin Luther King, Jr.

Consider This: This work introduced existentialism to American literature in 1952. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  Gil Scott-Heron.

Consider This: This work introduced existentialism to American literature in 1952. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q39.2  
The poetry and performances of Amiri Baraka, the Last Poets, and Gil Scott-Heron reflect the

a)  growing militancy of the African-American community in the late 1960s.

b)  influence of the pacifism of Martin Luther King, Jr.

Consider This: Scott-Heron wrote “The Revolution Will Not Be Televised.” 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  celebration of American popular culture.

Consider This: Scott-Heron wrote “The Revolution Will Not Be Televised.” 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  growth of the black middle class.

Consider This: Scott-Heron wrote “The Revolution Will Not Be Televised.” 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q39.3  
The inevitability of human suffering, and the necessity for the individual to act responsibly in the face of that predicament, is the underlying theme of

a)  Jean-Paul Sartre’s “Orphée Noir.”

b)  Gil Scott-Heron’s “The Revolution Will Not Be Televised.”

Consider This: It is an existentialist position. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

c)  Amiri Baraka’s “Ka’Ba.”

Consider This: It is an existentialist position. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

d)  Wifredo Lam’s “The Siren of the Niger.”

Consider This: It is an existentialist position. 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Answer: a

Learning Objective: 39.1 Outline the factors contributing to African-American self-definition in the 1960s.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q39.4  
Conceptual artists developed strategies for creating objectless art in order to

a)  escape the museum and gallery system.

b)  make art ready for consumption by society.

Consider This: Critics began to speak of the “dematerialization of art.” 39.2 Examine the response of artists to the Vietnam War.

c)  increase their income from their artwork.

Consider This: Critics began to speak of the “dematerialization of art.” 39.2 Examine the response of artists to the Vietnam War.

d)  minimize the public’s participation in art.

Consider This: Critics began to speak of the “dematerialization of art.” 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q39.5  
Which of the following exemplifies conceptual art?

a)  *Duration Piece #13* by Douglas Huebler

b)  *Lipstick (Ascending) on Caterpillar Tracks* by Claes Oldenburg

Consider This: The work was “circulated,” but not exhibited. 39.2 Examine the response of artists to the Vietnam War.

c)  *A Line Made by Walking* by Richard Long

Consider This: The work was “circulated,” but not exhibited. 39.2 Examine the response of artists to the Vietnam War.

d)  *Running Fence* by Christo and Jeanne-Claude

Consider This: The work was “circulated,” but not exhibited. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

EOC Q39.6  
Robert Smithson’s *Spiral Jetty* was created in

a)  the Great Salt Lake, Utah.

b)  a field in western England.

Consider This: Its site related to Smithson’s theme of entropy. 39.2 Examine the response of artists to the Vietnam War.

c)  Bodega Bay, California.

Consider This: Its site related to Smithson’s theme of entropy. 39.2 Examine the response of artists to the Vietnam War.

d)  Woodstock, New York.

Consider This: Its site related to Smithson’s theme of entropy. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q39.7  
The visual styling of this Fillmore poster presents

a)  a political theme filtered through Art Nouveau influence.

b)  a spiritual message treated surrealistically.

Consider This: The peace symbol as Christmas ornament is a key element. 39.2 Examine the response of artists to the Vietnam War.

c)  a conceptualized advertisement.

Consider This: The peace symbol as Christmas ornament is a key element. 39.2 Examine the response of artists to the Vietnam War.

d)  a parody of fine art in the spirit of Dada.

Consider This: The peace symbol as Christmas ornament is a key element. 39.2 Examine the response of artists to the Vietnam War.

Answer: a

Learning Objective: 39.2 Examine the response of artists to the Vietnam War.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q39.8  
The Third Symphony, *Kaddish*, as well as the Broadway musicals *Candide* and *West Side Story,* were composed by

a)  Leonard Bernstein.

b)  John Williams.

Consider This: He was known internationally as a conductor and a composer. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  Arthur Fiedler.

Consider This: He was known internationally as a conductor and a composer. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  George Gershwin.

Consider This: He was known internationally as a conductor and a composer. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q39.9  
Steve Reich, Terry Riley, and Philip Glass are all

a)  minimalist composers.

b)  performance artists.

Consider This: Repetition over time is a linking concept in their works. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  conductors of Pops orchestras.

Consider This: Repetition over time is a linking concept in their works. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  jazz musicians.

Consider This: Repetition over time is a linking concept in their works. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q39.10  
Laurie Anderson’s most fully realized *Gesamtkunstwerk* in a rock idiom is titled

a)  *United States*.

b)  *Nixon in China*.

Consider This: The pop single “O Superman” came from this work. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  *Einstein on the Beach*.

Consider This: The pop single “O Superman” came from this work. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  *Shaker Loops.*

Consider This: The pop single “O Superman” came from this work. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q39.11  
Listen to the excerpt:  
György Ligeti’s “micropolyphony” is most evident in which aspect of *Lux Aeterna*?

a)  the dense, constantly changing clusters of sound

b)  the setting of music to dance

Consider This: This work was featured in the soundtrack of Stanley Kubrick’s film *2001: A Space Odyssey*. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

c)  its atonality

Consider This: This work was featured in the soundtrack of Stanley Kubrick’s film *2001: A Space Odyssey*. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

d)  its combination of spoken words with violin

Consider This: This work was featured in the soundtrack of Stanley Kubrick’s film *2001: A Space Odyssey*. 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Answer: a

Learning Objective: 39.3 Describe the relationship between “high” culture and “popular” culture in the musical world.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q39.12  
In her poem “Her Kind,” Anne Sexton describes being at odds with her life and

a)  expresses a feeling of independence.

b)  declares war on the male ego.

Consider This: She typically opened her poetry readings with this work. 39.4 Discuss the impact of feminism on the arts.

c)  accepts that women are inferior to men by nature.

Consider This: She typically opened her poetry readings with this work. 39.4 Discuss the impact of feminism on the arts.

d)  expresses a preference for androgyny.

Consider This: She typically opened her poetry readings with this work. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q39.13  
Judy Chicago’s *Pasadena Lifesavers Red Series #3* differs from her later work, *The Dinner Party,* in its

a)  significant symbolic abstraction.

b)  exploration of identity.

Consider This: Chicago’s career began from a formalist background. 39.4 Discuss the impact of feminism on the arts.

c)  exploration of sexuality.

Consider This: Chicago’s career began from a formalist background. 39.4 Discuss the impact of feminism on the arts.

d)  feminist underpinnings.

