

## Chief Reader Report on Student Responses: 2018 AP® Art History Free-Response Questions

• Number of Students Scored	24,964		
• Number of Readers	157		
• Score Distribution			
	Exam Score	N	%At
	5	3,172	12.7
	4	6,109	24.5
	3	6,854	27.5
	2	6,232	25.0
	1	2,597	10.4
• Global Mean	3.04		

The following comments on the 2018 free-response questions for AP® Art History were written by the Chief Reader, Heather Madar, Professor, Humboldt State University. They give an overview of each free-response question and of how students performed on the question, including typical student errors. General comments regarding the skills and content that students frequently have the most problems with are included. Some suggestions for improving student preparation in these areas are also provided. Teachers are encouraged to attend a College Board workshop to learn strategies for improving student performance in specific areas.

**Question #1****Task:** Comparative Analysis**Max. Points:** 8**Topic:** Ancient Mediterranean

(3500 B.C.E. to 300 C.E.)

**Mean Score:** 3.47**What were the responses to this question expected to demonstrate?**

This question asked students to compare the Great Altar of Zeus and Athena at Pergamon with another work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict. The question listed two options from the required course content from which students could choose, or they could select another relevant work from the specified content area. Students needed to explain similarities or differences in how the imagery in both works depicts the battle or conflict, then to explain one similarity in how the imagery in both works reinforces concepts of power or leadership. The intent of the question was to have students demonstrate an ability to compare two works of art, focusing primarily on how the imagery in the two works relates to a specific theme. Students had to use specific visual and contextual evidence from both works to support their explanation.

**How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?**

- Many responses were able to describe the subject matter of art from the Ancient Mediterranean that depicted a battle or conflict. This reflected a general familiarity, indicating that students know these works and are capable of addressing them to some degree.
- Many responses understood the way different formal qualities in the works elicit different responses in the viewer; by accurately comparing the dramatic and emotional figures in the Great Altar of Zeus and Athena at Pergamon to the less emotional figures seen in the Column of Trajan or the Palette of Narmer.

