

2019 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

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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STOP
END OF EXAM

AP[®] ART HISTORY
2019 SCORING GUIDELINES

Question 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.

Scoring Criteria

Task		Points
1	Correctly attributes the work shown to the contemporary artist who created it.	1 point
2	Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and other work by the same artist.	1 point
3	Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same artist.	1 point
4	Accurately uses ONE example of specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working.	1 point
5	Accurately uses ANOTHER example of specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working.	1 point
Total Possible Score		5 points

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2019 SCORING GUIDELINES

Question 5 (continued)

Scoring Notes

1	Correctly attributes the work shown to the artist who created it in the required course content. The work shown is by Jean-Michel Basquiat. The name Basquiat alone is acceptable.
2	Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and other work by the same artist. The work shown is <i>Hollywood Africans</i>. Students are <u>not required</u> to name the artwork in the course content, but it is most similar to <i>Horn Players</i>. The visual similarities are in the inclusion of: • Handwritten words that look like writing on a chalkboard, graffiti or tagging, crossed-out words. • Heads and features of the human body (footprints, hands, faces, etc.), simplified or abstract faces. • Expressive, rough, sketchy, or “unfinished” drawing style; thick or visible brushstrokes, paint drips • Thick or visible outlines; geometric shapes or ‘boxes’ that frame words. • Bright, vibrant colors; high value contrasting colors; relatively flat, color-block background. • Some unpainted areas, visible parts of the canvas. • Seemingly disorganized composition.
3	Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same artist. See above.
4	Accurately uses specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working. • Basquiat included terms alluding to American pop culture, African American history, African American culture in the 1970s–1980s, and portrayals of African Americans without romance, stereotype, or irony in order to celebrate African American history and culture and to challenge pervasive discrimination and stereotypes of African-Americans, especially in arts and entertainment. • Basquiat used elements of his autobiography—places, dates, names, etc.—in order to create work based directly on his personal background, racial identity, and life experience, especially as a minority artist working inside and outside of the elite art scene. • Basquiat used techniques, materials, and visual elements drawn from or perceived in the art world as “low” or “outsider” (such as graffiti) in order to push boundaries, challenge what was considered art, and to question the distinction between “high” and “low” art. • Basquiat included recognizable figures, often portraits of popular artists, musicians, friends, etc., in order to confront changes in the art scene of the 1980s, which valued celebrity and commercialism. • Basquiat also used text in unconventional ways—using visual elements that call attention to specific words by eliminating, hiding, or obscuring them or employing verbal puns, jokes, or word play that challenge the meaning or use of specific words or images.
5	Accurately uses specific evidence to explain to explain the commentary that the artist was making on the cultural context in which the artist was working. See above.