Consider This: Chicago’s career began from a formalist background. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q39.14  
Betty Friedan, whose 1963 book *The Feminine Mystique* attacks society’s cultural construction of women, went on to

a)  help found the National Organization for Women.

b)  write feminist poetry.

Consider This: She championed women’s rights and equity in the workplace. 39.4 Discuss the impact of feminism on the arts.

c)  cast herself in stereotypic female roles in a series of photographic self-portraits.

Consider This: She championed women’s rights and equity in the workplace. 39.4 Discuss the impact of feminism on the arts.

d)  star in a documentary television series about her family.

Consider This: She championed women’s rights and equity in the workplace. 39.4 Discuss the impact of feminism on the arts.

Answer: a

Learning Objective: 39.4 Discuss the impact of feminism on the arts.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q39.15  
Mel Bochner’s *Win!* was originally made for a

a)  football stadium.

b)  private residence.

Consider This: The commissioned work’s site and its subject are interrelated. 39.5 Identify the ways in which artists have approached the question of male self-definition.

c)  rock music venue.

Consider This: The commissioned work’s site and its subject are interrelated. 39.5 Identify the ways in which artists have approached the question of male self-definition.

d)  gay nightclub.

Consider This: The commissioned work’s site and its subject are interrelated. 39.5 Identify the ways in which artists have approached the question of male self-definition.

Answer: a

Learning Objective: 39.5 Identify the ways in which artists have approached the question of male self-definition.

Topic: Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Chapter 40**

**Without Boundaries:**

**Multiple Meanings in a Postmodern World**

**Multiple-Choice Questions**

1. A hallmark of postmodern architecture is the

1. utilization of all available space.
2. incorporation of elements of technology.
3. harmony with a site’s natural elements.
4. use of many different elements of design.

Answer: d

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Prague’s Dancing House is designed to evoke

1. Renaissance palaces.
2. the city’s totalitarian past.
3. a distorted mirror image of its neighbor.
4. the work of Robert Venturi.

Answer: b

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

3. In his “Gentle Manifesto,” architect Robert Venturi defines the postmodern aesthetic as one of

a. clean and simple geometries.

b. harmony with its surroundings.

c. the difficult unity of inclusion.

d. docile space for modern people.

Answer: c

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

4. According to Robert Venturi, Las Vegas is the model for postmodern urban form because its structures

* 1. are not homogenous.
  2. are of a grand scale.
  3. are arranged chaotically.
  4. reflect multiple cultures.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Frank Gehry used industrial materials such as corrugated metal and concrete blocks to surround his house to

* 1. keep his neighbors away.
  2. create a sense of unease in its viewers.
  3. provide contrast with the house’s frame construction.
  4. inexpensively expand the house’s living space.

Answer: b

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Frank Gehry, Santiago Calatrava, and International Competitions

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

6. Frank Gehry’s Guggenheim Museum in Bilbao, Spain, can be defined as postmodern because of its

* 1. outer elements covered in metal.
  2. enormous and expansive size.
  3. discontinuity with the town and countryside.
  4. playful resemblance to a ship in full sail.

Answer: c

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Frank Gehry, Santiago Calatrava, and International Competitions

Difficulty Level: Easy

Skill Level: Understand the Concepts

7. Santiago Calatrava designed the Port Authority Trans Hudson station at the World Trade Center site to resemble a

* 1. stepped-terrace memorial garden.
  2. rainbow.
  3. series of monoliths of graduated heights.
  4. a bird being released by a child’s hands.

Answer: d

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Frank Gehry, Santiago Calatrava, and International Competitions

Difficulty Level: Easy

Skill Level: Remember the Facts

8. How does Renzo Piano’s Jean-Marie Tjibaou Cultural Center in New Caledonia qualify as “green architecture”?

* 1. Ten pavilions function as wind scoops, cooling the interior.
  2. Open, unfinished pavilions collect rainwater.
  3. The open center is used for cultivating bamboo for construction.
  4. Its southern orientation provides passive solar heating.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: The Green Architecture Movement

Difficulty Level: Moderate

Skill Level: Understand the Concepts

9. How does Beijing’s Olympic Stadium—the Bird’s Nest—qualify as “green architecture”?

* 1. The outer frame is built of renewable bamboo.
  2. Its translucent roof provides passive ventilation.
  3. The roof’s solar panels light the stadium.
  4. A natural grass floor helps to purify the air.

Answer: b

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: The Green Architecture Movement

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

10. The Chinese government deemed Zhang Hongtu’s painting *Bird’s Nest, in the Style of Cubism* unfit for the Olympic Games, with the reason given being that it

* 1. included too many English words.
  2. was derivative of European Cubism.
  3. inappropriate due to its muted palette.
  4. mocked traditional Chinese superstitions.

Answer: c

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Easy

Skill Level: Remember the Facts

11. What is one of the primary theoretical principles of postmodern thought?

a. Works contain a plurality of meanings.

b. Meaning resides in the creator’s intent.

c. Meaning takes a backseat to creation.

d. Meaning is relative to context.

Answer: a

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

12. Deconstruction is typical of postmodernism in its

* 1. determination of a reader’s response to a work.
  2. analysis of individual words.
  3. inherently cross-cultural approach to criticism.
  4. exposure of the possibilities of meaning.

Answer: d

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Deconstruction and Poststructuralism

Difficulty Level: Easy

Skill Level: Understand the Concepts

13. Benoit Mandelbrot disdained traditional Euclidian geometry for its

1. inability to account for variations in starting points.
2. inability to describe irregularly shaped forms.
3. lack of inclusion of color as a component of order.
4. great focus on finite patterns.

Answer: b

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Chaos Theory

Difficulty Level: Easy

Skill Level: Remember the Facts

14. Chaos theory has been applied to medical research in

a. the manufacture of antibiotics.

b. understanding DNA sequences.

c. predicting the spread of viruses.

d. decreasing infant mortality.

Answer: b

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: The Human Genome

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

15. Which artist moves deftly between abstraction and photography-based representational painting?

* 1. Gerhard Richter
  2. Louise Lawler
  3. Pat Steir
  4. Takashi Murakami

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: A Plurality of Styles in Painting

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

16. Which graffiti artist saw no elitism in the art form?

* 1. Jean-Michel Basquiat
  2. Pat Steir
  3. Kenny Scharf
  4. Banksy

Answer: d

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: A Plurality of Styles in Painting

Difficulty Level: Easy

Skill Level: Remember the Facts

17. In his graffiti-inspired *Charles the First*, Jean-Michel Basquiat includes a crown to

* 1. symbolize his African ancestors.
  2. parody the U.S. government.
  3. honor his African-American heroes.
  4. evoke the evils of Caribbean colonialism.