**What common student misconceptions or gaps in knowledge were seen in the responses to this question?**

- Many students chose to go off the list of suggested works provided. While this tactic could be successful when students chose an appropriate work from the Ancient Mediterranean, such as the Alexander Mosaic, many students selected works outside the specified content area, such as the *Bayeux Tapestry* or Eugene Delacroix' *Liberty Leading the People*. Selecting a work outside the specified content area severely restricted the number of points that responses could achieve.
- Responses in general reflected a weakness in knowledge of contextual evidence. Many students made no attempt to incorporate contextual evidence in their explanations of how the imagery of battle or conflicts in both works reinforces concepts of power or leadership. Responses were often successful in identifying the subject matter of the Great Altar of Zeus and Athena at Pergamon as the gigantomachy, but few responses could contextualize that observation by explaining that the victory of the gods over the Titans is thought to refer to an earlier Pergamene victory over the Gauls or that it served as an allegory.
- Many responses struggled to effectively compare and contrast the works in meaningful ways related to the prompt. Often, the similarities or differences cited were vague, simplistic, and/or did not address the prompt. Some responses compared the works purely in terms of formal characteristics.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"> <li>A major visual difference is that the Great Altar of Zeus and Athena has high-relief carvings while the Palette of King Narmer has low-relief carvings.</li> </ul>	<ul style="list-style-type: none"> <li>The Great Altar of Zeus and Athena uses high relief and contorted poses to convey great emotion and to impact the viewer, with the sculptures actually spilling out onto the stairs. In contrast, the figures on the Palette of King Narmer are presented with less dramatic rigid and static forms, telling the story of the battle with less emotion.</li> </ul>
<ul style="list-style-type: none"> <li>Unlike the Great Altar of Zeus and Athena, the Palette of King Narmer is displayed on a makeup palette, used to apply makeup. This difference suggests that the Egyptians used propaganda on everyday objects to remind citizens of the ruler's greatness.</li> </ul>	<ul style="list-style-type: none"> <li>Both works use images of divinity to reinforce the right to rule. In the Great Altar of Zeus and Athena, the gigantomachy is used as an allegory for the victory of the Pergamenes over the Gauls, with the Pergamenes aligning themselves with Greek gods such as Athena and Nike. On the palette, the appearance of well-known Egyptian deities like Horus and Bat reinforce Narmer's right to rule. Narmer is shown barefoot and is seen as a god, which is how pharaohs were regarded within ancient Egyptian culture.</li> </ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Students should be encouraged to follow the order of the tasks as presented in the question. The questions are scaffolded to lead from entry-level tasks to more cognitively challenging tasks, having subsequent tasks build on previous tasks. Students will generally be more successful in answering the question if they follow the tasks in the order in which the question presents them.
- Students should be aware that the list of works provided have been carefully selected to work well with the question. While students should consider using works off the list, they need to think through their answers very carefully to ensure that their chosen works will, in fact, work with the specific tasks addressed by the question. The first step in this decision is selecting a work within any specified content area.
- Teachers should practice comparison questions in class and should have students work on finding meaningful points of both similarity and difference between images. Students should focus on drawing comparisons by discussing comparable features, rather than providing parallel, separate discussions of two works.
- Throughout the year, teachers could provide students with practice by choosing a theme, such as battles and conflicts, and using a chart to compare and contrast ways in which visual evidence depicts the theme. This skill could also be reinforced when students write essays.
- For this question, the level of comfort that students showed discussing stylistic aspects of the works and the clear difficulty that students had discussing historical context suggests that Ancient Mediterranean art is perhaps being taught with a focus on style rather than context. While this reflects a more traditional model for teaching classical art, teachers should fully ground works from all the content areas in their relevant contexts, as students are expected to demonstrate contextual understanding.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- The AP Art History course page on AP Central includes an [online resource](#) titled *Art in Context* that offers insights and strategies to help students understand how to situate art within its historical or cultural context.
- Teachers will find example student responses to exam questions on the [exam information page](#) on AP Central, along with specific commentary explaining why each point was or was not earned. Teachers can use these samples to work with students to help them become more comfortable in practicing and producing responses within the suggested response time.
- Teachers will find scoring guidelines explaining how the exam questions were scored on the [exam information page](#) on AP Central. Teachers can use and adapt these scoring guidelines throughout the AP year so that students become familiar with how their responses will be scored.
- The [AP Art History Teacher Community](#) is a good online resource. Teachers can seek additional feedback and support from peers by posting a question or comment in the discussion section, or may check what resources have already been posted in the “resources” tab on the Teacher Community.
- The instructional section of the [AP Art History Course and Exam Description](#) offers another collection of resources that address each of the specific skills needed for the course. The section on pages 175 – 190 specifically address teaching the components of the AP Art History course and provides support, resources, and suggestions for instruction.

**Question #2****Task:** Contextual Analysis**Max. Points:** 6**Topic:** Global Contemporary

(1980 C.E. to Present)

**Mean Score:** 3.05**What were the responses to this question expected to demonstrate?**

This question asked students to analyze a work from Global Contemporary (1980 C.E. to Present) in terms of how the artist chose specific materials or imagery to comment on the legacy of colonialism. The question listed three options from the required course content from which students could choose, or they could select another relevant work from Global Contemporary. The intent of the question was to have students demonstrate an ability to explain the commentary made by an artist through the choice of materials or imagery, and have them provide specific contextual evidence to support the explanation.

**How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?**

- Many responses demonstrated familiarity with these works and their meaning and showed an awareness of the general commentary that the artists were making about the legacy of colonialism.
- Responses were generally able to identify the chosen work, allowing the response to earn the first task point, although some responses confused Yinka Shonibare's *The Swing (After Fragonard)* with the 18<sup>th</sup>-century painting by the Rococo artist.
- Many responses were able to describe at least one relevant material and/or example of imagery from the work that was related to the artist's commentary on colonialism.

