2019

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 one hour on both. 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. The work shown is a statue of Augustus of Prima Porta, created during the early first century C.E. The statue's iconography (its imagery and symbols) communicates ideals of political power and authority in imperial Rome.

   Select and completely identify another work depicting a ruler in which iconography communicates ideals of political power and authority. You may select a work from the list below or any other relevant work.

   Describe the iconography of both the statue of Augustus of Prima Porta and your selected work.

   Using specific visual evidence from both works, explain at least two similarities in how the two works communicate ideals of political power and authority.

   Explain at least one difference in how the two works communicate ideals of political power and authority within their respective cultures. Use specific visual or contextual evidence about both the statue of Augustus of Prima Porta and your selected work in 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.

   George Washington
   Jahangir Preferring a Sufi Shaikh to Kings
   Ndop (portrait figure) of King Mishe miShyaang maMbul

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Note: There are no images provided for Question 2.

2. Many artists from Later Europe and Americas (1750–1980 C.E.) communicate a social or political statement through their depictions of the natural world.

   Select and completely identify one work in which the artist communicates a social or political statement through the depiction of the natural world. You may select a work from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

   Describe at least two elements of form or content in the work.

   Explain the social or political statement that the artist was making in the work.

   Using specific visual evidence, explain how the artist used form or content to reinforce the social or political statement.

   Then, using specific contextual evidence, explain why the artist depicted the natural world in this way to persuade the viewer of the social or political statement.

   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.

   The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)
   Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)
   The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)

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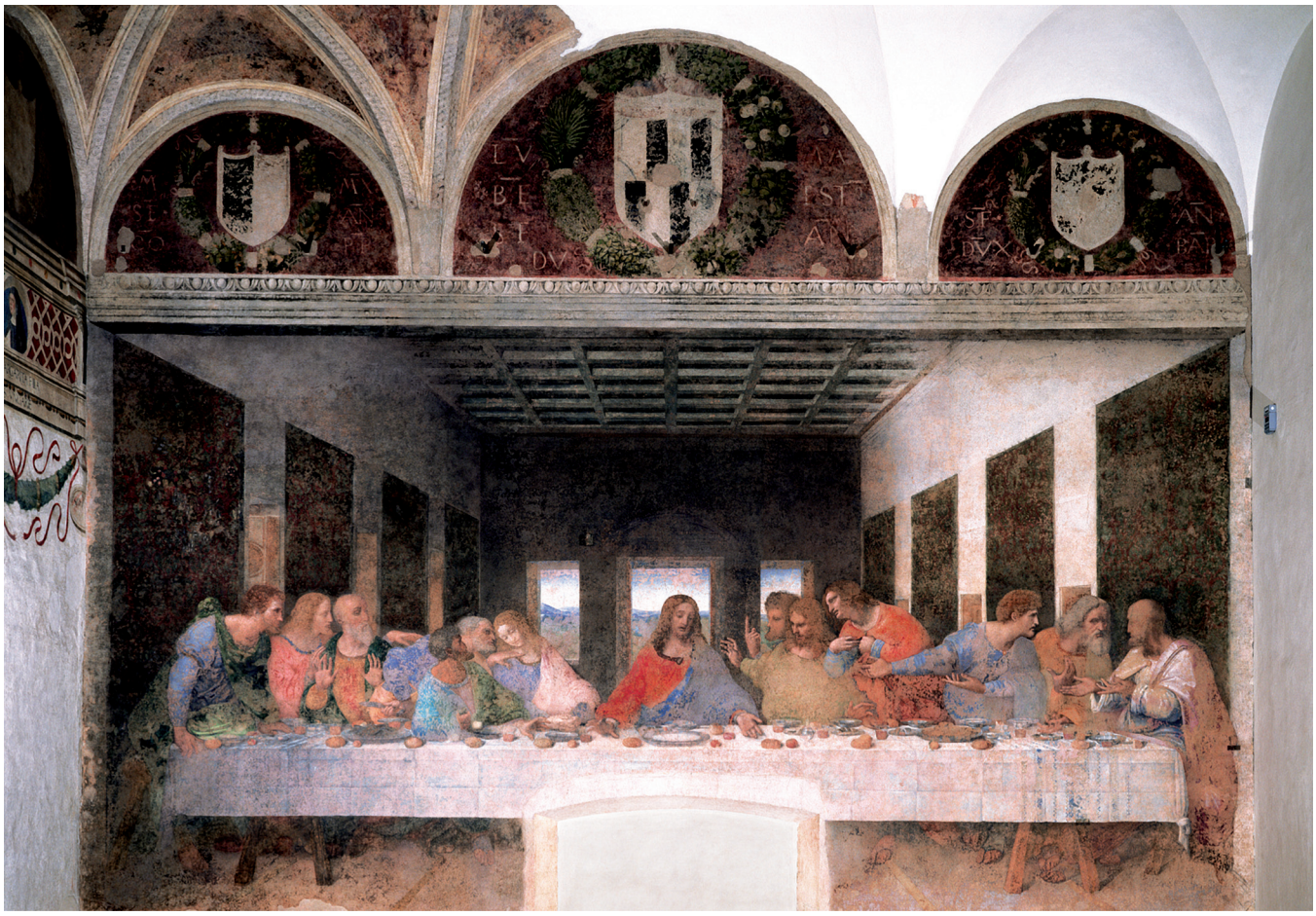
3. The work shown is *Last Supper,* painted by Leonardo da Vinci between 1494 and 1498 C.E.

   Describe how Leonardo created a sense of depth.

   Describe how Leonardo represented the figures.

   Using specific visual evidence, explain at least two ways in which Leonardo has created an emphasis on Christ.

   Explain how these visual characteristics of *Last Supper* are typical of the Renaissance, the era in which Leonardo worked.



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4. The works shown are the David Vases, created in China in 1351 C.E.

   Describe at least two aspects of the original historical and/or religious context of the David Vases.

   Using specific evidence, explain how the original context influenced the choice of both the materials and the imagery of the David Vases.

   Using specific contextual evidence, explain how the David Vases exemplify cross-cultural interaction.

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5. Correctly attribute the work shown to the contemporary artist who created it.

   Using specific visual evidence, justify your attribution by describing at least two relevant similarities between the work shown and other work by the same artist.

   Using at least two examples of specific evidence, explain the commentary that the artist was making on the cultural context in which the artist was working.

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6. The work shown is the Great Mosque of Djenné, which was founded in Mali c. 1200 C.E. The structure demonstrates characteristics of mosque architecture specific to its location.

   Describe at least two materials or techniques used in the construction of the Great Mosque of Djenné.

   Using specific evidence, explain how the architectural features of the Great Mosque of Djenné demonstrate continuity with global conventions of mosque architecture.

   Using specific evidence, explain both how and why the architectural features of the Great Mosque of Djenné demonstrate changes from global conventions of mosque architecture.

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END OF EXAM

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