Answer: c

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Closer Look: Basquiat’s *Charles the First*

Difficulty Level: Easy

Skill Level: Remember the Concepts

18. In literature, the postmodern hero

* 1. has been rejected by society for not conforming.
  2. embraces his or her ordinariness and lack of purpose.
  3. has no definable goal and merely wanders through life.
  4. accepts that the search for meaning is never-ending.

Answer: d

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Multiplicity in Postmodern Literature

Difficulty Level: Easy

Skill Level: Understand the Concepts

19. In Thomas Pynchon’s novel *V.*, protagonist Herbert Stencil can never fulfill his quest for the mysterious V., who

* 1. died in Italy during World War II.
  2. is not a person but an unreachable vanishing point.
  3. moved to Africa and changed her name.
  4. was a figment of his father’s imagination.

Answer: b

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Multiplicity in Postmodern Literature

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

20. In his poem “Sky Poem,” David Antin leaves meaning open to interpretation by

* 1. using indeterminate words.
  2. making contradictory statements.
  3. omitting all punctuation.
  4. using irregular meter and rhyme

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Multiplicity in Postmodern Literature

Difficulty Level: Easy

Skill Level: Remember the Facts

21. The Muslim women portrayed in Shirin Neshat’s series of photographs *Women of Allah* wear the black chador to

* 1. conform to Islamic fundamentalist law.
  2. prevent them from becoming sexual objects.
  3. avoid being arrested by Iranian officials.
  4. display their submissiveness to Muslim men.

Answer: b

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: Contesting the Post-Colonial Self

Difficulty Level: Easy

Skill Level: Remember the Facts

22. The use of Western-produced commodities in Ai Weiwei’s art is a comment on

* 1. his love for Pop Art.
  2. his outspoken stance on censorship.
  3. tension between cultural and economic values.
  4. his Beijing company, FAKE Design.

Answer: c

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Global Marketplace and the Commodification of Culture

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

23. What was the message of Isaac Julien’s *Ten Thousand Waves*?

* 1. the contemporary goddess
  2. Robert Venturi’s “spatial order”
  3. prostitution in Shanghai
  4. a denunciation of exploited women

Answer: d

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Global Marketplace and the Commodification of Culture

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

24. Playwright Luis Valdez produced *Zoot Suit* to

* 1. expose police brutality and injustices against the Chicano community in the 1940s.
  2. raise awareness about Hispanic farmworkers’ low pay.
  3. help César Chávez unionize Hispanic farmworkers.
  4. celebrate Hispanics’ success in American culture.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Plural Self in the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

25. Which artist fled Cuba as a child in “Operation Peter Pan” in 1961?

* 1. Morty Sklar
  2. Ana Mendieta
  3. Henry Reyna
  4. Aurora Lewins Morales

Answer: b

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Plural Self in the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

26. The real subject of David P. Bradley’s painting *Indian Country Today* is the

* 1. defacement of Native American lands.
  2. assimilation of Native American and white peoples.
  3. commercialization of Native American tradition.
  4. revitalization of Native American lands.

Answer: c

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Plural Self in the Americas

Difficulty Level: Easy

Skill Level: Remember the Facts

27. The phrase “Post-Black,” introduced by Thelma Golden, applies to

* 1. Afrocentrism.
  2. the double consciousness.
  3. artist as artist first.
  4. black female identity

Answer: c

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifest in contemporary art and literature.

Topic: The Plural Self in the Americas

Difficulty Level: Moderate

Skill Level: Understand the Concepts

28. In Eleanor Antin’s video *Minetta Lane—A Ghost Story*, the ghost represents

* 1. fears of growing older and dying.
  2. the tragedy of unfulfilled possibilities.
  3. repressed sexuality and lost love.
  4. the destructive force present in everyone.

Answer: d

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: The Multiplicity of Media: New Technologies

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

29. Which of the following is an analogy for Pipilotti Rist’s *Ever Is Over All* in the context of a new feminist world?

* 1. MTV
  2. Chinese Communist Party
  3. the Emerald City
  4. Super Mario Brothers

Answer: c

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: Video as Medium

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

30. What is the setting of video artist David Claerbout’s *Sections of Happy Moment*?

* 1. Turbine Hall at the Tate Modern
  2. a housing complex in Antwerp
  3. a street in New York City
  4. an artist’s community in Greenwich Village

Answer: b

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: The Computer and New Media

Difficulty Level: Easy

Skill Level: Remember the Facts

**Essay Questions**

31. Define Robert Venturi’s point that postmodern architecture should represent a “difficult whole,” and identify and describe two examples from the book of how this “difficult whole” is presented.

Answer: The ideal response would include the following:

1. Robert Venturi’s “difficult whole” constitutes the modern condition where a homogeneous sense of unity does not exist, leaving the postmodern architect with no choice but to design with various and even contradictory elements. Venturi points to Las Vegas as an example of this multiplicity of varied and contradictory elements, the “difficult whole.”
2. Venturi’s concept of the “difficult whole” is evident in the architectural designs of Frank Gehry. His residence in Santa Monica, California, exhibits varied and contradictory elements of design. Gehry’s residence is a combination of an old house surrounded by a new one, creating tension between the two contradictory designs. The materials further illustrate the tension, where industrial materials are at odds with more traditional materials used for construction. Gehry believed that if architecture naturally blends in to its environment that it is taken for granted, and he wished that not to be the case.
3. His design for the Guggenheim Museum in Balbao, Spain, also typifies this concept. The museum structure occupies an environment in the Old Spanish town of Bilbao. The building is covered in a titanium that undulates like sails, appearing to deify traditional architectural design and contradict its urban setting.
4. Whereas Venturi defines the elements of postmodern architecture, it is Gehry who puts them to practice as an experience for the viewer.

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Chapter Introduction; Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Define “green architecture,” and explain how it fits with the concept of postmodern architecture. Then describe two examples—one from the book and one from your community.