**What common student misconceptions or gaps in knowledge were seen in the responses to this question?**

- Many responses had difficulty articulating the connection between the artist's choice of materials or imagery with the commentary on the legacy of colonialism that the artist intended to make. While responses could provide contextual evidence about the works, this was not always used to support the specific commentary made by the artist through the choice of the materials or imagery.
- Responses often used generalizations when discussing the works and did not show a full understanding of either the specific meaning of the materials/imagery or the nuances of the specific historical context.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"> <li>The <i>Swing (after Fragonard)</i> uses oil on canvas and is from the Rococo Era. The painting is from France with a French artist, which can be shown through the fun, pastel colors and light, airy brushstrokes used to conform to the Rococo Era's style.</li> </ul>	<ul style="list-style-type: none"> <li>The legacy of colonialism is shown in The <i>Swing (after Fragonard)</i> through the imagery of the beheaded figure. Fragonard's <i>The Swing</i> was a Rococo painting, showing the lavish, carefree, and wealthy lifestyle of the French aristocracy. The absence of the head of the figure in Yinka Shonibare's <i>The Swing (after Fragonard)</i> is meant to allude to the French Revolution and is a commentary on leisure and its cost.</li> </ul>
<ul style="list-style-type: none"> <li>One example of imagery used in <i>Corned Beef 2000</i> related to the legacy of colonialism is that it was made from littered cans. The artist wanted to show what people were doing to the nearby islands.</li> </ul>	<ul style="list-style-type: none"> <li>Michel Tuffery uses corned beef cans to comment on the rise of obesity in the Pacific Islands because the unhealthy canned food has replaced more traditional food choices like fresh fish and produce. The reliance on canned corned beef has also damaged the local ecology. Because of the importation of cattle to create canned corned beef locally, some islands have been deforested to create grasslands.</li> </ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Teachers should try to provide exercises and assessments designed to improve visual recall, so that students can accurately describe works of art that are not shown.
- Students should be instructed to read the prompt carefully and break it down to ensure that they address all required aspects.
- Students should read the last paragraph carefully to make sure that they know what is expected in order to earn the identification task.
- Teachers should provide students with opportunities to identify and clearly articulate artistic intention and to support their statements with both visual and contextual evidence.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- The AP Art History course page on AP Central includes an [online module](#) titled *Writing About Art* that offers strategies to help students transform their analysis and interpretations of art into writing.
- Teachers will find example student responses to exam questions on the [exam information page](#) on AP Central, along with specific commentary explaining why each point was or was not earned. Teachers can use these samples to work with students to help them become more comfortable in practicing and producing responses within the suggested response time.
- Teachers will find scoring guidelines explaining how the exam questions were scored on the [exam information page](#) on AP Central. Teachers can use and adapt these scoring guidelines throughout the AP year so that students become familiar with how their responses will be scored.
- Three AP Art History Planning and Pacing Guides are available on the AP Art History course information page on AP Central. These planning and pacing guides offer multiple strategies for covering the full course curriculum, varied methods for approaching the inclusion of each of the geographic regions, and for incorporating the course's global artistic traditions into the curriculum.
- The [AP Art History Teacher Community](#) is an excellent online resource. Teachers can seek additional feedback and support from peers by posting a question or comment in the discussion section, or may check what resources have already been posted in the "resources" tab on the Teacher Community. The resources available provide teachers of all experience levels with rich support for their content and instructional needs.
- The instructional section of the [AP Art History Course and Exam Description](#) offers another collection of resources that address each of the specific skills needed for the course. The section on pages 175 – 190 specifically address teaching the components of the AP Art History course and provides support, resources, and suggestions for instruction.

**Question #3****Task:** Formal Analysis**Max. Points:** 5**Topic:** West and Central Asia

(500 B.C.E. -1980 C.E.)

**Mean Score:** 2.24**What were the responses to this question expected to demonstrate?**

This question asked students to describe the subject matter and visual characteristics of *The Court of Gayumars*, which is a folio from Shah Tahmasp's *Shahnama*. Students then needed to explain the function of a *Shahnama* and explain how either the subject matter or the visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*. This is a work from West and Central Asia (500 B.C.E.-1980 C.E.). The intent of the question was to give students the opportunity to use specific visual and contextual evidence to explain how a work of art reflects the intention behind its creation.

