2017

AP® CollegeBoard

# AP Art History

## Free-Response Questions

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## ART HISTORY

## SECTION II

**Total time — 2 hours**

**6 Questions**

**Directions:** You have two hours to answer the six questions in this section. Questions 1 and 2 are long essay questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and you are advised to spend 15 minutes on each. The proctor will announce when each time interval has elapsed, but you may proceed freely from one question to another.

Some of the questions refer to images, which are shown in the orange Section II: Free Response, Images booklet.

Read the questions carefully. You can receive full credit only by directly answering all aspects of the question. For Questions 1 and 2, use the blank space provided with the questions for scratch work or to organize your responses. Notes in the blank space will not be scored. You must answer each question in essay form on the lined pages of this booklet. An outline or bulleted list is not acceptable.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These designations correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history resources.

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1. Suggested time: 30 minutes.

The work shown is the Virgin (Theotokos) and Child between Saints Theodore and George. The work was intended to function as a devotional object.

Select and completely identify another work depicting the Virgin Mary that was intended to function as a devotional object. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

For each work, use specific visual evidence to describe how the Virgin Mary is represented.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Explain one difference in how the two works were intended to function as devotional objects. Use relevant contextual evidence about both works to support your explanation.

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

Annunciation Triptych (Merode Altarpiece)
*Röttgen Pietà*
*The Virgin of Guadalupe* (*Virgen de Guadalupe*)

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**Note:** There are no images provided for Question 2.

2. Suggested time: 30 minutes.

As Buddhism expanded across Asia, Buddhist art and architecture were expressed in a variety of ways in relation to the visual traditions of the region.

Select and completely identify one Buddhist architectural complex associated with the expansion of Buddhism across Asia. You may select a work from the list below or any other relevant work from West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.).

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architectural features or imagery).

Explain how two features of the complex are typical of the visual traditions of the region.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

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

Great Stupa at Sanchi
Longmen caves
Todai-ji

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3. Suggested time: 15 minutes.

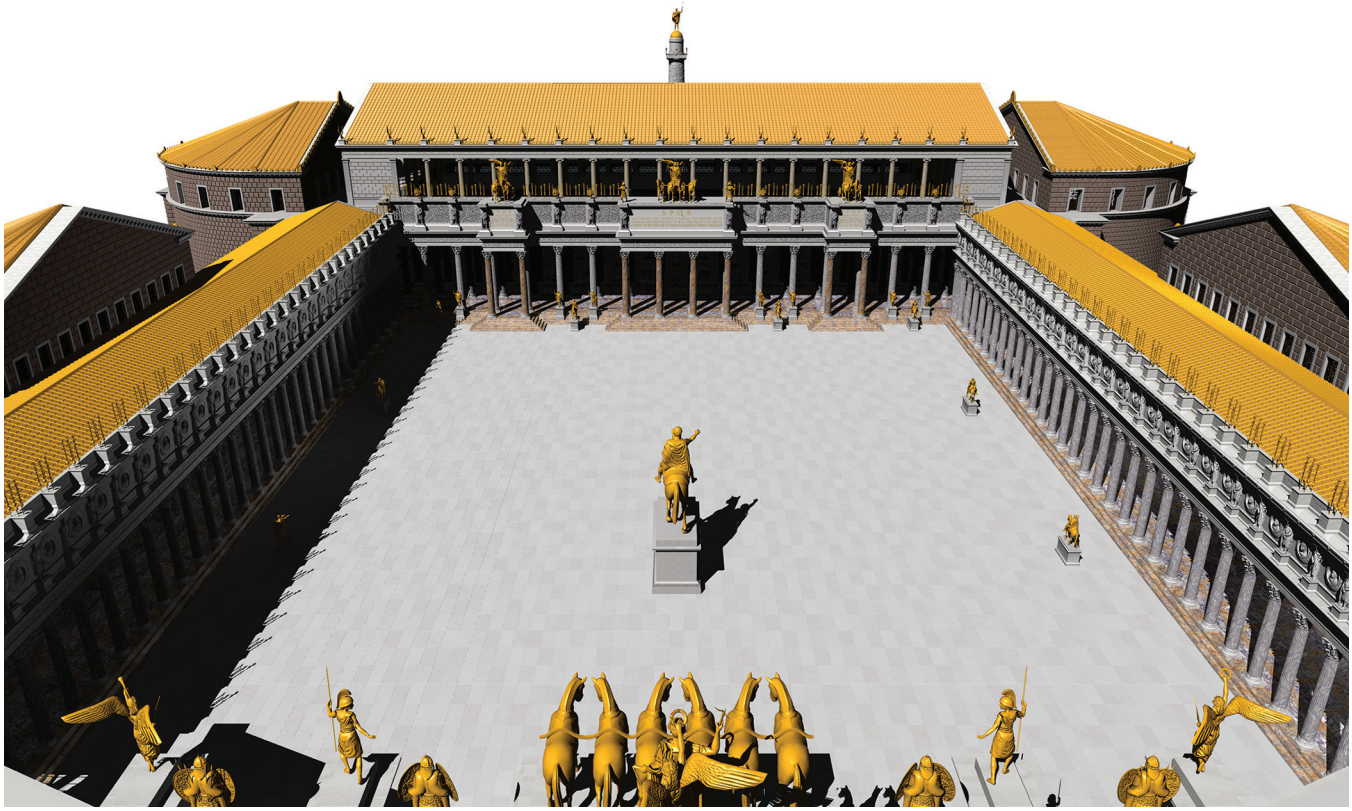
The reconstruction drawing on the left is of the Forum of Trajan. The image on the right is the Column of Trajan.