Answer: The ideal response would include the following:

1. Consideration of a structure’s relationship to the environment that it occupies is a newer concept to architecture. Architects are taking into account sustainable building elements as well as the climate and culture in which these structures are to function. These are the principles of what is referred to as “green architecture.”
2. The Jean-Marie Tjibaou Cultural Center in Nouméa, New Caledonia, is an excellent example of these considerations. Designed by architect Renzo Piano, the structure, which is dedicated to preserving and transmitting indigenous cultures, is built of wood and bamboo. The center’s pavilions are constructed to represent a dwelling of the indigenous culture, the Kanak. Purposefully left unfinished, the dwelling forms serve the function of wind scoops, which catch the nearby ocean breeze to cool the facility. Covered walkways link the pavilions as typical in a Kanak village, which Piano describes as an element of harmonious relationships linking the architecture with environment and local culture.
3. The ACROS government in Fukuoka, Japan, is another example of “green architecture.” The city, realizing that there was no other space to build in the densely populated urban area other than a public park, elicited designs from architect Emilio Ambasz. The structure blends into the environment and includes a terraced pedestrian walk as well as waterfalls and reflecting pools covering a 1-million-square-foot facility. The exterior garden design provides natural cooling for the interior of the building. Although not completely green— the structure consists of a steel frame of reinforced concrete—it presents an option taking into account ways to repurpose urban landscape in a more environmentally friendly way.
4. Students’ examples from their communities will vary.

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: The Green Architecture Movement

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Identify and explain two ways computers have changed the understanding and creation of architecture and visual art, supporting your response with descriptions of specific works covered in the chapter.

Answer: The ideal response would include the following:

1. Computers have changed the understanding of the creation of architecture and the visual arts.
2. For example, had it not been for the Catia computer program, Frank Gehry’s Guggenheim Museum might appear much different in design than it does. Gehry refers to the modeling process as being more sculptural as a result of this computer design program, which influenced the look of his museum for the city of Bilbao. The digital design models produced by the Catia program helped him envision the shapes of the final buildings and helped in estimating construction costs.
3. The fractal geometry of Benoit Mandelbrot is another example. Computers allow architects to create shapes that traditional Euclidean geometry is incapable of describing. He developed mathematical models to describe dynamic, irregular shapes. The end result was what has become known as the Mandelbrot set, in which the pixels of the computer screen are assigned a numerical value submitted to an iterative equation creating infinitely complex patterns. These beautiful designs have attracted scientists and artists alike.
4. These are two of many examples that illustrate how computers have changed the understanding and creation of architecture and visual arts.

Learning Objective: 40.1 Characterize postmodern architecture, 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization; Pluralism and Postmodernist Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Explain at least two ways Santiago Calatrava’s plans for the Port Authority Trans Hudson station is a fitting memorial to those who lost their lives on its proposed World Trade Center site.

Answer: The ideal response would include the following:

Santiago Calatrava won the design competition for the Port Authority Trans Hudson station. The construction was influenced by the idea of a child opening his or her hands to release a dove. Calatrava’s design is a fitting tribute to the lives lost in the events of 9/11 as the construction’s design speaks to peace and the heavens, for on a clear day the canopy roof can be retracted to offer visitors a view of the sky.

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

35. Describe structuralism and the role that it plays in postmodernism.

Answer: The ideal response would include the following:

First developed by Ferdinand de Saussure, structuralism argues that meaning occurs not through identification but through difference. Words have meaning determined by cultural markers or codes of difference. To a structuralist, the study of signs or semiotics is crucial and based on a relationship between signifier and signified, which are potentially infinite. Structuralism leads to deconstruction, a way of analyzing and taking apart in order to show what has been left out or overlooked; it is open to infinite and endless possibilities.

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Pluralism and Postmodernist Theory

Difficulty Level: Difficult

Skill Level: Understand the Concepts

36. Briefly and clearly, explain how chaos theory and the butterfly effect fit with the ideas of postmodernism.

Answer: The ideal response would include the following:

1. Chaos theory revolves around the idea that biological and mathematical patterns that appear random, unstable, and disorderly are actually part of the “difficult whole.”
2. The constructs of chaos theory can be observed in the fractural geometry of Benoit Mandelbrot as well the work of meteorologist Edward Lorenz. Lorenz is associated with what became known as the butterfly effect: The amount of difference in the starting points of two curves is so small as to be comparable to a butterfly flapping its wings, producing a minute change in the atmosphere, but one that is of profound consequence.
3. The hallmark of postmodernist thought is that there are many different and even contradictory elements. The varying starting points of the butterfly effect is what relates it to postmodern theory; those different starting points change the outcome and are even contradictory to one another.

Learning Objective: 40.2 Explain how pluralist though informs postmodern theory.

Topic: Pluralism and Postmodernist Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Referencing one poem and one novel discussed in the chapter, describe the nonexistence of a “common locus” that characterizes postmodern literature. .

Answer: The ideal response would include the following:

1. Postmodern literature relies on the pursuit of meaning; however, it is always plural and fleeting and attempting to find any permanent or stable meaning leads to frustration. According to French historian and postmodernist Michel Foucault, there is no common locus, so leading the reader away from expectations of coherence toward an ambiguity are commonplace and require the reader to be able to adjust to situation.
2. An excellent example of postmodern fiction is *City of Glass* by Paul Auster, in which the writer actually finds himself as a character in the book, confronted by the character drawing attention to the act of writing. The lines of life, art, and reality are blurred within the subject matter of this detective story. Therefore, there is no common locus to the narration and story line of Auster’s work.
3. Postmodernist poets rely on plurality of meaning, taking advantage of the indeterminacy of certain words. This can be seen in the poetry of David Antin and his “Sky Poem.” Skywriters passing above Santa Monica beach traced out the poem on two occasions, a year apart from one another. As each line was traced, the previous line vanished, illustrating the indeterminacy of the word in Antin’s poetry. There is no “common locus”: the shifting meanings of the words lead to a frustration on the part of the reader, but at the same time interpretation is open to the reader.

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature

Topic: Multiplicity in Postmodern Literature

Difficulty Level: Difficult

Skill Level: Understand the Concepts

38. Identify and list works by artists discussed in the chapter that exemplify cultural misunderstandings.

Answer: The ideal response would include the following:

1. Cultural misunderstandings can happen both between diverse cultures and within a culture. Two examples that exemplify cultural misunderstandings are Shirin Neshat’s *Rebellious Silence* from the series *Women of Allah* and Ai Weiwei’s *Han Dynasty Urn with Coca-Cola Logo*.
2. Neshat’s photograph, *Rebellious Silence,* shows her in the traditional chador with Farsi poetry by Tahereh Saffarzadeh in calligraphy inscribed on her face. The poem references deep beliefs of Iranian women who, in the context of Islam, see themselves as equal to men. The chador is meant to conceal women from being sexual objects to men, however here it is a representation of solidarity among women. Neshat does not blindly accept Islamic fundamental interpretations of the chador and therefore sets out to illustrate how often it is difficult even within her own culture to separate beliefs of spirituality and religion from those that concern politics and violence. This is a cultural misunderstanding both within her culture as well as in how others view Islamic culture in the West.
3. Another artist to note here is Ai Weiwei, who takes fake Chinese artifacts, which he creates, and alters the context of their meaning by placing Western references on them or in the context of the influences of Western culture on the Chinese. His *Han Dynasty Urn with Coca-Cola Logo* is a clear statement in reference to Western cultures’ influences; however, his own government has censored his work as a result of their disdain for it.

