2022

AP CollegeBoard

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.**

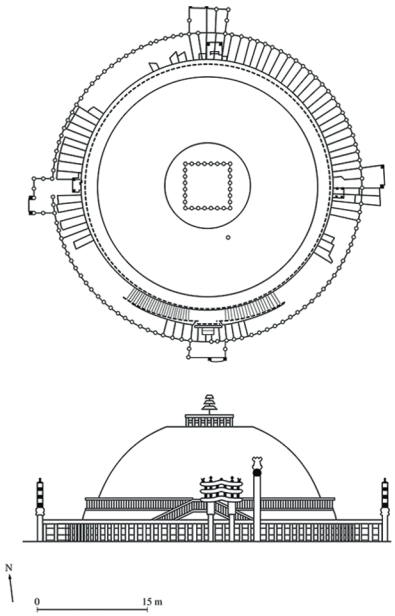
When providing your answers in the Free Response booklet, you must answer each question in essay form. An outline or bulleted list is not acceptable.

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 two images.





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1. The work shown is the Great Stupa at Sanchi, a work of Buddhist architecture created between 300 B.C.E.–100 C.E. in India during the Sunga dynasty. The structure's architectural and sculptural program supports its function as a religious site.

   Select and completely identify another work of architecture that was designed to serve a religious function. You may select a work from the list below or any other relevant work of architecture.

   Describe the visual characteristics of the Great Stupa at Sanchi and your selected work.

   Using specific visual evidence from both works of architecture, explain one similarity and/or difference in how the designs of both works guide people's use of the space for religious practices.

   Explain one difference in how both works of architecture communicate religious ideas associated with each site. Use specific visual or contextual evidence from both the Great Stupa at Sanchi 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, religion, 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.

   Chartres Cathedral
   Great Mosque (Masjid-e Jameh)
   Ryoan-ji

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

   In later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

   Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

   Explain how the artist conveys their identity in the self-portrait.

   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, 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.

   Elisabeth Louise Vigée Le Brun
   Ernst Ludwig Kirchner
   Frida Kahlo

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Question 3 refers to the following image.



Courtesy of Wikimedia

3. The work shown is *The Conversion of Saint Paul*, created by Caravaggio, ca. 1601 C.E., during the Baroque era.

   Describe at least two visual characteristics of *The Conversion of Saint Paul*.

   Using specific visual evidence, explain at least two ways in which Caravaggio creates a sense of drama in the painting.

   Using specific visual evidence, explain how *The Conversion of Saint Paul* demonstrates change from artistic traditions of the Renaissance.

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Question 4 refers to the following two images.



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4. The images show two views of the Vietnam Veterans Memorial, Washington, D.C., U.S., designed by Maya Lin in 1982 C.E.

   Describe at least one visual characteristic of the Vietnam Memorial.

   Describe the specific physical placement of the Vietnam Memorial.

   Using two examples of visual and/or contextual evidence, explain how Maya Lin's design of the memorial relates to her ideas about the effect of the Vietnam War on the American people.

   Using specific contextual evidence, explain how the memorial was controversial at the time it was created.

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Question 5 refers to the following images.



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5. The images show two views of the same work.

   Correctly attribute the work shown to the specific culture from the Indigenous Americas (1000 B.C.E.–1980 C.E.) in which it was created.

   Using specific visual evidence, justify the attribution by describing relevant similarities in both form and content between the work shown and another work of the same type created by the same culture.

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

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

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Question 6 refers to the following image.



Bridgeman Images

6. The work shown is a Roman copy of the *Doryphoros (Spear Bearer)*, originally created by Polykleitos 450–440 B.C.E. as a bronze sculpture in ancient Greece.

   Describe two visual characteristics of the work.

   Using one example of specific visual evidence, explain how the work demonstrates continuity from earlier Greek artistic traditions.

   Using one example of specific visual evidence, explain how the work demonstrates change from earlier Greek artistic traditions.

   Using specific visual or contextual evidence, explain why this sculpture is considered to be influential on later artistic periods.

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