2021

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AP® Art History

Free-Response Questions

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ART HISTORY

SECTION II

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 to answer these two questions. 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.

Read the questions carefully. You can receive full credit only by directly answering all aspects of the question.

You may use any of the blank space provided with the questions in this orange booklet for scratch work or to organize your responses. However, no credit will be given for anything written in this booklet. **You will only earn credit for what you write in the separate Free Response booklet.**

When providing your answers in the Free Response booklet, you must answer each question in essay form. 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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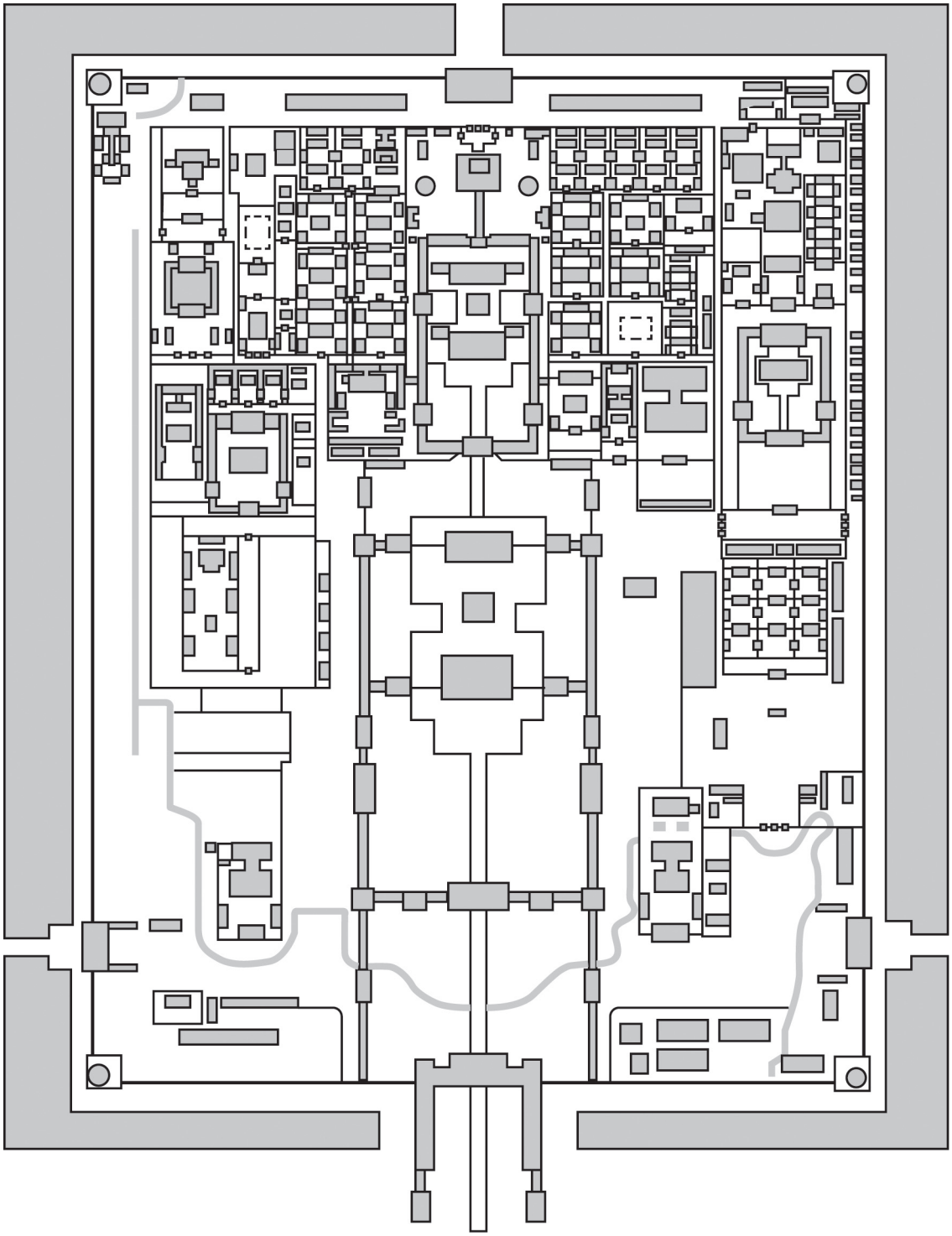
Question 1 refers to the following images.



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1. The images show a plan and an overview of the Forbidden City, which served as the center of political power in China starting in the fifteenth century C.E.

   Select and completely identify another work of architecture that served as a center of political power. You may select a work from the list below or any other relevant work of architecture.

   Describe visual characteristics of the plan or layout of both the Forbidden City and your selected work.

   Using specific visual evidence from both works, explain at least two similarities in how features of both works of architecture communicated ideals of political power.

   Explain one difference in how both works of architecture communicated ideals of political power within their respective cultures. Use specific contextual evidence from both the Forbidden City 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 architect 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 Palace at Versailles
   The temple of Angkor Wat
   Templo Mayor

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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Note: There are no images provided for Question 2.

2. In the nineteenth and twentieth centuries, many European and American artists created paintings, drawings, and prints that were influenced by other cultures.

   Select and completely identify one painting, drawing, or print from Later Europe and Americas (1750–1980 C.E.) that was influenced by another culture.

   Explain why the artist was influenced by the imagery, styles, or techniques from another culture in the painting, drawing, or print.

   In your response, you should do the following:
   - Provide two accurate identifiers for the work of art you have selected.
   - Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
   - Support your claim with at least two examples of relevant visual and/or contextual evidence.
   - Explain how the evidence supports the claim.
   - Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

   When identifying the work you select, you should try to include all of the following identifiers: title or designation, artist, 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 Coiffure
   Les Demoiselles d'Avignon
   Where Do We Come From? What Are We? Where Are We Going?

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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3. The work shown is *Laocoön*, a Hellenistic sculpture created in Rome during the first century C.E. most likely as a copy of a work from ancient Greece.

   Describe at least two visual characteristics of *Laocoön*.

   Using specific visual evidence, explain at least two ways in which the visual characteristics contribute to a sense of drama.

   Explain how *Laocoön* departs from earlier Greek sculptural traditions.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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Question 4 refers to the following images.

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4. The images show two views of the *Bayeux Tapestry*, created between c. 1066 and 1080 C.E.

   Describe the materials or techniques used to create the *Bayeux Tapestry*.

   Describe a historical event depicted in the *Bayeux Tapestry*.

   Using at least two examples of specific evidence, explain how a political point of view is shown through the depiction of the events.

   Explain how the *Bayeux Tapestry* reflects the point of view of its patron.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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5. Correctly attribute the work shown to the specific African culture in which it was created.

   Using at least two examples of specific visual evidence, justify the attribution by describing relevant similarities between the work shown and another work of this type created by the same African culture.

   Using specific contextual evidence, explain the function of this type of work.

   Using specific contextual evidence, explain how the function influenced either the form or the content of this type of work.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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6. The images show an exterior and an interior view of the MAXXI National Museum of XXI Century Arts, designed by Zaha Hadid in 2009 C.E. and located in Rome.

   Describe at least two materials or architectural elements used in the construction of the structure.

   Using at least two specific examples of visual evidence, explain how the structure references and/or departs from a related earlier architectural tradition.

   Using specific contextual evidence, explain an effect Hadid intended by referencing or departing from a related earlier architectural tradition.

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

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