Learning Objective: 40.4 Discuss how postcolonial experiences and the quest for self-definition are manifest in contemporary art and literature

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Identify and explain how two video presentations discussed in the chapter fit with the characteristics of postmodernism.

Answer: The ideal response would include the following:

1. Eleanor Antin’s *Minetta Lane—A Ghost Story* and Bill Viola’s *Five Angels for the Millennium* are two examples of video art that best exhibits the characteristics of postmodernism.
2. Antin’s work creates vignettes of individuals living in a New York low-rent artist community during the 1940s and 50s. The viewer witnesses three different narratives—two lovers in a kitchen tub, an Abstract Expressionist artist working on an artwork, and an old man tucking his family of caged birds in for the night. Each represents a nostalgic view of sex, art, and life. However, unknown to those in the narrative, each frame shows a girl who is visible only to the viewer. She represents a destructive force, present in us all, whereas the artist, lovers, and old man represent something the viewer has lost. She is the unknown factor that alters the predictability of the work through her unpredictable destructive actions.
3. Viola’s piece shares a similar unpredictability. Five screens in no particular order on the gallery walls, looped at various times, show a clothed man plunging into a pool. The different durations of the films make it difficult for the viewer to have continuity as the view and interpretation of the piece seems non-congruent.
4. The elements of both of these video works speak to the nature of Venturi’s “difficult whole” and are therefore characteristic of postmodernism.

Learning Objective: 40.5 Outline the impact of technological developments on the arts

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. Respond to the chapter’s “Continuity and Change” ending question: “What is it about your world that you have come [by studying the humanities] to understand and appreciate more fully?” Be sure to reference specifics—both from the text and from your experience.

Answer: This will be a subjective answer based on the student’s interpretations and personal experience. The study of humanities offers a chance to learn more about the continuity of the elements of culture (music, art, and literature) and how it is closely linked with history. We assume that having learned from experiences in the past, we may be more capable to understand our world in broader terms, learning from both past mistakes and successes. Our world and our experiences become more important as we learn more about ourselves through the study of the humanities.

Learning Objective: 40.5 Outline the impact of technological developments on the arts

Topic: Continuity & Change: The Environment and the Humanist Tradition

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

**Revel Quizzes**

**Quiz: Postmodern Architecture: Complexity, Contradiction, and Globalization**

EOM Q401.1  
In utilizing an aerospace industry computer program to develop his architectural models, Frank Gehry says that he forgets about the work as architecture because

a)  he becomes focused on the work as a sculpting process.

b)  his primary concern becomes estimating costs.

Consider This: The Guggenheim Museum in Bilbao, Spain, is a result of Gehry’s innovative design. 40.1 Characterize postmodern architecture.

c)  in postmodernity, architecture is meaningless.

Consider This: The Guggenheim Museum in Bilbao, Spain, is a result of Gehry’s innovative design. 40.1 Characterize postmodern architecture.

d)  the computer is incapable of producing the uniformity of modernism.

Consider This: The Guggenheim Museum in Bilbao, Spain, is a result of Gehry’s innovative design. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.1.2  
Environmental self-sufficiency and adaptability to local climate are defining principles of

a)  green architecture.

b)  ecological architecture.

Consider This: Renzo Piano’s work in the Pacific Island of New Caledonia is an example. 40.1 Characterize postmodern architecture.

c)  postmodernism.

Consider This: Renzo Piano’s work in the Pacific Island of New Caledonia is an example. 40.1 Characterize postmodern architecture.

d)  high-tech design.

Consider This: Renzo Piano’s work in the Pacific Island of New Caledonia is an example. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.1.3  
In Frank Gehry’s radically reconstructed house, which feature functions primarily as a “decorative” element, despite its unexpected material?

a)  the chain-link fence projecting across the second floor and over the roof

b)  the corrugated metal panels wrapping the corner and side of the shell

Consider This: The tension between materials and construction elements define Gehry’s design concept. 40.1 Characterize postmodern architecture.

c)  the wood beams framing the corner window and interior trussing

Consider This: The tension between materials and construction elements define Gehry’s design concept. 40.1 Characterize postmodern architecture.

d)  the concrete block retaining wall that outlines the property

Consider This: The tension between materials and construction elements define Gehry’s design concept. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q40.1.4  
In his design for the new train station at New York City’s World Trade Center site, Santiago Calatrava stated that his goal was to

a)  use light as a construction material.

b)  make an expression of the harmonious relationship with the environment that is typical of the local culture.

Consider This: The canopy’s roof can be retracted to create a dome of sky above the station. 40.1 Characterize postmodern architecture.

c)  embody the sights, sounds, and tensions of contemporary urban life.

Consider This: The canopy’s roof can be retracted to create a dome of sky above the station. 40.1 Characterize postmodern architecture.

d)  achieve something as close as possible to the object of desire.

Consider This: The canopy’s roof can be retracted to create a dome of sky above the station. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.1.5  
The “Bird’s Nest” was designed for which international city?

a)  Beijing

b)  New York City

Consider This: It encompasses a stadium. 40.1 Characterize postmodern architecture.

c)  Las Vegas

Consider This: It encompasses a stadium. 40.1 Characterize postmodern architecture.

d)  Stockholm

Consider This: It encompasses a stadium. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Postmodern Architecture: Complexity, Contradiction, and Globalization

Difficulty Level: Easy

Skill Level: Remember the Facts

**Quiz: Pluralism and Postmodern Theory**

EOM Q40.2.1  
Which aspect of Zhang Hongtu’s *Bird’s Nest, in the Style of Cubism* made the Chinese government declare it inappropriate for the celebratory nature of the Olympic Games?

a)  the references to “Tibet” and “Human Right”

b)  the Cubist style

Consider This: The “official” reason was an objection to the painting’s somber palette. 40.2 Explain how pluralist thought informs postmodern theory.

c)  the lines of repeated “8” in reference to Chinese superstition and numerology

Consider This: The “official” reason was an objection to the painting’s somber palette. 40.2 Explain how pluralist thought informs postmodern theory.

d)  the inclusion of both English and Chinese words

Consider This: The “official” reason was an objection to the painting’s somber palette. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q40.2.2  
Signs and signifiers are associated with

a)  semiotics.

b)  Cubism.