**How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?**

- Many responses demonstrated a clear understanding of the content of *The Court of Gayumars*. Some responses showed a high degree of specificity in discussing both the content and the context, reflecting a deep understanding of the work.
- Responses were generally able to describe visual features of the work and often provided multiple accurate observations about the work's formal qualities.

**What common student misconceptions or gaps in knowledge were seen in the responses to this question?**

- There were some inaccuracies in identifying the main figure in the work. A number of the responses misidentified the figure of Gayumars as the Buddha, and discussed the work as showing the achievement of Nirvana.
- Responses needed to describe the specific visual elements of the work, rather than simply using one word ("nature") or listing general formal elements (e.g., "color").
- Many responses were unable to correctly explain the specific function of a *Shahnama* and only gave general statements about it being a book.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"><li>• The work shows a holy man on a cloud over his people.</li></ul>	<ul style="list-style-type: none"><li>• This work shows King Gayumars surrounded by his family and his court.</li></ul>
<ul style="list-style-type: none"><li>• A visual characteristic shown by the work is writing.</li></ul>	<ul style="list-style-type: none"><li>• The setting and paint extend beyond the borders to create an illusion of space. These visual elements are framed by calligraphy that provides details of Gayumars' benevolent rule.</li></ul>
<ul style="list-style-type: none"><li>• This work is a religious book teaching morals for living a good life.</li></ul>	<ul style="list-style-type: none"><li>• A <i>Shahnama</i> portrays the history of Persia, showing famous Persian kings and their lineages. A <i>Shahnama</i> was given by a ruler to his heir to teach good governance.</li></ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Students should be encouraged to describe visual elements completely rather than simply listing words or terms.
- Teachers should practice teaching students how to look and carefully describe the visual characteristics of a work of art. Formal analysis is an important basic skill that requires practice.
- Teachers should reinforce the specific historical, religious, and cultural context of works as they are being taught and encourage students to understand the specific, rather than just the general, context of the works.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- The AP Art History course page on AP Central includes an [online module](#) titled *Writing About Art* that offers strategies to help students transform their analysis and interpretations of art into writing.
- Teachers will find example student responses to exam questions on the [exam information page](#) on AP Central, along with specific commentary explaining why each point was or was not earned. Teachers can use these samples to work with students to help them become more comfortable in practicing and producing responses within the suggested response time.
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**Question #4****Task:** Contextual Analysis**Max. Points:** 5**Topic:** Indigenous Americas

(1000 B.C.E. - 1980 C.E.)

**Mean Score:** 2.24**What were the responses to this question expected to demonstrate?**

This question asked students to analyze the ritual shown in Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, describing visual characteristics of the ritual depicted in the work and then explaining the ritual using two examples of specific contextual evidence. Students then needed to explain the political or religious significance of this ritual for Maya rulers. This is a work from Indigenous Americas (1000 B.C.E.–1980 C.E.). The intent of the question was to have students situate a work, and its visual characteristics, within its specific historical, religious, and cultural context.

**How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?**

- Responses were often able to demonstrate accurate knowledge about Maya civilization in general and about the Maya ritual of bloodletting in particular.
- Responses were frequently able to describe the visual characteristics of the ritual, although there was significant confusion about this task.
- If responses demonstrated understanding that this was a depiction of a Maya bloodletting ritual, they were often able to provide specific relevant contextual evidence in their explanations.