Describe both the practical and the symbolic functions for which the Forum of Trajan was built.

Using specific evidence, explain how the Forum of Trajan was designed to accommodate both the practical and the symbolic functions.

Explain the role that the Column of Trajan played in the overall design of the Forum of Trajan.

## LEFT IMAGE



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## RIGHT IMAGE

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4. Suggested time: 15 minutes.

Attribute the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture.

Justify your attribution by describing two formal similarities between the two works.

Infer the probable content of the work shown based on the content of the corresponding work in the required course content.

Explain how works such as these were intended to be experienced in their original context.

When identifying the work from the required course content, you must include the culture of origin and one additional accurate identifier of your own selection: title or designation, date of creation, or materials. You will not be penalized if any additional identifiers you provide beyond the two required are inaccurate.

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Image © The Metropolitan Museum of Art / Image Source: Art Resource, NY

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5. Suggested time: 15 minutes.

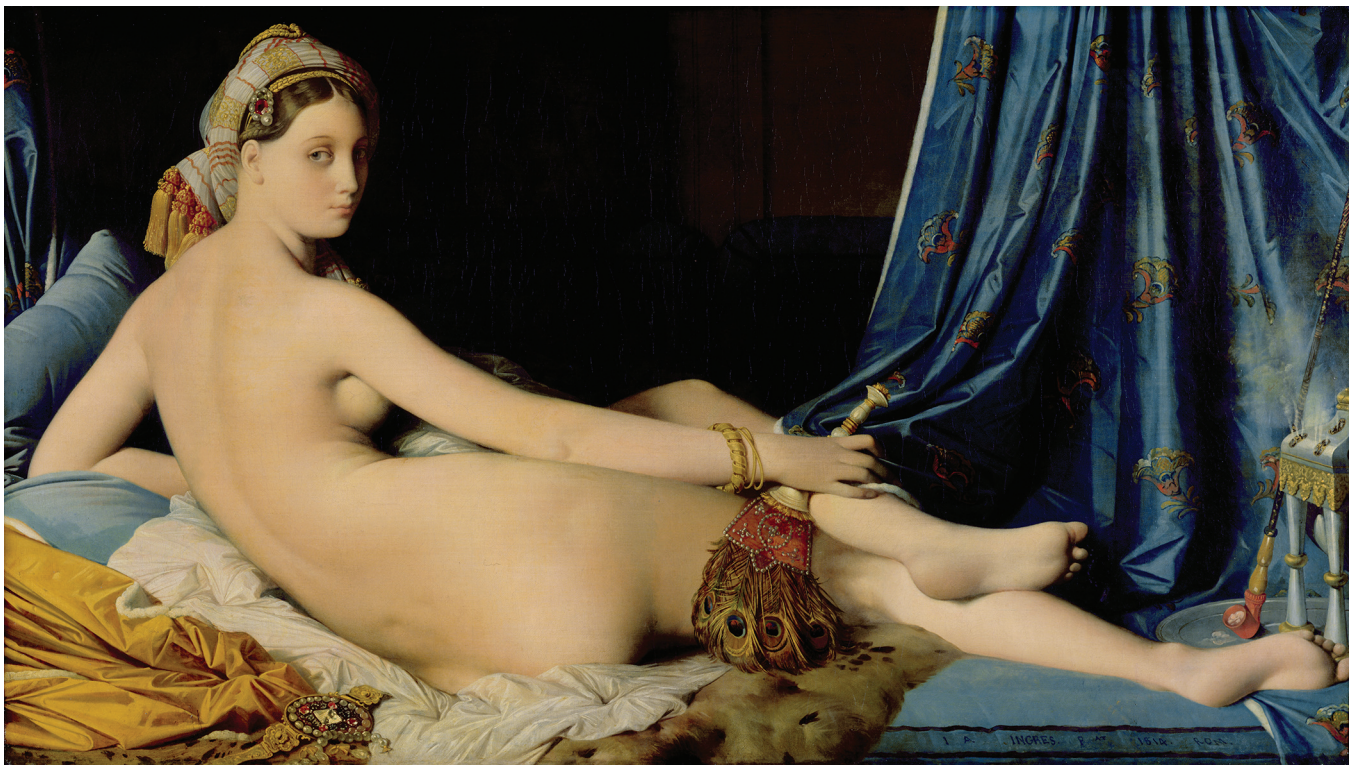
The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.



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6. Suggested time: 15 minutes.

The work shown is Kara Walker's *Darkytown Rebellion*, created in 2001 C.E.

Describe both the form and the content of the work.

Using specific evidence, explain how Walker used both the form and the content to elicit a response from her audience.

Explain how Walker drew a connection between historical and contemporary issues in *Darkytown Rebellion*.

Used by Permission / Installation view at the Walker Art Center, Minneapolis, 2007

**STOP**

**END OF EXAM**

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