Consider This: Structuralism is the root of this field of thought. 40.2 Explain how pluralist thought informs postmodern theory.

c)  chaos theory.

Consider This: Structuralism is the root of this field of thought. 40.2 Explain how pluralist thought informs postmodern theory.

d)  genome strings.

Consider This: Structuralism is the root of this field of thought. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.2.3  
In his *Of Grammatology*, Jacques Derrida set out to analyze the fundamental structure of thought by examining differences between

a)  speech and writing.

b)  art and architecture.

Consider This: He employed deconstruction for his process of analysis. 40.2 Explain how pluralist thought informs postmodern theory.

c)  computer models and weather prediction.

Consider This: He employed deconstruction for his process of analysis. 40.2 Explain how pluralist thought informs postmodern theory.

d)  medical diagnosis and medical cure.

Consider This: He employed deconstruction for his process of analysis. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.2.4  
Biological and mathematical patterns that appear random, unstable, and disorderly, but are actually parts of a larger and more “difficult whole,” are understood through

a)  chaos theory.

b)  the butterfly effect.

Consider This: It was the subject of James Gleik’s 1987 science book. 40.2 Explain how pluralist thought informs postmodern theory.

c)  semiotics.

Consider This: It was the subject of James Gleik’s 1987 science book. 40.2 Explain how pluralist thought informs postmodern theory.

d)  genome sequences.

Consider This: It was the subject of James Gleik’s 1987 science book. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.2.5  
The Koch snowflake is an example of

a)  fractal geometry.

b)  the human genome.

Consider This: It is associated with the work of Benoit Mandelbrot. 40.2 Explain how pluralist thought informs postmodern theory.

c)  grammatology.

Consider This: It is associated with the work of Benoit Mandelbrot. 40.2 Explain how pluralist thought informs postmodern theory.

d)  deconstruction.

Consider This: It is associated with the work of Benoit Mandelbrot. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Pluralism and Postmodern Theory

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Pluralism and Diversity in the Arts**

EOM Q40.3.1  
Which element of this image underlines Lawler’s postmodernist intentions?

a)  the position of the tureen in relation to the painting

b)  the framing of the image to minimize what is seen of the painting

Consider This: Lawler explores the status of art as decorative commodity. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  the name of the artist in the image title

Consider This: Lawler explores the status of art as decorative commodity. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  the symmetry of the composition

Consider This: Lawler explores the status of art as decorative commodity. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Pluralism and Diversity in the Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q40.3.2  
The proliferation of graffiti and its evolution into the art world can be traced to

a)  the marketing of acrylic spray paint.

b)  urban renewal programs.

Consider This: Krylon was influential in this process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  the development of instamatic cameras.

Consider This: Krylon was influential in this process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  rising prices paid by museums for artists’ works.

Consider This: Krylon was influential in this process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Pluralism and Diversity in the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.3.3  
The postmodernist declaration, “I steer clear of definitions. I don’t know what I want. I am inconsistent, non-committal…I like continued uncertainty,” is associated with

a)  Gerhard Richter.

b)  Brice Marden.

Consider This: *Meadowland* and *Ice (2)* are both typical of this artist’s seemingly inconsistent work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  Banksy.

Consider This: *Meadowland* and *Ice (2)* are both typical of this artist’s seemingly inconsistent work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  Kenny Scharf.

Consider This: *Meadowland* and *Ice (2)* are both typical of this artist’s seemingly inconsistent work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Pluralism and Diversity in the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.3.4  
Postmodern literature, such as Thomas Pynchon’s *V.*, differs from traditions of previous eras by

a)  creating seemingly incoherent or ambiguous narratives that undermine readers’ expectations.

b)  incorporating poetry into prose, blurring genres.

Consider This: In *V.* a character pursues a mysterious woman named in a journal. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  focusing exclusively on fantasies and mysteries in place of social realism.

Consider This: In *V.* a character pursues a mysterious woman named in a journal. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  eliminating formal structures such as chapters or verses.

Consider This: In *V.* a character pursues a mysterious woman named in a journal. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Pluralism and Diversity in the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.3.5  
The postmodern emphasis upon writing as a transitory process of revision and suspended meaning was demonstrated most emphatically by

a)  David Antin’s “Sky Poem.”

b)  Paul Auster’s *City of Glass*.

Consider This: Readers experienced parts of this work in an unusual performance that took place over time. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  John Ashbery’s “On the Towpath.”

Consider This: Readers experienced parts of this work in an unusual performance that took place over time. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  Jorge Luis Borges’s “Borges and I.”

Consider This: Readers experienced parts of this work in an unusual performance that took place over time. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Pluralism and Diversity in the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: Postcolonialism, Identity, and the Arts**

EOM Q40.4.1  
The label “The Third World” is associated with

a)  an oversimplified categorization of world cultures.

b)  countries that have yet to win independence from colonial powers.

Consider This: It expresses an underlying binary relationship. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

c)  cultures in which English is not used.

Consider This: It expresses an underlying binary relationship. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

d)  any country suffering from poverty and low levels of education.

Consider This: It expresses an underlying binary relationship. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.4.2  
Which element of Essaydi’s presentation overturns the Western convention of the idealized odalisque, repositioning that stereotype in postcolonial realism?

a)  the dirty feet of the model

b)  the overlay of text written in henna

Consider This: The subject, pose, and title of the work mimic a notable nineteenth-century painting by Ingres. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

c)  the direct gaze between model and viewer

Consider This: The subject, pose, and title of the work mimic a notable nineteenth-century painting by Ingres. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

d)  the neutralized palette between the model and her surroundings

Consider This: The subject, pose, and title of the work mimic a notable nineteenth-century painting by Ingres. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q40.4.3  
The Pakistani artist Shahzia Sikander combines Eastern, Western, and Hindu imagery in *Pleasure Pillars* while reinventing the traditional genre of

a)  miniature painting.

b)  portrait photography.

Consider This: A modern fighter jet and a lion killing a deer appear among the combinations of multicultural and historical references. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

c)  the odalisque.

Consider This: A modern fighter jet and a lion killing a deer appear among the combinations of multicultural and historical references. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

d)  costume design.