**What common student misconceptions or gaps in knowledge were seen in the responses to this question?**

- Many responses showed confusion between Maya and Aztec (Mexica) religious beliefs and ritual practices.
- Many responses were unable to explain the political or religious significance of the ritual for ancient Maya rulers with any specificity. Answers to this task were often general and vague.
- Some responses described the visual characteristics of the lintel in general, instead of the visual characteristics of the specific ritual depicted, as the question asked.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"><li>• The image depicts Maya beauty conventions like long foreheads.</li></ul>	<ul style="list-style-type: none"><li>• The lintel depicts a heavily detailed serpent climbing up the lateral space to reveal the Maya war god, identified by the warrior shield, spear, and crown.</li></ul>
<ul style="list-style-type: none"><li>• The Mexica were often at war and would use this ritual to help them defeat other civilizations.</li></ul>	<ul style="list-style-type: none"><li>• Lady Xoc bloodlets to reaffirm the political superiority of Shield Jaguar. His power is reaffirmed when the Maya war god emerges from the serpent that Lady Xoc was allowed to see through the ritual of bloodletting.</li></ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Teachers should reinforce the specific historical, religious, and cultural context of works of art as they are being taught and encourage students to understand the specific, rather than just the general, context of these works. Students should practice applying contextual information as evidence.
- Teachers could offer students more opportunities to demonstrate their knowledge of contextual evidence in the essays they write and stress how context informs visual characteristics of works of art.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- The AP Art History course page on AP Central includes an [online resource](#) titled *Art in Context* that offers insights and strategies to help students understand how to situate art within its historical or cultural context.
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**Question #5****Task:** Attribution**Topic:** Later Europe and the Americas

(1750–1980 C.E.)

**Max. Points:** 5**Mean Score:** 2.28**What were the responses to this question expected to demonstrate?**

This question asked students to attribute a presumably unknown domestic structure (now the Weissenhof Museum) to the architect who made it (Le Corbusier) by comparing relevant visual similarities between the work shown and the work by the same architect in the required course content: the Villa Savoye. Students were then asked to give at least two examples of specific contextual evidence to explain why these visual elements are characteristic of Le Corbusier's work. This is a work from Later Europe and the Americas (1750–1980 C.E.). The intent of the question was to have students apply their knowledge of the form and function of a work that they had studied to a presumably unknown, but similar, work by the same architect. Students were asked to justify their attribution using both visual and contextual evidence.

**How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?**

- Most responses were able to provide visual evidence to justify their attribution.
- Many responses showed a good level of knowledge about Le Corbusier and were able to correctly discuss relevant contextual evidence, such as his “Five Points of a New Architecture” and his relationship to the International Style.

**What common student misconceptions or gaps in knowledge were seen in the responses to this question?**

- Many responses misattributed the Weissenhof Museum to Frank Lloyd Wright. Depending on how the responses discussed the building, they could earn partial credit, for example, by correctly discussing the building's visual characteristics.
- Another common error was the idea that Le Corbusier rejected classical ideals in architecture because he was a modernist. In fact, Le Corbusier worked very hard to use the classical aesthetic of geometric forms and columns, and he modernized those elements for his contemporary milieu.
- A number of responses mixed up the various idioms or mantras of 20<sup>th</sup> century architects in the required course content. Responses misattributed quotes by Sullivan (“form follows function”), Mies van der Rohe (“Less is more”), and Venturi (“less is a bore”) to Le Corbusier. Some responses did reference Le Corbusier’s statement that “a house is a machine for living in,” and a few noted his other famous statement that the Villa Savoye looked “like a box in the air.” Statements associated with the wrong architect often led to an incorrect analysis of the Weissenhof Museum.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"><li>• This is clearly the work of Frank Lloyd Wright because it is a building surrounded by nature.</li></ul>	<ul style="list-style-type: none"><li>• Le Corbusier’s work brings the outside into the building through ribbon windows and a rooftop garden, rather than immersing the building within nature itself, like Frank Lloyd Wright.</li></ul>
<ul style="list-style-type: none"><li>• This is an example of “form follows function.”</li></ul>	<ul style="list-style-type: none"><li>• This is an example of Le Corbusier’s idea that a house should be “a machine for living in,” which he explained in his essay on the Five Points of Architecture.</li></ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Teachers may be teaching all of 20<sup>th</sup> century architecture in one lesson. While this makes sense in many ways, it may be leading to confusion between the various architects and their differing aesthetic programs. If it is not possible to spread the lessons out, teachers could focus more on how these architects are different and how they embrace distinctive aesthetics so that students have a clear understanding of differing stylistic traits and programs.
- Students were often able to provide stylistic terms like “International Style” or “Modernism,” but they were not often able to explain those terms or show understanding of what those terms mean. Teachers could focus more on definitions of relevant stylistic terms.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- The AP Art History course page on AP Central includes an [online resource](#) titled The Challenge of Architectural Meaning that offers a discussion on how to engage art history students’ interest in architecture.
- Teachers will find example student responses to exam questions on the [exam information page](#) on AP Central, along with specific commentary explaining why each point was or was not earned. Teachers can use these samples to work with students to help them become more comfortable in practicing and producing responses within the suggested response time.
- Teachers will find scoring guidelines explaining how the exam questions were scored on the [exam information page](#) on AP Central. Teachers can use and adapt these scoring guidelines throughout the AP year so that students become familiar with how their responses will be scored.
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**Question #6****Task:** Tradition and Change**Max. Points:** 5**Topic:** Early Europe and Colonial Americas (200-1750 C.E.)**Mean Score:** 2.56***What were the responses to this question expected to demonstrate?***