Consider This: A modern fighter jet and a lion killing a deer appear among the combinations of multicultural and historical references. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.4.4  
Yinka Shonibare’s creation of hybrid clothes for costumed figures, such as *Victorian Couple*, plays with

a)  false notions of African cultural identity and “authenticity” in the marketplace.

b)  tensions between synthetic and sustainable materials, such as cotton and natural dyes.

Consider This: Colorful fabrics with print designs are typically worn in West Africa. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

c)  the complexities of representing historical eras with accuracy.

Consider This: Colorful fabrics with print designs are typically worn in West Africa. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

d)  gender stereotyping through dress.

Consider This: Colorful fabrics with print designs are typically worn in West Africa. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.4.5  
The “double consciousness” defined by W.E.B. Du Bois is most directly referenced in “Post-Black” work by

a)  Rashid Johnson.

b)  David P. Bradley.

Consider This: The title of Du Bois’s seminal book creates an explicit connection. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

c)  Adrian Piper.

Consider This: The title of Du Bois’s seminal book creates an explicit connection. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

d)  Ana Mendieta.

Consider This: The title of Du Bois’s seminal book creates an explicit connection. 40.4 Describe how postcolonial experience and the quest for self- definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Postcolonialism, Identity, and the Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

**Quiz: A Multiplicity of Media: New Technologies**

EOM Q40.5.1  
Video first attracted artists for its ability to

a)  explore the image over time and space.

b)  broadcast live performances of art around the world.

Consider This: The Sony Portapak was an important development in 1965. 40.5 Outline the impact of technological developments on the arts.

c)  produce art easily and cheaply.

Consider This: The Sony Portapak was an important development in 1965. 40.5 Outline the impact of technological developments on the arts.

d)  merge high culture with low culture.

Consider This: The Sony Portapak was an important development in 1965. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.5.2  
The young girl drawing an X over scenes in Eleanor Antin’s *Minetta Lane—A Ghost Story* connects which two subjects?

a)  the creative action of art and the destruction of youth

b)  the birth of graffiti and the innocence of childhood

Consider This: The installation’s title presents a metaphor applicable to the medium as well as the enacted stories. 40.5 Outline the impact of technological developments on the arts.

c)  the preservation of the past and the hope for the future

Consider This: The installation’s title presents a metaphor applicable to the medium as well as the enacted stories. 40.5 Outline the impact of technological developments on the arts.

d)  the rejection of abstraction and the embrace of technology

Consider This: The installation’s title presents a metaphor applicable to the medium as well as the enacted stories. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOM Q40.5.3  
Pipilotti Rist’s *I’m Not The Girl Who Misses Much* satirizes

a)  the social and production values of MTV videos.

b)  the popularity of karaoke singing.

Consider This: Her voice is manipulated while her image slides in and out of focus. 40.5 Outline the impact of technological developments on the arts.

c)  the Beatles.

Consider This: Her voice is manipulated while her image slides in and out of focus. 40.5 Outline the impact of technological developments on the arts.

d)  the use of video for “art.”

Consider This: Her voice is manipulated while her image slides in and out of focus. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q40.5.4  
William J. Mitchell’s *E-topia* compares the pieces of glass and stone (tesserae) used to create mosaics in ancient Rome to which elements in contemporary life?

a)  pixels in a computer screen

b)  action characters in a video game

Consider This: His study examines the interweaving of cyberspace and architecture. 40.5 Outline the impact of technological developments on the arts.

c)  words that create stories in written texts

Consider This: His study examines the interweaving of cyberspace and architecture. 40.5 Outline the impact of technological developments on the arts.

d)  notes that form melodies in music

Consider This: His study examines the interweaving of cyberspace and architecture. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q40.5.5  
Which of these works was criticized in the press as mere entertainment?

a)  Olafur Eliasson’s *The Weather Project*

b)  Feng Mengbo’s *Long March: Restart*

Consider This: This work was installed at the Tate Modern in London. 40.5 Outline the impact of technological developments on the arts.

c)  Pipilotti Rist’s *Ever Is Over All*

Consider This: This work was installed at the Tate Modern in London. 40.5 Outline the impact of technological developments on the arts.

d)  Bill Viola’s *Five Angels for the Millennium*

Consider This: This work was installed at the Tate Modern in London. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: A Multiplicity of Media: New Technologies

Difficulty Level: Easy

Skill Level: Remember the Facts

**Chapter Quiz: Without Boundaries: Multiple Meanings in a Postmodern World**

EOC Q40.1  
In its disharmony with its surroundings, Frank Gehry’s architecture

a)  draws attention to itself as architecture.

b)  reflects the absence of skilled workers.

Consider This: Santiago Calatrava’s architecture is defined by similar concerns. 40.1 Characterize postmodern architecture.

c)  intentionally criticizes its urban context.

Consider This: Santiago Calatrava’s architecture is defined by similar concerns. 40.1 Characterize postmodern architecture.

d)  reflects the limitations of computer-aided design.

Consider This: Santiago Calatrava’s architecture is defined by similar concerns. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.2  
The Guggenheim Museum at Bilbao is sheathed in glass and

a)  titanium.

b)  steel.

Consider This: It creates a complex contrast to the limestone blocks. 40.1 Characterize postmodern architecture.

c)  corrugated metal.

Consider This: It creates a complex contrast to the limestone blocks. 40.1 Characterize postmodern architecture.

d)  aluminum.

Consider This: It creates a complex contrast to the limestone blocks. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q40.3  
A primary goal of Emilio Ambasz’s design for the ACROS Building in Fukuoka, Japan, was to

a)  maintain and preserve green space.

b)  utilize sustainable building materials exclusively.

Consider This: The design features a landscaped stepped terrace that descends down one side of the structure. 40.1 Characterize postmodern architecture.

c)  create a dramatic interior space.

Consider This: The design features a landscaped stepped terrace that descends down one side of the structure. 40.1 Characterize postmodern architecture.

d)  imitate ancient Japanese architecture.

Consider This: The design features a landscaped stepped terrace that descends down one side of the structure. 40.1 Characterize postmodern architecture.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.4  
Semiotic theory concerns

a)  relations between the signifier and the signified.

b)  the butterfly effect.

Consider This: Structuralism forms the basis for semiotics. 40.2 Explain how pluralist thought informs postmodern theory.

c)  fractal geometry.

Consider This: Structuralism forms the basis for semiotics. 40.2 Explain how pluralist thought informs postmodern theory.

d)  DNA and genome research.

Consider This: Structuralism forms the basis for semiotics. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.1 Characterize postmodern architecture.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.5  
In Roland Barthes’s terminology, signs that carry with them larger cultural meanings are

a)  mythologies.

b)  texts.

Consider This: Barthes explored the infinite plurality of meanings. 40.2 Explain how pluralist thought informs postmodern theory.

c)  semiotic theories.

Consider This: Barthes explored the infinite plurality of meanings. 40.2 Explain how pluralist thought informs postmodern theory.

d)  speech.

Consider This: Barthes explored the infinite plurality of meanings. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.6  
The process of interpretation known as deconstruction considers paintings, performances, advertising, film, and other forms of cultural production as

a)  texts.

b)  mathematical expressions.

Consider This: Jacques Derrida was the chief practitioner of deconstruction. 40.2 Explain how pluralist thought informs postmodern theory.

c)  artifacts of chaos.

Consider This: Jacques Derrida was the chief practitioner of deconstruction. 40.2 Explain how pluralist thought informs postmodern theory.

d)  indecipherable.

Consider This: Jacques Derrida was the chief practitioner of deconstruction. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.7  
While trying to computer-model predictions of the weather, meteorologist Edward Lorenz discovered the *butterfly effect*, which shows that

a)  even the slightest differences in initial conditions can produce profoundly different results.

b)  butterflies are primarily responsible for the weather.

Consider This: His work has relation to hurricanes. 40.2 Explain how pluralist thought informs postmodern theory.

c)  the flight path of the butterfly is nearly identical to the Mandelbrot set.

Consider This: His work has relation to hurricanes. 40.2 Explain how pluralist thought informs postmodern theory.

d)  the effects of global warming on a single butterfly can result in environmental chaos.

Consider This: His work has relation to hurricanes. 40.2 Explain how pluralist thought informs postmodern theory.

Answer: a

Learning Objective: 40.2 Explain how pluralist thought informs postmodern theory.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q40.8  
The postmodernist known only as “Banksy” is associated with

a)  graffiti art.

b)  altered presentations of Abstract Expressionism.

Consider This: *Kissing Coppers* is an example of his work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  poetry performed as skywriting.

Consider This: *Kissing Coppers* is an example of his work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  crossover images that mix photography and painting.

Consider This: *Kissing Coppers* is an example of his work. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q40.9  
Which element of Steir’s work confronts a shortcoming of Abstract Expressionism, pushing beyond its boundaries, according to the artist’s perception?

a)  the process of dripping as picture-making

b)  the intensity of the color palette

Consider This: Steir also credits gravity as key to her process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  the vertical orientation in response to Chinese scrolls

Consider This: Steir also credits gravity as key to her process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  the titling of the piece

Consider This: Steir also credits gravity as key to her process. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q40.10  
Richter emphasizes the postmodernist quality of this painting by

a)  obscuring while revealing something un-seeable.

b)  building up layers of brushed and scraped paint to create recognizable forms.

Consider This: Richter produced abstractions as well as photo-based works, such as *Meadowland*. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

c)  transforming a photograph with paint.

Consider This: Richter produced abstractions as well as photo-based works, such as *Meadowland*. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

d)  mimicking Abstract Expressionism in order to revive that style in the postmodern era.

Consider This: Richter produced abstractions as well as photo-based works, such as *Meadowland*. 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Answer: a

Learning Objective: 40.3 Discuss the ways in which pluralism and diversity are reflected in postmodern art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q40.11  
The label *Post-Black* refers to

a)  individuals who identify as artists first, then as black.

b)  artists who reject the term “black” in any reference to their identity or work.

Consider This: The label was coined in 2001 by the curator of a gallery exhibition. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

c)  artists who identify equally as postcolonial and as black.

Consider This: The label was coined in 2001 by the curator of a gallery exhibition. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

d)  individuals who reject identifying labels of any kind to indicate an absence of cultural connections.

Consider This: The label was coined in 2001 by the curator of a gallery exhibition. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q40.12  
When poet Aurora Levins Morales writes, “I was born at the crossroads/and I am whole,” she means that she

a)  speaks a plural language for a plural self.

b)  feels forced to choose which ethnic group to belong to.

Consider This: “Child of the Americas” expresses a *mestiza* consciousness. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

c)  wishes to return to her ancestral home.

Consider This: “Child of the Americas” expresses a *mestiza* consciousness. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

d)  rejects her ethnic backgrounds and insists that she is something new.

Consider This: “Child of the Americas” expresses a *mestiza* consciousness. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.13  
“Reactive Guerilla Performances for Dinner and Cocktail Parties” are associated with

a)  Adrian Piper’s calling cards.

b)  Ana Mendieta’s *silueta*.

Consider This: Racial, cultural, and gender identity are bound together in this process. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

c)  Luis Valdez’s *teatro chicano*.

Consider This: Racial, cultural, and gender identity are bound together in this process. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

d)  kachina ceremonies depicted by David P. Bradley.

Consider This: Racial, cultural, and gender identity are bound together in this process. 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Answer: a

Learning Objective: 40.4 Describe how postcolonial experience and the quest for self-definition are manifested in contemporary art and literature.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q40.14  
What do the artists Phil Collins and Isaac Julien have in common?

a)  an interest in the global marketplace as a subject

b)  a focus of the music industry as a primary subject

Consider This: A tragedy in England was the source of Julien’s work. 40.5 Outline the impact of technological developments on the arts.

c)  use of karaoke as a medium of expression

Consider This: A tragedy in England was the source of Julien’s work. 40.5 Outline the impact of technological developments on the arts.

d)  use of Chinese history as the basis for storylines

Consider This: A tragedy in England was the source of Julien’s work. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q40.15  
The remarkably animated dinosaurs in Steven Spielberg’s film *Jurassic Park* were created with which technology?

a)  CGI

b)  CCTV

Consider This: It was developed within the three-year span between initial discussions for the project and filming. 40.5 Outline the impact of technological developments on the arts.

c)  CMX 600

Consider This: It was developed within the three-year span between initial discussions for the project and filming. 40.5 Outline the impact of technological developments on the arts.

d)  Sony Portapak

Consider This: It was developed within the three-year span between initial discussions for the project and filming. 40.5 Outline the impact of technological developments on the arts.

Answer: a

Learning Objective: 40.5 Outline the impact of technological developments on the arts.

Topic: Without Boundaries: Multiple Meanings in a Postmodern World

Difficulty Level: Easy

Skill Level: Remember the Facts