The question asked students to analyze Michelangelo's Delphic Sibyl from the Sistine Chapel by describing the visual characteristics of the work and then explaining how these visual characteristics either reference or depart from the classical tradition of Ancient Greece and Rome. Students also needed to describe the symbolic or physical placement of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel and use contextual evidence to explain how the inclusion of the sibyl represents the rebirth of the classical past within Renaissance Humanism. This is a work from Early Europe and Colonial Americas (200–1750 C.E.). The intent of the question was to give students the opportunity to use visual and contextual analysis skills to explain how a work demonstrates both continuity and change within an artistic tradition.

***How well did the response address the course content related to this question? How well did the responses integrate the skills required on this question?***

- Most responses were able to describe at least one visual characteristic of the sibyl.
- Many responses were able to accurately explain the relationship between the Delphic Sibyl and the classical past by showing how the work either references or departs from the classical traditions of Ancient Greece and Rome.

***What common student misconceptions or gaps in knowledge were seen in the responses to this question?***

- Some responses demonstrated a misunderstanding of the concept of nudity in the ancient world. They stated that the Delphic Sibyl represented a departure from classicism because she is wearing clothing. This was surprising given the presence of a clothed Athena from the Pergamon altar in the image booklet for Question 1 on the same exam.
- Responses also showed misunderstanding about the iconographic program of the Sistine Chapel and the role of the sibyls within it. Some responses stated incorrectly that the ceiling contained scenes from both the Old and New Testaments, while other responses referenced the central stories from the Book of Genesis on the ceiling but did not seem to know anything about the inclusion of the sibyls.

Common Misconceptions/Knowledge Gaps	Responses that Demonstrate Understanding
<ul style="list-style-type: none"><li>• The Sibyl is placed next to scenes from the Old and New Testaments.</li></ul>	<ul style="list-style-type: none"><li>• The Delphic Sibyl appears alongside Old Testament prophets and scenes from the Book of Genesis as a means of placing her message of prophecy within a Christian context.</li></ul>
<ul style="list-style-type: none"><li>• The Delphic Sibyl is wearing drapery; that is a departure from the classical tradition in which all figures were nude.</li></ul>	<ul style="list-style-type: none"><li>• The sibyl's free-flowing drapery and coiffure mimic ancient Roman dress.</li></ul>

**Based on your experience at the AP® Reading with student responses, what advice would you offer to teachers to help them improve the student performance on the exam?**

- Teachers should practice teaching students how to look and carefully describe the visual characteristics of a work of art. Formal analysis is an important basic skill that requires practice.
- For every work of art on the image list with multiple views, make sure that students are taught each view and understand the relationships between the images within the overall context of the work. It was clear that a number of students had learned about the Sistine Chapel in general, but had never discussed the role of the sibyls in Michelangelo’s iconographic program.

**What resources would you recommend to teachers to better prepare their students for the content and skill(s) required on this question?**

- Teachers will find example student responses to exam questions on the [exam information page](#) on AP Central, along with specific commentary explaining why each point was or was not earned. Teachers can use these samples to work with students to help them become more comfortable in practicing and producing responses within the suggested response time.
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